

UbD/DI Unit: Open a Gallery/Museum Show Project

Stage 1 - Desired Results

Established Goal(s):

Students will be able to explain the functions of various people that work in galleries/museums. Students will be able to discuss what a “juried” show is. Students will know the process of how artists get into shows. For High School ages: they will know and acknowledge the systems in place that can be detrimental for women and artists of color to succeed. Students will have a more informed understanding of how art is made, hung, and promoted.

Understanding(s):

Students will understand . . .
 That a juried show is subjective and competitive
 Museums and galleries rely on artists to function
 There are multiple occupations that are involved in the art world
 How artists navigate the art world
 HS 9-12: The pitfalls of the art world towards women and BIPOC

Essential Question(s):

Why do we need curators in the art world?
 Why are art shows juried? Does every artist deserve a place in a show? Why? Why not? What is the difference between a hobbyist and a professional artist? What is the structure in a museum and how are some of the decisions made on what to show?
 How does money influence decisions about art?

Knowledge

Students will know . . .
 How to enter a piece into a juried show
 How to hang a show up that looks professional
 What the different roles in a gallery/museum are
 How to produce a show for their school or larger community
 Participate in an opening
 Talk about their art in public
 HS 9-12: They can put out a call and produce an entire show for their school start to finish

Skill

Students will be able to . . .
 Use tools necessary to hang a show
 Troubleshoot problems that arise when hanging and handling art
 Perform the various tasks associated with museum/gallery work
 Appreciate the skills and behind the scene jobs that go into building a show at a gallery/museum
 Ask questions about the inner workings of the process about bias and equity

Stage 2 - Assessment Evidence

Performance Task(s):

Make art for a specific show
 Fill out entry form for art
 Judge art on a set of criteria designed by class/educator for this show
 Produce materials to support the show: tags for art, flyers, brochure etc.
 Set up for the opening reception of the show
 Share in the efforts required to produce show, marketing, design, docent, donor etc.

Other Evidence:

At each stage of the gallery show, ask the students to comment on equity and fairness.
 Encourage students to try out different roles in the process and comment on the fit and feel for themselves from their perspective. . . Does asking for money feel uncomfortable? Are they more comfortable in a role that is less outspoken? Why? Why not?
 Do the students have a better appreciation of museum and gallery shows? What did they learn after the entire experience?

Stage 3-Learning Plan

The beginning lesson will be a class discussion on what the theme of the show

should be? Portraits? Animals? Landscapes? What are the qualities the students are looking for in the art that will make it into the show. This project can also be applied later into the school year and have all students be able to enter any piece they want and call it a “Student Show”. The entries can be decided by a pre-selected group of students and/or educator based on the preapproved rubric/criteria for the art being chosen.

Sample Rubrics for show and forms for students to enter are at the end of the lesson.

Recreate the artist/gallery show experience.

Many students do not know the process used to pick art for a show in a gallery or museum. This can be an opportunity to understand the process as well as begin to understand why there is an overrepresentation of white, male artists in museums and galleries. The James A. Banks’ Levels of Multiculturalism are

- 1) The Contributions Approach: Focuses on heroes, holidays and discrete cultural elements**
- 2) Additive Approach: Content, concepts, themes and perspectives are added to the curriculum without changing its structure**
- 3) The Transformation Approach: The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups**
- 4) The Social Action Group: Students make decisions on important social issues and take actions to help solve them.**

Curator: A curator An art curator’s main duties consist of acquiring, collecting, and cataloging works of art, as well as ensuring their overall care. He/she is also involved in research, as he/she writes articles, may prepare and give lectures.

Equally, an art curator organizes displays and exhibitions: this involves installing the art works and objects, negotiating the loans of items from other institutions, writing the documents such as labels, interpretative materials as well as information panels.

Juror: A curator can also act as a juror. In juried shows artists compete with one another to get into a show. The juror decides which artists receive “invites” to the show. Sometimes galleries invite a particular guest juror to make the selections for the show. Oftentimes these juried shows cost some money to enter and the fees collected pay the juror as well as then be used as prize money for the 1st, 2nd and 3rd place winners in the show. The curator then contacts the artists and decides how the show will look.

Curator Assistant: Assist curator on moving pieces around to decide where they will go for the show. Manage database of artists in the show, send out letters to invited artists and rejections to the artists that did not get selected.

Registrar: This person keeps track of all of the artwork. They make sure the packing materials used in shipping the art and all the directions the artist sends with the piece get to the curator.

Preparator: This person puts the art work on the walls and hangs any signage. It is common for galleries to use vinyl letters that stick to the wall. This person must be able to use tools and troubleshoot any problems encountered with installing art works. There are entire companies that do this professionally for big shows at MIA or the Walker. There are usually in-house preparators that work in addition to the big companies.

Development: This group of people figures out how to make money from the art show, procure donations for the show, prize money for the show, and meet with donors for private showings, dinners etc. to get them to give the gallery or museum money.

Donors/Patrons: People that have wealth that they give to the galleries and museums. Some give cash, some give gifts of art from their own collections, some loan work to the museum for shows and some. Some patrons make large donations once dead. "They bequeath their collection to the museum"

Events: This group or people or person manages the museum/gallery space for openings of the art show. Help rent out the facility for weddings and parties.

Graphic Designer: This person or department makes the brochures that are in the museum/gallery. They design websites, postcards, basically anything associated with the upcoming show

Marketing: A person or group of people that get the word out that there is a show. They approach local TV stations and have an artist or curator on to talk about the show. They make posts and design event pages, videos and stories on social media. Marketing works closely with the Board/Staff of the museum or gallery to target certain art patrons or other groups of people that might be potential collectors, donors or sponsors in the future.

Docent: A volunteer that is usually an art appreciator that knows the show and will give tours of the museum or gallery. Usually when a school goes on a field trip, the tour was given by a docent or someone from community outreach.

Community Outreach: This person or department images with the community. They design art programs and classes that the public can take. They also interface with schools and other organizations that might want a tour or other experience with the museum. Many museums have Free Art Saturdays, or art movie showings, a clay or drawing studio that is programmed and other educational endeavors.

This model can be adapted to any school and any grade. If the project is limited to the younger grades I think it can be simplified and as the students age, more of the aspects of the art world can be explored. If a student starts this in Kindergarten, by the time they get to 5th grade they will have a good grasp of how galleries/museums work. If this was implemented in an entire school, the art teacher could have each grade submit entries.

The educator could work with the older students and use them as curators etc. There could be an “opening” scheduled for parents and teachers on a family night, or school conference night? All of the roles may be filled and give students a chance to design flyers, make them, put them up at school etc. Marketing and development can have a meeting pre-opening on who is coming that they want money from...

If the project is done in a high school setting it can dive deep into Banks’ levels. It can easily go from a Level 3 to a Level 4. There can be a community wide examination of opportunities for artists. The understanding of the gallery split, 40% to the gallery and 60% to the artist and many times an even 50/50. With that kind of return on art, who does that effect? Discuss grants that require artists to have already produced large works, without large works, they cannot apply. How can that cycle affect emerging artists? What about the types of artwork that are considered “women’s work” or “low art”? Are those labels helpful or harmful? How can the art world allow for more diverse representation? Can the students then put this idea in place? Could they act as a gallery and produce a show for school? Can they take that show out into town and have discussion about their ideas to make change?

General plan:

- 1) Where will the show be? In school? Library? Cafeteria? How many pieces can there be? *When will the show be up? Will there be a closing or opening reception? I recommend a closing reception, therefore parents/students can take work with them home-just make sure they wait until after reception over so all viewers get to see all of the work. Pick that time and date. Will the area support sculpture? Are there pedestals or a windowsill that 3-d art can sit? If so, provide dimensions for artists.
*I would highly recommend setting the date to coincide with another activity, perhaps at intermission of a theater show? Or on conference night if the art teacher is okay with not being there and having to be at the conference table. This might be a great way to have a parent volunteer or have older students act as docents. Be creative and try to maximize the experience by working with another event.
- 2) Decide on the show theme or just make a wider “Student Show” so any piece can participate. Make sure there are rules in place on copying etc. Example: a student brings in a drawing of Superman. Is that original art? No. They are using another artist’s work to create. If the work is SuperLoaf and is a parody of Superman as a very lazy underachiever-original.
- 3) Does the artwork need to be “ready to show” (Framed, or just attached to black or white poster board or construction paper)? For younger grades that may be a job for the “preparator” or educator.
- 4) Decide how and where the art will be dropped off. Can students bring work they made from home?
- 5) Bring in guest curator/juror...a HS student or fellow art educator? That can help as students often cope better with rejection when it feels less subjective coming

from an unknown juror. A student curator can be named after the works are juried that will organize how the show is laid out. This is a very common practice in galleries so that artists that are friends with gallery personnel do not get preferential treatment. If it is a large group show I suggest using the juror once again to pick 1st, 2nd and 3rd place and a one or two honorable mentions. In a large group show the winners will come up and accept a certificate (and money for 1,2,3 place) Honorable mentions usually do not get money. Have them pick but do not make that info public and announce it at the show.

- 6) Once work is entered and judged. The artists are notified that they have been accepted. Depending on your class age and understanding, it might be best to send out notifications of acceptance with notifications of rejection-BUT with rejection comes a job offering so those students feel included and not excluded.
- 7) Once jobs are offered, allow as much negotiating between “workers” as is comfortable for the educator. What if a student is assigned to be a registrar but wants to be an asst. Curator etc. It might be the best idea to just assign for the younger grades. Once everyone has done their jobs, in the future it might be easier to let students pick their own jobs.
- 8) Registrar: They go through each piece and make sure it has all of the information necessary for the show. Usually attach the artist entry form in some way as to now damage the piece. This is critical so no pieces get lost! Also once the pieces get up on the wall, move the artist entry to under or beside the piece so that gallery labels can be made for the pieces.
- 9) Marketing and Design: Have them meet to decide on a design for the posters to be put up around school/community. Often an artist’s image that got into the show is used, make sure to ask artist permission first! Have the team discuss who they are looking for to come see the show. Where should the posters go? Go [here](#) for some tips on making a card. This is a great place for a computer savvy student OR a place where another class can be brought in to work on a design- if there is a separate design class at your school. Print flyers and put up. Sometimes postcards are also printed and usually a few are given to each artist so that they may invite people to the opening to see the show. This is a great way to get more people to come. Make sure card design is mail-ready...place for stamp address etc. to help artists get their people in.
- 10) Development: This group of people are in charge of schmoozing wealthy art patrons. This job can be edited out, or it can be fun if there are students willing to be the wealthy patrons and give money. Pretend money of course! Development can decide who to ask for money. Example: MAYbe the show is about oceans, and there is a marina or tackle shop in town, those businesses could be asked for money to produce show, sponsor 1st, 2nd, third prize...the owners of the business could be personally invited hoping the give \$ in general to the gallery or buy a specific piece. Also invite the school board, and other admin. and educators to the show. Show of your work!

- 11) Curator and Asst. curators go through the selected pieces and decide how the show will be put up. Have students transport art to the gallery area. The curators should have copies of the artist entry forms to use to make labels. [Make gallery labels.](#)
- 12) Preparators: Sometimes called “art handlers” they are in charge of putting up artwork. General rule of thumb is the center of the piece is 46-57” (inches) from the floor. If younger grades-might want to put on the lower side. This [link](#) has a visual. Schools are very particular about what is used on the walls to hang. Make sure the preparator and educator are clear as to what methods will be used
- 13) After the show is put up. The curator or preparator can put up labels. All the labels should be at the same height. Events or curator should make name tags for all the artists and other jobs so at reception they can talk about their roles.
- 14) Events: On the day of the opening reception, the event people set up tables. Tablecloths are recommended-can be made with bulletin board paper or borrowed from a parent or fellow teacher. Set up snacks if they are to be provided. Set out drinks if they are to be provided. Students will need help with timing etc. of this.
- 15) During the opening, all students mingle and encourage them to share their experiences and what part they played in the role. Artists often give short talks about their work. Announce the 1,2,3, winners and honorable mention if that is a thing with your show.
- 16) Once reception is over, have events take tables down and tidy up.
- 17) *Once show over, have preparators remove work and then registrar makes sure work is packed and ready to be returned to the artist.* If not using the closing reception model. Some students may not make it so invariably these students will need to do some packaging up.
- 18) Have a group meeting after reception and/or after the close of the show. What worked? What didn't? How can the group add choices to help the next group trying this? Would they like to try it again now that there is a better understanding of the process? What were the biggest surprises? What was the hardest part?

General Rubric for a show entry:

Overall composition Focal point Background Balance		Do you recognize the focal point? How successful is the background? Does the composition work?	
Medium (what is piece made with)		Does the medium work for the image? Does the artist use the medium well?	
Artist Point of View		Can you get a sense of the emotion or idea the artist is trying to convey?	
Theme of show		Does the piece work with the theme of the show?	

Art accepted. _____ Art rejected _____

Artist Entry Form:

Name:
Title of piece:
Medium:
Dimensions: (Height first, Width second, Depth last-" means in inches, ' means feet) ex: 12" x 4" x 6"
Year made:

Minnesota State Standards

Grade	K	Strand	Anchor Standard	Benchmark
5.0.4.8.2	5. Visual Arts	0	4. Respond	8. Evaluate artistic work by applying criteria. 2. Select and explain reasons for <i>personal preference</i> .

Grade	1	Strand	Anchor Standard	Benchmark
5.1.4.8.2	5. Visual Arts	1	4. Respond	8. Evaluate artistic work by applying criteria. 2. Classify <i>artwork</i> based on different <i>criteria</i> for preferences, including <i>artistic foundations</i> .

Grade	2	Strand	Anchor Standard	Benchmark
5.2.4.8.2	5. Visual Arts	2	4. Respond	8. Evaluate artistic work by applying criteria. 2. Use art vocabulary to express preferences about <i>artwork</i> .

Grade	3	Strand	Anchor Standard	Benchmark
5.3.4.8.2	5. Visual Arts	3	4. Respond	8. Evaluate artistic work by applying criteria. 2. Evaluate an <i>artwork</i> based on a variety of <i>established criteria</i> , including <i>artistic foundations</i> .

Grade	4	Strand	Anchor Standard	Benchmark
5.4.4.8.2	5. Visual Arts	4	4. Respond	8. Evaluate artistic work by applying criteria. 2. Apply one set of <i>criteria</i> to evaluate more than one work of <i>art</i> .

Grade	5	Strand	Anchor Standard	Benchmark
5.5.4.8.2	5. Visual Arts	5	4. Respond	8. Evaluate artistic work by applying criteria. 2. Compare and contrast <i>criteria</i> used to evaluate works of <i>art</i> .

Grade	6	Strand	Anchor Standard	Benchmark
5.6.4.8.2	5. Visual Arts	6	4. Respond	8. Evaluate artistic work by applying criteria. 2. Develop and apply personal <i>criteria</i> to evaluate a work of <i>art</i> using <i>artistic foundations</i> .

Grade	7	Strand	Anchor Standard	Benchmark
5.7.4.8.2	5. Visual Arts	7	4. Respond	8. Evaluate artistic work by applying criteria. 2. Identify <i>personal bias</i> in the evaluation of <i>artwork(s)</i> .

Grade:	8	Strand	Anchor Standard	Benchmark
5.8.3.6.2	5. Visual Arts	8	3. Present	6. Make artistic choices in order to convey meaning through presentation. 2. Analyze why and how an <i>exhibition</i> or <i>collection</i> may influence ideas, beliefs, and experiences.

5.8.4.7.1	5. Visual Arts	8	4. Respond	7. Analyze and construct interpretations of artistic work.	1. Explain how personal preferences and aesthetic choices impact both the creation and perception of <i>artwork</i> .
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High School Strand Anchor Standard Benchmark

5.9.3.5.1	5. Visual Arts	HS	3. Present	5. Develop and refine artistic techniques and work for presentation.	1. Evaluate, select, and apply methods or processes appropriate to display <i>artwork</i> in a specific place, including an <i>artist statement</i> .
5.9.3.6.1	5. Visual Arts	HS	3. Present	6. Make artistic choices in order to convey meaning through presentation.	1. Analyze, <i>critique</i> , and justify <i>artwork</i> in an <i>artist statement</i> for a <i>collection</i> or <i>portfolio</i> presentation.
5.9.3.6.2	5. Visual Arts	HS	3. Present	6. Make artistic choices in order to convey meaning through presentation.	2. Analyze relationships between artists, <i>artwork</i> , and audience for impact of presentation.
5.9.4.7.1	5. Visual Arts	HS	4. Respond	7. Analyze and construct interpretations of artistic work.	1. Construct multiple interpretations of an <i>artwork</i> .
5.9.4.8.1	5. Visual Arts	HS	4. Respond	8. Evaluate artistic work by applying criteria.	1. Evaluate the impact of an <i>artwork</i> to influence ideas, feelings and behaviors of specific audiences.
5.9.4.8.2	5. Visual Arts	HS	4. Respond	8. Evaluate artistic work by applying criteria.	2. When encountering <i>artwork(s)</i> , synthesize one's own evaluation of <i>artwork(s)</i> with a different evaluation of the same <i>artwork(s)</i> .
5.9.5.9.1	5. Visual Arts	HS	5. Connect	9. Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.	1. Synthesize knowledge of social, cultural, historical, and personal life with art making <i>approaches</i> to create meaningful works of <i>art</i> .
5.9.5.10.1	5. Visual Arts	HS	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Appraise the impact of <i>art</i> , an artist, or a group of artists on the beliefs, values and behaviors of a society.