ART 4940– Understanding Art Museums–Fall 2025

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Course meets Fridays, 2pm-4:50pm in ART 288

Office hours are Fridays 1-2pm in ART162A and appointments can be scheduled via email for in-person or zoom.

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## **Course description:** Explores the history, organization, functions, and collections of art museums.

## **Prerequisites:** ART 2350, ART 2360, and ART 2370, or consent of instructor

## **Course objectives:** Through readings, discussions, visits to spaces, engagements with professionals, and other assignments, students will:

* Investigate the nature and history of art museums and alternative spaces, including their philosophical and ethical dilemmas
* Develop skills in using research and reference materials, synthesizing and organizing research, and presenting materials in both oral and written forms.
* Develop and practice the skills needed to think critically about exhibitions and the interface between objects and visual materials, concepts and content, and visitor experience.

**Course Content:** This course will both investigate the history, organization, and broader questions facing art museums and alternative spaces.

**Materials:** This course does not have a textbook. It employs articles and chapters available within the Canvas course.

**Challenging Course Content:** Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

**Course Requirement & Student Assessment:** Assignment details will be disseminated in Canvas.  See Canvas for any updates/changes to due dates.

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| --- | --- | --- | --- |
| Due: 8/29 by 11:59pm | Syllabus Quiz | 10 pts |  |
| Due: 10/11 by 11:59pm | Label Assignment | 100 pts |
| Due: 11/21 by 11:59pm | Reflection on Guest Speaker | 100 pts |
| Due: 10/3 by 11:59pm | Drawing and Visual Description | 150 pts |
| Due: Every Thursday by 11:59pm  | Weekly Online Discussions | 130 pts |
| Due: 10/17 by 11:59pm | Mid-Term: Annotated Bibliography  | 100 pts |
| Due: 12/5 by 11:59pm | Exhibition Review (possible group project) | 200 pts |
| Due: 12/5 by 11:59pm | Museum Field Trip Activity | 100 pts |
| Due: 12/5 by 11:59pm | Final Project: Annotated Bibliography | 200 pts |
| Weekly | Weekly Participation and Attendance (10 pts. each week) | 150 pts |

## **Grading**

## A: 90-100% of available points (Outstanding, excellent work. The student performs well above the minimum criteria.)

## B: 80-89% of available points (Good, impressive work. The student performs above the minimum criteria.)

## C: 70-79% of available points (Solid, college-level work. The student meets the criteria of the assignment.)

## D: 60-69% of available points (Below average work. The student fails to meet the minimum criteria.)

## F: 59% of available points and below (Sub-par work. The student fails to complete the assignment or offers sub-par work.)

## **Late work: Extensions for work may be granted at minimum 24 hours in advance of a due date at the discretion of the instructor. Work that is late for which no pre-approved extension has been granted, will receive a grade of 0. Early work is encouraged!**

**Attendance:** Collaborative learning will be at the heart of this class. To collaborate, you must come to class prepared to think, to discuss, to offer and receive feedback. Attendance, punctuality, and participation are extremely important as this class is discussion-based and only meets once a week. While participation includes completing assignments and readings on time, it also includes active involvement in class discussions through asking questions, offering thoughtful insights and comments, and responding to others’ comments.

**You may miss one class for whatever reason (no need to explain to me).** You may also miss class with an officially approved excused absence, with documentation. Longer and prolonged issued must be addressed through the Dean of Students Office. In missing class, however, you will not receive any credit for in-class activities and are still required to complete all required work due for that class by the stated deadlines. Any absences beyond one unexcused absence will result in the lowering of your course grade by one letter grade per absence. [See UNT Policy 06.039.](http://policy.unt.edu/policy/06-039)

**Policy on Quality of Written Work:** Translating visual signs into verbal language is not an easy task. Thus, in the visual and subjective realm of art history, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and spelling, as well as the clear and logical presentation of ideas and argument. The medium and the message are inextricable from one another.

**Academic Integrity Policy and Violation Penalties:** This course follows UNT Policy 06.003, on Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Under UNT policy, use of AI to generate content without permission is considered cheating (receiving unauthorized assistance).

All work submitted for a grade in this class must be written in your own words and original to this term. You may not copy or transcribe anyone else’s material, including but not limited to websites, museum publications, books, or articles. You may not reuse work previously uploaded or submitted to this or any other class, either your own or another person’s.

First violations of academic integrity policies (course and/or university) result in a zero on the assignment. Second violations in the same course result in failing the class. All academic integrity violations are reported to the university.

**AI Policy:** In this course, I want you to engage deeply with the materials and develop your own critical thinking and writing skills. For this reason, the use of Generative AI (GenAI) tools like, Claude, ChatGPT, and Gemini, etc. is not permitted. While these tools can be helpful in some contexts, they do not align with our goal of fostering the development of your independent thinking. Using GenAI to complete any part of an assignment, exam, or coursework will be considered a violation of academic integrity, as it prevents the development of your own skills, and will be addressed according to the Student Academic Integrity policy.

If you choose to use Grammarly or similar for spelling and minor grammar edits, you must submit a clean draft–mistakes and all– as well as final version that discloses what program you used and how. All written work will be submitted through Turnitin, which has an integrated AI-checker. Given the chance of false positives, I strongly suggest drafting your work with track changes on in word or through a good doc with version history that clearly shows your writing process.

## **Rules of Engagement:** Rules of engagement refer to the way students are expected to interact with each other and with their instructors.

Here are some general guidelines:

* While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language based on race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
* Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
* Ask for and use the correct name and pronouns for your instructor and classmates.
* Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.
* Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
* Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”
* Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
* Avoid using “text-talk” unless explicitly permitted by your instructor.
* Proofread and fact-check your sources.
* Keep in mind that online posts can be permanent, so think first before you type.

See these [Engagement Guidelines](https://clear.unt.edu/online-communication-tips) (https://clear.unt.edu/online-communication-tips) for more information.

**Communicating with your instructor:**

* Please let me know by which name you prefer to be addressed in this course. I prefer Stefanie or Professor.
* Please communicate with me through email.
* I will commit to responding to your email within 24 hours during the week. Weekends are a different story.
* Anticipate receiving feedback and grades for written assignments within a week.
* Emails that contain information that is pertinent to the entire class about course-related topics will be addressed in class so that the entire group may benefit.
* Send me the name of your favorite book or movie in an email for 10pts extra credit.

**Academic Support & Student Services:**

**UNT Writing Center:** At the [UNT Writing Center](https://writingcenter.unt.edu/), we offer free writing tutoring to all currently enrolled UNT students in all disciplines and at all stages of their academic careers--from English composition students to graduate students writing theses and dissertations. We teach you strategies and techniques to improve your writing for the long term. Undergraduate students receive one hour, daily, of [online tutoring services.](https://writingcenter.unt.edu/writing-center-spring-2024-hours-operation)

**Mental Health:** UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

* [Student Health and Wellness Center](https://studentaffairs.unt.edu/student-health-and-wellness-center) (https://studentaffairs.unt.edu/student-health-and-wellness-center)
* [Counseling and Testing Services](https://studentaffairs.unt.edu/counseling-and-testing-services) (https://studentaffairs.unt.edu/counseling-and-testing-services)
* [UNT Care Team](https://studentaffairs.unt.edu/care) (https://studentaffairs.unt.edu/care)
* [UNT Psychiatric Services](https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry) (https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry)
* [Individual Counseling](https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling) (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

**Additional Student Support Services:**

* [Registrar](file:///C%3A%5CUsers%5Cjdl0126%5CAppData%5CLocal%5CTemp%5COneNote%5C16.0%5CNT%5C0%5CRegistrar) (https://registrar.unt.edu/registration)
* [Financial Aid](https://financialaid.unt.edu/) (https://financialaid.unt.edu/)
* [Student Legal Services](https://studentaffairs.unt.edu/student-legal-services) (<https://studentaffairs.unt.edu/student-legal-services>)
* [Student Money Management (https://moneymanagement.unt.edu/programs-and-services/)](https://moneymanagement.unt.edu/programs-and-services/)
* [Career Center](https://studentaffairs.unt.edu/career-center) (https://studentaffairs.unt.edu/career-center)
* [Counseling and Testing Services](https://studentaffairs.unt.edu/counseling-and-testing-services) (https://studentaffairs.unt.edu/counseling-and-testing-services)
* [UNT Food Pantry](https://deanofstudents.unt.edu/resources/food-pantry) (<https://deanofstudents.unt.edu/resources/food-pantry>)

**Academic Support Services:**

* [Academic Resource Center](https://clear.unt.edu/canvas/student-resources) (https://clear.unt.edu/canvas/student-resources)
* [Academic Success Center](https://success.unt.edu/asc) (https://success.unt.edu/asc)
* [UNT Libraries](https://library.unt.edu/) (<https://library.unt.edu/>)

**UNT Policies**

**ADA Policy:** UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the [ODA website](https://disability.unt.edu/) (<https://disability.unt.edu/>).

### **Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004)**

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

**Emergency Notification & Procedures:** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

**Retention of Student Records:** Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student’s records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University’s policy. See UNT Policy 10.10, Records Management and Retention for additional information.

**PLEASE NOTE:** I will make every effort to follow the syllabus and schedule, but please realize adjustments may be necessary to accommodate learning/instructional needs of the class. I therefore retain the right to change the syllabus with or without notice.

**Course Schedule**

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| --- | --- |
| Date | Do/Due: |
| 8/22 | ***Topics: Welcome, Introduction to the course; Syllabus Review***Please bring with you to class on this and every subsequent class period: * a way to access & read texts online
* a way to access any written assignment that was due that day
* a way to take notes

This could be a laptop. This could be a phone and a notebook and a print-out of your text. It is entirely up to you.All written assignments are due, uploaded, in advance of the class meeting. **Do:** Syllabus Quiz |
| 8/29  | ***Topics: Introduction to Museums*****Read:** Duncan, Carol. “The Art Museum as Ritual,” in Civilizing Rituals: Inside Public Art Museums (London & New York: Routledge, 1995), 7-20. Clark, Kenneth. “The Ideal Museum: Art Historian Kenneth Clark on the Formation of Western Institutions, in 1954.” ARTnews.com, March 22, 2021. <https://www.artnews.com/art-news/retrospective/kenneth-clark-the-ideal-museum-1234587297/>. Pine II, Joseph and James H. Gilmore, “Welcome to the Experience Economy,” Harvard Business Review. (July-August 1998), 97-105. <https://hbr.org/1998/07/welcome-to-the-experience-economy> David, C. 1999. “Elitism in the Stories of US Art Museums: The Power of a Master Narrative.” Journal of Business and Technical Communication, 13(3), 318-335. <https://doi-org.libproxy.library.unt.edu/10.1177/105065199901300305> **Review:** Websites of the [International Council of Museums](https://icom.museum/en/); [American Alliance of Museums](https://www.aam-us.org/); [College Art Association](https://collegeart.org/); [Association of Art Museum Directors](https://aamd.org/); [Association of Art Museum Curators](https://www.artcurators.org/); [Association of Academic Museums and Galleries](https://www.aamg-us.org/)ICOM (International Council of Museums): Definition of a Museum: <https://icom.museum/en/resources/standards-guidelines/museum-definition/>**Do/Due:** Weekly Discussion Post & **Syllabus Quiz** |
| 9/5 | ***Topics: A Different Museum Experience*** **Guest Speaker via Zoom: Jamie Lawyer, Deputy Director, Rubin Museum of Art, New York City****Read:** Dunham, Donald. "Inclusivity, Objectivity, and the Ideal: The Museum as Utopian Space." The International Journal of the Inclusive Museum 3, no. 3 (2011): 39-48, <https://libproxy.library.unt.edu/login?url=https://www.proquest.com/scholarly-journals/inclusivity-objectivity-ideal-museum-as-utopian/docview/2793131827/se-2>).Weiss, Daniel H. “Museums for a new generation,” in Why the museum matters. Yale University Press: New Haven and London, 2022.Greenberger, Alex. “Rubin Museum to Shutter New York Space after 20 Years, Pivot to ‘global’ Model.” ARTnews.com, January 31, 2024. [https://www.artnews.com/art-news/news/rubin-museum-of-art-closes-new-york-space-new-model-1234694588/Links to an external site.](https://www.artnews.com/art-news/news/rubin-museum-of-art-closes-new-york-space-new-model-1234694588/)Britschgi, Jorrit. “Rubin Museum of Art.” The Rubin. Accessed March 25, 2024. [https://rubinmuseum.org/transformation/Links to an external site.](https://rubinmuseum.org/transformation/)**Do/Due:** Weekly Discussion Post |
| 9/12 | ***Topics: The Museum Workforce*****Guest Speaker in Person: Delaney Smith, Student Services Coordinator, Career Center, CVAD****Read:** Arnoff, Amy. “Illuminating Career Paths in the Art World,”New York Foundation for the Arts, July 26,2024. <https://www.nyfa.org/news/archive/illuminating-career-paths-in-the-art-world/> . Accessed March 13, 2025. Südkamp, Carolin M. and Sarah E. Dempsey. "Resistant Transparency and Nonprofit Labor: Challenging Precarity in the Art + Museum Wage Transparency Campaign." Management Communication Quarterly 35, no. 3 (2021): 341-367.Tanga, Martina. 2021. “Let’s Imagine a New Museum Staff Structure”. <i>Journal of Conservation and Museum Studies</i> 19 (1): 7. <https://doi.org/10.5334/jcms.197>. **Review:** AAMD Salary Survey 2023. <https://aamd.org/sites/default/files/document/AAMD_Salary%20Survey%202023.pdf>**Do/Due:** Weekly Discussion Post  |
| 9/19 | ***Topics: Object and Exhibition Close Looking*****Read:** Prown, Jules David. “Mind in Matter: An Introduction to Material Culture Theory and Method.” Winterthur Portfolio, vol. 17, no. 1, 1982, pp. 1–19. JSTOR, Stable URL: <https://www.jstor.org/stable/1180761> Remote Access URL: <https://libproxy.library.unt.edu/login?url=https://www.jstor.org/stable/1180761> Mida, Ingrid. “The Curator’s sketchbook: Reflections on learning to see,” Drawing: Research, Theory, Practice, vol 2, no. 2, 2017, pp. 275-285.**Do/Due:** Weekly Discussion Post  |
| 9/26 | ***Topics: Fashion as Art in Museums*** **Guests Speaker: Annette Becker, Director, Texas Fashion Collection****Read:** Pecorari, Marco. “Beyond Garments: Reorienting the Practice and Discourse of Fashion Curating.” In Fashion Curating: Critical Practice in the Museum and Beyond, eds. Annamari Vänskä and Hazel Clark. Bloomsbury, 2018. Petrov, Julia. “Intervisuality: Displaying Fashion as Art.” Fashion, History, Museums: Inventing the Display of Dress. Bloomsbury Academic, 2019. EPUB. DOI: 10.5040/9781350049024.ch-005.**Do/Due:** Weekly Discussion Post  |
| 10/3 | ***Topics: Label Writing and Object Interpretation*** **Guests Speaker via Zoom: Rachel Nicholson, Barbara and Theodore Alfond Director of Interpretation, Museum of Fine Arts, Boston****Read:** Simon, Nina. “Defining Participation at your Institution,” in The Participatory Museum (Santa Cruz: Museum Z, 2010): 183-202. <https://www.participatorymuseum.org/chapter5/> Viera, Alicia and Pat Villeneuve. “Engaging Communities with Supported Interpretation,” In Bryna Bobick and Carissa DiCindio, eds. Engaging Communities Through Civic Engagement in Art Museum Education. Hershey, PA: IGI Global, 2021. <https://doi.org/10.4018/978-1-7998-7426-3>. <https://www.igi-global.com/gateway/book/263502> Gallery text at the V&A: A ten-point guide. **Do/Due:** Weekly Discussion Post & **Drawing and Visual Description**  |
| 10/10 | ***Topics: Equity and Access in Museums Today*****Guests Speaker via Zoom: Madison Zalopany, Independent Consultant, access worker, artist, and cultural critic****Read:** Kunert, Pablo. “How to Plan an Accessible Exhibition: ArtConnect Magazine.” ArtConnect, January 11, 2024. <https://www.magazine.artconnect.com/resources/how-to-plan-an-accessible-exhibition>. Wang, Kathy. “Democratizing the Museum: Disability and the Need for Accessibility,” Pivot, Vol. 9 No. 1 (20222): Somatic Cartography & Stories: Mapping Meaning onto the Body. <https://pivot.journals.yorku.ca/index.php/pivot/article/view/40318/35331> González-Herrera, Ana Isabel, Andrea Betsabé Díaz-Herrera, Paula Hernández-Dionis, and David Pérez-Jorge. 2023. Educational and accessible museums and cultural spaces. Humanities & Social Sciences Communications 10, (1) (12): 67, <https://libproxy.library.unt.edu/login?url=https://www.proquest.com/scholarly-journals/educational-accessible-museums-cultural-spaces/docview/2778154395/se-2>. **Do/Due:** Weekly Discussion Post & **Label Assignment Due** |
| 10/17 | **Topic: Museum Curation Topics****Read:** Porter, Catherine and Ségolène Le Stradic, “Young People of Color Flocked to This Show. It Made Them Feel Seen,” New York Times, August 19, 2025, <https://www>.nytimes.com/2025/08/19/arts/design/paris-banlieues-cheries-beloved-suburbs.html?smid=em-share. Reilly, Maura.” What is Curatorial Activism?” Curatorial Activism: Towards an Ethics of Curating (Thames and Hudson, 2018), 16-33. Conforti, Michael. “Dream a Different Dream of Cultural Exchange,” Curator: the Museum Journal, Vol. 63, Issue 1 (2019): 15-19, <https://onlinelibrary.wiley.com/doi/epdf/10.1111/cura.12347> **Do/Due:** Weekly Discussion Post & **Mid-Term: Annotated Bibliography** |
| 10/24 | ***Topic: Public Art Museum Curation*****Guest Speaker in Person: Jade Powers, Hugh Kaul Curator of Contemporary Art at the Birmingham Museum of Art in AL****Read:** Abt, Jeffrey. “The Origins of the Public Museum,” in A Companion to Museum Studies, ed., Sharon Macdonald (London: Wiley-Blackwell, 2010), 115-134.[Moore, Porcia, Rose Paquet, and Alethieia Wittman. “Opening up to Transformation,” in Transforming Inclusion in Museums: The Power of Collaborative Inquiry. S.l.: AMER ALLIANCE OF MUSEUMS, 2022.](https://unt.instructure.com/courses/109587/files/28025649?wrap=1)**Do/Due:** Weekly Discussion Post |
| 10/31 | ***Topics: Decolonization, Restitution, Repatriation*****Read:** Appiah, Kwame Anthony. “Whose Culture Is It, Anyway?” in Cosmopolitanism: Ethics in a World of Strangers (New York: W. W. Norton, 2006): 115–135. Raicovich, Laura. “Art in Context,” in Culture Strike: Art and Museums in an Age of Protest. Verso Press: London and New York, 202, pgs. 43-74.Wilson, Fred and Howard Halle, “Mining the Museum,” Grand Street 44 (1993): 151-172. Stable URL: <https://www.jstor.org/stable/25007622>; Remote Access URL: <https://libproxy>.library.unt.edu/login?url=https://www.jstor.org/stable/25007622.**Do/Due:** Weekly Discussion Post  |
| 11/7 | ***Topics: Registration and Art Museum Preparator Work***Meet at the CVAD Gallery (across from big outdoor staircase)**Guest Speaker in Person: Holly Hutzel, Registrar, CVAD Galleries**[Grant, Lynn. “The ‘glamorous’ Job of a Museum Courier.” Penn Museum Blog, April 13, 2011.](file:////courses/118177/files/30785743%3Fwrap%3D1) <https://www.penn.museum/blog/museum/the-glamorous-job-of-a-museum-courier/>.**Do/Due:** Weekly Discussion Post  |
| 11/14 | ***Topics: Restitution and Nazi Era Provenance Research*** **Guests Speaker via Zoom: MacKenzie Mallon, Provenance Specialist, The Nelson-Atkins Museum of Art, Kansas City, Missouri****Watch:**  [https://players.brightcove.net/6057940598001/default\_default/index.html?videoId=6338799973112](https://nam04.safelinks.protection.outlook.com/?url=https%3A%2F%2Fplayers.brightcove.net%2F6057940598001%2Fdefault_default%2Findex.html%3FvideoId%3D6338799973112&data=05%7C02%7CStefanie.Dlugosz-acton%40unt.edu%7Cbc310cc8a51e497b83d508dc10664c26%7C70de199207c6480fa318a1afcba03983%7C0%7C0%7C638403278756561787%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=nXczUKrp5fDBysEeP%2FvQwdvlp8d0ZEOf131hvGLpMUA%3D&reserved=0)**Read:** Beau, Bryan F. Le. “The Job: Mackenzie Mallon.” KC STUDIO, August 10, 2023. <https://kcstudio.org/the-job-mackenzie-mallon/>. **Read/Review** Website: <https://www.nelson-atkins.org/provenance/> **Do/Due:** Weekly Discussion Post |
| 11/21 | **Topics: Museums Moving Forward****Read:** Rub, Timothy. “Some Thoughts (and Concerns) About the Future of Art Museums,” The Antioch Review, Spring 2016, Vol. 74, No. 2, The Future of Museums: Challenges and Solutions (Spring 2016), pp. 237-248, Stable URL: <http://www.jstor.com/stable/10.7723/antiochreview.74.2.0237> Remote Access URL: <https://libproxy.library.unt.edu/login?url=https://www.jstor.org/stable/10.7723/antiochreview.74.2.0237>Weiss, Daniel H. “Evolving mission/preserving values” in Why the museum matters. Yale University Press: New Haven and London, 2022.Whitaker, Amy. “Reconsidering People as the Institution: Empathy, Pay Equity, and Deaccessioning as Key Leadership Strategies in Art Museums.” Curator: The Museum Journal 64, no. 2 (2021): 253-268. Accessed August 28, 2024. <https://doi.org/10.1111/cura.12420>. **Do/Due:** Weekly Discussion Post |
| 11/28 | **THANKSGIVING BREAK- No Class** |
| 12/5 | Reading Day- No Class**Exhibition Review,** **Museum Field Trip &** **Final Annotated Bibliography Assignment Due by 11:59PM** |

You made it!