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Office Location: Hamburg Hall, 3019
Office Hours: Zoom office hours will be available Wednesdays from 12:00-3:00 p.m. Weblink in Canvas. By appointment; please email the instructor to set an appointment.

Texts/Resources: Lord, Barry and Maria Piacente. *The Manual of Museum Exhibitions*, Second Edition. Lanham, MD: Rowman & Littlefield, 2014. ISBN 978-0-7591-2270-3. *Book can also be purchased as a used copy from Amazon.com or another reputable seller. Also available in an electronic version.*

Additional materials will be provided by the instructor via Canvas or in class.

We acknowledge that the land in and around Pittsburgh has been home to Indigenous peoples for centuries and millennia longer than we have known it as Pittsburgh. We acknowledge these are the tribal lands of the Osage, and we also acknowledge the Seneca, the Shawnee, the Haudenosaunee, and Lenape peoples who were stewards of this land. Furthermore, we acknowledge that the United States is a settler colonial state sprung from the genocide of millions of indigenous peoples. Nevertheless, Pittsburgh continues to be home for Indigenous peoples of many nations, and we strive to honor their rights and to live together in ethical kinship. —adapted from Dr. Alexa Woloshyn, CMU School of Music

COURSE DESCRIPTION

This course focuses on elements of exhibition management and introduces students to the process of planning and implementing exhibitions. This includes the roles and responsibilities of staff and community members in exhibition planning, ways to evaluate exhibitions and measure success, exhibition concept development, interpretative planning, exhibition design concepts, financial planning, and implementation logistics. Special topics will cover exhibition text and labels, managing exhibition controversy, and insurance. Assessments throughout the course intend to build upon one another, ultimately helping students to develop an exhibition brief to be used by stakeholders for fundraising, marketing, and other planning purposes. All students, but especially those that do not possess a visual arts background, may wish to examine issues present in contemporary aesthetics through readings (books, periodicals and web) and by asking questions in class.

COURSE STRUCTURE

The format for this course is designed as “in-person and remote” (IPR) and will utilize a series of lectures, readings, online discussions, and course-related assignments. Guest speakers will be invited to attend remotely as their schedules allow. Readings and online discussions will provide an important foundation for class content and must be completed prior to each class session. Due dates for readings and course-related assignments can be found in the Course Schedule and in the modules section of the Canvas site. In-class lectures and coursework will highlight the readings and will provide additional opportunities to engage with the content. Case studies used in the course will allow students to apply readings and lectures to real scenarios. Assignments throughout the course will assess student learning and intend to build upon one another, ultimately helping students to present an overall exhibition plan as a part of their final exam in the course. Descriptions regarding course-related assignments can be found under Course Evaluation Criteria. Additional information regarding the assignments and the corresponding rubrics can be found in Canvas. Information regarding the hybrid environment and the technology used in this course can be found in the Course Expectations and Course Policies sections of the syllabus and will also be discussed in class.

COURSE OBJECTIVES

Skills and knowledge gained through this course will be assessed through readings, class participation, and assignments. Upon the successful conclusion of the course, students will be able to:

Learning Objectives	How Assessed
1. Articulate best practices in exhibition management and understand how the development, design, and implementation processes are key to effective project management.	Class participation, individual assignments
2. Analyze exhibitions from a visitors perspective and evaluate ways in which exhibitions are successful and ways in which exhibitions might be improved.	Class participation, individual assignments
3. Be aware of exhibition controversies and current trends in the field and apply critical thinking skills to solve challenges.	Class participation, individual assignments
4. Develop an exhibition concept, interpretative plan, budget, timeline, concept sketch, and resource plan to develop an exhibition brief for fundraising, marketing, or other planning purposes.	Class participation, individual assignments, final assignment

COURSE EXPECTATIONS

Statement of Diversity in the Learning Environment: We are diverse in many ways and this course aims to foster an open and respectful learning environment that builds and maintains an equitable and inclusive community. Topics covered in this course may be difficult at times, and it is expected that we approach our discussions with care and empathy. I ask that we be humble and acknowledge that we all have imperfections, but that we acknowledge that we are committed to supporting a diversity of voices which ultimately shape the perspectives of all of us. As we work together to create a safe and more inclusive classroom environment, I ask that we use active listening techniques, remove any peripheral distractions, reinforce one conversation at a time, remain open to new ways of thinking, empathize with others’ perspectives, and foster opportunities for feedback that is honest and intends to bring out the best in one another. Collectively, it is my hope that our efforts promote diversity, equity, and inclusion and fuel excellence and innovation in our work.

Hybrid Course Format: The format for this course is designed as “in-person and remote” (IPR). Students are expected to join the class synchronously (live), whether attending in-person or remotely. However, students who are joining the class from significantly different time zones will be allowed to participate asynchronously. Please inform the instructor if this situation applies to you. Information regarding the technology used in this course can be found under the Class Policies section of the syllabus.

Expectations for Coming to Class: In order to attend classes in-person, students are expected to abide by all behaviors indicated in *A Tartan's Responsibility*. This includes:

- entering the classroom via the designated ingress route with appropriate physical distancing;
- wearing a facial covering throughout class;
- sitting in the seats with appropriate spacing to maintain social distancing (and not moving furniture);
- using the sanitizing wipes in the classroom to wipe surfaces (e.g., your desk) upon entry and exit; and
- exiting the classroom at the direction of the instructor, proceeding in a row-by-row fashion, following the designated egress route and maintaining proper distancing.

Transitioning Our Class to Remote Learning: This semester is unlike any other and there may be circumstances that require a short-term switch to remote learning or a transition to a fully remote environment. Should any of these circumstances occur, you will receive an email from the instructor with an announcement published on the Canvas site. It is highly recommended that you turn on your Canvas notifications to ensure you are kept informed.

Transitioning Your Attendance to Remote Learning: At any point during the semester, you may choose to participate in the class remotely. If you decide to switch to remote learning for one or more class sessions, please let the instructor know by email at least 24 hours in advance so sessions can be organized appropriately. In addition, if you are able, please let the instructor know the expected length of your remote engagement (e.g., number of classes or for an extended period of time).

Use of Zoom: All class meetings will be held synchronous (live) via Zoom (even for those attending in-person). The Zoom link for each class session will be available in Canvas. Please make sure that your Internet connection and equipment are set up to use Zoom and that you are able to share your audio and video during class meetings. (See [this page](#) from Computing Resources for information on the technology you may likely need.) Please plan to keep your mic muted unless you are sharing with the class or in breakout groups. If you have a question or want to answer a question, please use the chat or “raise hand” feature. More information about the remote learning technology used in this class can be found under Course Policies.

Sharing Video: In this course, being able to see one another helps foster a better learning environment and helps promote more engaging discussions. Therefore, the ability to have your camera on during lectures and discussions is preferred. However, it is understandable that there may be reasons you cannot or would not want to have your camera on. If you have any concerns about sharing your video, please email the instructor.

Time Needed for Assignments/Class Preparation: Students should plan for class preparation (readings, videos, review of prior lecture notes, and/or responses to online prompts) to take approximately 1-2 hours. Time needed for individual assignments may vary depending on the assignment, the type of research being conducted, and the writing and editing time needed. The time it will take to produce your final paper will vary. In general, engagement in the course material and planning ahead to conduct research for your written work will help you keep pace with the assignments and class discussions. Some general tips that might help support this:

- Read over your lecture notes within 24 hours. Consider key concepts, highlight important words and ideas, take any additional notes, and develop core questions.
- Readings and/or online discussion prompts are assigned in advance of class. Give yourself enough time to conduct your readings, highlight important ideas, write down questions, and consider concepts so you are able to come to class prepared for discussion.
- Office hours are available to you. Use them productively. Arrive with your questions to help maximize your time.

COURSE POLICIES

Required Facial Coverings: Establishing a safe campus and classroom environment is critical. As outlined in the Course Expectations and referenced in *A Tartan's Responsibility*, students planning to attend classes in-person will be required to follow University policies and wear a facial covering in the classroom at all times. Masks must be fitted to cover your nose and mouth. Any student unwilling or unable to comply must be reported and will be subject to student conduct proceedings. Accordingly, the instructor is required to take other measures for the safety of the whole class.

Technology: This class will involve the regular use of technology (laptops, tablets and phones) during class for both in-person and remote students. Please keep all your technology tools charged and nearby. The use of laptops or tablets with headphones and a microphone that can easily be muted in class is also recommended. Research has shown that divided attention is detrimental to learning, so please minimize distractions by turning off device notifications and limiting open windows to related class work (for example: live Zoom video window open, online reading window open, and Google doc open to take notes). All personal matters requiring email, messaging, texts, other homework, etc. must be handled outside of class.

Software: Software in the course will primarily utilize Zoom, Canvas, Box, and tools available in the Google suite, such as Docs, Sheets, Drive, Slides, and Jamboard. We may choose to use Kahoot!, Miro, and Slack. If you have concerns about utilizing these tools, or any of the hardware previously mentioned, please contact the instructor.

Recordings: All class sessions will be recorded via Zoom and automatically saved to the Canvas site for your personal use during the course. Breakout rooms will not be recorded. The distribution of any recording is prohibited. This is to protect your FERPA rights and those of your fellow students.

Food/Drink in Class: Please feel free to bring food, bottled water, soda, coffee, or tea to class. However, please ensure that your food and beverage consumption is done safely and is not a distraction to others (e.g. noisy wrappers, pungent food, etc.). Please clean up after yourself.

Intellectual and Professional Integrity: Students at Carnegie Mellon University are engaged in preparing for professional activity of the highest standards, including the highest standards of ethics and integrity. You are expected to have read and understood the Student Handbook and to conduct yourself in a professional manner both inside and outside the classroom, particularly as representatives of this course, the Master of Arts Management Program, Heinz College, and Carnegie Mellon University.

Misrepresentation of another's work as your own (e.g. plagiarism and cheating) is widely recognized as a very serious matter. Cases of cheating and plagiarism are viewed by the University as extremely serious. Students found to have cheated or plagiarized on an assignment will receive a zero on the assignment and information about the offense will be submitted to the Dean's office for review. Severe penalties may be imposed, up to and including expulsion.

Accommodations for Students with Disabilities: If you have a disability and are registered with the Office of Disability Resources, please use their online system to notify the instructor of your accommodations and make arrangements to discuss your needs with the instructor as early in the semester as possible. The instructor will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, please contact them at access@andrew.cmu.edu.

Statement of Support for Students’ Health and Well-Being: Take care of yourself. Do your best to maintain a healthy lifestyle by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, you are strongly encouraged to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit <http://www.cmu.edu/counseling/>.

COURSE EVALUATION CRITERIA

Course grades will be calculated using the following assessments. Assessment descriptions are listed below and also posted in Canvas along with their corresponding rubrics.

Assessment Description	Possible Points	Due Date
Discussion Prompts (5 prompts)	10 (2 points ea)	Weds by 3:10 p.m. (Feb 10, 17, 24, Mar 3, 10)
Exhibition Evaluation	15	Monday, February 8 by 3:10 p.m.
Exhibition Concept: The “Big Idea”	5	Monday, February 15 by 3:10 p.m.
Exhibition Controversy Paper	15	Monday, February 22 by 3:10 p.m.
Exhibition Purpose and Interpretative Plan	15	Monday, March 1 by 3:10 p.m.
Preliminary Project Management Plan	15	Monday, March 8 by 3:10 p.m.
Final Exhibition Brief	25	Wednesday, March 17 by 5:00 p.m.
Total Possible Points	100	

Discussion Prompts = 10 points (5 prompts x 2 points each)

Due: Wednesdays by 3:10 p.m. (February 10, 17, 24, March 3, 10)

The instructor will provide online discussion prompts to help students prepare for topics in-class. Students will be expected to review the resource(s) provided and must submit thoughtful responses through the online discussion board or other tool designated by the instructor. All responses must be received by 3:10 p.m. each Wednesday from February 10 to March 10. A total of 2 points is possible for each prompt. More information regarding the prompts will be discussed in class and available in Canvas.

Exhibition Evaluation = 15 points

Due: Monday, February 8 by 3:10 p.m.

Visit an exhibition of your own choosing (in-person or virtually; options to be discussed in class). Use the “Framework for Assessing Excellence in Exhibitions from a Visitor-Centered Perspective” (found in Canvas and discussed in class) to note your observations. Write a brief 1,000-1,500 word paper that considers the four prompts in the framework (comfortable, engaging, reinforcing and meaningful) to help you analyze the exhibition. Be sure to draw final conclusions regarding the ways you feel the exhibition is successful and ways it could be improved. Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due.

Exhibition Concept: The “Big Idea” = 5 points

Due: Monday, February 15 by 3:10 p.m.

Select a nonprofit institution that produces exhibitions. Get to know the organization by reviewing its website, history, mission, and strategic plan (if available). You will use this institution to develop an exhibition concept or “big idea” for a fictional gallery in the space (exhibition space information will be provided). The exhibition concept you develop will become the focus of your work for the remainder of the course. The exhibition concept should meet the mission of the institution, reflect the type of exhibitions previously presented, and pose a question, interesting topic, or problem upon which you plan to engage a particular audience (you will describe your audience in an upcoming assignment). Refer to pages 244-246 in the *Manual of Museum Exhibitions* to help you think about your concept. Your concept can be a one sentence statement. It should contain a clear subject, active verb, and a consequence (the “so what?”). There is no minimum or maximum word limit for your exhibition concept. Use the following headings and prompts for your submission:

- Name of the institution you have selected
- Mission of the institution
- Summary of previous exhibitions (keep this brief; approximately 100-250 words)
- Exhibition concept: “big idea”
- Include a separate bibliography page referencing three sources you used to develop your concept

Your submission must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. You may submit your assignment as a text entry or file upload in Canvas by the date due. The instructor will review and approve your exhibition concept, which you will use to develop upcoming assignments.

Exhibition Controversy Paper = 15 points

Due: Monday, February 22 by 3:10 p.m.

Select one of the following three traveling exhibition controversies to examine:

- “Sensation: Young British Artists from the Saatchi Collection” at the Brooklyn Museum (1999)
- “Real Bodies: The Exhibition” by Imagine Exhibitions at Byron Kennedy Hall in Sydney, Australia (2018)
- “Philip Guston Now” at the National Gallery of Art, Washington D.C. (delayed until 2022)

Research your selected controversy and write a 1,000-1,500 word paper that summarizes the issue, outlines the pros and cons, references aspects from NCAC’s *Framework for Managing Controversy* and/or and NASAA’s *Practical Advocate: Communicating About Arts Controversies*, and provides a conclusion that summarizes your position.

Reference a minimum of three reputable news outlets. Cite your sources in Chicago style as a separate bibliography page (not included in your overall word count). Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due.

Exhibition Purpose and Interpretative Planning = 15 points

Due: Monday, March 1 by 3:10 p.m.

Keeping in mind the mission of your institution, the size of the exhibition space provided in class, and your previously defined exhibition concept, write a 1,500-2,000 word document that responds to the following prompts:

- **Purpose:** In general terms, explain the purpose of the exhibition. How will it serve the mission of the institution? The purpose could be driven by your institution's educational role, the exhibition's commercial significance, regional politics, citywide events, etc.
- **Target Audience(s):** Explain the target audience(s) you'd like to engage in your exhibition and how you determined it (demographics, psychographics, visitor motivations, etc).
- **Marketing and Public Relations Strategies:** Explain the marketing and public relations strategies you plan to use to reach the target audience(s). How will you mitigate any controversies?
- **Exhibition Description:** Write a statement (approximately 100-150 words) that builds off of your exhibition concept and introduces the viewer to your exhibition. This description will become the introductory wall text for your exhibition and will be used as an opening statement for any publication materials or exhibition catalogues.
- **Exhibition Theme(s), Contents and Takeaways:** In general terms, describe your exhibition theme(s) and contents. What key messages/takeaways do you hope the visitor will come away with?
- **Exhibition Evaluation:** How do you plan to evaluate your exhibition and determine if your messages/takeaways are being met? What methods and/or tools will you use to collect qualitative and quantitative data?

Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due.

Preliminary Project Management Plan = 15 points

Due: Monday, March 8 by 3:10 p.m.

To plan for an exhibition and to begin drafting your exhibition brief, a proposed schedule and preliminary budget needs to be developed. Use the following prompts to create your plan:

- **Proposed Schedule:** Outline the timeline, milestones, and deadlines for the different phases of your exhibition (planning, design, implementation). Include your exhibition opening and closing dates and marketing timelines. Your schedule can be created as a Gantt chart, table, spreadsheet, bulleted list, or other easy-to-read graphic.
- **Preliminary Budget:** Draft a preliminary itemized budget. Note that your institution will provide \$150,000 from its general budget. However, your exhibition expenses are anticipated to be approximately \$214,400 (using the assumption of 536 sq ft x \$400 sq ft). Your total expenses should include: estimated exhibition development/pro rated staffing costs, estimated implementation costs (pedestals, wall design, paint, art on loan fees, packing, crating, shipping, insurance), marketing and promotion, educational programs, and publication costs. Consider any pending earned income (ticket sales, catalogue sales, etc.) as well as any contributed income you might need (sponsors, grants, etc.). This is a preliminary budget; research any expenses for your exhibition and use your best guesses. Your income and expenses should balance.

Your assignment can be submitted as two separate documents/spreadsheets or combined. Submit your response via Canvas by the date due.

Final Exhibition Brief = 25 points

Due: Wednesday, March 17 by 5:00 p.m.

Your final exhibition brief synthesizes prior assignments and also includes an exhibition concept layout/sketch and resource plan (details to be discussed in class). The purpose of the exhibition brief is to communicate your proposed exhibition to stakeholders for marketing, fundraising, grant writing, and other planning purposes. Your exhibition brief may be visually designed however you choose and should incorporate prior assignment feedback. The goal is to develop a polished, well-organized, informative, and compelling document. The contents of the exhibition brief must include your exhibition title, “big idea,” exhibition purpose, exhibition description, example contents, project schedule, budget, target audience, resource plan, concept sketch, and evaluation strategies. The brief should be a minimum of 4 pages in length. There is no maximum number of pages. Assignment details will be discussed in class and shared in Canvas.

GRADING SCALE

Students will be assigned the following final letter grades based on the course assessment calculations and the “Grading Policies” outlined above. Grading scale for this course is as follows:

A+ 99 - 100 Exceptional	B+ 89 - 90 Good	C+ 79 - 80 Poor	R Below 71 Failing
A 94 - 98 Excellent	B 84 - 88 Acceptable	C 74 - 78 Very Poor	I Incomplete
A- 91 - 93 Very Good	B- 81 - 83 Fair	C- 71 - 73 Min Passing	

GRADING POLICIES

Attendance: Within the first week of the course, please look ahead and see if you need to miss class for any excusable reason (religious observance, job interview, university-sanctioned event, etc.). It is also understood that other extraordinary circumstances may impact a student’s ability to attend a class session (illness, temporary technical difficulty, family emergency, etc.). In either of these circumstances, students are asked to inform the instructor via email as soon as possible and indicate the reason for their anticipated absence. Everyone is permitted one excused absence. If you do not use this absence, then you will earn two extra credit points which will be added to your lowest score when computing your final grade. If there are extenuating circumstances that require a student to miss more than one class session, please make arrangements to discuss the matter with the instructor in advance. Attendance will be taken for each class session whether students attend in-person, remotely, or are approved to attend asynchronously.

Late Arrivals/Leaving Early/Frequent Class Departures: Arriving late, leaving early, or leaving mid-class for routine matters (beverage breaks, restroom breaks, phone call/text breaks) is unacceptable as it disrupts the class. **Two instances of arriving late, leaving mid-class, leaving early without permission will count as one absence.** If there are extenuating circumstances that require a student to arrive late, leave mid-class, or leave early, please make arrangements to discuss the matter in advance with the instructor.

Missed Classes: Students are responsible for any material they miss in class. Please review Canvas and arrange contact with a classmate who can inform you of any missed material, or please contact the instructor in advance of any foreseeable absences, as outlined in the attendance policy, so that you may continue your course work.

Assignments and Late Work: Due dates for every assignment are provided on the syllabus and posted in Canvas. Unless otherwise stated, all assignments shall be completed on time. Submissions are due via Canvas when noted. **No late work will be accepted unless there are extenuating circumstances.** For an exemption to this policy, please inform the instructor by email as soon as possible with the reason (severe illness, hospitalization, etc.). Late assignments will not be accepted unless the student has secured permission from the instructor PRIOR to the assignment's due date. Work received late without prior permission will be reduced to half credit and then graded appropriately.

COURSE SCHEDULE

**Please note that this syllabus is subject to change, including schedule and assignments.*

WEEK 1: MONDAY, FEBRUARY 1 (REMOTE ONLY)

- A. Class Welcome / Syllabus / Expectations / Assignments / Final Project
- B. Introduction to Exhibition Management
- C. Discussion of First Assignment: Exhibition Evaluation

ASSIGNMENT DUE WEDNESDAY, FEBRUARY 3:

1. READ: Chapters 1, 2 and 6 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. READ: "Standards for Museum Exhibitions and Indicators of Excellence." The American Alliance of Museums, August 2012 (provided via Canvas).

WEEK 1: WEDNESDAY, FEBRUARY 3 (REMOTE ONLY)

- A. History of Exhibitions, Curatorship, and Exhibition Models

ASSIGNMENT DUE MONDAY, FEBRUARY 8:

1. READ: Chapter 4 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. ASSESSMENT: Exhibition Evaluation is due via Canvas by the start of class on Monday, February 8 by 3:10 p.m. The rubric and assignment details can be found in Canvas.

WEEK 2: MONDAY, FEBRUARY 8 (REMOTE ONLY)

- A. Exhibition Evaluation and Methods

ASSIGNMENT DUE WEDNESDAY, FEBRUARY 10:

1. READ: Chapters 3 and 15 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. READ: "The Exhibition Concept" by Tom Klobe. American Alliance of Museums, March 1, 2013 (available via Canvas).
3. READ: "How COVID-19 Has Thrown Museum Exhibition Planning into Disarray" by Shannon Lee. Artsy, June 4, 2020 (available via Canvas).
4. READ: "Bye, Bye, Blockbusters: Can the Art World Adapt to COVID-19?" by Andrew Dickson. The Guardian, April 20, 2020 (available via Canvas).
5. RESPOND: Prepare answers/responses to prompt in Canvas to discuss in class.

WEEK 2: WEDNESDAY, FEBRUARY 10 (REMOTE ONLY)

A. Target Audience and the Exhibition Concept

ASSIGNMENT DUE MONDAY, FEBRUARY 15:

1. READ: Chapters 14 and 22 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. ASSESSMENT: Exhibition Concept: “The Big Idea” is due via Canvas by the start of class on Monday, February 15 by 3:10 p.m. The rubric and assignment details can be found in Canvas.

WEEK 3: MONDAY, FEBRUARY 15

A. Staff Roles and Project Management

ASSIGNMENT DUE WEDNESDAY, FEBRUARY 17:

1. READ: “Museum Best Practices for Managing Controversy.” National Coalition Against Censorship, 2019 (available via Canvas).
2. READ: “The Practical Advocate: Communicating About Arts Controversies.” National Assembly of State Arts Agencies, 2017 (available in Canvas).
3. RESPOND: Prepare answers/responses to prompt in Canvas to discuss in class.

WEEK 3: WEDNESDAY, FEBRUARY 17

A. Controversy and Criticism

ASSIGNMENT FOR MONDAY, FEBRUARY 22:

1. READ: Chapters 10 and 16 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. ASSESSMENT: Exhibition Controversy Paper is due via Canvas by the start of class on Monday, March 1 by 3:10 p.m. The rubric and assignment details can be found in Canvas.

WEEK 4: MONDAY, FEBRUARY 22

A. Visitor Engagement and Interpretative Planning

ASSIGNMENT FOR WEDNESDAY, FEBRUARY 24:

1. READ: Chapter 17 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. RESPOND: Prepare answers/responses to prompt in Canvas to discuss in class.

WEEK 4: WEDNESDAY, FEBRUARY 24

A. Content and Exhibition Text

ASSIGNMENT FOR MONDAY, MARCH 1:

1. READ: Chapter 21 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. READ: “How to Put a Museum Exhibition Together (Hint: Start With Cash)” by Susan Hodara. The New York Times, August 26, 2016.
3. ASSESSMENT: Exhibition Purpose and Interpretative Planning is due via Canvas by the start of class on Monday, March 1 by 3:10 p.m. The rubric and assignment details can be found in Canvas.

WEEK 5: MONDAY, MARCH 1

A. Exhibition Budgeting

ASSIGNMENT FOR WEDNESDAY, MARCH 3:

1. READ: Chapter 18 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. READ: “How Museums Are Stepping Up Exhibition Design” by Jose Da Silva. *The Art Newspaper*, March 1, 2019.
3. OPTIONAL: “Lessons Learned from Museum Exhibit Design” by Saul Carliner. *Technical Communication*, Volume 48, Number 1, February 2001 (available via Canvas).
4. RESPOND: Prepare answers/responses to prompt in Canvas to discuss in class.

WEEK 5: WEDNESDAY, MARCH 3

A. Exhibition Design and Layout

ASSIGNMENT FOR MONDAY, MARCH 8:

1. READ: Chapter 20 in the *Manual of Museum Exhibitions* by Barry Lord and Maria Piacente.
2. REVIEW: RFP and RFQ fabrication and contract examples (available via Canvas).
3. ASSESSMENT: Preliminary Project Management Plan is due via Canvas by the start of class on Monday, March 8 by 3:10 p.m. The rubric and assignment details can be found in Canvas.

WEEK 6: MONDAY, MARCH 8

A. Fabrication, Bids and Agreements

ASSIGNMENT FOR WEDNESDAY, MARCH 10:

1. READ: “Insuring Museum Exhibitions” by Irving Pfeffer. *Hastings Law Journal*, Volume 25, Issue 5, 1976.
2. RESPOND: Prepare answers/responses to prompt in Canvas to discuss in class.

WEEK 6: WEDNESDAY, MARCH 10

A. Insurance, Indemnification and Loans

ASSIGNMENT FOR MONDAY, MARCH 15:

1. READ: “How to Move a Masterpiece: The Secret Business of Shipping Priceless Artworks” by Andrew Dickson. *The Guardian*, March 21, 2019.
2. ASSIGNMENT: Work on your Final Exhibition Brief which is due via Canvas by 5:00 p.m. on Wednesday, March 17. The rubric and assignment details can be found in Canvas.

WEEK 7: MONDAY, MARCH 15

A. Art Handling, Installation and Documentation

ASSIGNMENT FOR WEDNESDAY, MARCH 17:

1. ASSESSMENT: Final Exhibition Brief is due via Canvas by 5:00 p.m. on Wednesday, March 17. The rubric and assignment details can be found in Canvas.

WEEK 7: WEDNESDAY, MARCH 17

A. Final Exhibition Brief is due via Canvas by 5:00 p.m. on Wednesday, March 17.
