



# Introduction to Teacher

Overview and Objectives

# STUDENT CURATORS

Dear Teacher,

Don't panic. Your students are capable and, with a bit of training, ready to develop and curate professional exhibitions of artwork. As you work with them through these lessons, they will have opportunities to be creative and innovative, take leadership roles, and practice collaboration, critique, and compromise. This work is intended to reflect the work done in professional museums and galleries every day, and will help the students in their own work as artists, learners, and people.

This Resource Guide is designed to provide useful supplementary information and support to teachers and students learning the process of curating exhibitions. All of the lessons are aligned with the National Core Arts Standards and support best practices in the museum field. Please review all of the information before you start the first lesson, and keep the following in mind:

**Regarding the templates.** These are simply beginning documents for you and your students to work from. They are there to help guide your students toward what is possible and what to consider in planning their exhibitions. Templates may be expanded, adjusted, reworked, or cut altogether. Each exhibition is different and has different needs. The templates are there to be sure nothing is forgotten, but not everything has to be included each time.

**Every classroom is different.** Please feel free to expand or cut certain lessons or concepts from the timeline. You know your students, and you know their constraints and abilities better than anyone. We recognize that some students will need more support and practice in certain areas than others. Also, you can collapse the "Project Manager" role into the "Curator" Role, or the "Event Planner" role into the "Marketer" role. Likewise, you may choose to have a "Curation Department" with multiple students. This can be altered according to the needs of your classroom. We have worked to provide any materials you may need, but you are not required to use them all. If you don't feel ready, simply using Lessons 1 and 2 in your class will teach central Core Standards and work as standalone lessons.

**Be bold and take risks.** Don't be afraid to reach out into your community for exhibition space or financial support. If you have a local coffee shop or library, there is potential exhibition space. Community partners, regardless of the community size, can be a tremendous resource in this endeavor. Bear in mind there is no perfect exhibition. Allow your students to follow their ideas and to encounter failure. The final exhibition is less important than the learning process for the students, and most visitors to the exhibition will never know about those missteps or omissions along the way.

**Reach out.** We are constantly working to make this a useful and practical resource for students of all demographics, ability levels, and art forms. While this process has been tested by multiple high school classrooms, it is far from complete. Please feel welcome to contact us if you are in need of additional support or information. You are also welcome to reach out to local museums and galleries, or complete your own research. Just as every exhibition is different, every museum is different and you may get new and useful information along the way.

Good luck! We are excited about the work your students will be able to accomplish through this project. Please send us any feedback or stories of success you have with this curriculum. We want to be aware of what is working well, and we'd love to show off your success. You may contact us at [smaeducation@gmail.com](mailto:smaeducation@gmail.com).

Sincerely,  
SMA Education Team



## Suggested Timeline

*\*This timeline is only a guide, and may be adjusted to suit individual classroom needs. There can be two weeks between lessons, or certain weeks may be collapsed together to save time. The intent of this timeline is to provide a starting framework for each teacher in building out this unit for their class.*

### **Week 1: Introduction and Postcard Activity**

This lesson will introduce the students to the major roles associated with developing and mounting a professional exhibition. They will practice critical thinking and collaboration, among other important 21<sup>st</sup> Century learning skills, as they create mini-exhibitions based on a set of postcards from SMA's permanent collection.

### **Week 2: Exhibition Evaluation assigned**

This activity challenges the students to identify and visit a museum space on their own (unless you opt to schedule a class field trip). In a more rural area this might include town centers or smaller, local history museums, while in larger areas the students will have more options.

### **Week 3: Open**

### **Week 4: Open**

### **Week 5: Exhibition evaluation assignment due**

Following this assignment, lead the class in a discussion about their observations and opinions on the exhibitions they toured.

### **Week 6: Exhibition Writing**

This lesson helps clarify the distinction between artistic philosophy statements, artist statements about individual works of art, and thesis statements summarizing a larger body of work. The students will practice all three kinds of writing in relation to their own practice and artwork.

### **Week 7: Discuss and assign exhibition proposals**

This launches the actual exhibition development process, and gives each student an opportunity to imagine their own curated exhibition. The students should consider constraints such as budgets and space in this process. If an exhibition space has already been secured, a discussion about this space would be appropriate.

### **Week 8: Exhibition proposals due**

The teacher should review all of the proposals to identify the top three. Consider in this decision the practicality of each exhibition, as well as the ability of the student to carry-out the exhibition process.

### **Week 9: Discuss and vote on top exhibition proposals**

The teacher should present the top proposals with the students, and allow them to vote on which they would most like to support. The winning proposal will become an actual exhibition.



**Week 10: Assemble exhibition team, begin exhibition timeline**

The teacher and the student curator will work together to form the exhibition team, and develop timelines, budgets, and additional assignments for the class. The team should meet regularly from this point. Although each team member has a distinct role on the team with specific responsibilities, as a part of the team they should work to support and assist each other throughout the process.

**Week 11: Artwork assignment**

The teacher and the curator should present the final exhibition plan to the class. If new artwork is being created by the class for the exhibition, the class assignment for this work should be given at this time. The exhibition team meets to review deadlines and expectations.

**Week 12: Marketing plan**

The exhibition team meets to discuss the marketing plan developed by the marketer and curator (and optional event planner).

**Week 13: Interpretive plan**

The exhibition team meets to discuss the interpretive plan developed by the educator and curator.

**Week 14: Artwork due/Final curatorial plan and object list**

As the students turn in their assigned work for the exhibition, the curator will review each work with the team to make final exhibition selections. They will begin a final plan of how the works will be arranged within the exhibition space.

**Week 15: Interpretation week**

The educator will work with students on written content for the exhibition. The event planner will finalize the details of the opening reception.

**Week 16: Production and preparation week**

The registrar will work with each student to prepare work for exhibition (matting, framing, wiring, etc). The event planner will ensure that invitations/notifications are sent to all VIPs. The educator will produce the final interpretive elements (labels, signage, etc).

**Week 17: Installation**

The exhibition team will schedule to install the exhibition (including works, labels, any other interpretive elements) in the space.

**Week 18: Opening Reception!**

The students will open the exhibition and bask in the glow of their accomplishment.

**At the Close of the Exhibition:**

The team will meet at the space to de-install the exhibition and return works to the students.



### Basic Job Description:

Curators are responsible for assembling, cataloguing, managing and presenting/ displaying artistic and cultural collections. In short, curators are in charge of the collection and exhibitions in a museum or art gallery. Many curators specialize in specific areas or types of objects. Their work involves researching, organizing, and caring for the objects within a collection as well as organizing meaningful exhibitions of objects. Much of their work requires curators to collaborate with colleagues in areas such as conservation, education, design, and marketing.



### What this means for you:

As the curator, you are an advocate for the art. You are responsible for the main idea behind the exhibition and ensuring that each work in the exhibition supports and explains the thesis in relevant and significant ways. You are generally the leaders of the exhibition team, and help guide the development of each component of the exhibition from start to finish.

### What you are in charge of:

- Guiding the main message of the exhibition
- Working with the teacher, develop the class artwork assignment for the exhibition (if applicable)
- Working with your teacher and other team members to develop budgets and timelines
- Review submitted work and make final object list
- Support each member of the team in their role, and assist and step in where needed
- If there is no Project Manager on your team, complete the tasks and duties for that position

### List of included template and checklists:\*

- Budget template
- Marketing Plan template
- Sample Press Release
- Interpretive Plan checklist
- Sample tombstone labels
- Sample Intro Panel
- Object List Template
- Hanging Artwork Guidelines
- Opening Reception Checklist

*\*You have copies of all of the templates for all team members. This should help you understand and keep track of their schedules and assignments. These templates are a starting place to help you plan your exhibition. You are not required to follow them precisely, but they will ensure you do not miss a critical step.*



## STUDENT EXHIBITION Budget Template

<i>Category</i>	<i>Item</i>	<i>Budget</i>	<i>Actual</i>
Registration	Mats and Frames		
Registration	Hanging Hardware		
Education	Printing Labels		
Education	Printing Interpretive Signage		
Education	Interactive Materials		
Education	Printing Gallery Guides		
Marketing	Digital Ads		
Marketing	Printing Posters and Flyers		
Marketing	Other Printing		
Opening Reception	Catering		
Opening Reception	Entertainment		



## STUDENT EXHIBITION Marketing Plan Template

EXHIBITION TITLE:

EXHIBITION DATES:

PUBLICITY BOILERPLATE:

*This is a simple 1-3 sentences that summarizes the show and can be used across publicity.*

TAGLINE:

HASHTAGS:

STYLE GUIDE INFO:

Colors:

Fonts:

Misc:

PRINT MEDIA:

*Include what you will create and how you will distribute it.*

SOCIAL MEDIA:

*Include where you will post and a schedule of when.*



## STUDENT EXHIBITION Sample Press Release



Contact: Emily Larsen Boothe  
801-491-5702  
elarsen@springville.org

FOR IMMEDIATE RELEASE

### **HUMOROUS AND WHIMSICAL ARTWORKS EXPLORE DEEPER IDEAS AT SPRINGVILLE MUSEUM**

SPRINGVILLE, UT – "Wit & Whimsy: off the deep end," a new exhibition at Springville Museum of Art, features the humorous, witty and whimsical artwork of 12 contemporary Utah artists. These surprising and relatable works vary in style, subject matter, and tone but all use humor and quirkiness as a way to comment on shared human experiences. Though seemingly lighthearted and playful on the surface, these images delve deep into more difficult contemporary issues and ideas.

Through metaphor, shared experiences, vulnerability, unexpected pairings, universal experiences and humorous captions, the work of Gregory Abbott, Andrew Ballstaedt, Cassandra Barney, Marcee Blackerby, Lyndi Bone, Cynthia Lewis Clark, Nicholas Courdy, Lucia Heffernan, Brian Kershnik, Wayne Kimball, Sophie Soprano, and Steve & Tonya Vistaunet pushes us past our initial reactions of amusement into the deep end.

About his work in the show Andrew Ballstaedt has said, "Humor allows me to talk about serious things in a very playful, non-threatening way where I am almost able to talk about things I am not normally supposed to but can with humor ...Ironically, many of my drawings are quite funny but at the same time painfully sad"

Nicholas Courdy has written, "The humor in my work usually develops organically throughout the process. My amusement comes from using potentially ostentatious imagery to tell different stories of often less sophisticated circumstances that many of us find ourselves in. These unconventional visual metaphors are where the humor can happen but also where some of the more complex ideas can start to take shape...I am excited to be part of an exhibition centered around finding humorous, relatable narratives to help us all better understand our own experience."

"Wit & Whimsy: off the deep end" will open August 23, 2017 and run through May 19, 2018. All are invited to join the artists for live music and refreshments at an opening reception Wednesday August 23, 2017 from 6-8pm.

Springville Museum of Art is located at 126 East 400 South Springville, Utah 84663. The Museum is open Tuesday-Saturday 10am-5pm, and Wednesdays 10am-9pm. Closed Sundays and Mondays.



## STUDENT EXHIBITION Interpretive Plan Checklist

<i>Including in Show?</i>	<i>Interpretive Item</i>	<i>Text Completed</i>	<i>Design Completed</i>	<i>Production Completed</i>
	Tombstone Labels			
	Extended Labels			
	Introductory Panel			
	Section Panels			
	Gallery Guide			
	Interactive Experience			
	Other Interpretive (explain below)			



**STUDENT EXHIBITION**  
Sample Tombstone Labels

Andrew Ballstaedt

(1979- ) Riverton, UT

*Two Friends Looking for Each Other in the City* 2017  
acrylic on canvas mounted

Courtesy of the Artist

**Tanaya Barrett**

Mountain Crest High School, Grade 12

***Floral Portrait*** 2017

digital

\$85



STUDENT EXHIBITION  
Sample Intro Panel

# Wit & Whimsy off the deep end



*“Humor is the door to the serious.”  
-Billy Collins*

Humor in this case can mean much more than mere laughter. These images, though seemingly lighthearted and playful on the surface, delve deep into more difficult contemporary issues and ideas. Through metaphor, shared experiences, vulnerability, unexpected pairings, universal experiences, and humorous captions, *Wit & Whimsy: off the deep end* pushes us past our initial reactions of amusement into the deep end.

The surprising and witty works by Gregory Abbott, Andrew Ballstaedt, Cassandra Barney, Marcee Blackerby, Lyndi Bone, Cynthia Lewis Clark, Nicholas Courdy, Lucia Heffernan, Brian Kershnik, Wayne Kimball, Sophie Soprano and Steve and Tonya Vistaunet use humor and whimsy to make connections and engage in more difficult topics.

What kind of humor do you appreciate? Why do people say laughter is the best medicine? Where do you see deeper truths in these playful works?



## STUDENT EXHIBITION Object List Template

<i>Artist First Name</i>	<i>Artist Last Name</i>	<i>Birth Year</i>	<i>Title</i>	<i>Medium</i>	<i>Creation Date</i>	<i>Height</i>	<i>Width</i>	<i>Depth</i>	<i>Sale Price</i>	<i>Matted &amp; Frame?</i>	<i>Artist Statement Completed?</i>



## STUDENT EXHIBITION Hanging Artwork Guidelines

Once works have been spaced throughout exhibition space, use these formulas to hang them at a consistent height (58" is the visual eye-line of an average person)

### Regular Works of Art:

1. Measure height
2. Divide height by 2
3. Measure wire slack\*
4. Subtract slack measurement from height half
5. Add 58
6. This number is the height of the nail from the floor

\*wire slack: the distance from the top of frame to the wire when wire is pulled taut (as if it were hanging on a nail)

### Double Stacks:

\*Think of the two works as parts of a whole

1. Measure heights of both works and add together
2. Add gap space (usually 2" or 3" between, 1" if hanging in a small grid)
3. This is the TOTAL height of the whole double stack
4. Divide total height by 2
5. Measure the slack of the top work's wire
6. Subtract the slack from the height half
7. Add 58
8. This number is the height of the top nail from the floor

For lower work:

1. Hang top artwork
2. Measure wire slack of lower artwork
3. Add gap space (use same number as above, 1", 2" or 3")
4. This number is the distance of the second nail from the bottom of the top hanging work



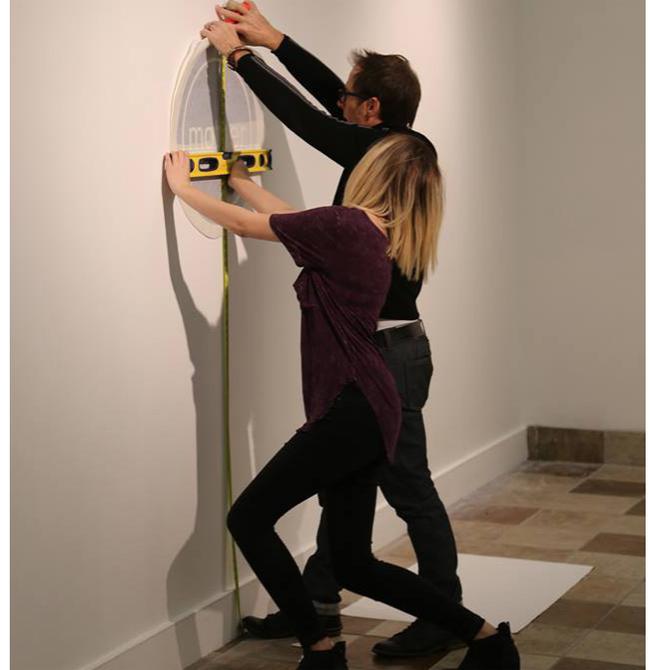
## **STUDENT EXHIBITION** Opening Reception Checklist

- Marketing materials distributed and posted
- Catering booked
- Linens and floral arrangements booked
- Entertainment booked
- Tables/Chairs arranged for space as needed
- VIPs identified and invited
- Reminders sent to Exhibition team, teacher
- Take photography at opening reception



## Basic Job Description:

A registrar is primarily responsible for the movement of objects in and out of museums and galleries. They are responsible for the safekeeping and organization of all objects, both physically and legally. Their work frequently involves contracts, specialized databases, packing and shipping, climate control, and other specialized work. Registrars work closely with curators to establish exhibition objects lists and source lenders.



## What this means for you:

As the registrar, you are an advocate for the art. You are responsible for the organization and safekeeping of each work in the exhibition. This includes organizing and preparing the works before the exhibition, ensuring that works are properly installed (hung) in the exhibition, safely removing the works at the close of the exhibition, and returning the works to the artists.

## What you are in charge of:

- Maintaining a list of objects included in the exhibition (see object list template)
- Overseeing the preparation (matting, framing, etc) of each artwork for the exhibition
- Working with the teacher to transport the works to the exhibition space
- Working with the teacher to acquire the proper hardware (hammers, nails, etc) for installation
- Installing the works in the gallery/exhibition space
- At the close of the exhibition, de-installing the works from the exhibition space
- Safely removing the works from any borrowed frames (if applicable)
- Returning the works to the students

## List of included template and checklists:\*

- Budget Template
- Object List Template
- Hanging Artwork Guidelines

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**STUDENT EXHIBITION**  
Sample Object List

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### Basic Job Description:

Museum educators build bridges between visitors and objects and encourage learning through a variety of channels. This work includes writing and producing didactic materials, and facilitating interactions with original objects. Understanding and working with people of all ages and backgrounds is a key feature of the job. Educators frequently collaborate with colleagues across the museum in accomplishing their role.



### What this means for you:

As the educator, you are an advocate for the public. You will take the thesis and main idea of the exhibition and make it relevant for people visiting the exhibition. This may happen through written signage and labels, interactive stations, tours, and more.

### What you are in charge of:

- Working with the marketer to determine the design (color scheme, fonts, etc) of the exhibition
- Creating all written materials for the exhibition (labels, intro signage, etc)
- Working with the artists to get and edit artist statements (if applicable)
- Developing any hands-on or interactive components of the exhibition

### List of included templates and checklists:\*

- Budget template
- Interpretive Plan checklist
- Sample Tombstone labels
- Sample Intro panel

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Sample Tombstone Labels

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STUDENT EXHIBITION  
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What kind of humor do you appreciate? Why do people say laughter is the best medicine? Where do you see deeper truths in these playful works?



## Basic Job Description:

Marketing plays an important role in establishing relationships between the museum or gallery and potential visitors. Marketers understand their audience, and work to develop new audiences through innovative strategies. Marketers are often involved in brand management and work across the organization to ensure that all products are in line with the museum and exhibition brand.



## What this means for you:

As the marketer, you build hype. You are in charge of making sure everyone knows about and is excited for the exhibition. This will include printed media (newspaper articles, posters, etc.), digital media (websites, radio, etc.) and social media (Instagram, snapchat, etc.).

## What you are in charge of:

- Working with the Educator to determine the design (color scheme, fonts, etc) of the exhibition
- Creating and distributing all marketing materials (posters, flyers, etc)
- Running all social media campaigns related to the exhibition
- Reaching out to local media (including the school paper)
- If there is no Event Planner on your team, complete the tasks and duties for that role

## List of included template and checklists:\*

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- Marketing Plan template
- Sample Press Release

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### Basic Job Description:

An Event Planner is primarily responsible for planning and coordinating the public Opening Reception for the exhibition. This includes working with the venue to coordinate details, booking music, catering, decor, etc. They should work closely with the exhibition team to ensure that the vibe of the evening is consistent with the thesis and team vision. Also, they should work closely with the Marketer to make sure people show up to the event.

\* this role can also be combined with the “Marketer” role.



### What this means for you:

As the Event Planner, you are responsible for the opening reception for the exhibition. This sets the tone for the entire run of the exhibition and builds excitement. You should carefully consider the exhibition thesis and artwork in your planning, as that will help establish the feel and formality of the event.

### What you are in charge of:

- Planning and arrange catering (if applicable)
- Arranging linens, floral, welcome table, and other details as applicable
- Booking live music (if applicable)
- Developing, with the teacher, a VIP invitation list
- Creating and sending invitations, if applicable
- Photographing event, including all VIPs in attendance

### List of included template and checklists:\*

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- VIPs identified and invited
- Reminders sent to Exhibition team, teacher
- Take photography at opening reception



### Basic Job Description:

Project managers are the people in charge of a specific project or projects within a company. As the project manager, your job is to plan, budget, oversee and document all aspects of the exhibition you are working on. Project managers may work closely with Curators to make sure that the scope and direction of each exhibition is on schedule, as well as other departments for support.

\* this role can also be combined with the “Curator” role.



### What this means for you:

As the project manager, your task is to help the rest of the team stay focused and on schedule. You act as a leader on the team to ensure the exhibition process runs smoothly and that the team members are each completing their tasks.

### What you are in charge of:

- Scheduling regular team meetings
- Keeping track of the exhibition budget and all spending
- Maintaining master exhibition planning timeline
- Helping all team members remember deadlines and assignments

### List of included template and checklists:\*

- Budget template
- Marketing Plan template
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- Sample Intro Panel
- Object List Template
- Hanging Artwork Guidelines
- Opening Reception Checklist

*\*You have copies of all of the templates for all team members. This should help you understand and keep track of their schedules and assignments. These templates are a starting place to help you plan your exhibition. You are not required to follow them precisely, but they will ensure you do not miss a critical step.*



## STUDENT EXHIBITION Budget Template

<i>Category</i>	<i>Item</i>	<i>Budget</i>	<i>Actual</i>
Registration	Mats and Frames		
Registration	Hanging Hardware		
Education	Printing Labels		
Education	Printing Interpretive Signage		
Education	Interactive Materials		
Education	Printing Gallery Guides		
Marketing	Digital Ads		
Marketing	Printing Posters and Flyers		
Marketing	Other Printing		
Opening Reception	Catering		
Opening Reception	Entertainment		



## STUDENT EXHIBITION Marketing Plan Template

EXHIBITION TITLE:

EXHIBITION DATES:

PUBLICITY BOILERPLATE:

*This is a simple 1-3 sentences that summarizes the show and can be used across publicity.*

TAGLINE:

HASHTAGS:

STYLE GUIDE INFO:

Colors:

Fonts:

Misc:

PRINT MEDIA:

*Include what you will create and how you will distribute it.*

SOCIAL MEDIA:

*Include where you will post and a schedule of when.*



## STUDENT EXHIBITION Sample Press Release



Contact: Emily Larsen Boothe  
801-491-5702  
elarsen@springville.org

FOR IMMEDIATE RELEASE

### **HUMOROUS AND WHIMSICAL ARTWORKS EXPLORE DEEPER IDEAS AT SPRINGVILLE MUSEUM**

SPRINGVILLE, UT – "Wit & Whimsy: off the deep end," a new exhibition at Springville Museum of Art, features the humorous, witty and whimsical artwork of 12 contemporary Utah artists. These surprising and relatable works vary in style, subject matter, and tone but all use humor and quirkiness as a way to comment on shared human experiences. Though seemingly lighthearted and playful on the surface, these images delve deep into more difficult contemporary issues and ideas.

Through metaphor, shared experiences, vulnerability, unexpected pairings, universal experiences and humorous captions, the work of Gregory Abbott, Andrew Ballstaedt, Cassandra Barney, Marcee Blackerby, Lyndi Bone, Cynthia Lewis Clark, Nicholas Courdy, Lucia Heffernan, Brian Kershnik, Wayne Kimball, Sophie Soprano, and Steve & Tonya Vistaunet pushes us past our initial reactions of amusement into the deep end.

About his work in the show Andrew Ballstaedt has said, "Humor allows me to talk about serious things in a very playful, non-threatening way where I am almost able to talk about things I am not normally supposed to but can with humor ...Ironically, many of my drawings are quite funny but at the same time painfully sad"

Nicholas Courdy has written, "The humor in my work usually develops organically throughout the process. My amusement comes from using potentially ostentatious imagery to tell different stories of often less sophisticated circumstances that many of us find ourselves in. These unconventional visual metaphors are where the humor can happen but also where some of the more complex ideas can start to take shape...I am excited to be part of an exhibition centered around finding humorous, relatable narratives to help us all better understand our own experience."

"Wit & Whimsy: off the deep end" will open August 23, 2017 and run through May 19, 2018. All are invited to join the artists for live music and refreshments at an opening reception Wednesday August 23, 2017 from 6-8pm.

Springville Museum of Art is located at 126 East 400 South Springville, Utah 84663. The Museum is open Tuesday-Saturday 10am-5pm, and Wednesdays 10am-9pm. Closed Sundays and Mondays.



## STUDENT EXHIBITION Interpretive Plan Checklist

<i>Including in Show?</i>	<i>Interpretive Item</i>	<i>Text Completed</i>	<i>Design Completed</i>	<i>Production Completed</i>
	Tombstone Labels			
	Extended Labels			
	Introductory Panel			
	Section Panels			
	Gallery Guide			
	Interactive Experience			
	Other Interpretive (explain below)			



**STUDENT EXHIBITION**  
Sample Tombstone Labels

Andrew Ballstaedt

(1979- ) Riverton, UT

*Two Friends Looking for Each Other in the City* 2017  
acrylic on canvas mounted

Courtesy of the Artist

**Tanaya Barrett**

Mountain Crest High School, Grade 12

***Floral Portrait*** 2017

digital

\$85



## STUDENT EXHIBITION

### Sample Intro Panel

# Wit & Whimsy off the deep end



*“Humor is the door to the serious.”*  
-Billy Collins

Humor in this case can mean much more than mere laughter. These images, though seemingly lighthearted and playful on the surface, delve deep into more difficult contemporary issues and ideas. Through metaphor, shared experiences, vulnerability, unexpected pairings, universal experiences, and humorous captions, *Wit & Whimsy: off the deep end* pushes us past our initial reactions of amusement into the deep end.

The surprising and witty works by Gregory Abbott, Andrew Ballstaedt, Cassandra Barney, Marcee Blackerby, Lyndi Bone, Cynthia Lewis Clark, Nicholas Courdy, Lucia Heffernan, Brian Kershnik, Wayne Kimball, Sophie Soprano and Steve and Tonya Vistaunet use humor and whimsy to make connections and engage in more difficult topics.

What kind of humor do you appreciate? Why do people say laughter is the best medicine? Where do you see deeper truths in these playful works?



## STUDENT EXHIBITION Object List Template

<i>Artist First Name</i>	<i>Artist Last Name</i>	<i>Birth Year</i>	<i>Title</i>	<i>Medium</i>	<i>Creation Date</i>	<i>Height</i>	<i>Width</i>	<i>Depth</i>	<i>Sale Price</i>	<i>Matted &amp; Frame?</i>	<i>Artist Statement Completed?</i>



## STUDENT EXHIBITION Hanging Artwork Guidelines

Once works have been spaced throughout exhibition space, use these formulas to hang them at a consistent height (58" is the visual eye-line of an average person)

### Regular Works of Art:

1. Measure height
2. Divide height by 2
3. Measure wire slack\*
4. Subtract slack measurement from height half
5. Add 58
6. This number is the height of the nail from the floor

\*wire slack: the distance from the top of frame to the wire when wire is pulled taut (as if it were hanging on a nail)

### Double Stacks:

\*Think of the two works as parts of a whole

1. Measure heights of both works and add together
2. Add gap space (usually 2" or 3" between, 1" if hanging in a small grid)
3. This is the TOTAL height of the whole double stack
4. Divide total height by 2
5. Measure the slack of the top work's wire
6. Subtract the slack from the height half
7. Add 58
8. This number is the height of the top nail from the floor

For lower work:

1. Hang top artwork
2. Measure wire slack of lower artwork
3. Add gap space (use same number as above, 1", 2" or 3")
4. This number is the distance of the second nail from the bottom of the top hanging work



## STUDENT EXHIBITION Opening Reception Checklist

- Marketing materials distributed and posted
- Catering booked
- Linens and floral arrangements booked
- Entertainment booked
- Tables/Chairs arranged for space as needed
- VIPs identified and invited
- Reminders sent to Exhibition team, teacher
- Take photography at opening reception



## STUDENT CURATORS EXHIBITION STUDENT EVALUATION

NAME \_\_\_\_\_

EXHIBITION TITLE \_\_\_\_\_

EXHIBITION LOCATION \_\_\_\_\_

*Take a pencil, and thoughtfully spend 15-20 minutes just exploring the exhibition. After that, complete the following questions (front and back)!*

### THESIS AND INTRODUCTION

*Read the introduction panel. This is usually the first big panel you come to. This is where you will learn the theme and thesis of the exhibition.*

1. As you understand it, what is the thesis of this exhibition?
  
  
  
  
  
  
  
  
  
  
2. What do you expect to learn or get out of the exhibition?

### SECTIONS AND ORGANIZATION

*Exhibitions are usually divided into sections. To find these, look for big text panels (called section panels).*

1. What are the sections of this exhibition?
  
  
  
  
  
  
  
  
  
  
2. Do each of the sections relate to the overall thesis in a clear way?



# Exhibition Evaluation Worksheet

Visiting Other Exhibitions

STUDENT  
CURATORS

## AS A VISITOR, WHAT DO YOU LIKE BEST ABOUT:

1. The theme or focus of the exhibition?
2. The flow and layout of the exhibition?
3. The signs, labels, or gallery guide, including design?
4. The lighting, wall color, and other exhibition details?

## IF YOU WERE IN CHARGE OF THIS EXHIBITION, HOW WOULD YOU CHANGE:

1. The sections or big ideas?
2. The object list (selection of works)?
3. The way the works are organized?
4. The interpretation (intro and section panels, labels, gallery guides)?
5. The design of everything? (Colors, lights, etc.)



## STUDENT CURATORS EXHIBITION PROPOSAL

### Guidelines:

- All proposals must be submitted to your Art Teacher by your class deadline
- All exhibition content must be appropriate and approved by your Art Teacher prior to the exhibition
- Students who submit selected proposals will act as curators
- Final exhibition budgets and timelines will be established by your Art Teacher
- If selected, the “ideal” plans explained below may be adjusted to accommodate budget and time restrictions

### Student Curator Responsibilities:

- Guide the thesis and focus of exhibition, from inception to implementation
- Form an exhibition team (4-6 students – Curator, Educator, Marketer, Registrar, Event Planner, Project Manager)
- Plan and attend exhibition team meetings regularly with your Art Teacher to ensure all deadlines are met
- Develop and execute, with the Marketer, a publicity plan for the exhibition
- Work with the Educator on the development and production of didactic interpretive materials
- Ensure that all artwork is completed and prepared for display according to the timeline
- With the Registrar, direct the installation and de-installation of the artwork in the gallery space
- Work with the Event Planner to coordinate the opening reception

### STUDENT CURATOR INFORMATION

Name: \_\_\_\_\_

School: \_\_\_\_\_ Grade: \_\_\_\_\_ Class: \_\_\_\_\_

Email Address: \_\_\_\_\_

Street Address: \_\_\_\_\_

*By signing my name below, I agree that if my proposal is selected, I will fulfill the Student Curator Responsibilities outlined above. Additionally, I affirm that the exhibition ideas described on the next page are of my own creation and not plagiarized from another source.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



# Exhibition Proposal Form



## ABOUT THE EXHIBITION

Exhibition Title:

Exhibition Thesis: *(Remember that a good thesis is clear, specific, takes a position, and is relevant)*

Please list and explain any sections/divisions you anticipate within the exhibition:

Please describe your interpretive plan, including any labels, artist statements, gallery guides, large panels, etc.:

Who is the attended audience for this exhibition? What will they take away/learn from the exhibition?



## Exhibition Proposal Form

STUDENT  
CURATORS

How many works will be included in this exhibition?

What is the ideal gallery set up for this exhibition?

Please describe your opening reception for this exhibition:

Please describe your ideal publicity plan to spread the word regarding this exhibition:

If selected, who would you recommend for your exhibition committee?  
*(Educator, Marketer, Registrar, Event Planner, Project Manager)*