

Call for Proposals

Dimensions of Curation: Considering Competing Values for Intentional Exhibition Practices (working title)

Ann Rowson Love and Pat Villeneuve, Eds.

To be published by the American Alliance of Museums in 2023

We are seeking submissions for an upcoming book that presents a model of curation and illustrates it with exhibition examples from art and similar museums. We welcome submissions from authors and teams (300 words).

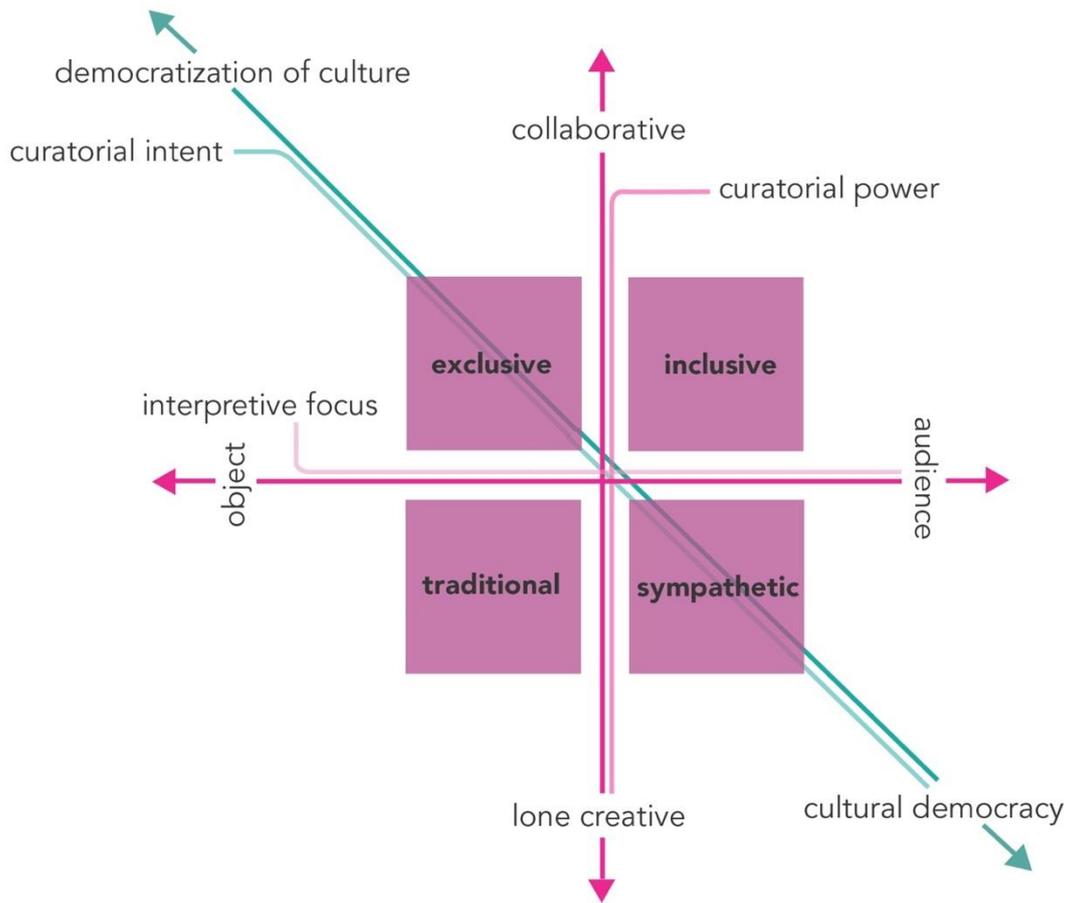
The Dimensions of Curation Competing Values Exhibition Model is built on a framework that recognizes multiple viewpoints on curation. It provides a way for museums to identify past curatorial practices, reflect intentionally on future approaches, and make changes, if desired, using the model as a road map. The co-editors developed, tested, and presented the model with extensive feedback from the field. For more information, see the reference list.

The Dimensions of Curation Competing Values Exhibition Model is based on a competing values model articulated by organizational theorists Quinn and Rohrbaugh (1981). Although they initially intended to generate an overall model for organizational effectiveness, they quickly noticed “recognized dilemmas” in the literature, such as whether it was better for an organization to look inward or outward. They recast these alternatives as competing values, acknowledging that different circumstances may call for different responses.

We see similar competing values in the literature and practice of museum curation. Our Dimensions of Curation model began in two dimensions (see figure below), with the x axis representing competing values in interpretive focus, ranging from object to audience, and the y axis reflecting curatorial power, from the solitary curator we’ve labeled the lone creative (Love & Villeneuve, 2017) to a collaborative process. The bisecting axes delineate four quadrants each with a distinctive curatorial practice:

- Object interpretive focus + Lone Creative curatorial power = Traditional Practice
- Object interpretive focus + Collaborative curatorial power = Exclusive Practice
- Audience interpretive focus + Lone Creative curatorial power = Sympathetic Practice
- Audience interpretive focus + Collaborative curatorial power = Inclusive Practice

We then added a third axis addressing *why* we curate (see figure). Borrowing terms from the field of arts administration, we labeled the endpoints of the z axis democratization of culture and cultural democracy. Democratization of culture is a more traditional and convergent approach that presumes the museum possesses knowledge that audiences benefit from. Cultural democracy is more grassroots, divergent, and encourages social action.



We wish to include multiple examples in the book while also reducing writing pressure on authors. Consequently, we are seeking proposals for short papers of **1,500** words providing exhibition examples of the following:

The 2-dimensional model:

- Object (x) + Lone Creative (y) = **Traditional practice**
- Object (x) + Collaborative (y) = **Exclusive practice**
- Audience (x) + Lone Creative (y) = **Sympathetic practice**
- Audience (x) + Collaborative (y) = **Inclusive practice**

The 3-dimensional model, Types of **Exhibitions that**:

- Object (x) + Lone Creative (y) + democratization of culture (z) = **Disseminate**
- Object (x) + Lone Creative (y) + cultural democracy (z) = **Discern**
- Object (x) + Collaborative (y) + democratization of culture (z) = **Enrich**
- Object (x) + Collaborative (y) + cultural democracy (z) = **Amplify**
- Audience (x) + Lone Creative (y) + democratization of culture = **Mediate**
- Audience (x) + Lone Creative (y) + cultural democracy (z) = **Inspire**
- Audience (x) + Collaborative (y) + democratization of culture (z) = **Empower**
- Audience (x) + Collaborative (y) + Cultural Democracy (z) = **Act**

We are also accepting proposals for **3,000-word** chapters on changing curatorial practices or tools developed to engage with the model.

Submit one or more proposals of no more than one-page (300 words) by January 28th, 2022, to dimensionsofcuratorbook@gmail.com

For 1,500-word examples of the models, include:

- Authors names (we encourage co-authorships)
- Name of museum and name and dates of exhibition
- Explicitly state which model your proposal addresses and how it fits this model
- Indicate whether the curatorial choices were explicit or implicit
- Who the exhibition attracted or is expected to attract
- Audience response
- Who did not come to the exhibition
- Overview of the exhibition
- Any reflections on using a different type of model for the exhibition

For 3,000-word examples of curatorial change, include

- Author names (we encourage co-authorships)
- Name of museum and timeframe for change
- Overview of curatorial change, including process and benefits and shortcomings (less than three pages)

If you're interested in submitting tools, please contact Ann Rowson Love and Pat Villeneuve at dimensionsofcuratorbook@gmail.com. Feel free to contact the editors if you'd like to discuss your proposal.

Successful authors will be notified in February 2022 and receive writing instructions in early March 2022. First drafts will be due two months later.

Note: Submissions must be prepared according to the Publication Manual of the American Psychological Association, 7th edition.

References

Love, A. R., Villeneuve, P., Burns, W. J., Wessel, B., & Jiang, X. (2021). Dimensions of curation competing values model: Tool for shifting exhibition priorities. *Curator: The Museum Journal*, 64(4), 1-17. doi:10.1111/cura.12442.

Villeneuve, P., Love, A. R., Aerts, P., Ferero, J., & Kim, H. (2021). Considering competing values in a model for curation. *The International Journal of the Inclusive Museum* 14(2), 135-147. doi:10.18848/1835-2014/CGP/v14i02/135-147.

Villeneuve, P., & Love, A. R. (Eds.) (2017). *Visitor-centered exhibitions and edu-curation in art museums*. Rowman & Littlefield.