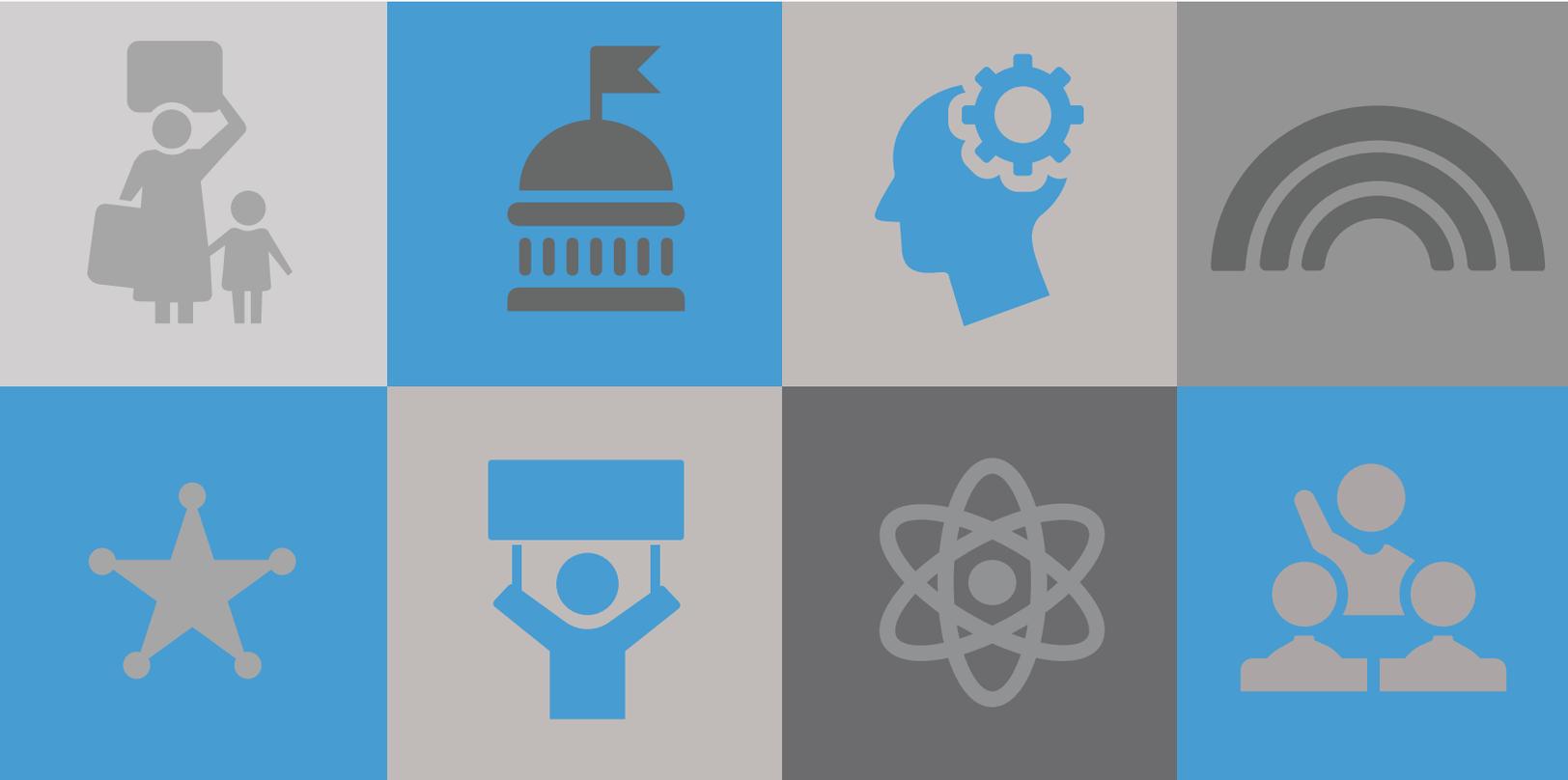


# Next Practices

in Partnerships



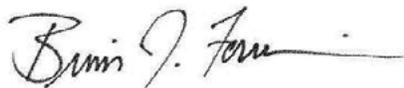
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I am pleased to introduce Next Practices in Partnerships, a compendium of 95 submissions from AAMD's membership demonstrating the many ways art museums work with different organizations and people to further their missions and benefit their communities. This is the fourth edition of the Next Practices series, following 2016's Next Practices in Diversity and Inclusion, 2015's Next Practices in Digital and Technology, and 2014's Next Practices in Art Museum Education.

Art museums regularly join forces with many different partners, from social service organizations to K-12 schools to universities, to leverage the core capacities of both organizations and serve a wider range of participants or a specific audience. Partnerships have many different objectives, from providing solace and a creative outlet to people with Alzheimer's or dementia, to welcoming recently relocated refugees to their new home, to fostering diagnostic skills in medical students through close looking at works of art. No matter the main objective, all of these programs are designed to improve the quality of life of participants and positively impact their communities.

This edition of the Next Practices series highlights these creative and innovative partnerships to spark new ideas for how museums serve the public. Next Practices publications also provide practical information on how institutions start, support, and evaluate these programs. This edition includes expanded operational details for each program to encourage shared learning across the museum field.

I hope you find Next Practices in Partnerships to be both useful and inspirational in showing the many ways in which art museums— and their partners—foster vibrant communities.



Brian Ferriso  
*President, Association of Art Museum Directors*  
*The Marilyn H. and Dr. Robert B. Pamplin Jr. Director*  
*Chief Curator*  
*The Portland Art Museum*

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MUSEUM: Albright-Knox Art Gallery, Buffalo, NY  
PARTNER: Operation COM: Serving Children of the Military  
**Veterans and their Families Connecting through Art**



Photo Tom Loonan

In March 2016, the Albright-Knox Art Gallery launched a collaborative event for military families. The museum's Veterans and their Families Connecting through Art program joined with Operation COM: Serving Children of the Military. A partnership between the Mental Health Association of Erie County and the Veterans One-Stop Center of Western New York produced the Operation COM program. Both the Albright-Knox's Veterans Connecting through Art program and Operation COM aim to welcome veterans and their families with positive recreational activities.

This program was made available at no cost to all participants and started with a Sunday morning breakfast buffet. Following this, museum docents led several small groups through the museum. The concepts presented during this family fun tour were reinforced through an art-making activity for the whole group. Everyone supported each other in a very messy, tactically engaging project that included acrylic paint, canvas, ceramics, and plaster. Participants had the option to choose one material or explore them all; most chose to combine materials. The final artworks that were created in the hour-long art lesson were put on display in the museum's education exhibition space. *Empowered Expression: An Access AK Artist Exhibition* was made accessible to all museum visitors throughout the month of April in celebration of Military Child Month. Each participant in the Sunday morning art-making activity was also given one free admission pass to visit the exhibition and the entire museum. The PFC Joseph P. Dwyer Peer Support

Program, which provides funding for Operation COM, helped to support the museum in hosting an evening reception for all the participating military families in recognition of their shared creative experience.

### **Audience: Is this partnership targeted to a specific demographic?**

This partnership was specifically developed to welcome military families. While the museum's monthly Veterans Connecting through Art program welcomes adults, as do other local museum programs, there was an identified need and desire to welcome veteran and military families into visual art spaces.

### **Why was this partnership developed?**

The importance of offering military families an in-depth and meaningful experience in the museum was initially recognized and developed through informal discussions between the museum's Veterans Connecting through Art program staff and the staff at PFC Joseph P. Dwyer Peer Support Program. This relationship enabled additional connections to be made with Operation COM. Since 2010, Operation COM has offered Erie County residents bi-weekly activities for youth, ages 3 and up, who have one or more family members serving in any branch of the United States military. By utilizing non-traditional approaches, such as art-making projects, creative-expression, and group work, children are encouraged to talk about their family member who is currently deployed, has recently returned from service, or is getting ready for a deployment. A desire to connect families with cultural resources that offer art-based experiences that families can access locally and independently of the Operation COM program grew out of this mission.

### **When did this partnership begin?**

Direct conversations between Albright-Knox staff and Operation COM staff began in the winter of 2015.

### **Source(s) of funding, both start-up and ongoing:**

Veterans Connecting through Art is made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment, an anonymous donor, and National Fuel.

### **Why has this partnership been successful?**

Participants have shared directly with staff members of all organizations that they felt they had the opportunity to connect with and understand artworks in a supportive environment that would not have been available on an independent visit.

### **Form(s) of evaluation:**

Participants as well as staff members of both organizations have shared informal observations. We will be requesting more formal participant feedback during the 2017–18 program year.

### **Is this partnership original or modelled on another program or initiative from your institution or elsewhere?**

At the outset of this program, we were unable to find any models for the partnership.

### **Number of external participants or staff served in individual sessions:**

On March 6, 2016, we welcomed 31 children and 25 adults, totaling 56 people. On April 22, 2016, we hosted 37 people for the evening reception.

### **Number of external participants or staff served annually:**

Annual participation has been approximately 100 adults and children (and a smaller number of service animals).

### **Staff contact for program:**

Jennifer Foley, Director of Education and Community Engagement

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**MUSEUM:** Anchorage Museum, Anchorage, AK

**PARTNERS:** United States Geological Survey, the University of Alaska, the Smithsonian Arctic Studies Center, and dozens of artists

**Polar Lab**



ARTISTS



COLLEGES AND UNIVERSITIES



GOVERNMENT AGENCIES



Beachfront installation by Buck Walsky, with a Silent Disco, 2016.

**T**he changes affecting the landscape and the lifeways of the North have brought increased attention to and interest in the Arctic across disciplines, including, science, art, literature, geopolitics, and culture. The Arctic represents a number of major issues, including climate change, resource extraction, logistics on a grand scale, cultural conflict and adaptation, and futurist scenarios, and what happens in the Arctic is a provocative indicator of what will happen everywhere else. Today, as a museum and as a community, we see our location in the world as our key, defining feature. We are a Northern museum, distinctly positioned to convey an authentic narrative for the region that reflects this specific place in all of its complexity. Polar Lab is a series of exhibitions, programs, international artist residencies, and conversations that convey narratives through contemporary art, science, technology, and culture, placing Northern people at the center of a pivotal narrative about the environment and global change.

We think the museum has an important role to play as a convener: to curate and create conversations as often as we curate objects and exhibitions, to raise awareness, and to advocate for a genuine voice of the North at a time when it is endlessly and erroneously portrayed on reality TV. We work to create a state of activity, and to spur a transformative conversation about culture and the environment. We are interested in

artworks and actions that cite histories, stories, and perspectives that emerge from specific local contexts, and that then relate the hyper-local to the global. Empowering Northern voices also starts with recognizing that indigenous societies acutely understand the risks associated with environmental change. For Arctic peoples, flexibility, innovation, and adaptation have always been a way of life. The museum is interested in conversations around these issues, and convenes people to host meaningful discussions about possible futures and contemporary conditions. To accomplish this work, we have partnered with the United States Geological Survey, the University of Alaska, the Smithsonian Arctic Studies Center, and dozens of artists.

### **Audience: is this partnership targeted to a specific demographic?**

The intended beneficiaries of the project include the Anchorage community, the Alaska arts and indigenous communities, and scholars and researchers. The audience and participant potential goes far beyond the local community to include national and international audiences, offering connections through discussions and engagement around art and environmental change. The audience extends beyond art audiences as well, as through the project activities the museum offers various lenses through which we can view our contemporary world, including the environment, politics, social action, food security and health, and global change.

### **Why was this partnership developed?**

This project explores a museum's role in creating a sense of place and community, as communities are the places where people thrive. In the face of extreme environmental change, creating places where people thrive is a way to create a vision of the world that will accommodate us in the future. More than a discussion of resource overconsumption, ecological breakdown, and climate change, we want to focus on healthy communities, adaptation, and the human spirit. We explore place-making as a way of approaching the environment, as it gives people a reason to gather and discuss their own visions for the future of their community. This process builds social capital and encourages people to talk meaningfully about the places that they share.

### **When did this partnership begin?**

The partnership began in 2013.

### **Start-up costs:**

Start-up costs were \$300,000.

### **Ongoing costs:**

Ongoing costs are \$700,000.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from Rasmuson Foundation, JL Foundation, National Endowment for the Arts, Surdna Foundation, Andy Warhol Foundation for the Visual Arts, and individuals.

### **Why has this partnership been successful?**

The Anchorage Museum has a 20-year partnership with the Smithsonian Arctic Studies Center, an ongoing relationship with the National Museum of the American Indian, and a long history of working with the indigenous community on access to artifacts, materials workshops, scholarship, artist engagement, exhibitions, and more. The museum also has a long history of organizing and successfully managing large-scale and long-term projects, with successful models of sustainability. In the past two years, the museum has also developed a robust series of programs centered around artist engagement and investment in the artistic process. Our partnerships were developed through multiple conversations, mutual understanding,

and shared goals. Together, we created a narrative that represents a shared vision, rather than parallel visions.

**Form(s) of evaluation:**

Throughout the project, evaluations took place in-house through staff assessment, through informal and online surveys of project participants, and by tracking participant engagement numbers. The project was iterative and open to experimentation, so evaluation informed our process throughout, rather than at the end of the project. We were able to adapt based on feedback, momentum, and challenges that arose.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This project is an original program.

**Number of external participants or staff served in individual sessions:**

The number of participants varied with the project activity. Exhibitions reached more than 80,000 people, while the web components and publications reached a larger audience.

**Staff contact for program:**

Julie Decker, Director/CEO

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MUSEUM: Asian Art Museum, San Francisco, CA  
PARTNER: San Francisco Unified School District

## Asian Art Museum / San Francisco Unified School District Arts Festival

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



*Photo courtesy Asian Art Museum*

Visit the Asian Art Museum during the spring and you'll likely find twirling dancers, surreal crayon-drawn landscapes, roaring jazz music, and excited giggles. These are all part of the San Francisco Unified School District (SFUSD) Arts Festival, a nine-day celebration of student creativity that is hosted by the museum in partnership with SFUSD.

Each spring, art made by San Francisco students from pre-K through 12th grade is showcased inside the museum for the public to view. Nearly 100 schools are represented, and thousands of artworks are displayed. Students also perform or show more than 80 works of dance, drama, music, film, and more.

“We present programming that has broad value to our community,” says Jay Xu, museum director. “The SFUSD Arts Festival emphasizes access and equity. All students and teachers have a chance to participate.”

After years of being held at the de Young Museum, four years ago the SFUSD Arts Festival moved to the Asian Art Museum, reinforcing the museum and the Civic Center neighborhood's growing status as a hub for the arts. It has certainly drawn a crowd: in 2016, more than 7,000 visitors enjoyed the artistic works of talented local school children. The Festival is free, and is publicized through multilingual promotions by museum and school district staff to ensure all families get the word.

Hosting the Festival gives education staff a chance to build relationships with SFUSD teachers and develop strategies to work together year-round. As part of their work, the museum's education staff reaches out to local teachers to collaborate on how upcoming exhibitions at the museum can inspire classroom activities. For example, staff will hold several teacher-training sessions, exploring ideas like how an exhibition of rare 17th-century maps can be integrated into social studies and art curricula.

In some cases, this process comes full circle, with teachers leading art projects inspired by the museum, which then result in students creating projects that are featured at the museum during the Festival. In previous years students have performed a play based on the Ramayana (an epic story often explored in South Asian art) and an original musical theater piece that brought China's famed Terracotta Warriors to life.

"The Arts Festival is a living portfolio that showcases the quality work students have been creating and allows the community to see and hear what happens in the arts classrooms of San Francisco," says Susan Stauter, SFUSD's artistic director.

In the end, what's most important is that students come away inspired. "It's special for them to see their work displayed in a museum, so closely integrated with the rest of our collection," said Caren Gutierrez. Since more than 40 percent of SFUSD students identify as of Asian descent, the experience also gives many of them a chance to explore their own cultures.

"There's nothing that makes us feel better than seeing kids, teachers, and parents get so excited about an educational opportunity," said Gutierrez. "And they'll always remember the Asian Art Museum as the place they had this amazing experience."

#### **Audience: is this partnership targeted to a specific demographic?**

This program is targeted to all students, teachers, and families in San Francisco, with an emphasis on equity. More than 95 schools are represented in the festival through artwork or performances, with the goal of 100% participation.

#### **Why was this partnership developed?**

This partnership was developed to strengthen a mutually beneficial partnership between sister public San Francisco institutions, and to underscore each institution's service and commitment to fostering arts education beyond the classroom.

#### **When did this partnership begin?**

The SFUSD Arts Festival partnership with the Asian Art Museum started in March 2013. The district first launched a citywide exhibition to showcase the portfolio of student artwork 31 years ago. Since then, it has grown and taken place at different museums; for many years it was held at the de Young Museum. 2017 will be the 5th consecutive year that it will be held at the Asian Art Museum, with plans to continue partnering indefinitely.

#### **Start-up costs:**

Start-up costs included \$10,000 for the construction of walls and pedestals, and \$25,000 for installation, supplies, public relations, marketing, food, and teaching artists.

#### **Ongoing costs:**

The ongoing costs for the museum are \$25,000 for installation, supplies, professional development, marketing, food, and teaching artists. Plus, we estimate a cost of \$25,000 for staff time (including after-hours security for opening the museum).

**Source(s) of funding, both start-up and ongoing:**

Fifty percent of the funding comes from the school district through the SFUSD Arts Education Master Plan, which comes from San Francisco tax money. 50% of the funding comes from the museum. The museum secures funding from Wells Fargo.

**Why has this partnership been successful?**

The program has been successful thanks to shared interest in showcasing and fostering arts education in San Francisco's public schools.

**Form(s) of evaluation:**

The primary form of evaluation is professional development evaluations; As the Festival shifted from the de Young Museum to the Asian Art Museum, the district/museum team held focus groups and teacher evaluations to ensure ease of logistics and optimal capacity for artwork, student performances, student attendees, and community-wide participation.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership was remodeled based on earlier versions coordinated by the SFUSD.

**Number of external participants or staff served in individual sessions:**

Seven hundred students and teachers participated per day for five days; 3,500 community members participated in weekend family programs and the community-celebration; and 100 teachers participated in professional development workshops.

**Number of external participants or staff served annually:**

Seven thousand students, teachers, city and school board officials, and community members are served annually through this program.

**Staff contact for program:**

Caren Gutierrez, Manager of School and Teacher Programs

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MUSEUM: Aspen Art Museum, Aspen, CO

PARTNER: KPVW-FM La Tricolor

## Arte en Español



Photo by Michelle Dezember

**A**rte en Español is a partnership between the Aspen Art Museum (AAM) and the Spanish-language radio station KPVW-FM La Tricolor. The partnership provides art-making opportunities and art appreciation in Spanish, both at the museum and over the air, reaching thousands of members of the Hispanic community of the Western Slope of Colorado. This mountainous region, largely comprised of small towns supported by the tourism, construction, and energy industries, has a large Hispanic community that has doubled in the last 10 years to become 30 percent of the overall population. To provide access to art for these communities, which was a shared goal of the AAM and La Tricolor, our organizations partnered to provide social and educational offerings in Spanish, through events and broadcast programming.

Events are held quarterly on Sunday afternoons on Level 3 of the AAM, which affords beautiful mountain views and a large open space to enjoy free, family-friendly activities that are based around a theme. Themes are co-determined through planning meetings between museum and radio staffs, taking particular care to respect the wishes of the Hispanic community, which have been expressed to La Tricolor via Facebook and other forms of feedback. All events include an interactive tour in Spanish of current exhibitions, art-making, free food and drinks, and a special activity to support the theme chosen by the radio station and its listeners.

Past Arte en Español events have included: a celebration of immigration; an awards ceremony of gratitude for construction workers; a lunch to celebrate women, mothers, and caregivers; and an open mic event.

Promotion for these events is conducted largely through La Tricolor, which records a special segment with museum staff that is aired 50 to 100 times in the lead up to the event. Facebook live is used before and during the events to show the participation and testimonials of various members of the Hispanic community. These testimonials are always recorded in Spanish to remove the barrier of language from participation.

In addition to the Arte en Español events at the museum, La Tricolor and the AAM record extended radio segments that provide art appreciation lessons through the lens of everyday experiences. The most recent segment explored light, using examples of the changing, dimming light in autumn as a point of connection to the interest of photographers and contemporary artists who use light as a medium for experimentation. These lighthearted segments are framed as a joint production, and encourage listeners to look at their world through the lens of art. Because not everyone is able to drive to Aspen, it is particularly important to create this aspect of Arte en Español and celebrate art through one of the most accessible and popular means to the thousands of listeners in the Hispanic community, who largely depend on the radio for news and information.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted specifically to the Latinx community and Spanish-speakers.

### **Why was this partnership developed?**

This partnership between the museum and the radio station was developed not only to provide educational, cultural programming for La Tricolor, but also to remove barriers of access to the AAM. Although many members of the Hispanic community are familiar with Aspen through their jobs (often in construction or domestic work), we have heard that it is not always easy or comfortable to enjoy the museum or the city. Through visitor evaluations, the AAM found that not many members of our local, Hispanic community were participating in public programs or self-guided museum visits. As a result, we found a natural partnership with La Tricolor, which had a mutual interest in designing community-driven programming that spoke directly to the interests of the Hispanic community and demystified the museum.

### **Ongoing costs:**

Ongoing costs are shared between the radio station and museum.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the museum general operating budget and from a gift from a donor, as well as from contributions made to the radio station for broadcast and creative development.

### **Why has this partnership been successful?**

The success of the partnership is due to the mutual respect and goals of the partners. The museum relies on the reach of La Tricolor to over 3,000 individuals and the trust built through this connection over time, and the radio relies on the expertise of the museum to provide new, largely unavailable opportunities to learn about art in Spanish.

A recent market study by La Tricolor found that Latinos respect authority, and 63 percent of Spanish-dominant Latinos say that when they are with other Latinos, they are likely to share about their culture. The rich, cultural offerings of the museum and its ability to convene large groups of people have a particular value to this community.

### **Form(s) of evaluation:**

Pre-program evaluations take place in the form of requesting participant feedback to the La Tricolor Facebook page, as well as through other means to collect information about what the community is

interested in, in order to craft future events and learning objectives. Post-program evaluations are gathered through audio recordings of qualitative data and through social media comments, which reflect the impact on attitudes and knowledge. Process evaluation is held between the partners in planning and reflection meetings held semi-monthly.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is modeled after most of our community programs, which take their lead and direction from community-based organizations such as libraries, senior centers, etc., to serve the mutual interests of the organizations, and which receive guidance from the constituencies served by these partners.

**Number of external participants or staff served in individual sessions:**

Each event serves 150 participants on average. Each radio segment reaches approximately 3,000 listeners.

**Number of external participants or staff served annually:**

Six hundred people are served annually by events at the museum, and over 3,000 are served through radio broadcasts.

**Staff contact for program:**

Michelle Dezember, Learning Director

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**MUSEUM:** The Bass, Miami Beach, FL

**PARTNER:** Miami Beach Regional Library

**BassX at Miami Beach Regional Library**



© Silvia Ros, 2015

**B**assX (xperience/xhibition/xterior/xciting) is a program that includes solo artist projects, talks, events, and educational programs, offered in partnership with and located at the Miami Beach Regional Library in Collins Park, while the Bass is under construction from 2015 to 2017.

Through this program the Bass has presented seven artist projects that centered on the theme of “communication” (encompassing written, verbal, electronic, and/or performance communication), including by: Rachel Harrison, Sylvie Fleury, Jérémy Gobé, Athi-Patra Ruga, Art & Sole, Emmett Moore, and John Salvest. These projects/works represented a wide range of mediums and methods, including but not limited to neon light fixtures (Sylvie Fleury), large-scale textile

installations (Jérémy Gobé), performance art incorporating projections (Athi-Patra Ruga), and sculpture from reclaimed materials (John Salvest).

Through BassX, the museum's education programs and events continued uninterrupted during the museum's closure, offering a broad selection of activities for the whole community, from infants to adults. These programs included: free Family Days, held monthly; weekly art class for children ages 0-2 and their parents/caregivers; weekend portfolio classes for children ages 7-18; and Art Club for Adults, a weekly program of art history lectures, meet-the-artist sessions, and hands-on classes for ages 18+. By virtue of moving its education programming to the Miami Beach Regional Library, the Bass actually experienced an uptick in education program attendance, most likely due to additional exposure to the community. BassX was designed to recall and celebrate the Bass' history—its historic Art Deco building was a library from 1930 to 1964 before becoming a museum. It re-imagines the traditional notions of the role museums and, by extension, libraries, play within a community, and demonstrates how each institution can enhance and support the other.

BassX represents the next step in the Bass' endeavor to program outside of the museum's walls, first seen through the *TC: Temporary Contemporary* and *Public* exhibitions beginning in 2011. Through external art exhibitions the Bass continues to explore the area outside of the museum and its role in the most walkable city in Miami-Dade County. By presenting world-class contemporary art in the Miami Beach Regional Library—arguably the most public of community spaces—the Bass furthers its goal of making art a part of everyone's daily lives.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted to the general population of Miami-Dade residents and tourists, which includes 2.6 million residents and 13 million annual visitors.

The Bass serves an area that is simultaneously affluent and impoverished. Despite its booming tourism industry, Miami-Dade County is home to 297 Title 1 schools, with close to 60% of its residents living with incomes at or below 200% of the Federal Poverty Line. In addition, 70% of households in Miami-Dade County speak a language other than English at home.

### **Why was this partnership developed?**

In August 2015, the Bass began a long awaited internal expansion that will increase programmable space by nearly 50% and provide an overall update of facilities to better accommodate its audience and programs. As a result of this expansion, the Bass was forced to close its doors for approximately two years. It became crucial to find an outside location to continue programming and community engagement. The Miami Beach Regional Library, immediately adjacent to the Bass, was an obvious choice to serve as a "home away from home" for the museum during this time. Through the BassX partnership with the library, the museum was able to continue to present exceptional contemporary art and related programming despite its closed doors.

### **When did this partnership begin?**

The partnership with the Library was conceived in February 2015, and BassX began in September 2015 with Rachel Harrison's project, *Voyage of the Beagle, Two*.

### **Source(s) of funding, both start-up and ongoing:**

BassX at the Miami Beach Regional Library was funded by: The John S. and James L. Knight Foundation Arts Challenge Grant; the W.K. Kellogg Foundation; State of Florida Cultural Division; Miami-Dade County

Department of Cultural Affairs; and City of Miami Beach Department of Tourism, Culture, and Economic Development.

### **Why has this partnership been successful?**

The Miami Beach Regional Library has been an incredibly welcoming host for this collaboration. BassX exhibitions, projects, and education programming simply would not have been possible without the generous partnership of the Miami-Dade Public Library System. Beyond providing space for exhibitions, the library provided our staff with meeting and office space, used their vast email list to promote our programs, and partnered with our education department to provide additional programming during Family Days. Providing education programming through the physical space of the library drew more community attention to our programs, to the point where there is a waiting list to attend certain classes/events. This partnership was mutually beneficial; frequently, visitors to the BassX space within the library would then stay to browse, sometimes becoming members and checking out books. Visitors to BassX became more aware of the library, its facilities, and the services it offers. This also worked in reverse, as library patrons were made aware of the Bass and BassX.

### **Form(s) of evaluation:**

The success of BassX as a museum program was measured by audience, critical, and media responses, as well as by attendance numbers. Press and audience responses have been overwhelmingly positive, and approximately 20,000 people visited BassX, demonstrating a significant impact despite the relatively modest size of the program.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

While libraries, through their central role as a community center for many cities, frequently display art or offer artistic programs, this partnership project is original. The Bass has not previously partnered with the Miami Beach Regional Library.

### **Number of external participants or staff served annually:**

Twenty thousand people participate annually.

### **Staff contact for program:**

T.J. Black, Operations Manager

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**MUSEUM:** Boca Raton Museum of Art, Boca Raton, FL

**PARTNERS:** South Florida Science Center & Aquarium,  
Florida Atlantic University

**STEAMgineer**



COLLEGES AND UNIVERSITIES



SCIENCE CENTERS



Photo by Sarah Lodwick

**T**he *STEAMgineer* program began as a study to develop and test a two-year-long, art-infused, informal, science, out-of-school program for underserved middle school students. The *STEAMgineer* team, comprised of senior leaders from the Boca Raton Museum of Art, South Florida Science Center & Aquarium, and Florida Atlantic University, met twice a month from November 2014 to May 2016 to share with one another what STEAM (Science, Technology, Engineering, Art, Math) activities existed within our respective organizations.

Using outcome and evaluation data, the team created a plan using components of already highly functioning STEAM outreach activities to create *STEAMgineer*, which aims to increase students' understanding of how art and science are connected. *STEAMgineer* engages students twice per month in a three-hour session. The 2016 summer session was a two-week summer camp that met daily from 8 a.m. to 4 p.m. The out-of-school sessions began in October 2016 and will continue through May 2017. The curriculum and summer experiences are aligned with Palm Beach County School District's science curriculum scope and sequence, and Florida State's Next Generation Science Standards (NGSS).

*STEAMgineer* instructors—from the Boca Raton Museum of Art, Boca Raton Middle School, and the South Florida Science Center & Aquarium—have been teaching the students, as well as writing the lesson

plans for the program. The curriculum engages students in both life and physical sciences using energy as the cross cutting concept. Currently in its pilot year, the program serves 20 students who were invited to participate based on school data, teacher recommendations, and student interest. By sharing the incurred expenses, the three partner organizations are able to offer STEAMgineer at no cost to students.

#### **Audience: is this partnership targeted to a specific demographic?**

This partnership targets underserved middle school students in Palm Beach County.

#### **Why was this partnership developed?**

Using the collective power of three established organizations in South Florida, a team was formed to create *STEAMgineer*, using components of already highly functioning STEAM activities. This program increases students' understanding of STEAM concepts and how they are interrelated.

#### **When did this partnership begin?**

This partnership began in November 2014.

#### **Why has this partnership been successful?**

This partnership is successful due to the fact that the three organizations learned about each other and saw one another's strengths while discussing and planning the program. Together, we developed a strong curriculum that not only engages students in life and physical sciences using energy as the cross cutting concept, but reinforces the ideas presented in the classroom as well. Drawing on community resources, the activities provide creative and engaging ways to delve deeper into the subject matter.

The students have discovered that there are people in the community that care about them and their future. They are learning about educational opportunities that allow them to learn through trial and error scenarios in a creative, informal, learning environment. It is rewarding to see how enthusiastic the participants are about the program. They love taking part in this out-of-school program, an opportunity that they may not have otherwise.

#### **Form(s) of evaluation:**

A variety of assessment tools are in place. The range of informal and formal tools includes: attendance, attention/participation during classes, pre/post surveys, school report cards, and project reviews.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is a novel program initiated by the partnership of these three organizations.

#### **Number of external participants or staff served in individual sessions:**

During this pilot year, sessions are limited to 20 participants with seven staff directly teaching or supporting the program.

#### **Number of external participants or staff served annually:**

While the program is still in its pilot year, we have provided approximately 90 hours of learning opportunities over the past six months. This includes an intensive two-week summer camp, as well as twice-monthly classes during the academic year. This program has provided learning opportunities to 35 students who have made a commitment to the program.

#### **Staff contact for program:**

Claire Clum, Director of Education

MUSEUM: Boise Art Museum, Boise, ID

PARTNER: The Cabin

## Tall Tales: Narratives from the Permanent Collection and Tall Tales Reading Series

 CULTURAL ORGANIZATIONS



Author Megan Levad reads her poem inspired by a cast aluminum sculpture by artist Clarice Dryer during BAM's Tall Tales Reading Series.

**A**s an expansion of an ongoing partnership of more than 10 years, Boise Art Museum (BAM) partnered with The Cabin, a nonprofit center focused on reading, writing, and discourse, to produce short works of fiction and poetry inspired by selected artwork featured in the BAM exhibition *Tall Tales: Narratives from the Permanent Collection*. The Cabin's staff selected nine authors to contribute creative responses, which were then produced as classic composition books located throughout the exhibition. Visitors to *Tall Tales* were encouraged to read the poems and stories in conjunction with the artwork and reflect on both visual and written narratives.

To extend the reach of the partnership and to bring the voice of the authors into the museum, we also presented the *Tall Tales* Reading Series. This three-part series gave the nine local authors who contributed written responses the opportunity to read their work and discuss their inspiration during these evening programs at the Boise Art Museum. BAM's existing relationship with The Cabin and the focus on language arts in schools created an ideal opportunity to feature our partnership as an integral part of the exhibition.

The nine works of art chosen for The Cabin writers were selected from BAM's Art Card deck, titled *The Whole Story*. In 2013, Boise Art Museum's Education Department produced four thematic decks of Art

Cards. Similar to flashcards, these decks feature artwork from the permanent collection with information about the artists and their artwork. In 2015, BAM began an exhibition series based on the Art Cards. *Tall Tales* is the second exhibition inspired by the Art Cards. Starting with artwork from the Art Cards, BAM's curatorial team carefully selected narrative works from the collection and arranged the exhibition according to the parts of a story—character, setting, and plot.

### **Audience: is this partnership targeted to a specific demographic?**

Along with members and supporters of the Boise Art Museum and The Cabin, the program was targeted to writers, students studying literature, poetry, and creative writing, and artists who utilize text and narrative themes in their work.

### **Why was this partnership developed?**

In response to the increased emphasis on language arts in schools, the educational programming associated with the *Tall Tales* exhibition highlighted the strong connection between literary and visual art. While the specific theme of the exhibition shaped the scope of this partnership, BAM's ongoing work with The Cabin continues to bring writers into the museum to draw inspiration from the visual arts, to engage in dialogue about ideas presented in exhibitions, and to help young writers find their own voices. This particular aspect of our partnership supported BAM's educational goals of providing multiple ways for visitors to experience visual art, making connections to a variety of creative processes, and reflecting on their own interpretations of the work. The *Tall Tales* Reading Series extended these goals beyond the general museum visitor and engaged authors to participate in conversations about their processes in response to the artworks.

### **When did this partnership begin?**

Planning for *Tall Tales: Narratives from the Permanent Collection* began in 2016. Including The Cabin in the exhibition was an early (and easy) decision. BAM and The Cabin have maintained a long and supportive relationship for many years. While our audiences see our partnership as a collaboration to provide a diverse range of programs and projects, our organizations have long shared a common goal of supporting and celebrating the creativity of artists and writers of all ages.

### **Source(s) of funding, both start-up and ongoing:**

Each organization seeks funding for projects separately. *Tall Tales: Narratives from the Permanent Collection* was organized by the Boise Art Museum and sponsored by the Henry Luce Foundation.

### **Why has this partnership been successful?**

Our partnership with The Cabin has reached a diverse range of people. Visitors, program attendees, authors, teachers, and students have all made efforts to share their positive reactions to the exhibition layout, the composition books, the reading series, and tours. Writers of varying experience levels had the opportunity to see their literary works featured alongside artwork and have participated in conversations highlighting similarities and differences in their processes and inspirations. BAM gives careful attention to developing programs that encourage discourse and provide opportunities for understanding multiple points of view, as does The Cabin. The partnership further made it possible to create a tangible link between the visual and literary arts for our community.

### **Form(s) of evaluation:**

Boise Art Museum regularly conducts on-site surveys and evaluations about the use and effectiveness of educational components and programs associated with exhibitions. We also utilize comment books and visitor program attendance numbers as evaluation tools.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

In 2012, Boise Art Museum partnered with The Cabin to invite a poet to create a response to a work of art in honor of BAM's 75th anniversary. Although it was a single literary response, the anniversary poem laid the groundwork for the *Tall Tales* partnership.

**Number of external participants or staff served in individual sessions:**

Eighty people attended the *Tall Tales* reading series, more than 21,000 people have visited the *Tall Tales* exhibition, 2,543 students/teachers have participated in school tours of the *Tall Tales* exhibition, and 1,425 people have attended additional *Tall Tales* focused educational programming events.

**Staff contact for program:**

Melanie Fales, Executive Director

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**MUSEUM:** Brandywine River Museum of Art, Chadds Ford, PA

**PARTNERS:** Art teachers from area schools and community groups

## Imagine Brandywine



Students from Caln Elementary School in Coatesville, PA, visiting their Imagine Brandywine exhibition.

Imagine Brandywine is an exhibition space for the display of multidisciplinary art projects by area students, inspired by the collections and surroundings of the Brandywine River Museum of Art. The museum has developed partnerships with art teachers from local schools and community groups.

Each project begins with teachers and museum educators meeting to identify a theme relating to both the museum's collections and the school's curricula. Students then visit the museum to gain inspiration from original works of art for their projects. For many students, this is their first trip to an art museum. Support for transportation and admission are provided by the museum.

Back at school, the teachers lead the students in a project to create works of art in response to what the students have seen at the museum. The work is then displayed at the museum for eight to 10 weeks. Students and their families are invited to an opening, with transportation available as necessary. Families and friends come to see the work of the proud young artists, who act as tour guides, sharing their favorite paintings in the galleries. After the exhibition, the students receive their artwork back, with a certificate indicating that the work was displayed at the museum.

Multiple groups participate each year, including 15 partners that have been involved since 2013. The exhibitions have strengthened existing partnerships and assisted in forming new ones. Many teachers bring students for subsidized trips each year and take part in workshops and programs in addition to Imagine Brandywine exhibitions.

Coatesville, Pennsylvania is an economically challenged city whose residents are using the arts to promote positive change. Two elementary schools and a community organization, Arts Partners Studio, are Imagine Brandywine partners. Recently, students from Caln Elementary School found inspiration in their own community after viewing works featured in Brandywine's exhibition, *Rural Modern: American Art Beyond the City*. The resulting lively images were shared beyond the exhibition through coverage in a local newspaper and inclusion in *BYPASSED*, a documentary project designed to change the way people think about their community.

Caln's art teacher, Barb Wilson, has worked closely with the museum for over 20 years. She commented:

"Receiving these annual field trips from the Brandywine River Museum has blessed my students immeasurably. Beyond the obvious importance of text and numbers, children need art to be able to explore, experiment, critique, and be aware of cultural diversity. These crucial pieces of the puzzle come together in an art museum, especially when the students' very own art is on display.

[Brandywine's] education department...has made sure that the quality of my art curriculum has not been a reflection of the need in our city. It has allowed my students to have an art IQ that is on a uniform playing field with more affluent school districts whose students might come into contact with the arts more frequently. Allowing my Caln Elementary students to have the confidence and comfort of walking into your museum year after year, immersing their young selves in local art, and finally standing a little taller as they view their very own artwork, framed and hung, is a forever memory."

### **Audience: is this partnership targeted to a specific demographic?**

Partnerships target area schools and community groups, with a particular focus on groups with financial need and whose members may not have previously visited the museum.

### **Why was this partnership developed?**

Imagine Brandywine was developed to form deeper connections with area art teachers, students, and their families.

### **When did this partnership begin?**

The program began in 2013.

### **Start-up costs:**

Start up costs for the exhibitions were about \$1,500 for framing and materials.

### **Ongoing costs:**

Ongoing costs include subsidized field trips and maintenance of exhibition space, and total about \$2,000 per year.

### **Source(s) of funding, both start-up and ongoing:**

The program has been primarily supported by a local group, the Rotary Club of Thorndale-Downingtown, PA, which became involved through a school in their community, but who have also funded partner groups beyond their own area.

### **Why has this partnership been successful?**

These partnerships are successful because both the museum and the school or community group benefit. Museum education staff and art teachers work together closely to individualize each project and to keep the partnership going beyond the duration of Imagine Brandywine exhibitions.

### **Form(s) of evaluation:**

Program evaluation has been informal and based primarily on comments from art teachers, students, and their family members.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

As implemented at Brandywine, this is an original program, though other museums may be doing similar types of partnerships.

### **Number of external participants or staff served in individual sessions:**

Each exhibition features between 100 and 160 students.

### **Number of external participants or staff served annually:**

An average of 500 students per year are served by this program.

### **Staff contact for program:**

Mary Cronin, Dean of Education and Public Programs

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MUSEUM: Brooklyn Museum, Brooklyn, NY

PARTNER: Cool Culture

## Brooklyn Museum/Cool Culture Partnership

 CULTURAL ORGANIZATIONS



**Family fun at the Brooklyn Museum.**

*Photo by Arleen Santana*

**E**ighteen years ago, families with children under the age of four had very few options at cultural institutions. While many museums were stroller friendly, very few organizations beyond children's museums offered programs or resources. Enter Cool Culture, an organization founded in 1999 to build bridges between families with children enrolled in preschools and Title 1 pre-K and kindergarten classes, and cultural institutions. Cool Culture quickly determined that diverse early childhood families were disproportionately affected by a lack of access to cultural institutions. Enter the Brooklyn Museum, with a history of serving diverse audiences through education for over 100 years. The partnership began with free access for thousands of families to the Brooklyn Museum, as well as other cultural institutions throughout New York City, via the Cool Culture Family Pass.

Through the years, our partnership with Cool Culture has grown. Today it encompasses two dynamic programs serving families at the Brooklyn Museum, as well as a professional development seminar series, the Laboratory for New Audiences, for our staff and a cohort of museum professionals invested in strengthening relationships with historically marginalized communities.

Cool Culture's Adopt-a-Museum partnership was the incubator for a new museum program for all families at the Brooklyn Museum. Adopt-a-Museum connects Cool Culture families who are in close geographic

proximity to the museum. Families served include Chinese and Caribbean immigrants, orthodox Jewish families, and long-standing African-American Brooklyn residents. Inspired by requests from Adopt-a-Museum's program directors and family cultural liaisons, the museum designed Creativity Lab, a new, free program for families of all ages that provides an opportunity to experiment with new materials in the museum's studios.

The program was first piloted with Cool Culture families, and now is open to all families who visit the museum. "The children in the UPK classroom are very interested in sculpture-making after their visit to the Brooklyn Museum," wrote Indhira Reyes, Cultural Liaison, after her early childhood site participated in Creativity Lab. "My children were totally engaged and were able to bring out their creativity," shared Wendy Babb, from a Cool Culture family.

The second program, the Laboratory for New Audiences, is Cool Culture's professional development seminar series and think tank, which provides partnership museums an opportunity to develop new solutions to welcome diverse family visitors—especially our youngest visitors—to the museum. As a result of working in the Lab for New Audiences, the museum is developing a wordless map for family visitors that introduces the museum through images rather than language, and is also experimenting with a prototype of an "Adventure Tube" filled with activity prompts, gallery-safe art materials, and mini design challenges, so that families can create their own adventure in the museum. The prototypes are tested with Cool Culture families, and when the projects come to fruition, they will be available to all museum visitors.

Our partnership enables us to listen to our audience, design solutions to their challenges, get feedback on our solutions, and ultimately provide programs and resources that otherwise might not have existed.

#### **Audience: is this partnership targeted to a specific demographic?**

Our work together focuses on caregivers and children ages two through five from diverse backgrounds. This audience was not served with programming or resources in the Brooklyn Museum at the time Cool Culture was founded. Today, it is an active and visible part of our general audience and a target audience for our programming.

#### **Why was this partnership developed?**

Both organizations saw a need to develop programs and services for historically marginalized communities. Over 50% of children in New York City are from low-income families and, as noted above, most New York City museums did not have programs or resources to serve early childhood audiences.

#### **When did this partnership begin?**

This partnership began in 1999.

#### **Start-up costs:**

There were no start up costs on the museum side; we began by participating in the Cool Culture Pass, which granted free admission to families with the pass. As the partnership has grown, Cool Culture has fundraised to bring additional resources to the partnership.

#### **Ongoing costs:**

In fiscal year 2017 the costs were \$3,000, excluding full-time staff.

#### **Source(s) of funding, both start-up and ongoing:**

The Brooklyn Museum's sources of funding for the project include: the New York City Department of Cultural Affairs; New York State Assembly and its Brooklyn Delegation; the Edith and Frances Mulhall

Achilles, William Randolph Hearst, and Joseph F. McCrindle Foundation education endowments; and Con Edison, among others.

Cool Culture's sources of funding for the project include the New York Community Trust, the New York City Department of Cultural Affairs, and the New York City Council, among others.

### **Why has this partnership been successful?**

Partnerships are about relationships. Cool Culture staff members are forward thinking, responsive, and thoughtful, and they excel at fostering relationships between partner institutions and early childhood centers. Brooklyn Museum staff members, who work at a museum with a history of serving diverse audiences through education for over 100 years, see the possibilities for early childhood visitors and their families at the museum. We are eager to help them begin their lifelong journey in the arts and education in our museum setting, and are committed to providing as many opportunities as possible to make that happen. We have the support of our leadership, trustees, and community, who see and appreciate the dynamic work we do together. Everyone brings their passion and commitment to our work together, ensuring strong and vital relationships in this partnership.

### **Form(s) of evaluation:**

Creativity Lab is evaluated on a program-by-program basis through observation, staff feedback, and periodic visitor evaluation collection.

The Laboratory for New Audiences' prototypes are based on Cool Culture family feedback about museum experiences, and are tested with museum audiences and Cool Culture families in each prototype phase. The Lab sessions are working sessions where peer-to-peer feedback is incorporated in every session. Once launched, each family using the new audience interactives will have the opportunity to give feedback at our Information Desk, either in person or in writing.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This particular partnership is unique to the Brooklyn Museum. However, we are one of Cool Culture's 90+ cultural partners. In many ways, writing about this specific partnership with the Brooklyn Museum is to write about the partnerships and impact that Cool Culture has had on the entire New York City cultural community. We are all touched by Cool Culture's work, as it has fostered radical change in museum practices in the years since it was founded. The same dynamic changes that have happened at our institution relative to diverse early childhood audiences, thanks to our partnership, have happened at most of our peer institutions in the field as well.

### **Number of external participants or staff served in individual sessions:**

Each session serves 30-120 individuals.

### **Number of external participants or staff served annually:**

Approximately 2,000 people per year participate in these programs.

### **Staff contact for program:**

Allison Day, Youth & Family Programs Manager

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MUSEUM: Carnegie Museum of Art, Pittsburgh, PA  
PARTNER: Transformazium/Braddock Carnegie Library

## When One Thing Leads to Another, A Partnership Becomes a Relationship



Art Lending Collection facilitators at the Braddock Carnegie Library, 2013.

Photo © Carnegie Museum of Art

**G**ood relationships require work, they change over time, and they are mutually beneficial. At Carnegie Museum of Art (CMOA), we believe that this kind of thinking is also critical to successful community partnerships.

The *Carnegie International* is the second-longest continually recurring exhibition of contemporary art in the world. For the 2013 iteration, the curators invited the artist collective Transformazium, based in Braddock, Pennsylvania—a former steel town just outside Pittsburgh—to be among the 35 exhibiting artists from across the globe. Thus began our partnership and relationship with the Braddock Carnegie Library—Transformazium’s home base as social practice artists—and from there, with the communities the library serves.

As their project for the *Carnegie International*, Transformazium created The Art Lending Collection. They requested an original work of art from every artist invited to exhibit in the 2013 *Carnegie International*, resulting in a remarkable collection of original contemporary art. When the *Carnegie International* opened at Carnegie Museum of Art, The Art Lending Collection opened simultaneously in a beautifully renovated room in the Braddock Carnegie Library, with works of art ready to be borrowed and taken home for three

weeks by anyone with an Allegheny County library card. The program is still going strong three years later. CMOA provided the initial training for two, art-interested individuals from the neighborhood, Mary and Jonathan, who were hired to manage the art lending process. They continue to attend the museum's docent education sessions, enhancing ongoing, two-way communication between CMOA and the residents the library and the Art Lending Collection serves.

In addition to borrowing artworks, Art Lending patrons can also borrow a specially designed admission pass they can bring to the museum for free admission and then return to the library for the next patron to borrow. Over time, we have discovered additional opportunities that continue to enrich our true partnership. After an early attempt to transplant museum youth programs to the library setting—the traditional, one-directional delivery of museum programming—we now support a community artist in the library who takes her cue from the youth for whom the library is an afterschool and summer hang out. Her role is artist-collaborator, rather than instructor, and has resulted in youth requesting visits to the museum, rather than being shuttled to an unfamiliar place on a field trip.

We also learned about the community's longstanding efforts to renovate a rundown playground. The museum has now become a partner, recruiting design professionals as volunteers on the park renovation process, which is called Recycle Park to symbolize the goal of a second life for a place and a community that many consider hopeless. For a recent exhibition in our architecture galleries focused on public spaces, we invited one of the exhibiting architecture firms to take up Recycle Park as their exhibition project. Three visits by the architects and two design charrettes later, the exhibition opened with a gallery dedicated to community-generated ideas for the park. We look forward to where this relationship will take us next.

#### **Audience: is this partnership targeted to a specific demographic?**

This is a partnership between Carnegie Museum of Art and the communities served by the Braddock Carnegie Library, an economically struggling, former steel town just outside of Pittsburgh.

#### **Why was this partnership developed?**

The partnership was launched when a social practice artist collective was invited to exhibit at Carnegie Museum of Art. The partnership continues to grow to mutual benefit.

#### **When did this partnership begin?**

It began when the artist collective Transformazium was invited to participate in the 2013 *Carnegie International* exhibition at Carnegie Museum of Art.

#### **Ongoing costs:**

The greatest ongoing cost is staff time, which is essential to nurturing and sustaining a long-term relationship. Various projects are grant funded.

#### **Source(s) of funding, both start-up and ongoing:**

The initial relationship was part of an exhibition budget. The ongoing relationship is sustained with grants.

#### **Why has this partnership been successful?**

This partnership is successful in part due to our commitment to being more than an exhibition venue. We believe our mission is to make a difference in the life of our community through art. The partnership is also grounded in mutual trust, affection, and honesty.

### Form(s) of evaluation:

We evaluate the program based on the level of participation. An interest in new and deeper connections keeps the relationship going organically. It is a continual learning experience as we try new things, and there is a need for more formal documentation and data.

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

Although many museums support community-based programming, our partnership is completely organic and open to change based on where our mutual needs might lead.

### Staff contact for program:

Marilyn M. Russell, Director of Education

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**MUSEUM:** Chrysler Museum of Art, Norfolk, VA

**PARTNER:** Teens With a Purpose

**Teens With a Purpose**



*Gary Marshall for the Chrysler Museum of Art*

**T**he Chrysler Museum of Art has developed a robust, ongoing partnership with Teens With a Purpose (TWP) that has been meaningful and fruitful for both organizations many ways. TWP is a 501(c) (3) nonprofit youth development organization whose mission is to create a platform to empower young people

to use their voices, energy, abilities, and talent to demonstrate their power to effect personal change and positively impact the lives of others through the arts and peer-led programs and events. TWP creates a safe, non-judgmental environment for self-expression for all young people as we continue to promote healthy life choices.

- The museum hosted a portion of TWP's 2016 summer camp. The teens prepared a written and visual response to our photography exhibition, *Women and the Civil Rights Movement*.
- Part of the Chrysler Museum of Art's mission is to help young people use their voices and creativity to impact each other's lives and have a positive impact on the community. In 2016, the museum supported and participated in TWP's Fuse Fest, a community festival celebrating urban life.
- Beginning in 2016, the museum has provided use of our theatre for TWP to host their Hampton Roads Youth Poetry Slam Fest. The Olympic style poetry slam competition showcases the creative genius of young artists, poets, and emerging world changers from around Hampton Roads who are ages 13-19. Young writers, emcees, spoken word artists, and performers take the stage to tell their stories. This festival helps youth to find, develop, apply, and publicly present their voices as agents of social change.
- In February 2017, the Chrysler partnered with TWP to present *Deep River: The Marion Anderson Journey*. The performance showcased Anderson's rise to fame as one of the world's greatest concert artists, in spite of her experiences with racism and prejudice.

Deirdre Love, founder and Executive Director of TWP says: "Chrysler Museum of Art sends a loud and clear message to our youth and the message is: 'you belong here.' Through our collaboration, our participants have met great artists, interacted with art exhibits, created response pieces, hosted TWP arts events for the community, and explored the world of art more fully. Now, visiting the Chrysler feels like coming home. Thank you for embracing Teens With a Purpose."

Working with the Teens With a Purpose team has had an incredible impact on our work at the Chrysler Museum of Art. Just as students in the program have been inspired, Teens With a Purpose has inspired us to become more vocal advocates for the causes and values we cherish. Collaborating with Teens With a Purpose to work with and mentor the students has inspired us to use our voice to effect personal change and positively impact the lives of others.

### **Audience: is this partnership targeted to a specific demographic?**

As youth and families come to Teens With a Purpose for help, we give them hope, we highlight their strengths, and we support and encourage them as they transform their lives and communities and impact their neighbors, classmates, schools, governments, and congregations. Simply put, we are creatively cultivating the next generation of leaders.

### **Why was this partnership developed?**

We developed this partnership to create a more welcoming environment for all people, and to support and empower emerging young leaders.

### **When did this partnership begin?**

This partnership began in 2015.

### **Why has this partnership been successful?**

The Chrysler's partnership with Teens With a Purpose has been successful mostly because of its ongoing nature. The museum and TWP actively seek opportunities to support each other's missions.

## Staff contact for program:

Michael Berlucchi, Community Engagement Manager

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**MUSEUM:** Cincinnati Art Museum, Cincinnati, OH  
**PARTNER:** Hamilton County Jobs & Family Services  
**Adoption & Foster Care Division—  
Adoption Recruitment Events**



In the state of Ohio over 14,000 children are in foster care, and 2,500 of those children are awaiting adoptive homes. In Hamilton County (Cincinnati is its largest city), the number of children looking for forever homes is over 200. The children in the care of the Hamilton County Jobs & Family Services: Adoption & Foster Care Division (HCKids) have experienced some level of abuse or neglect, or they come from families who are not able to care for them because of unfortunate circumstances. But in spite of all they've been through, these amazing kids are like any others. They like to hang out with friends, have favorite toys and TV shows, and want to be the president or the next famous basketball player. These kids also have hopes and dreams—especially for permanent, loving families that will provide them with the safety, stability, and unconditional commitment that they deserve.

Every year, HCKids hosts a series of Adoption Recruitment events throughout Hamilton County. These events are opportunities for children in foster care who are up for adoption to meet and interact with potential future parents and families in a safe, nurturing, and fun environment. These events take place on Saturday afternoons for a few hours, and consist of anything from a walk around the Cincinnati Zoo and Botanical Gardens to, in this case, a visit to the Cincinnati Art Museum (CAM).

The CAM hosted its first event in January of 2016 and we are eager to host another in the near future. These events are intentionally low-key and low stress. The children and families attending are already nervous, so our goal, as a museum education staff, is to provide opportunities for small groups to work together in the galleries. Each of the small groups is comprised of a child, their HCKids case worker, and an adult/family who has expressed interest in meeting that child. These groupings tour the collection on their own and use talking about the artwork as a vehicle for getting to know each other. The museum also provides scavenger hunts, if desired, to help the adults connect with the children. We also encourage these groups to visit our Rosenthal Education Center (REC) to engage in hands-on art-making.

Because the event takes advantage of what the museum already offers for all visitors, it is very easy for the education staff to pull together. We do not create special scavenger hunts or art-making experiences in the REC for this event, the participants work on whatever the current project may be at any given time. The museum's role is to provide the space for possible family building and bonding. We give them the tools, and then essentially get out of the way and allow these potential future families to get to know each other. For each event, two to three museum educators volunteer to help manage the extra numbers and to help in the REC.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted to families looking to adopt and children looking for forever homes.

### **Why was this partnership developed?**

This partnership was developed out of an immediate need on behalf of HCKids. In January 2015, they needed a place to shoot a series of “Get To Know Me” videos of the children up for adoption. They inquired with the CAM Division of Learning & Interpretation and we jumped at the chance to help. We saw it as a great way to reach out into the community and provide a much needed service. Working with the Head of Adoption Services, we crafted a day in which the children felt secure, happy, and engaged. Because of the success of this film shoot, we were approach by HCKids several times over the following year to host other shoots. In January 2016, we took our partnership to the next level and hosted one of HCKids Adoption Recruitment events. Moving forward, we are on the HCKids list as an approved location for programs and events.

### **When did this partnership begin?**

The partnership began in January 2015.

### **Start-up costs:**

There were no start-up costs, all programs take place during open hours.

### **Ongoing costs:**

There are no ongoing costs, staff time is the only expense as the partnership benefits from programs and opportunities that have already been planned.

### **Why has this partnership been successful?**

This partnership is successful because it is very easy to manage, but has high impact. The families participating in the Adoption Recruitment Events tour the collection, work on scavenger hunts, and create art together in our Rosenthal Education Center, all of which are daily activities for the museum. For HCKids, the museum serves as a safe, interactive location that is secure, welcoming, and nurturing for both nervous children looking for new families and nervous future parents meeting potential new family members for the first time. The museum sees it as successful because it is just the right thing to do; we are the community’s art museum so we feel it is our role to serve all of the community.

### **Form(s) of evaluation:**

We do not currently formally evaluate this program. Moving forward we will work with HCKids to create a qualitative assessment. Anecdotal comments from each event show that the partnership is very beneficial to all involved.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program was developed based on the needs of both organizations. We are not aware of other such museum/adoption agency partnerships that may exist.

### **Number of external participants or staff served in individual sessions:**

An average of 10 families/children participate in each event. Each event is staffed by two to three members of the Division of Learning & Interpretation.

### **Staff contact for program:**

Emily Holtrop, Director of Learning & Interpretation

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**MUSEUM:** Colby College Museum of Art, Waterville, ME

**PARTNERS:** Teachers in Waterville, ME area

## **Educator Advisory Board**



**2015-16 Educator Advisory Board at the Colby College Museum of Art.**

*Photo by Margaret Aiken*

In the fall of 2015, the Colby College Museum of Art recruited eleven area teachers to join the museum's first Educator Advisory Board.

### **The goals of the Colby Museum's Educator Advisory Board were as follows:**

- To have local educators work collaboratively with museum curators, docents, and teaching artists to develop museum experiences grounded in K-12 school curricula.
- To develop collegial working relations between educators who are interested in using art objects in curriculum and instruction.
- To develop knowledge about and advocacy for the K-12 educational programming and resources available at the Colby College Museum of Art.
- To develop professional skills and leadership among members of the board.

Over the course of the 2015 - 2016 school year, the Board met with museum curators, docents, and teaching artists to create themed "Field Trip Experiences," including pre- and post-visit activities for the classroom, a museum tour, and a corresponding studio workshop to be completed at the museum. These

interdisciplinary “Field Trip Experiences” topics were chosen and developed based on the strength of their connection to the museum’s collection, classroom curriculum, and the Maine State Learning Results.

The goals of the Field Trip Experiences were:

- To make field trips to the Colby Museum more relevant to key stakeholders by tying them to curriculum and Maine State Learning Results.
- To make our school visits stress interdisciplinary connections, because we believe that “art can make every subject come alive.” To make the Colby Museum better known to Maine teachers as a learning resource throughout the school year, not just as a fun place to take students in May.
- During the 2016–2017 school year, K–12 teachers and student visitors to the Colby College Museum of Art have had the option to choose from the following thematic packages:

#### **Field Trip Experience Topics:**

- K-3rd grade: Every Picture Tells a Story
- 4-5th grade: The Maine Experience
- 6-8th grade: Geography & The Environment
- 6-8th grade: The Civil War & Emancipation
- 9-12th grade: Community & Isolation
- 9-12th grade: Balance & Motion

#### **Audience: is this partnership targeted to a specific demographic?**

The primary audience for this partnership is public school teachers within a 60-mile radius of the museum. Specifically, we aimed to attract a diverse group of teachers, not just the “usual suspects”—art teachers or gifted and talented teachers. Indeed, the diversity of the board was remarkable, with three high school teachers, four middle school teachers, and four elementary school teachers hailing from five local towns. Between them they taught general education, art education, gifted and talented, English as a second language, and special education. In addition, one was a retired elementary school teacher.

The secondary audience is principals, teacher colleagues, Parent-Teacher Organizations, and parents, who often serve as decision-makers or gatekeepers regarding choices to leave the classroom for informal educational opportunities. Because the Field Trip Experiences were co-developed by teachers and museum staff, it was intentionally designed to contain the language, skills, and content necessary to provide a solid argument for its relevance to formal education.

The tertiary audience and end users are Maine’s K-12 school children, as the Field Trip Experiences are being developed for them as a way to reinforce their in-school learning using art appreciation and art-making at the museum.

#### **Why was this partnership developed?**

This practice was developed with both a process and a product in mind. The museum was looking for a way to get buy-in from local educators to bring their students on field trips to the Colby College Museum of Art. We knew that there were educators in the area who cared deeply about arts integration and we wanted to find a way to bring them together to do work that would benefit them and their students, while also building their professional relationships and skills. We also hoped that by providing a supportive

environment for building themed tours that these educators would be more invested in bringing their students to the museum, and would make others aware of these offerings as well.

The product we had in mind was more relevant school tours, studios, and support materials. We made the experiences more relevant by finding themes that linked our collections and the stories we tell about them to K-12 curriculum, as well as the Maine Learning Results. Another goal of creating themes by grade-level, was laying the groundwork for multi-year engagement with local schoolchildren by ensuring that they could have a different tour at various points in their school careers.

### **When did this partnership begin?**

The partnership with the teachers began in September 2015 when we sent out a call for applicants. The group began meeting in October 2015, and met six times during the 2015-16 school year. Meetings were held at the Colby Museum and were facilitated by Margaret Aiken, the Linde Family Foundation Coordinator of School and Teacher Programs, Karen Kusiak, Assistant Professor of Education at Colby College, and Richard Biffle, Professor of Education Instructor of Anthropology & Archaeology at Thomas College.

### **Start-up costs:**

- Box dinners for 6 Meetings: \$1080
- Stipends for Teacher Participation: \$11,000
- Catering for Final Presentation: \$300

### **Ongoing costs:**

As a result of the structure of the Field Trip Experiences, we have had a dramatic increase in Studio Workshop requests. Six different studio workshops were developed alongside the themed tours. Since the tours and studio workshops are free for schools, we have incurred the costs for increased art supplies and materials, as well as the wages for local teaching artists who run these workshops for us. While this program is more expensive for us to run than just a general tour, these new studios are another hands-on way to reinforce the learning goals we are driving at during the tour, as well as in the pre- and post-visit activities.

### **Why has this partnership been successful?**

There are several ways this partnership has been successful. The Educator Advisory Board had representatives from 10 local schools. Of those 10 schools, seven of them have sent school visitors to the museum over the past year-and-a-half. These visits have not been led exclusively by the teacher who was a part of the advisory board, demonstrating that the work that was done has led to greater awareness and has had an impact on colleagues of board members as well.

Since the fall when they were launched, 78% of the school groups have chosen a Field Trip Experience topic over a general tour or a custom topic. This standardization of topics has allowed the museum to engage in focused docent training, to emphasize learning goals, and to deliver more consistent tour content and facilitation on school tours. It has also enabled better communication with teachers so they can incorporate the visit into the curriculum their students are currently studying, and utilize our pre- and post-visit activities.

The partnership and process allowed the Educator Advisory Board members to really feel like a part of the Colby Museum team. The members were assigned to work with their school colleagues, search the collection with curators, assist new docents with creating the tour content and questions, and work with each other to define learning objectives and create lesson plans. As a result of all of these collaborations, all groups felt more invested in the program and took ownership of the product. The museum curators

attending the final presentation in May 2016 all mentioned that they were impressed with the program's outcome and have since become strong internal advocates for K-12 teachers and the Field Trip Experiences. Additionally, board members, curators, and docents who worked together on a Field Trip Experience topic gather once a month to present for Educator Evenings, an evening program dedicated to introducing teachers to our collection and opportunities available for school groups.

### **Form(s) of evaluation:**

The evaluation for the program have been as follows:

- Assessing the amount of engagement of Educator Advisory Board members and their colleagues after the program.
- A post-program evaluation given to all Educator Advisory Board members. Some quotes from the May 2016 final program evaluation are listed below.
  - “Really excited to share my program with my 6th graders next fall.”
  - “Communicating with peers about the EAB and gathering information about what they are teaching helped develop my professional skills. Also presenting to other EAB members and the community improved my professional skills and helped me be a leader in Arts Education. This has been a great experience and I have enjoyed collaborating with other educators and the museum staff.”
  - “The museum is fantastic. I have now taken two groups of students to it, and my intermediate/advanced English Language Learners wrote a final inspired by their fantastic tour.”
  - “This entire process makes me miss being a student myself. I have been so grateful for the venue to learn and grow with other educators. Thanks!”
  - “Teachers will love having these completed lesson plans available to integrate the field trip into their plans for a unit of teaching. Rather than the field trip just being a day out of the classroom, it will be a high point in the whole unit.”
  - “A testament to how Colby Museum of Art is living up to the text that adorns its entrance... always teaching and sharing freely of resources and time.”
  - “Really psyched to share our work and advocate for field trips to Colby.”
  - “Again, seeing and learning about the collection, and hearing how other subject-area teachers can include this awesome resource for study, made me excited about tackling some interdisciplinary projects and encouraging others to do the same, using the museum as a resource.”
  - “These [EAB] activities led to useful discussions with my peers. Thanks. We never have a chance to talk with each other during the school day. We were amazed at the scope of teaching units.”

The evaluation for the product developed during this program has been as follows:

- The number of schools who have chosen these Field Trip Experiences over general tours.

- A post-visit teacher survey asking about the visit's relevance to curriculum, whether pre- and post-visit activities were used, and what skills they noticed their students using during the visit.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Educator Advisory Boards are not new, however the process we used, and the product we created, were modeled on previous work done at the Science Museum of Minnesota.

### **Number of external participants or staff served in individual sessions:**

Each meeting varied depending upon the activity and collaborations happening at the time. The eleven Educator Advisory Board members were always present, along with the three facilitators/advisors. Four curators, eight new docents, and six teaching artists, as well as countless other educator colleagues were consulted during the course of the partnership.

### **Number of external participants or staff served annually:**

The Educator Advisory Board program is currently "on hold" as we deliver our first year of Field Trip Experiences. After the completion of one year of delivery, we will assess the impact of this product, refine it, and make goals for another cohort of educators for the next Educator Advisory Board.

As a result of the work done in this program, it is anticipated that approximately 3,000 K-12 student visitors will engage in a Field Trip Experience at the Colby Museum in the 2016 - 2017 school year.

### **Staff contact for program:**

Margaret Aiken, Linde Family Foundation Coordinator of School and Teacher Programs

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MUSEUM: The Columbus Museum  
PARTNER: Chattahoochee Valley Regional Office  
of the Alzheimer's Association  
**Access for the Arts**



Community Outreach Coordinator Kirsten Dunn with participants in The Columbus Museum's Access for the Arts Program.

**T**he Columbus Museum and the regional office of the Alzheimer's Association are partners in Access for the Arts, a free and engaging program that provides art exploration for individuals with early stage Alzheimer's and their caregivers. Access for the Arts offers health and social benefits to those affected by the disease by using art to tap into their memories, increase attention span and focus, activate neurons, reduce isolation through the opportunity to socialize, and provide an outlet for their creativity.

Access for the Arts meets monthly on Mondays when the Museum is closed to the general public, a time that allows participants the opportunity to explore the galleries and create art with little distraction. The program alternates between a tour of The Columbus Museum's galleries one month and a hands-on art-making component the following month, both relating to the permanent collection or to temporary exhibitions. Tours have focused on themes such as identity, the female form in art, line and color, and materials exploration. The following month participants build upon the knowledge gained from the tour to create their own correlating art works in the studio. Through observation, active discussion, and the act of creation, participants create a dialogue about art that allows them to focus on the present while engaging memories of the past.

### Highlights include:

- A bi-monthly private tour lead by a Museum professional in a quiet and safe environment to explore works of art in the Museum's permanent collection
- The opportunity to examine objects up close through the use of the Education Study Collection
- Access to a variety of art-making materials and guided instruction in their use

The Alzheimer's Association, Georgia Chapter takes reservations for the Access for the Arts program and works with The Columbus Museum to assess and modify the program to meet the needs of those with early stage Alzheimer's and their caregivers.

"The Columbus Museum is providing an invaluable service to those with early stage Alzheimer's disease and their caregivers. Participants use this art program to not only stimulate their senses and memories, but also to connect with one another," said Leslie Gregory, president of The Alzheimer's Association, Georgia Chapter.

### Audience: Is this partnership targeted to a specific demographic?

The intended audience for this program is adults affected by Alzheimer's and their caregivers. The goal was to create a resource for this group of people where one previously did not exist. Through the partnership with the Alzheimer's Association, Access for the Arts is able to reach this underserved audience and provide them with a connection to their community through art and history.

### Why was this partnership developed?

The Columbus Museum created Access for the Arts in response to the need for resources to assist adults with the challenges they face in the beginning of their journey with Alzheimer's. The partnership occurred because the Alzheimer's Association was interested in teaming up with an art organization to provide their clients with options on ways to cope with this new development in their lives.

### When did this partnership begin?

The partnership between The Columbus Museum and the Alzheimer's Association began in February 2016 and just completed its first year of service. This program has been well received by individuals, group homes, and other community facilities that seek an interactive and educational class for their guests.

### Start-up costs:

The start-up costs were minimal. The class is free and open to those who RSVP. The only expenses were the cost of initial art supplies (\$600), advertising, and staff time (in-kind).

### Ongoing costs:

Ongoing material purchases (\$600/year) plus staff time (in-kind).

### Sources of funding (both start-up and ongoing):

We have not sought funding through a grant or corporate sponsorship.

### Why has this partnership been successful?

This partnership has been successful because it allows individuals to get out of their homes or facilities to engage in meaningful connections with other people and enhance their memory in a safe learning environment suited to their needs. Access for the Arts continued to grow in attendance and reach throughout its first year, with repeat attendees as well as new participants each month.

**Form(s) of evaluation:**

An important benefit of the partnership is that the Alzheimer's Association evaluates the attendees to make sure that the program is reaching and meeting individual needs and to ensure that participants are receiving appropriate services. The Columbus Museum evaluates the class itself to make sure that attendees are receiving quality programming and can then make any needed changes based on results.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Museum programs for adults with Alzheimer's are rising in frequency and popularity at cultural facilities nationwide, often in partnership. Perhaps the best known program is MoMA's Alzheimer's Project. We created our own program with inspiration from MoMA and from books such as *I Remember Better When I Paint* by Berna G. Huebner and *The Art Therapy Sourcebook* by Cathy A. Malchiodi.

In this region, The Columbus Museum is the only museum that partners with the Alzheimer's Association to provide the community audience with a quality art and history experience.

**Number of external participants or staff served in individual sessions:**

The tour portion of the program is facilitated by an education staff member and can serve a larger group of guests, about 20, and typically two volunteers. Participants walk through galleries and explore individual pieces of art related to that day's theme. The studio portion is limited to 12 adults with Alzheimer's and their caregivers, who are required to attend so that they are able to assist with art making. The Columbus Museum arranges for two to three volunteers to be available on studio days to help pass out supplies and direct individuals. There is always a representative from the Alzheimer's Association present.

**Number of external participants or staff served annually:**

From February 2016 to February 2017, The Columbus Museum served more than 100 individuals from a variety of backgrounds. We also have one to two representatives from the Alzheimer's Association, two to three volunteers, and one Education staff member present during each program.

**Staff contact:**

Kirsten Dunn, Community Outreach and Volunteer Manager

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**MUSEUM:** Contemporary Art Museum St. Louis, St. Louis, MO

**PARTNER:** K-12 Schools in St. Louis

**ArtReach**



**PRE-K-12 SCHOOLS/SCHOOL DISTRICTS**

**A**s part of the museum's community engagement, the Contemporary Art Museum St. Louis (CAM) partners with schools—including all St. Louis public middle and high schools—and organizations to provide museum tours, off-site visits, professional development, and workshops with contemporary artists.

The ArtReach program consists of multiple components, all of which are maintained through a strong network of partnerships. These include:

### **School Partnerships**

CAM works with all middle schools and high schools that are a part of the Saint Louis Public School system. A majority of these under-served schools have seen significant budget cuts in their arts and culture programs and classes. The schools often lack the proper resources, funding, supplies, or art education and/or contemporary art curricula. In response, the museum acts as the alternative classroom, not only providing physical support via an arts educator, but also providing arts supplies, curricula, and access to contemporary artists, artwork, and exhibitions.

### **ArtBus**

Through CAM's ArtBus, a mobile art studio, the museum brings hands-on art experiences directly into neighborhoods throughout St. Louis, visiting schools, community centers, festivals, street fairs, and more.

### **Professional Development**

CAM offers in-depth teacher training on contemporary art trends and practices, as well as Advanced Placement portfolio reviews to help ArtReach students prepare for college.

### **1-Mile Radius**

A museum often exists within a particular neighborhood, location, or part of a city. But what does that institution understand about its neighbors, its neighborhood, and its hyper-local audiences? This programming is designed to engage with our surrounding neighbors, provide contemporary art enrichment, and fulfill our mission by making art and culture accessible to all.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted to k-12 schools (specifically Saint Louis Public Schools), students, art teachers, and art educators. It also targets neighbors (residents) and partner organizations including, but not limited to: institutions, schools, businesses, cultural organizations, universities, health care facilities, hospitals, restaurants, and personal homes.

### **Why was this partnership developed?**

This partnership was developed to create a bridge between the museum and the community, and to establish a strong bond between audiences and contemporary art. A museum has a responsibility to serve the community in which it exists and to ask the questions: Is the museum communicating in ways most useful to the community (via flyers, text messages, emails, mailings, door-to-door invites)? Is the museum providing the type of programming that best serves the needs and interests of the community? If so, do the times/hours fit the daily schedules of surrounding audiences? What are the barriers to visitation? And

how can the museum listen, adapt, and provide the resources required to best serve the community and fulfill the institution's mission?

Additionally, as it pertains to schools, the museum understands that arts and culture are often the first subjects to be cut. To fill this huge gap, the museum devotes significant energy and resources to providing high quality arts education and engagement in the schools.

### **When did this partnership begin?**

ArtReach has existed in various capacities since 2009, however it expanded to its current form in 2016 to include: school partnerships, ArtBus activities, teacher professional development, and 1-mile Radius neighborhood engagement.

### **Start-up costs:**

The program did not always have a full-time staff person dedicated to sustainable programming. The program expanded thanks to a partnership with Washington University's George Warren Brown School of Social Work and a practicum student. That artist/activist and trained social worker developed into a part-time position. The museum later established a one-year position. Following the first year, the museum established a continuous full-time position to fulfill the needs of the ArtReach program.

Through a collaboration with the students in Social Work Practice with Organizations and Communities: Orientation to the Evidence-Based Community Practice Projects at Washington University's George Warren Brown School of Social Work and CAM's Community Engagement Manager, extensive research was done to assess the barriers to museum visitation. The data collected has been used to create achievable objectives and actionable steps. The foremost objective is forming a relationship with our neighbors and, by doing so, cultivating a strong, hyper-local audience.

Currently the full-time position is titled the school and community programs manager, which is part of the learning and engagement department, which includes two other staff: director of learning and engagement and the museum educator.

### **Ongoing costs:**

Ongoing costs include full-time, annual staff costs, supplies for approximately 30+ school visits, 10+ festival and fair activities, and ongoing neighborhood engagement.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from corporate grants, sponsorships, individual contributions, and regional and national arts and education grants.

### **Why has this partnership been successful?**

With regards specifically to the 1-mile radius component of ArtReach, there are five neighborhoods within a one-mile radius of The Contemporary Art Museum St. Louis (CAM): Covenant Blu-Grand Center, Vandeventer, JeffVanderLou, Midtown, and Central West End. These neighborhoods include eight governmental wards.

Historically, Grand Center has had a stratified socio-economic evolution, which began in the early 1900's. The rise began with the building of the Fox Theatre by William Fox in 1929, drawing in tourists and wealthy St. Louis residents. Postwar Industrialization brought on a phase of suburban sprawl, and then in the 1960's Gaslight Square became a unique entertainment district featuring saloons, restaurants, and antique shops. The neighborhood evolved into a bohemian retreat through the 1960's and 1970's, featuring many clubs and cafés, and bringing in celebrity musicians, writers, and artists. With the second phase of suburban

sprawl, the neighborhood took another dip, leaving much of the neighborhood vacant, leading to where the neighborhood stands now. Within the past decade, Grand Center has emerged as an arts and culture hub with 34 other organizations in the district offering radio, art, music, media, and theater.

It is the responsibility of CAM, as a public institution, to serve the community in which it exists. CAM aims to be an inclusive museum, collaboratively working with the community by providing long-lasting contemporary art education and engagement. Understanding the community CAM is a part of is the first step; this goes beyond learning the demographics of neighborhoods and into understanding the daily interests and thoughts of our neighbors, while also assessing the obstacles that keep residents from experiencing the museum.

The exhibitions and programs offered at CAM contain content that reflects the world around us, helping to connect us to the most salient issues of our time and making the exhibitions significant to our community. We are working to make substantial and sustainable connections with the community, and aim to communicate our directive to provide a lasting impact for area residents. In practice, CAM is working to implement transportation to family programs, providing transportation for schools, classes, students, and teachers, collaborating with neighborhood associations, and partnering with local artists for quality engagement with contemporary art programming.

#### **Form(s) of evaluation:**

Forms of evaluation for the 1-mile radius program include student surveys, teacher evaluations, and focus groups.

#### **Is this partnership original or modelled on another program or initiative from your institution or elsewhere?**

This program is original. Although many other institutions have school-based learning initiatives, to our knowledge there is not a 1-Mile Radius program that exists elsewhere, designed to strategically serve and engage the surrounding communities of a contemporary art museum.

#### **Number of external participants or staff served in individual sessions:**

Participants served in individual sessions total:

- Approximately 30+ in classroom visits
- Approximately 30+ in museum visits
- Approximately 10-30 for teacher professional development
- Approximately 500-1,000 for festivals/fairs
- Approximately 30-100 for neighborhood events/partnerships

#### **Number of external participants or staff served annually:**

Participants served annually total:

- Approximately 600 students
- Approximately 20+ schools
- Approximately 20+ art teachers/educators
- An approximate number of residents/neighbors within the 1-mile radius has yet to be calculated, but capturing that data, as well as its impact, will be critical to long-term success of the program

#### **Staff contact for program:**

Alex Elmestad, Director of Learning and Engagement

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**MUSEUM:** The Corning Museum of Glass, Corning, NY

**PARTNER:** Robert M. Minkoff Foundation

## Expanding Horizons



Tyler Straight (Watts Labor Community Action Committee, Los Angeles, CA) assists Hector Maldonado (Glass Roots, Newark, NJ) in creating a glass vessel during Expanding Horizons, a partnership program between The Corning Museum of Glass and the Robert M. Minkoff Foundation. Students from all over the country come together for a week of glassblowing and professional practices.

**E**xpanding Horizons is a partnership between the Corning Museum of Glass (CMoG) and the Robert M. Minkoff (RMM) Foundation. It targets the most promising glass blowing students from at-risk high school programs around the country and brings them and their mentors to Corning for a week of intensive learning and professional practices.

### **Audience: is this partnership targeted to a specific demographic?**

This program targets high school students involved in at-risk glassblowing programs throughout the U.S.

### **Why was this partnership developed?**

The Robert M. Minkoff Foundation works with underserved audiences. The Corning Museum of Glass has a long-running program in collaboration with our local high school learning center, which serves at-risk students. The museum's studio provides art instruction in the form of semester-long glassblowing and flameworking. We have experience working with this audience locally, and the RMM foundation wanted to work with this underserved audience on a national level, which led to a natural partnership. The founder and the director of the RMM foundation worked with The Corning Museum of Glass to develop the program structure, and they participate in the program as well.

**When did this partnership begin?**

2017 will be our third year of the partnership, which runs for one week each summer.

**Start-up costs:**

Start-up costs were about \$30,000.

**Ongoing costs:**

This program costs about \$30,000 per year.

**Source(s) of funding, both start-up and ongoing:**

RMM Foundation provides \$17,000 for the program, which covers travel, housing, and food for the program participants and their mentors. CMoG provides professional staff and facilities for the program.

**Why has this partnership been successful?**

The program is successful because the founder and director of RMM, as well as the leads of the program on the CMoG side, are passionate and dedicated to the success of the program. The programming is detailed and thoughtful, and involves several conference calls in advance to set activities, plan programs, and review the students. There is respect between RMM and CMoG, and we address everyone's concerns.

**Form(s) of evaluation:**

All students, teachers, teaching assistants, and mentors that participate fill out an evaluation form. In addition, the administrative staff is vigilant and discusses any perceived issues.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership grew out of at-risk programming that CMoG has done previously with its local high school learning center, programs done nationally at other at-risk glassblowing centers, and the initiatives from RMM's work with at-risk students (including a panel discussion at the annual International Glass Art Society conference).

**Number of external participants or staff served in individual sessions:**

Six to seven students, each with his/her mentor, participate in each session. We also bring in about 15 external instructors, demonstrators, and artists.

**Number of external participants or staff served annually:**

About 30 participants are served annually.

**Staff contact for program:**

Amy Schwartz, Director of The Studio

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**MUSEUM:** Crocker Art Museum, Sacramento, CA  
**PARTNERS:** Sacramento City Council Districts 2, 5, and 8;  
Sol Collective; and the Sojourner Truth Multicultural Art  
Museum and Development Center

## Crocker Block by Block



CULTURAL ORGANIZATIONS



NEIGHBORHOOD ORGANIZATIONS

**B**lock by Block is the Crocker Art Museum's arts-based placemaking initiative, which began as a programmatic experiment underwritten by the James Irvine Foundation in 2014. Block by Block focuses on celebrating arts and culture in Sacramento neighborhoods that have been identified as having low participation in, and connection to, traditional art institutions. Through an intensive outreach effort, the Crocker has strengthened connections between the museum and its broader community by co-creating neighborhood-based arts experiences with artists, grassroots organizations, businesses, and community members. This popular and successful program has built lasting relationships with non-traditional museum audiences, and has exposed new audiences to engaging and enriching arts experiences.

Along with Sacramento City Council Districts 2, 5, and 8, the Crocker partnered with two Sacramento-area grass roots cultural organizations to accelerate our reach and connection to the community: Sol Collective and the Sojourner Truth Multicultural Art Museum and Development Center. Both organizations were willing to partner with us, and expected this opportunity to be mutually beneficial, as it would give them opportunities for expanding their organizational capacity and reach. Established in 2003, Sol Collective's mission is to use art, education, and technology as a medium to create mobilization and community empowerment. Established in 2002, Sojourner is dedicated to bringing Asian, African, Latino, and Native American Art to the general public in order to foster personal and civic wellbeing in the community.

The Block by Block concept is based on shared authority, with diverse entities pooling their strengths, talents, interests, and resources, and working toward a common goal of coming together to enjoy the arts, art-making, and other forms of creative expression. Efforts were focused on city of Sacramento Districts 2, 5 and 8, encompassing some of the most impoverished and diverse neighborhoods in our region.

The original project had three key elements:

1. Development of an Art Corps team to canvass targeted neighborhoods, developing relationships with partners focused on celebrating the arts within those communities.
2. Hosting an Art + Impact workshop series to engage artists in social impact art projects.
3. The production of three, free, arts-based block parties in the summer of 2016.

The block parties highlighted the diversity, strength, and talent of their respective neighborhoods, showcasing local artists, entertainers, and vendors. In partnership with grassroots organizations Sol Collective and Sojourner Truth Multicultural Museum, block parties featured interactive art experiences for all ages, live music, visual arts, performing arts, and social impact art projects from three artists selected from the Art + Impact workshop series. Art + Impact projects were chosen on the basis of innovation, connection, and unique community perspective.

Now in its second phase, Block by Block will target its efforts on Sacramento City Council District 8, which was identified in Phase I as the area with the greatest need for access to the arts and arts education.

### **Audience:**

Block by Block was designed to foster diversity among three distinct groups: visitors, staff, and partnering artists.

The program was designed to engage community members in Sacramento City Council Districts 2, 5, and 8—areas of the city identified as having low or no participation in the arts. Baseline visitor surveys conducted by the museum in 2012 and 2013 revealed an attendance mix that was:

- 77% white
- 14% Latino
- 7% Asian/Pacific Islander
- 3% black.

While museum visitors come from a broad area that reaches beyond the Sacramento region, most of our visitors and members live within the city of Sacramento, which is more diverse. 2012 city of Sacramento Census population estimates showed a populace that was:

- 45% white
- 27% Latino
- 20% Asian/Pacific Islander
- 15% black

In refining these numbers further, the Block by Block initiative focused directly on areas encompassed by Sacramento City Council Districts 2, 5, and 8, which tend to visit the museum infrequently. These districts combined are:

- 26% white
- 31% Latino
- 20% Asian/Pacific Islander
- 17% black
- Have a median family income of \$42,000
- 25% of residents living below the poverty line

The Crocker's Art Corps "Street Team" reflected the diverse neighborhoods we wished to serve. The museum offered experiences to Art Corp fellows that helped prepare them for future careers in the museum field and expanded their understanding of community organizing and community-based programming. It placed the needs and interests of audiences underserved by traditional cultural institutions in the forefront, and illustrated to all staff members how to be more effective at working with visitors from underserved communities.

With this project we also wanted to raise the profile of community-based art-making practices, and encourage artists whose work cannot necessarily be displayed in a museum setting. Block by Block helped to develop greater awareness around community-centric art-making practices through the immersive, goal-

oriented Art + Impact workshop series, introducing the concept of social practice art to dozens of area artists interested in changing their community through art.

### **Why was this partnership developed?**

According to zip code sampling conducted since 2010, the Crocker Art Museum has experienced lower visitation from residents living in these districts, which include some of the city's most ethnically diverse and economically depressed areas. The Crocker engaged deeply with new audience members, artists, and community partners in order to increase future arts participation by fostering lasting relationships with non-traditional audiences. The Crocker is committed to serving all Sacramento area residents, and endeavors to be recognized in ethnically and economically diverse neighborhoods as an accessible community resource.

### **When did this partnership begin?**

This partnership began in 2013.

### **Start-up costs:**

The Crocker received a \$600,000 grant from The James Irvine Foundation to begin and implement the initiative over a two-year period.

### **Sources of funding:**

- The James Irvine Foundation
- California Arts Council
- Sacramento Region Community Foundation
- Sacramento Municipal Utility District
- The Sutter Foundation
- Bank of America
- Kaiser Permanente

### **Why has this partnership been successful?**

Block by Block had significant impact on community art engagement and expanded art access to underserved/under-resourced communities. Crocker Art Museum's board and staff have a broadened view of the impact our museum can have in supporting community livability and connectivity. Block by Block changed the way the Crocker is viewed and valued within the community. The Art + Impact component offered emerging artists direct support and opportunities. The Art Corp fellows gained valuable experience, and two of the four are continuing their careers working with and within museums. And finally, the block parties increased the Crocker's exposure in three key communities.

Based on the community surveys taken at the initiative's commencement:

- 17% of survey respondents had never heard of the Crocker before.
- 19% said they they'd heard of the Crocker before but had never been.
- 13% of survey respondents at the block parties said they found out about the Crocker from the block party.

In the summative surveys of block party participants, respondents compared how they felt about the Crocker after the block parties with how they felt before:

- 43% of participants felt the Crocker had a presence in their community before the block parties.
- After the block parties, 72% felt it had a presence.
- We saw similar attitude changes towards feeling like the Crocker creates opportunities around arts for people in their area, and feeling that it supports local artists.

Block by Block also reached an audience group with a much different demographic makeup than the Crocker's current visitor pool:

- Fewer than half (47%) of Art + Impact workshop participants identified as white.
- Only 17% of block party attendees identified as white, compared with 75% of the museum's current audience.
- 35% of Art + Impact participants had an income of \$35,000 or less.
- 45% of block party attendees had an income of \$35,000 or less. Comparatively, just 18% of the Crocker's current audience falls within that income bracket.

Additionally, Block by Block has made big strides in building relationships and trust between the Crocker and the diverse communities of Sacramento. Community members in the summer 2016 debriefing session described Block by Block being a great first step. They wanted to see the relationship continue, even in small ways:

"The people in the community, they definitely need to have these Block by Block parties. That's all we heard all day: When's the next one? The need is there, the want is there, and the people loved it." —Project Partner

### **Form(s) of evaluation:**

We conducted the following evaluations for Block by Block:

- Six focus groups in Sacramento City Council Districts 2, 5, and 8, with 43 participants. Participants were primarily local community leaders, activists, and residents of the districts. They provided feedback about the initial block party concept, including what arts experiences would be best for their specific communities.
- A survey of 159 participants in the Art + Impact workshop series. Participants were primarily local artists, providing feedback on the workshop series, what they learned from it, and their attitudes towards social practice art. The original attendance goal for the workshop series was to have 10-30 artists in attendance at each workshop. We are proud to report that 291 people who identified as artists attended at least one workshop, and attendees came from a broader socio-economic and demographic mix than the museum's general visitor/stakeholder group. Less than half (47%) identified as white, 17% identified as black, 14% as Asian, and 12% as Latino. Attendees also came from lower income brackets, with 35% reporting incomes under \$35,000 a year.
- A community survey of 239 people from Districts 2, 5, and 8. Respondents were people in selected locations within each district, such as libraries and community centers. We deliberately targeted ethnically and economically diverse sets of people. We received feedback about block party concepts, familiarity/attitudes towards the Crocker, and current arts engagement.

- A survey of 146 participants at the block parties in Districts 2, 5, and 8. Respondents were block party attendees. We received feedback about what people did at the block parties, demographics, and measures of outcomes from the project logic model.
- A debriefing day that included:
  - Two-hour discussion with 12 community members/leaders from Districts 2, 5, and 8.
  - One-on-one interviews between an external evaluator and Art Corps staff and project partners.
  - Two-hour debriefing session with Crocker staff (including Art Corps) and project partners.
  - Received feedback from community, partners, and Crocker staff about the block parties and the initiative overall, and envisioned potential next steps.

We used feedback from the focus groups and surveys to help plan the block parties. Participants were interested in the “party” idea, listing food, music, and art as major focus areas, along with opportunities for youth to participate in event execution. For the block party at Grant Union High School and Steve Jones Park, we engaged youth from ROTC and Key Club programs as volunteers. The District 5 block party had food vendors that included a youth entrepreneur group selling snow cones.

Final measurement of outcomes from the block parties included some interesting results:

- We learned that Latino audiences and residents in District 8 felt less connected to the Crocker.
- Only 11 percent of people reported incomes at \$75,000 or higher, which showed that we were primarily reaching lower-income households.

We also conducted observations of block parties and a follow-up debrief session that included both original focus group participants and block party participants. Fifty surveys were collected at each block party. Takeaways from these findings were:

- 26% of participants were 36-45 years old.
- 67% of people at the block parties learned about new places to find artists or experience art.
- 13% of participants heard about the Crocker for the first time through the block parties.
- 50% of people spent at least two hours at the block party.
- 87% of people said that the Crocker creates more opportunities for people in the community to experience the arts.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The project is original, but we looked at various art engagement offerings, such as FIGMENT, San Francisco’s Sunday Streets, Play Streets events, and TASK Party art-making.

### Number of external participants or staff served in individual sessions:

	2014	2015	2016	Total
# of people served at outreach events	452	17613	3157	21222
# of people Auditions	N/A	N/A	505	505
# of people served pop up events	N/A	462	95	557
# people served through Art Ark visits	655	2934	1049	3983
Block Party #1 attendance	N/A	N/A	575	575
Block Party #2 attendance	N/A	N/A	1015	1015
Block Party #3 attendance	N/A	N/A	2213	2213
Community people surveyed	N/A	140	99	239
Block party people surveyed	N/A	N/A	146	146
Focus Group participants	N/A	43	N/A	43
Art + Impact	N/A	417	N/A	417
<b>Total people served</b>	<b>1,107</b>	<b>21,609</b>	<b>8,854</b>	<b>31,570</b>

	2014	2015	2016	Total
Outreach events/festivals/celebrations	5	74	22	101
Focus Groups	N/A	6	N/A	6
Auditions	N/A	N/A	3	3
Block Parties	N/A	N/A	3	3
Block party survey collecting	N/A	N/A	3	3
Pop up events	N/A	5	2	7
Art Ark visits	2	5	3	10
Neighborhood Association meetings	1	12	N/A	12
Community meetings	1	5	7	13
Community survey collecting sites	N/A	8	6	14
Art + Impact workshops	N/A	6	N/A	6
<b>Total Offerings</b>	<b>9</b>	<b>115</b>	<b>49</b>	<b>178</b>

### Number of external participants or staff served annually:

Overall, 31,570 people were served by the project, which encompasses community members, grassroots partners, artists, volunteers, and staff members.

### Staff contact for program:

Stacey Shelnut-Hendrick, Director of Education

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MUSEUM: Crystal Bridges Museum of American Art,  
Bentonville, AR

PARTNER: Springdale Family Literacy Program

## Springdale Family Literacy Multi-Visit Program



**T**he Springdale Family Literacy Multi-Visit Program at Crystal Bridges is designed to encourage adult English language learners to practice listening, speaking, reading, and writing English, while learning about American history and culture through an exploration of artworks at the museum. Classes from four Springdale Family Literacy Program (SFLP) schools visit the museum six times throughout the year: three times in the fall and three times in the spring. Classes are composed of adult English language learners with children enrolled in Springdale Public Schools, which is located approximately 20 miles south of the museum. Each session is themed, and designed in collaboration with SFLP teachers to reinforce classroom curriculum. The program strives to create a welcoming atmosphere where everyone is respected and valued. This supported environment helps participants feel comfortable sharing their opinions about the artwork, practicing their English, and making personal connections with the museum's collection.

Each program session begins with light refreshments and a warm-up activity in a classroom at the museum. Participants start by introducing themselves and answering an icebreaker question related to the session's theme. Participants then review handouts designed for each session that include vocabulary and sentence frames, which help guide the gallery discussion. The majority of participants are Spanish speakers, and the handouts are bilingual in English and Spanish. The group then moves to the galleries where a bilingual museum educator facilitates a discussion focused on one or two artworks. Participants are encouraged to share their thoughts, ideas, and feelings about the artwork. The museum educator helps to translate responses from Spanish to English as needed, encouraging participation from all students. In the galleries, participants break into small groups to complete a writing activity that reinforces new vocabulary and concepts learned. Participants then return to the classroom to create their own artworks inspired by the gallery discussion. The studio project is designed as an outlet for students to express themselves creatively and deepen the connections with artwork from the museum's collection.

The success of the program can be attributed to the communication and collaboration with SFLP teachers and the commitment and enthusiasm from SFLP students to learn and practice English by making connections with the museum's collection. Teachers often remark on the impact the program has on their students. One teacher commented that students "really had a chance to open up about how the art made them feel, and also were making so many connections to their past and different parts of history... Students were able to practice their English in a safe space. [After the tour] we spent the day reflecting on their favorite pieces of art, and their favorite parts of the field trip as a whole. They wrote reflection papers describing their favorite and least favorite pieces, and were able to explain why using language frames and vocabulary we had reviewed throughout this experience." Participants are given museum calendars, brochures, and exhibition coupons following each program. They are invited to attend family events and public programs to encourage sustained involvement with the museum.

### **Audience: is this partnership targeted to a specific demographic?**

Participants in this program are adult English language learners with children enrolled in Springdale Public Schools. The majority of participants in the SFLP program are Hispanic and Marshallese.

### **Why was this partnership developed?**

This program was developed to better connect with a local community organization and develop ongoing relationships with individuals who may not typically visit the museum. The program was designed to promote English language acquisition and retention through the exploration of works of art, and to create social experiences and opportunities for participants to engage with the museum's collection, while also learning about resources in the community.

This partnership has been beneficial to the museum because it has allowed us to better understand the communities surrounding the museum in a more personal, meaningful way. For instance, we have learned why or why not people choose to visit the museum. Although many participants love visiting with their families, some have felt uncomfortable visiting in the past because of their lack of experience with English or museums in general. Additionally, since the museum is located in Bentonville, which is approximately 20-30 miles away from some of their schools and homes, access to reliable transportation was an issue for many. By better understanding barriers preventing many from visiting the museum, we have been able to make changes at the museum to make it a more inclusive environment. For instance, we now arrange for transportation not only for the Springdale Family Literacy Multi-Visit Program, but also for many events including Family Sunday and Teen Night. Moreover, in an effort to address the language barrier, the museum now provides brochures, maps, program guides, and guided tours in Spanish.

### **When did this partnership begin?**

Planning for the partnership began in fall of 2014 and the program piloted with one SFLP class in spring 2015. In 2016, the program expanded to include three SFLP classes, and in 2017 will grow to four classes.

### **Start-up costs:**

To launch this program, Crystal Bridges secured an in-kind donation from Pinnacle Car Services. Crystal Bridges is not located in an area with access to regular public transportation, so this was crucial to the success of the program. Since participants are not school-age children, they are not permitted to ride their school's buses, and many do not have access to a personal source of reliable transportation to get to the museum. Additional costs to pilot the program included funds for refreshments, art supplies, and program handouts.

### **Ongoing costs:**

To maintain this program, costs include transportation, refreshments, art supplies, and program handouts. Pinnacle Car Services provides an in-kind donation to cover the majority of transportation costs.

### **Source(s) of funding, both start-up and ongoing:**

The most significant external funding for the program comes from Pinnacle Car Services, which has sponsored trips and provided vehicles at discounted prices since February 2015.

### **Why has this partnership been successful?**

The partnership between the museum and SFLP has been successful because it is a true collaboration. Museum educators and SFLP teachers collaborate on the lessons, including the handouts, vocabulary, and finding connections between artwork and classroom curriculum. Prior to each SFLP class's first visit to

the museum, a Crystal Bridges educator visits the school, allowing museum staff to introduce themselves, meet the participants, and gain a better understanding of each class's curriculum and culture.

Additionally, transportation provided by Pinnacle Car Services is essential to the success of the partnership, allowing SFLP teachers and students to easily and comfortably attend programs at the museum, which is often 30-45 minutes away from their schools. Finally, this partnership has been successful because it fulfills both the museum's mission to welcome all and expand the reach of programming with diverse audiences, and SFLP's goal to increase participants' English language skills and awareness of community resources. SFLP participants are encouraged to visit the museum outside of the program and are invited to attend public programs such as tours, concerts, classes, and Family Sunday events.

**Form(s) of evaluation:**

Qualitative evaluation of this program has been done through feedback and discussion with teachers and students. We are hoping to have a more thorough evaluation in the future.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The partnership is modeled on our other collaborative programs with local literacy councils. For all of our collaborative programs, we seek to create programs that fulfill the needs of the partnering organization. It is also important to gain feedback from the organization on details such as the best times to schedule the program, lesson plans, and session themes. The partnership with SFLP varies slightly from other literacy partnership programs because it includes a gallery discussion as well as an art-making component. The studio project reinforces ideas discussed in the galleries, and is an opportunity for creative expression.

**Number of external participants or staff served in individual sessions:**

Typically five to 15 participants attend each session.

**Number of external participants or staff served annually:**

There are typically 250 to 270 participants served annually.

**Staff contact for program:**

Emily Rodriguez, Senior Museum Educator

MUSEUM: Dallas Museum of Art, Dallas, TX

PARTNER: University of Texas Southwestern Medical School  
and the Edith O'Donnell Institute of Art History at the  
University of Texas at Dallas

## Art of Examination: Art and Medical Diagnosis Course



COLLEGES AND UNIVERSITIES



MEDICAL SCHOOLS



Focusing on medical student burnout through close looking and meditation in the galleries.

*Courtesy Dallas Museum of Art*

The Dallas Museum of Art (DMA) collaborates with the University of Texas Southwestern Medical School and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas to engage medical students in observing, analyzing, and communicating about works of art to develop their diagnostic skills.

The Art of Examination is a preclinical elective course open to first and second-year medical students at University of Texas Southwestern Medical School. It is taught primarily at the Dallas Museum of Art, with sessions at University of Texas Southwestern Clements Hospital, the Nasher Sculpture Center, the Crow Collection of Asian Art, and The Warehouse. This innovative and interactive course uses museum collections to explore ways of looking at works of art through close examination, description, and empathy.

### Audience: is this partnership targeted to a specific demographic?

This partnership is targeted to first and second-year medical students.

### Why was this partnership developed?

The partnership was developed out of interest from Dr. Heather Wickless, M.D., M.P.H. to integrate art into the experience of medical school for students at University of Texas Southwestern Medical School, and was designed as an elective course for UT Southwestern medical students. The course uses the power of art to promote the analysis and communication necessary to address ambiguity in the physical exam and patient interaction.

### When did this partnership begin?

The partnership began in 2015 as an extension of tours for medical students that DMA docents had been facilitating for several years.

**Start-up costs:**

There were minimal start-up costs, primarily staff time.

**Ongoing costs:**

There are minimal ongoing costs, which include staff time, student notebooks, and collection catalogs for each student.

**Why has this partnership been successful?**

This partnership has been successful because of the collaboration between partners and the flexibility in creating and changing the course as needed, based on observation throughout the semester. Each program partner brings unique experiences and skill sets that provide the class with a varied curriculum from week to week, and allow for open exchange amongst students. The variety of course location creates a diverse landscape for students to improve visual literacy skills.

**Form(s) of evaluation:**

Each year, at the conclusion of the course, the students participate in two evaluations; one given exclusively through the University of Texas Southwestern Medical School, and one given as part of the course. Evaluation results have allowed course planners to change aspects of the course each year and refresh the course with various gallery activities; for example, we focused more on independent looking this year than in the previous year, based on student feedback.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

While we are aware of other programs, our partnership program is unique, as we incorporate so many Dallas-area arts institutions into the course. After participating in the Art of Examination: Art Museum and Medical School Partnerships Forum in the summer of 2016, we realized the wide range and vast number of art museum/medical school program partnerships. Each partnership is different and unique to its geographic location.

**Number of external participants or staff served in individual sessions**

While the majority of the sessions take place at the Dallas Museum of Art, sessions also take place at the Nasher Sculpture Center with two museum educators, and at The Warehouse with two educators. We also invite professors from the University of Texas at Dallas to participate and help lead sessions.

**Number of external participants or staff served annually**

One museum educator from the Dallas Museum of Art, one educator from the University of Texas at Dallas, one art curator from University of Texas Southwestern Clements Hospital, and one medical doctor from the University of Texas Southwestern Medical School participate annually to lead the course.

Course Directors:

Amanda Blake

Dallas Museum of Art

Interim Director of Education / Head of Family, Access, and School Programs

Dr. Heather Wickless, M.D., M.P.H.

University of Texas Southwestern Medical School

Assistant Professor of Dermatology

Faculty Sponsor

Bonnie Pitman

The Edith O'Donnell Institute of Art History, The University of Texas at Dallas

Distinguished Scholar in Residence

Courtney Crothers

University of Texas Southwestern

Art Curator

**Staff contact for program:**

Amanda Blake, Interim Director of Education, Head of Family, Access, and School Experiences

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**MUSEUM:** deCordova Sculpture Park and Museum, Lincoln, MA

**PARTNER:** The Walden Woods Project/The Thoreau Institute at  
Walden Woods

## deCordova/Walden Woods Project Partnership



Teachers from “Sense of Place” Course exploring Walden, revisited exhibition at deCordova Sculpture Park and Museum, Lincoln, MA, 2015.

**T**he Partnership between deCordova Sculpture Park and Museum and The Walden Woods Project fosters an awareness and ethic about culture and nature to staff, artists, students, teachers, and the general public. Through jointly run courses for educators, school programs, and public programs, the institutions share and combine their unique primary resources of art, archives, and landscapes, the deep knowledge sets of their staff, and their progressive educational approaches.

Each of our joint programs is designed to engage our shared audiences in their local environment, inform them about their local history, and activate their ongoing interests in personal and community concerns. An annual, accredited course for K-12 public school teachers immerses art, science, language arts, and history teachers in Walden Pond and the Walden Woods, deCordova's Sculpture Park and Museum, the writings of Henry David Thoreau, and the philosophies of place-based and experiential learning. Periodic public programs bring The Thoreau Institute at Walden Woods' unparalleled archives and scholarship to deCordova's general audiences for discussions that highlight the impact of Thoreau on exhibiting artists and on the deCordova site itself, a landscape and history Thoreau knew well.

### **Audience**

The partnership fosters diversity of thought, creating cross-pollination between the environmentally inclined constituents of The Walden Woods Project and the culturally inclined constituents of deCordova. Together, these audiences can better advocate for the support of art and nature in our communities.

### **Why was this partnership developed?**

Five years ago, deCordova's strategic plan called for connecting audiences to the art on exhibit and also to the landscape that surrounded the institution. As a contemporary art museum, we also noticed that artists were becoming increasingly interested in the environment and had particular inclinations to explore Walden Pond and Henry David Thoreau. Teaming up with The Walden Woods Project was a natural way to combine the unique resources and expertise of these neighboring organizations, and to build audiences and knowledge for each.

### **When did this partnership begin?**

The partnership began in 2014.

### **Start-up costs**

There were no start-up costs.

### **Ongoing costs**

There are no ongoing costs.

### **Sources of funding (both start-up and ongoing)**

There are no direct costs associated with the partnership. We share expenses, and revenue where relevant, so that it is an equal partnership with both institutions contributing and benefitting equally.

### **Why has this partnership been successful?**

The partnership has been successful because it has evolved organically, developed equally from both institutions, and supports the mission, objectives, and audiences of each organization.

### **Form(s) of evaluation:**

We have received excellent evaluations from teachers for the professional development course we have been offering together for the past three years. They continually express the need for opportunities to create interdisciplinary connections in their public schools and are grateful for the support of our two local

resources, which offer continued support to teachers, unique access to culture and nature, and unique field trips for their students.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original partnership.

**Number of external participants or staff served in individual sessions:**

The number of participants in our jointly run, graduate school-accredited course for teachers has ranged from 10-25 over the past three years.

Attendance at public programs ranges from 10-25 participants.

In addition, last year 80 high school students and six teachers were the direct beneficiaries of a joint field trip at Walden Pond and deCordova, with guided tours at each and an activity specially designed to bring together nature, literature, art, science, and environmental ethics.

**Number of external participants or staff served annually:**

The number of participants directly served is 20-50 annually, with the additional 86 participants in 2016. The number of participants indirectly served is countless, as teachers who take the course bring back ideas and lessons to hundreds of students each year.

**Staff contact for program:**

Julie Bernson, Deputy Director for Learning and Engagement

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MUSEUM: Des Moines Art Center, Des Moines, IA  
PARTNER: Danz Arts Des Moines, Des Moines Symphony  
Academy, and the Science Center of Iowa

## Pantheon Project



Youth performers and student murals from inaugural Four Seasons performance.

**T**he Pantheon Project is a community initiative between Danz Arts Des Moines, the Des Moines Art Center, Des Moines Symphony Academy, and the Science Center of Iowa. The partnership serves to provide an interdisciplinary learning experience for participants, while preparing for a student-led performance and art exhibition. This program provides youth with the opportunity to work together on collaborative projects, individual curricula, and community leadership.

The initial collaboration began in 2014 when the four organizations brought together youth ages 10–18 to study the four seasons through the eyes of art, music, science, and dance. The project, then known as The Four Seasons, allowed for the partnering organizations to work together professionally and act as informal educators and mentors for young people. Vivaldi’s “The Four Seasons” concerto served as the inspiration for each organization to develop an experience for their students through the lens of their own medium. The success and excitement of the original program led not only to the motivation to create a lasting partnership between the community organizations, but was also the catalyst for the creation of the Des Moines Art Center Teen Academy.

The Pantheon project consists of a nine-month curriculum, youth-developed symposium, and youth-led public event, and culminates in a final performance and exhibition. All the events and curricula challenge

youth to see and utilize the connections between art, dance, music, and science. The 2017 curriculum, performance, and exhibition will be developed with the inspiration of Handel's "Water Music." The Des Moines Art Center's teen participants are students in our Teen Academy. The Teen Academy recruits area high school students who participate in an intensive honors art program that challenges youth to build skills, knowledge, and abilities in the arts, in order to advance creatively and prepare for college. This nine-month program encourages students to develop artistically through personal enrichment and community engagement, offering portfolio development and leadership opportunities.

#### **Audience:**

This program is designed primarily to serve teens however, DanzArts engages dancers as young as 10 in the program.

#### **Why was this partnership developed?**

This partnership was created from the successful execution of a nine-month interdisciplinary curriculum designed to introduce teens to art, dance, music, and science, through the lens of Antonio Vivaldi's The Four Seasons.

#### **When did this partnership begin?**

The partnership began in 2014.

#### **Start-up costs:**

The start-up costs were \$7,500.

#### **Ongoing costs:**

Ongoing costs are \$6,000 – \$7,500 per year.

#### **Source(s) of funding, both start-up and ongoing:**

The Des Moines Art Center is a free, nonprofit art museum. As such, we rely on philanthropic partners to execute programs like this one. Partners include foundations, corporations, and individuals.

#### **Why has this partnership been successful?**

Collaboration between community organizations and educators has been integral to the success of this program. The partnering organizations see the importance of introducing youth to a cross-disciplinary curriculum that promotes creativity, critical thinking, and collaboration. This vital partnership allows youth to explore the arts and sciences, while promoting leadership skills and community involvement. This partnership was inspired to address a growing need in the community, and to engage youth in a positive activity that allows them to showcase their talent.

#### **Form(s) of evaluation:**

Evaluations include pre- and post-assessment of youth's knowledge of STEAM.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program is original, it was developed from the successful execution of the original The Four Seasons program and performance.

#### **Number of external participants or staff served in individual sessions**

Each session serves 87 participants.

#### **Number of external participants or staff served annually**

Each year, 4,045 participants are served.

### Staff contact for program:

Tracy Duran, Studio Education Director

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**MUSEUM:** Detroit Institute of Arts, Detroit, MI  
**PARTNERS:** Detroit Free Press, Charles H. Wright Museum of African American History, Wayne State University's Walter P. Reuther Library of Labor and Urban Affairs, Detroit Historical Society, and Bridge magazine

## 1967 Detroit Home Movies



CULTURAL ORGANIZATIONS



MEDIA

**1** 1967 Detroit Home Movies is a year-long project to uncover and exhibit home movies made around 1967 that depict everyday life in Detroit's diverse communities. The project, a partnership of the Detroit Institute of Arts (DIA), Detroit Free Press, Charles H. Wright Museum of African American History, Wayne State University's Walter P. Reuther Library of Labor and Urban Affairs, Detroit Historical Society, and Bridge magazine, is dedicated to observing and reflecting on the 50th anniversary of Detroit's 1967 rebellion.

This project calls on the greater Detroit community to loan family (or found) home movies to the Detroit Film Theatre, which will present them in weekly public screenings beginning in January 2017. (The Detroit Film Theatre, or DFT, is a program of the Detroit Institute of Arts, now in its 43rd year.) Selected films will be included in a program created by the Detroit Free Press for the 2017 Freep Film Festival (March 3–April 2), and a marathon screening of films will be presented as part of the 2017 DFT summer schedule, beginning on July 29. Film lenders will receive a digital copy of their celluloid originals, and the Reuther Library and the Wright Museum will select films to enter their permanent collections.

### Audience: is this partnership targeted to a specific demographic?

The partnership is targeted to the general public of Metro Detroit, but specific elements of it have been designed to seek out and exhibit home movies made by Detroit's African American community.

### Why was this partnership developed?

The partnership is a response to a citywide observation of the 50th anniversary of the July 1967 civil unrest that occurred in areas of Detroit's inner city. Anchor cultural institutions collectively and individually developed exhibits and programs with the mission of looking back to move forward.

### When did this partnership begin?

The partnership began in April 2016.

### Start-up costs:

Start-up costs were \$30,000.

### Ongoing costs:

Ongoing costs are yet to be determined. The project is currently scheduled to run through August of 2017.

**Source(s) of funding, both start-up and ongoing:**

Funding comes from the Knight Foundation and the DIA's operating budget.

**Why has this partnership been successful?**

To date, the DIA has been lent more than 400 reels of film shot in Detroit during the 1960s. The full measure of the program's success will not be possible until the partnership culminates in the final marathon-screening event on July 29.

**Form(s) of evaluation:**

Forms of evaluation include attendance and participation statistics and audience surveys.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program was specifically designed with unique elements by DIA staff in response to the 1967 anniversary.

**Staff contact for program:**

Lawrence Baranski, Director of Public Programs

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MUSEUM: Dixon Gallery and Gardens, Memphis, TN

PARTNER: Shelby County Schools

## Dixon Art Camp

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



*Courtesy Dixon Gallery and Gardens*

**F**or the past four years, in an effort to reach the increasingly diverse community in its neighborhood, the Dixon Gallery and Gardens has been providing a week-long, free of cost, summer camp for children in the area. The same camp is offered twice, with 60 children participating each week. Applications are sent through the nine Shelby County Schools in the area, in both English and Spanish. Art sessions, led by museum and art educators, local artists, and a team of high school students as counselors, reach over 120 children in the area. Participants “major” in a specific media: First through third graders major in painting, fourth and fifth graders in Sculpture, and sixth through eighth graders major in printmaking. Due to the partnerships within our community, everything is free, including field instruction, trips to the Dixon, snacks, and supplies. A final exhibition featuring the campers’ work is set up at the department’s Box Gallery, and family members are invited to an opening celebration to see their children’s work.

### **Audience: is this partnership targeted to a specific demographic?**

Yes, the targeted audience is the neighborhood children. The school census for the area schools indicate an average of 52% of the African American students and up to 45% of the Latino students in the school system are participating in the Dixon Art Camp. All of these schools are considered Title I, with many low-income families that wouldn’t be able to register their kids in other costly art summer camps in the city.

### **Why was this partnership developed?**

The partnership with Shelby County Schools was developed to reach the children in the neighborhood. What better place than schools to meet and contact families in the area? The partnership with the Department of Art at the University of Memphis began in 2015, when the Dixon underwent an intense renovation process in its galleries and had limited classroom and studio space. In order to continue the Dixon Art Camp program, the museum decided to offer camp at another venue, and found an ideal partner in the Department of Art at the University of Memphis. The proximity of the two institutions to one another and the commitment to the same community and the arts made this combination ideal for the program. The partnership with Overton High School for the Creative and Performing Arts school was developed to identify four to six students interested in the visual arts and art education that would benefit from the experience as counselors, as they continued with their art path.

Most importantly all the partners shared the vision that placing a child in a museum and university setting would encourage them and make them feel excited about attending these institutions during their lives.

### **When did this partnership begin?**

The partnership with Shelby County Schools began with the first camp offered to neighborhood schools in February 2014. The partnership with the Department of Art at the University of Memphis began in February 2015. The partnership with Overton High School for the Creative and Performing Arts school began in February 2015. All of these partnerships continue to this day.

### **Start-up costs:**

There were no start-up costs for this partnership.

### **Ongoing costs:**

Ongoing costs are \$17,000, which includes honorariums, supplies, snacks, parking spaces for staff, and buses for field trips.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from foundation grants and individual donors.

### **Why has this partnership been successful?**

The partnership has benefitted all parties involved. The Department of Art at the University of Memphis puts its studios to good use during the summer, thanks to the program. Some of the professors with summer classes are involved in the Dixon art camp through talks and demonstrations for the children. Displaying children's art work in the department's Box Gallery gives U of M students and staff a different and vibrant display to enjoy. Shelby County Schools are very grateful to have another opportunity for a summer program for its students.

Participating schools are Title I, which means that low-income families rely heavily on school programs during the summer, and this camp is another option—and a free one—for many. Overton High School for the Creative and Performing Arts school has the chance to offer paid experience to high school students interested in the visual arts and art education. The Dixon Gallery and Gardens sees this program as a success because of the partners that make it possible. The benefits of the camp itself, plus the connections that the Dixon is making with families in its neighborhood, are vast. Most of the participants come back to the Dixon for special events and sign up for programs. At the same time, teachers that were involved in the registration process learn about opportunities at the Dixon during the school year. But, most importantly,

the children and their families are able to see themselves, in the future, attending a university and visiting a museum with confidence.

**Form(s) of evaluation:**

Evaluation forms are given at the end of camp to all participating families (English and Spanish versions are available). Managers, instructors, and counselors attend a meeting at the end of the program to evaluate specific issues and make suggestions for the next year. A meeting with partners is set up to discuss the outcomes. Principals of participating schools are visited or reached via phone to comment on their experience.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original partnership.

**Number of external participants or staff served in individual sessions:**

Every session or day of camp (there were 10 full days) includes:

- Children participating: 60
- Staff: 12
- Total daily: 72

**Number of external participants or staff served annually:**

Annual participation includes:

- Children participating: 120
- Staff: 12
- Partners: 14
- Total: 146

**Staff contact for program:**

Margarita Sandino, Director of Education

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**MUSEUM:** Eli and Edythe Broad Art Museum, East Lansing, MI

**PARTNERS:** Carman-Ainsworth High School, Everett High School, and MSU Federal Credit Union

## Beyond Streaming: A Sound Mural for Flint



BUSINESSES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



*Courtesy of the Eli and Edythe Broad Art Museum at Michigan State University. Photo: Aaron Word.*

**B**eyond Streaming: A Sound Mural for Flint is the most recent iteration of the MSU Federal Credit Union Artist Studio Series, which invites artists to interact with the community through site-specific installations, presented alongside educational encounters that offer insight into artists' creative processes.

The Eli and Edythe Broad Art Museum at Michigan State University invited the Chicago-based artist Jan Tichy to address the Flint water crisis. The crisis came to the forefront of regional and national consciousness in 2014 after the Flint water supply was switched to the Flint River—the results of which led to high-levels of contamination and health problems for many residents. Still today, the crisis remains a daily reality for many affected citizens who no longer have direct access to clean, safe water. While many initiatives have been launched in response to the crisis, Tichy and the museum join together in a shared belief in the power of art to offer more nuanced and poetic ways of coming to terms with the situation in Flint.

After a period of intense research and outreach, along with many hours of conversation, a literal and figurative pipeline was developed through the residency between the greater Lansing area and Flint. Tichy worked closely with more than sixty high school students from Carman-Ainsworth High School (Flint) and Everett High School (Lansing), convening joint workshops to explore how different forms of creative expression can be used to communicate ideas and messages, while also touching on themes of social

and restorative justice. Through these engagements, the group developed content for the exhibition at the museum (on view January 21 – April 23, 2017), in the hopes of providing greater visibility for the Flint water crisis through the amplification of previously unheard voices.

### **Audience:**

Since there were multiple partnerships involved in this project, there were also multiple audiences and demographics addressed throughout its development, implementation, and reception. At its core, the project revolved around interactions with the high school students from Flint and Lansing. This demographic of a youthful population was key to the project's aim: to work with a group of individuals who are often overlooked and whose voices and ideas are generally underappreciated when dealing with crises such as the one in Flint, and was key to its success. Importantly, the students were racially, ethnically, culturally, and economically diverse, which fostered different perspectives to be shared and considered.

Beyond the direct participants in the project, we also intended to reach local, regional, and national audiences through various means, including the exhibition at the museum, the different publications produced to accompany the exhibition, and the project website that holds much of the source material, documentation, and artwork. Organizations and community groups with specific social justice missions have also been a focal point of our outreach.

### **Why was this partnership developed?**

Beyond Streaming: A Sound Mural for Flint developed out of a desire to respond in a meaningful way to the Flint water crisis, and to work with our neighbors in Flint to do so. The project involves multiple partnerships. On the one hand, there is the partnership with the MSU Federal Credit Union, who supports the Artist Studio Series at the museum. This partnership is ongoing and further aids the museum in its efforts to connect art, artists, and different audiences. Then there are the partnerships with the two schools—Carman-Ainsworth High School in Flint and Everett High School in Lansing. These partnerships were developed out of a desire to work directly with youth from these two locations, and to create a bridge between these two communities. These partnerships were critical to the realization of the project, and much of the work that was produced came directly from the workshops initiated by the museum with the high school students. Over the course of the three workshops, and the many hours of coursework in each of their individual schools, the students worked together with artist Jan Tichy to learn about and respond to the Flint water crisis.

Additionally, partnerships were forged with other organizations in Flint and Lansing to support the project. One example is the support of the exhibition by MSU's Department of Infrastructure, Planning, and Facilities, who provided all of the copper piping for the installation. Without their generosity with this material, the design of the installation would have been very different—and far less impactful. The fact that most of the copper from the installation at the museum will also go on to be recycled by the IPF Department at MSU adds an unexpected but meaningful layer to the work.

### **When did this partnership begin?**

The partnerships with the high schools began in September of 2016.

### **Start-up costs:**

The costs for this project were broken down into two areas: education and exhibitions. For the education budget, related costs included: bussing students from one location to the other on the three occasions of the workshops, and bussing them to the opening reception on January 21, 2017; hiring substitute

teachers to replace our teacher-collaborators for each of those days; workshop associated materials; and food and beverages. For the exhibition, related costs included those standard to most exhibition projects, such as research and development; material purchases; artist fee; installation crew; promotional materials; publications; and media content.

### **Ongoing costs:**

The only ongoing costs surrounding this project will be the upkeep of the website and reprinting of catalogues, as necessary. Our ongoing educational initiatives will also require further financial support.

### **Why has this partnership been successful?**

This project has been successful on a number of levels. Above all, we have seen the impact on and empowerment of the youth participants. From their own testimonies and feedback we have heard time and again how the experience was revelatory: their voices are powerful, their words potent, and their perspectives valuable. As Jan Tichy was mindful of from the start, these youth are the future, and one day they may find themselves in positions of power, with the ability to make decisions that impact the lives of others. Hopefully this experience of getting to know their “neighbors” from just an hour away, and sharing and learning from each other’s experiences will be carried with them into the future.

The project also met the goals laid out by the MSU Federal Credit Union’s endowment of the Artist Studio Series, which has a strong educational message. Beyond the success of the installation, its interactive nature, and balancing of aesthetic and socially-engaged interests, the project has multiple other outputs that will live on after the exhibition, and which continue to preserve and spread the messages from the students. These materials include two publications, one of which contains the writing and artworks by the students and their teachers, and the project website: [www.beyondstreaming.org](http://www.beyondstreaming.org).

Furthermore, this project and its reception continue to forge strong relationships with the local communities the museum serves, articulating a civic-minded approach to the museum’s role in the region. All of these many aspects point to the success of the project and partnerships within.

### **Form(s) of evaluation:**

Students and faculty were interviewed throughout the collaboration. This documentation offered opportunities to learn more about participants’ individual and collective experiences and gauge what aspects were most meaningful to them. These interviews were carried out in both formal and informal manners; the final interviews with the students at the third workshop were video documented, and will be archived along with the rest of the materials for the project.

Public interactions with the exhibition were also tracked through a Learning Lounge space that presented visitors with the opportunity to share their personal response and address the Flint community through writing, drawing, and voice collection. A postcard with a specific prompt was provided and, to date, over 500 people have provided feedback and participated in this opportunity.

The teachers at the two high schools, Jessyca Mathews and Pam Collins, also had their own evaluative tools for the project, as Beyond Streaming became a core part of their classroom activities and discussions.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original to the Eli and Edythe Broad Art Museum at Michigan State University, though there are many other precedents for these kinds of school partnerships. The specifics of this project and its methodology involved tailoring the partnership both to the needs and intentions of the museum and those

of the two schools, in that the project also provided fodder for the teachers to fuel their classroom curricula outside of the workshops.

**Number of external participants or staff served in individual sessions:**

Throughout the fall of 2016, 60 high school students and two teachers collaborated with the artist in a series of ongoing conversations, classroom assignments, field trips, and workshops.

Following the installation of the work in the Alan and Rebecca Ross Education Wing of the museum, K-12 and Michigan State University students were invited to learn about the exhibition and join the conversation through tours, in-class visits, hands-on activities, and lectures that aligned with their curriculum. Interactions are expected to total over 500. The exhibition was also featured in two family programs that drew over 500 participants.

Additional museum programming included an artist lecture by Jan Tichy and a lecture addressing the Flint water crisis by Dr. Mona Hanna-Attisha. Dr. Hanna-Attisha is largely recognized for her work treating lead poisoning in the children of Flint, which resulted from the contamination of the water supply. These programs drew over 200 participants. Free public tours were also offered four times a week throughout the exhibition.

**Number of external participants or staff served annually:**

Total exhibition attendance is expected to reach over 16,500 visitors.

**Staff contact for program:**

Steven L. Bridges, Assistant Curator

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**MUSEUM:** Fine Arts Museums of San Francisco, San Francisco, CA

**PARTNER:** University of California Berkeley History and Social Studies Project

## Museum Education Research Group (MERG)



**T**he Museum Education Research Group (MERG) is a collaboration between the Fine Arts Museums of San Francisco and the University of California Berkeley History and Social Studies project (UCBHSSP). The program aims to deepen strategies for art historical instruction used by docents, teaching artists, and classroom teachers for 4th-12th grade. In partnership with the UCBHSSP, MERG integrates existing standards-based instruction with the higher order thinking skills outlined within the Common Core.

Drawing upon research within the field of Historical Thinking, namely the research of Peter Seixas at the University of British Columbia and Bob Bain at the University of Michigan, museum and classroom educators investigate how student experiences in the galleries can more effectively draw on the thinking skills used by historians and art historians when investigating a work of art. Participants gain fluency with historical interpretive approaches, such as point of view, continuity and change, cause and consequence, and the ethical dimension. To address these deeper order thinking skills, participants also experiment with and develop strategies for supporting students' extended observation, question development, and use of evidence. MERG programming is offered in the form of summer institutes, as well as academic fellowships. Participants culminate their study with the development of either a classroom lesson or in-gallery teaching strategy that is object based and inquiry intensive. These lessons are piloted within the intended instructional environment, creating readily accessible lesson modules for a broader teacher audience.

Fundamentally this project aims to evolve how educators view the potential of art objects within their teaching. In contrast to the general and broad goals of art appreciation and/or using art to illustrate history lessons, this project develops teacher fluency with the fundamental skills used by art historians and historians. The resulting instruction gives students access to domain-specific thinking skills that will provide them an opportunity to be both curious and critical museumgoers.

### **Audience: is this partnership targeted to a specific demographic?**

Public school general and history teachers grades 4th-12th, museum staff, and docents.

### **Why was this partnership developed?**

The museums hold a strong commitment to creating programs that empower our school visitors to own the interpretive process. We recognized that many visiting teachers came with broad and general expectations. This program aims to reveal the deeper levels of engagement involved with art interpretation.

### **When did this partnership begin?**

The program began in 2008.

### **Start-up costs:**

Start-up costs were \$16,000.

### **Ongoing costs:**

Ongoing costs are \$16,000.

**Form(s) of evaluation:**

We use both formative and summative participant evaluations.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program is original with regards to the integration of a university-based content research group and a museum. The format of the research group is modeled after the widely respected practices of professional learning communities.

**Number of external participants or staff served in individual sessions:**

Participants served in individual sessions include:

- Staff: 2
- External participants: 8-16

**Number of external participants or staff served annually:**

Participants served in annually include:

- Staff: 2
- External participants: 8-16

**Staff contact for program:**

Emily Jennings, Associate Director of Education, School and Family Programs

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**MUSEUM:** Frances Lehman Loeb Art Center, Vassar College,  
Poughkeepsie, NY

**PARTNER:** New York State Art Teachers Association

## The Art Museum in Service to Art Teachers



Artist Mark Dion and NYS art teachers collaborate on the creation of a “Great Chain of Being” at Vassar College’s Frances Lehman Loeb Art Center, March 2016.

**T**he program is a partnership between a regional organization of (mostly K-12) art teachers (NYSATA) and the education department of the Frances Lehman Loeb Art Center at Vassar College. So far, it has consisted of two components: a Collegial Circle of art educators that meets at the museum regularly as an inspiring setting for group discussions on critical current issues related to art education; and a two-part teacher workshop that brings local art educators into meaningful contact with a renowned contemporary artist in order to spark new ideas for classroom projects and processes, and to foster a sense of renewal among teachers whose busy work lives and dedication to their students often get in the way of their own artistic practices.

The Collegial Circle discussions have taken place monthly or bimonthly on Thursday evenings when the Art Center is open late. The teacher workshop in 2016 involved NYSATA members coming to the Art Center for two three-hour sessions. The first was with Mark Dion, who led participants in an intensive discussion, hands-on art-making project, and critique. This was followed by another three-hour session a month later in which the participants worked with Art Center curatorial and education staff in an analysis of Dion’s work

on view in the galleries, and then collaborated with one another on ways that Dion's ideas and aesthetics might be translated to their classrooms.

### **Audience: is this partnership targeted to a specific demographic?**

K-12 classroom art teachers and some administrators have made up the majority of participants in the program. They are all members of The New York State Art Teachers Association (NYSATA), a nonprofit professional organization founded in 1948 for the purpose of advancing the cause of art education by, among other means, stimulating interest in the study of art in public, private, and parochial schools and colleges in the state of New York, and fostering professional growth and leadership among the members of the organization.

Members of NYSATA include representatives from pre-school through university level art educators, art administrators, museum educators, school administrators, school districts, commercial representatives, and friends and benefactors. The organization is made up of 10 regions, and Region 7 is the area that includes Poughkeepsie, where Vassar College's Frances Lehman Loeb Art Center is located. The region is fairly large geographically, so even within the region there tend to be smaller subsets of members who mostly participate in events closest to their own school districts. Nevertheless, our programs at the museum have drawn participants from four counties and multiple school districts.

### **Why was this partnership developed?**

The program grew organically out of positive working relationships between education staff at the Art Center and a few individual teachers who were already using the Art Center consistently as a field trip resource for their students. When it became clear through discussion that key aspects of the Art Center's own strategic plan were aligned with some of the goals of NYSATA members, we looked at ways we could work together.

### **When did this partnership begin?**

Conversations began in the spring of 2014. Monthly or bimonthly discussion group meetings began in early 2015. Planning for the teacher workshop began in fall 2015, with implementation in spring 2016.

### **Start-up costs:**

Making space available for the discussion group meetings cost nothing; our classroom space in the museum is unoccupied by Vassar classes on weekends and during Thursday evenings, when the museum stays open late, and we are already staffed to accommodate the public in the galleries. Light refreshments that form a regular part of Late Night Thursdays are underwritten in part by a local sponsor, so are already in place. Costs for the teacher workshop last spring included travel and an honorarium for the artist, as well as some additional refreshment costs.

### **Source(s) of funding, both start-up and ongoing:**

Funding to keep the galleries open late on Thursday nights is supported through a grant from the Jane W. Nuhn Charitable Trust, a local foundation. The intent of the funding was to increase the number of hours the museum is open, and to make it possible for working people in the community to visit the galleries during non-traditional hours that might better suit their schedules. This works perfectly to allow teachers to come after their school day is over. For the teacher workshop we received funding from the New York State Council on the Arts as part of a larger grant they provided (along with several other significant grantors) to bring Mark Dion to the Vassar campus. NYSCA was particularly interested in how the teacher workshop

component would multiply the impact of the grant money by extending the reach through many teachers to their students.

**Why has this partnership been successful?**

It has been successful because it has allowed both organizations to meet important goals. In the case of the Art Center, this partnership was related to very specific audience engagement goals developed in our strategic plan. The other reason it has been successful is because of the participating teachers' strong commitment to professional growth and to serving their students optimally.

**Form(s) of evaluation:**

To date, evaluation has been through informal feedback from NYSATA members.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The partnership arose organically from mutual interest.

**Number of external participants or staff served in individual sessions:**

Discussion groups (there have been 12 so far) usually have between 10 and 15 external participants and one staff member. The teacher workshops had 19 participants and three staff members in each session. While teachers were served directly, students in their art classrooms were served indirectly through the partnership.

**Number of external participants or staff served annually:**

In 2015 and 2016 each, the program served about 120 people directly.

**Staff contact for program:**

Margaret Vetare, Curator of Public Information

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MUSEUM: The Frick Collection, New York, NY  
PARTNER: The Juilliard School  
**The Frick–Juilliard Close Look Project**



Grantham Coleman at The Frick Collection, Fall 2016

**T**he Frick–Juilliard Close Look Project is a collaboration between two of New York’s great cultural institutions: The Juilliard School and The Frick Collection. For the past seven years, The Frick Collection’s Education Department has welcomed first-year students from the Juilliard Drama Division into the galleries for a series of prolonged and intense looks at works of art. By spending an hour gathered around a single object, discussing the work together, the Drama Division students develop critical interpretive faculties, which they later bring to bear on their own work of script analysis, criticism, and historical study. Students practice articulating complex interpretive thought and, more importantly, learn to attune themselves to the interpretive thought of others—virtues that are essential for the collaborative art of theater. These visits to the Frick have become a touchstone for Drama Division students over the years, emblematic of Juilliard’s mission to nurture the whole instrument—body, mind, and imagination. Rika Burnham, Head of Education at the Frick, has led the visits since 2009, in collaboration with Richard Feldman, Associate Director of the Juilliard Drama Division, and Juilliard faculty.

“Our approach combines vocal and physical training, extensive work on the written word, and appreciation of style with a fierce commitment to emotional honesty, immense physical energy, and imaginative daring. We believe that this rigorous experience, along with our pledge to preparing young theater artists to take a

place of responsibility in the community at large, have enabled alumni to excel as artists, leaders, and global citizens,” said Richard Feldman, Associate Director of the Juilliard Drama Division

“We believe that art is essential to a life well-lived, and as a department, we are committed to continuous experimentation with participatory and content-rich programs that invite the broadest possible audiences to engage deeply and transformationally with the artworks of The Frick Collection,” said Rika Burnham, Head of Education, The Frick Collection.

### **Audience: is this partnership targeted to a specific demographic?**

The Frick–Juilliard Close Look Project is an illustration of both the Frick and Juilliard’s commitment to an arts pedagogy of inclusivity, making cultural exchange in New York City accessible to an ever-widening and diversifying community. The project honors the Frick’s vision of a gallery of art “to which the entire public shall forever have access,” and Juilliard’s mission of “fostering an environment that is inclusive, supportive, and welcoming to all.” By regularly inviting Juilliard’s diverse student body to the museum for substantive engagement, the Frick–Juilliard Close Look Project creates a new community of lifelong visitors to the Frick. And in providing Juilliard’s students with techniques for focused, collaborative conversation with groups of peers, the program becomes a lifelong dialogical model for open-mindedness and egalitarian exchange—one centered on experiences of art and rooted in the cognition of the self and others.

### **Why was this partnership developed?**

This program grew out of the Frick’s longstanding commitment to serving the students and schools of New York City, supporting their goals, and introducing the Frick to new audiences. The Juilliard Drama Division was seeking to broaden the cultural and artistic scope of its first-year students.

“Having students in the galleries of the Frick brings life and energy to our collections. Students fearlessly encounter the Old Masters, and their newness of thought invigorates our work,” said Rachel Himes, Education Assistant, Guided School Visits Coordinator, The Frick Collection

### **When did this partnership begin?**

First-year students from The Juilliard Drama Division began a series of annual visits to The Frick Collection in 2009.

### **Start-up and ongoing costs:**

The initial Start-up and ongoing costs: associated with the annual museum visits were minimal, consistent with other guided school visits.

### **Why has this partnership been successful?**

Central to the mission of both The Juilliard School’s Drama Division and The Frick Collection is a commitment to honoring great works of art—whether masterpieces in the Frick’s galleries, or plays, old and new. First-year students from the Drama Division visit the Frick annually as a way of radically deepening their encounters with works of art, and gaining an understanding that the visual arts can have a significant impact on their own performance. The success of the partnership derives from the illuminating travel of ideas amongst groups of peers and across art forms.

### **Form(s) of evaluation:**

Program evaluation is conducted by the Juilliard Drama Division’s administrative director, Kathy Hood.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The Frick–Juilliard Close Look Project is modeled on the Frick Education Department’s Art Dialogues and Guided School Visit programs, which prize prolonged, focused looks at works of art. Both programs have been ongoing since 2009. Last fall, the Frick–Juilliard Close Look Project was extended to include two public performances by the program’s alumni, inspired by the Frick’s exhibition *Watteau’s Soldiers: Scenes of Military Life in Eighteenth-Century France*. The performances were an opportunity for these past participants to educate the Frick in turn. The director and actors familiarized themselves with the special exhibition on Watteau, then chose texts—from the time of the *Iliad* to the contemporary Middle East—exploring the complex interior lives of soldiers. The performances by the alumni were met with great acclaim, and have become a template for future projects in collaboration with Juilliard, exploring visual art in novel, cross-disciplinary ways.

### **Number of external participants or staff served in individual sessions**

Participants served in an individual session include:

- 25 students (entire first-year class of the Juilliard Drama Division)
- 5 faculty members
- 200 members of the public reached by the new performance initiative

### **Number of external participants or staff served annually**

Participants served annually include:

- 25 students (entire first-year class of the Juilliard Drama Division)
- 5 faculty members

### **Staff contact for program:**

Rika Burnham, Head of Education

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**MUSEUM:** Frist Center for the Visual Arts, Nashville, TN  
**PARTNER:** Metro Nashville Public Schools and other Nashville regional school districts

## Area School Systems Art Shows

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Frist Center for the Visual Arts, Nashville. Metropolitan Nashville Public School elementary student with Nashville Mayor Megan Berry at the Mayor's Art Show, 2016.

**E**ach year, the Frist Center exhibits art by over 1,500 area K-12 students in a series of eight exhibitions that highlight the accomplishments of students in the Metro Nashville Public Schools (MNPS) and the public school systems in the surrounding counties. The public school art teachers select the student artwork, allowing them to highlight the creative accomplishment of students who may not be recognized otherwise. Many students and families coming to the opening reception are visiting a museum for the time. While here, they also see the exhibitions on view at the Frist Center. The series of school systems student art shows grew out of the Mayor's Art Show, created by Metro Nashville Mayor Phil Bredesen over twenty years ago. In 2004, the Frist Center began hosting the Mayor's Art Show, which has continued through the administrations of three subsequent mayors

The Mayor's Art Show grew so large that it was divided into two separate exhibitions. There are 157 schools in the MNPS system, with 60 participating in the annual events, and more than 500 students from Metro Nashville alone participating. Building on this success, partnerships were forged to reach students living in the surrounding suburban and rural counties. In 2005, the invitation to exhibit at the Frist Center was extended to Williamson County public schools. All 35 Williamson County schools participated that

year, with the work of more than 300 K–12 artists. Williamson County has since added 10 more schools, with 100% participation every year. In response to mounting interest, Franklin Special School District and Wilson County Public Schools were added in 2009, and Lebanon Special School District and Fayetteville City Schools in 2016. The most recent school system to join the program was Sumner County Public Schools in 2017.

For all exhibitions, the artworks are on display for two weeks. Art teachers in grades K–8 may select up to two works per grade for each exhibition. For high schools, two works per course offered may be selected for the shows. Participating in one of these exhibitions is a valued experience, and many former students return later as interns and teaching artists.

### **Audience: is this partnership targeted to a specific demographic?**

Public school students K–12 are the primary audience, along with their parents and families. The general public also enjoys these popular exhibitions throughout the year.

### **Why was this partnership developed?**

As art education in the public schools faced decreased funding and testing scores became more heavily emphasized, programs supporting art in the schools were diminished or cut. By partnering with school districts through engagement with the superintendents and educators, the Frist helps leverage limited resources and expose thousands of students not only to making art, but also to the experiences of presenting it and having the opportunity to place their own art in the context of the art of the world. Parents and educators confirm that exhibiting at the Frist Center is beneficial to children. Among other things, it builds confidence and supports creativity. Having their artwork on view in a prestigious institution honors children who may not excel in other academic subjects or in sports. The partnerships help fulfill the Frist Center's vision of changing how people view their world through art.

Nashville and Middle Tennessee are rapidly changing and growing, with approximately 80 people relocating to the Nashville MSA per day. The most dramatic increase in population is in the surrounding counties. The Frist Center strives to: reach out, especially to newcomers; make art accessible; remove barriers; and be a welcoming place to all. During the school show receptions, families—many of whom are visiting the Frist Center for the first time—receive parking discounts and free admission to the galleries.

The exhibitions are installed in a space within the museum that is always free to the public. The opening event is a family celebration, and families are encouraged to return frequently throughout the run of the exhibition.

### **When did this partnership begin?**

The first partnership with Metro Nashville Public Schools began in 2004 and has continued annually. Other districts were added in 2005, 2009, 2016, and 2017.

### **Ongoing costs:**

The average out-of-pocket expenses for all exhibitions are approximately \$7,200. Each exhibition ranges from \$500 - \$2,600, with costs including supplies for hanging artwork, printing wall text, janitorial services, and the reception. The variation in cost reflects the size and structure of the opening events. Some exhibitions include remarks in the auditorium by the county superintendent (Wilson, Sumner, and Franklin Special), others do not (Williamson, Lebanon Special, and Fayetteville). For the two sections of the MNPS Mayor's Art Show, the receptions include cookies and punch for more than 1,000 attendees and feature remarks by the mayor of Nashville as a guest of honor, along with the director of MNPS schools.

**Source(s) of funding, both start-up and ongoing:**

The Frist Center covers all internal costs in the general operating budget and applies for grants to foundations and corporations to support out-of-pocket expenses. The individual schools or school systems cover the cost of the mats for hanging.

**Why has this partnership been successful?**

These are true partnerships, with the school systems and the Frist Center equally contributing to successful outcomes. District administrators collaborate with the Frist Center to establish schedules, and they are responsible for dispensing information to educators. Art educators select, mat, and deliver the artworks, and share information with parents. The Frist Center installs the art, hosts the receptions, and offers professional development days for educators.

This program has grown over the years through its popularity. Educators who have not yet participated in the program see student artwork on view at the Frist Center and want the same for their own students. As part of the partnership with each school system, professional development workshops are offered to the teachers when they bring the artwork.

**Form(s) of evaluation:**

Quantitative measurements include attendance at the opening receptions, the number of participating schools, and the number of artworks submitted each year.

Qualitative evaluation is received in the form of comments and anecdotal feedback from parents, educators, school board members, and students. Former exhibiting artists have returned as interns, employees, and art teachers.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Many museums hold student art shows, but perhaps not to the extent and with the scope of the Frist Center program. Its partnerships extends to seven public school systems in the Middle Tennessee region.

**Number of external participants or staff served in individual sessions:**

Each opening exhibition reception may serve 200 to 1,800 children, families, and educators.

**Number of external participants or staff served annually:**

There are approximately 4,600 families, friends, and young artists who attend the receptions, and a total of approximately 1,500 young artists exhibiting. Since the first art show in 2004, a total of approximately 36,000 families, friends, and young artists have attended the student exhibitions.

**Staff contact for program:**

Anne Henderson, Director of Education and Outreach

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**MUSEUM:** The George Washington University Museum and The Textile Museum, Washington, DC

**PARTNER:** Prefectural Government of Okinawa

## “Bingata! Only in Okinawa” Closing Programs



*Image courtesy of George Washington University Museum and Textile Museum.*

### **A**udience: is this partnership targeted to a specific demographic?

Okinawa Film Shorts program is targeted to adults with connections to Okinawa. Lunar New Year weekend for Families attracted local Okinawan community members and families with young children.

### **Why was this partnership developed?**

This program grew out of a partnership with the Prefectural Government of Okinawa. They made a major loan of their rare Bingata textiles through their national museums and major collections for this once-in-a-lifetime exhibition of these textile masterworks.

### **When did this partnership begin?**

Work on the exhibition and programming began in 2014.

### **Source(s) of funding, both start-up and ongoing:**

This was organized in partnership with the Okinawa Prefectural Government. Major grant support for this exhibition was provided by the Coby Foundation, Ltd., and the E. Rhodes and Leona B. Carpenter Foundation. Support for the programs came from from the Japan Foundation New York.

This partnership has been successful in energizing a sizable Okinawan affinity group in the metro DC area; Many were volunteers and performers for our family days. The exhibition and its programs allowed us to build new bridges with this very active community of Okinawan natives and their families. In addition, thousands of attendees to both the exhibition and its program were exposed to a part of Japan with a unique history, language, and textile traditions that differ from the rest of Japan. There was also controversy over America's ownership of the island until 1972 and, in particular, the large airbases that are still used by the U.S. armed forces.

**Form(s) of evaluation:**

Surveys were distributed during the weekend event by a delegation of assistants from the Okinawan Prefectural government to find out basic demographic data, how they found out about the program, and if they increased their knowledge of the Islands of Okinawa after participating in the programs.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

We beta-tested a similar family festival tied to the area's Cherry Blossom festival last year with similar success.

**Number of external participants or staff served in individual sessions**

During the three days of programming we had 100 attendees for the Film Shorts event and for the Lunar New Year Weekend events, which included three Bingata textile making workshops. The total number of participants was more than 1,200 people for both Saturday and Sunday.

**Staff contact for program:**

Tom Goehner, Curator of Education

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**MUSEUM:** Georgia O’Keeffe Museum, Santa Fe, NM

**PARTNERS:** SITE Santa Fe, Santa Fe Botanical Garden, New Mexico History Museum/Palace of the Governors, New Mexico Museum of Art, Museum of International Folk Art, Indian Arts Research Center at the school for Advanced Research, Randall Davey Audubon Center & Sanctuary – Audubon New Mexico, Santa Fe Science Initiative, Wise Fool New Mexico, ARTsmart, New Mexico MESA, Interfaith Coalition for Public Education

## Santa Fe Community Educators Network

 CULTURAL ORGANIZATIONS  SCIENCE CENTERS



Santa Fe Community Educators Network Teacher Training, January, 2017.

In order to meet the needs of Santa Fe youth, the Santa Fe Community Educators Network (SFCEN) members work in concert to provide outcome-driven programming in and out of school hours. Groups involved with informal education meet monthly to organize collaborative projects and engage in professional development. Groups include cultural organizations, foundations, environmental organizations, and public school representatives. The group established common goals, which follow best practices and encourage the use of internal assessments to further hone programming. The Educators Network continues to work towards a more strategic alignment of programming to address the needs of the Santa

Fe community and reduce duplicate services. In 2016, the network began creating collaborative strands of programming that could be followed across multiple grades.

The members of the Santa Fe Community Educators Network are committed to:

- The power of collaboration to successfully impact our community by creating and sharing our resources.
- Promoting and providing informal, experiential education to address community needs.
- Professional Development as a vehicle to strengthen our community.
- Providing open access to our institutional experiences and content.

### **Audience: is this partnership targeted to a specific demographic?**

SFCEN currently provides the majority of its programming for youth and families in Santa Fe, New Mexico. In the fall of 2016, the Network began a project that serves youth in the Espanola School District. We would like to expand into more of Northern New Mexico, as there is a great need for programming in this area.

### **Why was this partnership developed?**

Santa Fe is fortunate to have many nonprofit organizations. However, the majority of the nonprofits are extremely small. A recent survey by the Santa Fe Community Foundation reports that as a sector, nonprofits have modest budgets (22% between \$101-250,000) and small staffs (49% report one to five full-time employees). By working together to plan and execute collaborative programs, SFCEN can make an impact on the youth of Santa Fe.

### **When did this partnership begin?**

The Educators Network began in January of 2014 when education directors from local museums and cultural institutions gathered to discuss professional development and best practices. Over the course of a year the group settled into a regular monthly meeting schedule, began inviting speakers to present to the attendees, and deliberately focused on a variety of topics, from fieldtrips and volunteers to internships and adult education.

In early 2015, after a year of collaborative work, SITE Santa Fe, the Georgia O'Keeffe Museum, and the Santa Fe Botanical Garden applied for funding from the Santa Fe Community Foundation Birth 2 Career initiative on behalf of SFCEN. SFCEN received funds to underwrite speakers, the monthly lunches, and other associated costs. This allowed participants to develop more formal partnerships, including beginning to provide coordinated Santa Fe City summer camp field trips, afterschool programs, and a Teacher Resource Fair. This growth increased in 2016 and 2017, with additional funding from SFB2C to formalize the organizational structure, offer teacher trainings and middle school programs, and begin to create collaborative assessment protocols.

Over three years, the group grew from 15 participants to more than 100 individuals on the email list. SFCEN has gained traction as a resource that other organizations approach to develop collaborative programs and projects. With a wide variety of participants, from independent consultants, to museum staff and STEM educators, to historical re-enactors, SFCEN provides a forum where those involved in informal education can come together for support, conversation, and the opportunity to be inspired by the excellent work occurring across the Santa Fe community.

### **Source(s) of funding, both start-up and ongoing:**

Funds come from the network groups and a grant from the Community Foundation.

### Why has this partnership been successful?

Educators and their organizations see the value of collaboration in order to achieve impact. Educators keep abreast of best practices through the opportunity to be in regular dialogue and engaged in collaborative programming with their colleagues in other organizations. The Educators Network is also able to pool resources. For example, as a group the SFCEN was able to host a nationally well-respected facilitator for a daylong workshop on needs-based programming.

### Form(s) of evaluation:

SFCEN evaluates its progress as a whole by measuring the level of engagement within the network and between the members themselves. This is done through self-reporting on an annual survey. The group also is evaluated under the terms of individual projects that the network participates in.

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

The Educators Network is based on practices that several of the founding members had participated in in other areas, which were then adapted to fit the character of the community in Santa Fe.

### Staff contact for program:

Shannon Bay, Education Program Manager

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**MUSEUM:** Grand Rapids Art Museum, Grand Rapids, MI

**PARTNER:** Grand Rapids Public Schools

## Language Artists: Creature Connections

 **PRE-K-12 SCHOOLS/SCHOOL DISTRICTS**

**L**anguage Artists: Creature Connections strengthens student writing and 21st century skills through a yearlong unit of study that integrates literacy and the visual arts. This robust program enhances student learning and helps partner districts achieve key learning objectives. Students develop core academic proficiencies through a curriculum that centers on artworks of animals from the Grand Rapids Art Museum's (GRAM) permanent collection. The program provides students with engaging museum visits, empowering cultural experiences, unique classroom activities, and relevant test preparation. Language Artists makes a lasting impact on students, helping to build a foundation of the literacy skills necessary to reach graduation and succeed in a global economy. Each year, Language Artists serves approximately 2,200 third grade students and 70 teachers from Grand Rapids Public Schools and eight other school districts in Michigan, spanning five counties.

During both their visit to GRAM and in the classroom, students explore the writing concepts of narrative description, beginning-middle-end, compare and contrast, and conflict and solution. After viewing a painting, and then using "texture boxes" to feel – but not see – various objects, students will practice describing the different objects and relating them to the animals in the painting. To practice narrative sequencing, students examine a work of art and use their imagination to create a story for the work, developing a short story with a beginning, middle, and end. Next, students view two different artworks that

depict the same animal. Using “concept maps,” they compare and contrast the works. To practice narrative sequencing, students compose a short story, creating a beginning and end, based on a work of art that serves as the middle of the story. In concluding their tour, students study an artwork and identify what they perceive as the conflict in the work; they then brainstorm and sketch a solution to the problem.

Before and after their visit to the museum, students engage in lesson plans and classroom activities based on the program’s mentor text, *How Artists See Animals*, and visual printouts of the artworks featured in the program. The lesson plans help students develop their writing skills and the 21st century skills of creativity, critical thinking, collaboration, and communication.

Language Artists primarily focuses on four works of art from GRAM’s collection – two paintings and two sculptures. Artworks were chosen based on their relevance to classroom learning content, and their ability to serve as platforms for activities that integrate the visual arts and literacy skills.

Educators at partner schools visit the museum at the beginning of the school year to participate in professional development workshops organized and led by GRAM education staff. The workshops serve to prepare educators for teaching the Language Artists curriculum in the classroom, while also providing educators with an in-depth tour and review of the works of art that students will study over the course of the school year.

#### **Audience: is this partnership targeted to a specific demographic?**

The Language Artists: Creature Connections program was created specifically to enhance and expand upon the third grade curriculum used within Grand Rapids Public Schools. By collaborating together with the district, we have been able to ensure that all of the districts’ third grade students participate in the program each school year. As Language Artists developed over time, it has been expanded to also include the third grade students (and in the case of one district, fourth grade students) of eight other school districts in West Michigan. In addition to providing resources intended for direct student impact, the program also consists of professional development for all participating educators (roughly 70 teachers each year).

#### **Why was this partnership developed?**

Language Artists was co-created by GRAM and Grand Rapids Public Schools, after the district identified a need for greater student engagement with the literacy curricula, and a need for improved test scores. For GRAM, the creation of the Language Artists program came at a time when Grand Rapids Public Schools’ participation in the museum’s educational programs had been declining. The development of the program provided an opportunity for GRAM to strengthen its partnership with the district, and to collaborate with the district to address specific challenges being observed in the classroom. GRAM education staff and Grand Rapids Public Schools teachers and administrators collaborated together to establish program content, lesson plans, and classroom and museum activities.

#### **When did this partnership begin?**

The partnership began in 2010 when museum and district leadership met to discuss the current state of co-created programming and plan for a refresh and expansion. After identifying key staff from both sides of the table, a committee was formed that would spend the next year planning for the program’s pilot year. After a successful first year launch, the program was officially integrated into district curriculum, mandating that all third grade students participate. Originally intended for Grand Rapids Public School students exclusively, the program was made available to additional Michigan schools in 2011.

**Start-up and ongoing costs:**

Start-up costs included staffing, consultant fees, curriculum materials, and tour expenses.

**Source(s) of funding, both start-up and ongoing:**

The program is funded through the generous support of foundations and individual donors.

**Why has this partnership been successful?**

The success of the Language Artists program is due, in large part, to how the program was initiated, as well as to all parties' commitment to continual improvement. From the very first meeting to outline the partnership, there was a commitment from everyone to focus on the needs of the students. This allowed for a sharp focus for everyone involved and generated a shared understanding. In times when competing values would arise, it also offered a distinct gauge by which to make informed decisions. Additionally, the continual improvement and evaluation plan allows for annual "temperature checks" and renewed commitment to the program's goals.

**Form(s) of evaluation:**

GRAM collaborates with partner schools to administer writing assessments at the beginning and end of the school year, in order to measure the program's effectiveness in improving student literacy skills. Through a data-sharing agreement with Grand Rapids Public Schools, GRAM also evaluates student growth in language arts letter grade scores over the course of the school year.

Educators who participate in the program are surveyed to gauge the impact of the program curriculum and the value of professional development workshops.

Docents are surveyed for their input on the successes and challenges of the program's museum visits. Performance measurements enable GRAM to improve the program where necessary, and sustain its effective components. Evaluations and updates are completed annually.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

While the model of implementation and growth that was created for the Language Artists program grew organically over the program's planning and pilot years, it has since become a model for how GRAM approaches external partnerships, as well as a model for how the district envisions its curriculum initiatives.

**Number of external participants or staff served annually**

Each year, Language Artists serves 2,200 third grade students and 70 teachers from Grand Rapids Public Schools and eight other school districts in Michigan, spanning five counties.

**Staff contact for program:**

Christopher Bruce, Director of Learning and Creativity

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**MUSEUM:** Hammer Museum, Los Angeles, CA  
**PARTNER:** Visual and Performing Arts Education Program  
in the UCLA School of the Arts & Architecture and  
selected Title I public schools

## Classroom-in-Residence at the Hammer



COLLEGES AND UNIVERSITIES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



**Classroom teacher Ada Reyes instructs her fifth grade students in the galleries with the support of UCLA faculty and Hammer staff.**

*Photo by Todd Cheney.*

**C**lassroom-in-Residence at the Hammer (CRH) is designed to strengthen student and teacher learning about art through a weeklong, immersive experience at the Museum at UCLA. Two fourth, fifth, or sixth grade teachers are given the unique opportunity to take their students out of the traditional classroom setting and teach arts-integrated lessons in an informal learning environment.

CRH is a collaboration between the Hammer Museum, the Visual and Performing Arts Education Program (VAPAE) in the UCLA School of the Arts & Architecture, and selected Title I public schools. Due to this collaboration, LAUSD students benefit from the expertise and participation of museum staff, university instructors, and classroom teachers. Over the course of five full days at the museum, two classes of students investigate works of art through close observation, inquiry-based discussions, and writing and art-making activities. Students receive arts-integrated instruction from their teachers and museum educators, engage in movement and art-making lessons taught by UCLA instructors and VAPAE students, and receive behind-the-scenes tours and presentations from museum professionals across departments.

Works of art in the galleries motivate students to think deeply about a work's multiple meanings, make inferences and support them with visual evidence, and then complete creative works inspired by their interpretations. Lessons have included analyzing symbolism in *frottages*, and then creating rubbings of personally meaningful objects; penning poems written from the perspective of individuals depicted in a mural exploring the 1992 Watts uprising in Los Angeles; and using iPads to take self-portraits after examining portraits by Old Masters and contemporary artists alike.

Additionally, student learning is extended through art lessons prior to and following the residency, which are taught by UCLA VAPAE students who are training to become teaching artists. By participating in CRH, VAPAE students are given a hands-on opportunity to increase their understanding of the arts education field through lesson development and implementation.

Classroom teachers also greatly benefit from this collaboration through five days of professional development and ongoing lesson coaching in the months leading up to the residency. UCLA faculty train teachers on how to lead hands-on art and movement lessons, and museum educators teach how to develop arts-integrated lessons featuring works of art. Museum staff and university faculty, in turn, benefit from the expertise and experience of classroom teachers. The lesson plans resulting from this collaboration are much more effective than lessons that would be developed by any one partner alone.

Since CRH is limited to two classes each year, the five days of teacher professional development are open to all classroom teachers, thereby extending the program's reach to approximately 60 teachers, who are then able to provide rich arts instruction to over 1,500 students per year. In addition, teachers attending our three-day summer institute are eligible to receive a free bus to bring their students to the museum.

#### **Audience: is this partnership targeted to a specific demographic?**

The primary audience for CRH is fourth through sixth grade students and teachers at Title I schools in the Los Angeles Unified School District. Additional audiences served include classroom teachers participating in professional development programs and VAPAE students who receive hands-on, applied training.

#### **Why was this partnership developed?**

Through CRH, students and teachers from Title I schools that typically lack sufficient funds for even minimal arts instruction have an unprecedented opportunity to spend a significant amount of time viewing, analyzing, creating, and making curricular and personal connections to art. They also develop a profound level of confidence engaging with an art museum and its staff. This level of access and deep personal engagement is integral to the Hammer's mission: "The Hammer Museum believes in the promise of art and ideas to illuminate our lives and build a more just world."

Hammer and UCLA VAPAE staff sought to develop a multi-day program that would provide students with a more intensive, immersive, and personally enriching experience with art than what can be accomplished in a single field trip to an art museum. Indeed, participating students and teachers have shared reflections that illustrate powerful evidence of transformation.

One sixth grade student wrote in her journal: "The thing that mostly sticks out for me from yesterday is the fact that I felt I was in those paintings from the gallery. Thinking about the paintings and their meaning helped me finally become me." Another student stated, "I may not be able to draw a perfect portrait that looks exactly like me, but I can still draw something that shows who I am inside. I'm proud of my artwork now."

One participating teacher, who came into the project with no arts experience, noted, “Before this program I didn’t have any clue how to integrate the arts in my classroom—I thought of the arts as something separate, something extra, that I didn’t have the time or the experience to do. Now I can integrate the arts into anything I teach...and I am integrating the arts in some way almost daily.”

### **When did this partnership begin?**

CRH began in March 2013 as a pilot program developed by the Visual and Performing Arts Education Program (VAPAE) in UCLA’s School of the Arts, in collaboration with the Hammer Museum and two sixth grade teachers at the UCLA Community School.

### **Source(s) of funding, both start-up and ongoing:**

Classroom-in-Residence at the Hammer (CRH) is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation. CRH has also received funding from The Rosalinde and Arthur Gilbert Foundation, The Elizabeth Bixby Janeway Foundation, and the UCLA School of the Arts and Architecture.

### **Why has this partnership been successful?**

CRH benefits from the diverse expertise of its partners. Hammer museum educators lead students in inquiry-based discussions about works of art; UCLA faculty and VAPAE students teach movement and art-making lessons; classroom teachers collaborate with UCLA and Hammer staff to facilitate arts-integrated instruction; and museum professionals give presentations about their jobs that give insight into the museum field. Through activities led by museum staff across departments, students learn about museum careers while meeting curricular objectives: an activity about how to hang paintings in the center of a wall is simultaneously a math lesson; a presentation on writing gallery labels is also a language arts lesson.

Moreover, during the residency, students spend one day on the UCLA campus exploring the Franklin D. Murphy Sculpture Garden, which is part of the Hammer’s collection. Students get to witness firsthand the fruits of a collaboration between a museum and a university, and witness daily life on a college campus.

CRH’s unique five-day format is critical to the program’s success. Most students across the country have experienced a field trip to a museum with one- to two-hour tours, but very few have the opportunity to learn in a museum for five full days. A multi-day residency offers students the excitement and stimulation of a new learning environment, while also providing structure. The consecutive days of learning are organized in instructional blocks similar to the school day, which allows CRH students to settle into a routine, thereby increasing their comfort level in the museum and allowing them to focus on their learning. A participating teacher stated that, “[students] were engaged to a degree I didn’t expect...they were far more outgoing and responsive than they usually are.”

The format and structure of the program is based on the successes of the Open Minds Program, which has grown to serve 225 teachers and more than 6,500 students in Calgary each year through school partnerships with twelve community sites. Finally, teaching strategies implemented with classroom teachers and students are informed by best practices in museum education pedagogy and arts integration models developed by the John F. Kennedy Center for the Performing Arts.

According to a principal of a participating school: “This innovative program did an exceptional job addressing the needs of our students through the effective implementation of instruction that supported common core [English Language Arts] standards coupled with visual arts standards. It was so inspiring that I immediately made arrangements to schedule a time for students to return to the museum and share their work with their parents.”

### **Form(s) of evaluation:**

In 2014–2015, the Hammer Museum hired the firm WestEd to conduct an external evaluation of CRH. The primary evaluation activities were (1) observations of professional development sessions and museum residencies, (2) interviews with prior and current teachers, and (3) focus groups with participating students. Additionally, the evaluation team administered a retrospective survey of classroom teachers who participated in the summer teacher institute, reviewed program materials, and spoke with program staff.

The evaluation team identified multiple successes of the CRH program. They found that students learned to conduct deep examinations of an artwork, including the ability to observe a work of art for an extended period of time and make evidence-based inferences about the work. Student success was observed around four areas:

1. Acquisition and retention of appropriate art-related vocabulary
2. Growth in students' ability to provide evidence for their assertions
3. High engagement with the CRH program
4. Increased self-confidence, particularly with respect to art-making

Teacher success was primarily observed in the following areas:

1. Increased comfort, both within the museum and teaching about art in the classroom
2. Enhanced ability to create arts-integrated lessons
3. Increased ability to facilitate inquiry-based discussions with their students

One classroom teacher noted:

“The strategies we learned and used in the galleries and the classroom made [students] think in a different way, give answers in a different way...it wasn't hands shooting up to be the first one to provide an answer, any answer, it was a deep examination of what they thought and why they thought it.”

Evaluators also identified areas for improvement, including hiring a dedicated CRH program coordinator to provide overall project management and liaise between partners, limit CRH eligibility to upper elementary grades in order to best utilize museum resources (third grade students participated during the evaluation year). In the 2015–2016 academic year, all of these changes were implemented.

Following the formal evaluation conducted by WestEd, CRH continues to be refined and enhanced based on findings from pre- and post-program surveys completed by teacher participants, analyses of students' journals and completed assignments, and reflections and observations by program staff and participating teachers.

The successes of CRH have garnered accolades from both museum and classroom educators. In 2016, CRH received the Superintendent's Award for Excellence in Museum Education from the California Association of Museums and the Office of the State Superintendent of Public Instruction.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The CRH format was modeled on the Open Minds Program founded by Dr. Gillian Kydd in Calgary, Canada. The Open Minds Program allows teachers to take learning into the community through immersive, week-long instruction in educationally rich sites such as museums, zoos, and nature centers. At the core

of the Open Minds philosophy is the idea that learning is enhanced when you slow down and take time to observe the world. CRH enhances and expands Dr. Kidd's week-long residency model through the unique collaboration between a museum, a university, and public schools.

**Number of external participants or staff served annually**

Each year, the program serves 55-70 students through the residency, two teachers through yearlong professional development, two undergraduate UCLA students through hands-on training, and 60 teachers attending workshops on developing arts-integrated lessons, who in turn reach over 1,500 students. Students who attend our three-day summer institute receive bus funding for trips to the museum, resulting in up to 600 students visiting the Hammer each year, in addition to those students participating in the five-day residency.

**Staff contact for program:**

Theresa Sotto, Assistant Director, Academic Programs

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**MUSEUM:** Harn Museum of Art, University of Florida,  
Gainesville, FL

**PARTNER:** The Division of Blind Services, National Federation for the Blind's Gainesville Chapter, Gainesville Noon Lion's Club, UF Disability Resource Center, and the UF Museum Studies Graduate Program, UF faculty and students

## Access Art: Touch Tours



COLLEGES AND UNIVERSITIES



DISABILITY SERVICES



VOLUNTEER SERVICE ORGANIZATIONS



**A**ccess Art: Touch Tours is a program at the Harn Museum of Art that takes place each spring, offering visitors of all ages with and without visual impairments the opportunity to experience art through one-on-one conversation and senses other than sight. Partners who have helped to make this program a success include: The Division of Blind Services, National Federation for the Blind's Gainesville Chapter, Gainesville Noon Lion's Club, UF faculty member Dr. Mary Ann Nelson and students from her course EEX309 Exceptional People: School & Society, UF Disability Resource Center, and the UF Museum Studies Graduate Program—in particular Harn student intern Kimberly Crowell whose work on the development and improvements of Access Art: Touch Tours was part of her thesis work in museum studies. Access Art: Touch Tours is a two-part program that includes an installation of touchable art made and presented by local artists, and guided tours of tactile works of art based on select objects on view in the Harn Museum's galleries.

The local artists installation component includes more than 40 works, primarily three-dimensional, including ceramics, wood sculptures, paper origami, printed plastic lithophanes, and mixed-media works. Around twenty local and UF student artists present and describe their inspiration, materials, and process, encouraging a dialogue, as participants explore the objects through touch. Some of the local artists are visually impaired themselves. Persons with sight are able to wear a blindfold during their experience. The guided tours in the galleries include verbal descriptions of select objects on view, tactile works of art based on those objects, and scents that may offer another dimension to the work of art.

With advanced registration, the Harn offers sighted guides for those persons needing assistance. Offering a program for citizens with visual impairments to be able to understand and enjoy art supports the Harn's mission of being accessible for all. For participants without visual impairments, it provides additional ways to approach the art, prompting longer looking and possibly discovering elements of the work that may otherwise be missed.

### **Audience: is this partnership targeted to a specific demographic?**

The Harn works with the Division of Blind Services, National Federation for the Blind's Gainesville Chapter, and Gainesville Noon Lion's Club to reach out to citizens with visual impairments in the Gainesville area. In addition to this outreach, the event is open to the public, and therefore advertised on the Harn's website, social media, and print and electronic newsletters, which are distributed to members and persons who have elected to receive event information. Sighted visitors are encouraged to participate in order to help them to reflect on vision and other senses.

### **Why was this partnership developed?**

This program and partnership was developed in order to reach citizens with visual impairments, and to make the art on view more accessible. The program also helps those with sight slow down to consider materials, inspiration, and process, and to look more closely.

### **When did this partnership begin?**

The partnership began in 2011.

### **Start-up and ongoing costs::**

There are no costs. We use interns and current staff to run the event. Advertising for the event is included in our already paid for or free communication pieces, such as printed and electronic newsletters, social media, and the Harn's website.

### **Why has this partnership been successful?**

This partnership provides an opportunity to bring together the missions of several groups and institutions in order to serve a population who may not visit the Harn or have an opportunity to experience art. It also offers a similar experience for those with sight, allowing them to work on senses other than vision in order to connect with art, as well as place themselves in the shoes of those who may not have sight.

### **Form(s) of evaluation:**

We analyze the program's impact by the number of visitors who participate. Informal feedback is gathered through discussions with the local artists who provide the touchable art, as to how they feel the program went at the end of the program. We also have many returning artists each year, which validates that they see value in participating.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

A similar program titled Mindsight was originally developed by the University of Florida Gator Lions Club in 1997, and included only the touchable art by local artists component. In 2011, the Gator Lions Club partnered with the Harn to hold the event in the Harn's classrooms, while continuing to work with local artists to provide touchable art. In 2015, the Harn renamed the program Access Art: Touch Tours, and brought in new partners, which included the Division of Blind Services and National Federation for the Blind's Gainesville Chapter, UF Disability Resource Center, and the UF Museum Studies Graduate Program. In working with these additional partners, the second component of the program was developed, adding verbal tours of select works in the galleries, including tactile works of art based on those objects and scents.

**Number of external participants or staff served in individual sessions:**

Last year's program, which took place on March 12, 2016, included: 200 visitors experiencing the touchable art installation, 30 local and student artists presenting touchable art, and 12 persons with visual impairments taking the guided tour in the galleries.

**Staff contact for program:**

Tami Wroath, Director of Marketing and Public Relations

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**MUSEUM:** Harvard Art Museums, Cambridge, MA  
**PARTNERS:** Harvard Graduate School of Education, Cambridge  
Rindge and Latin School

## Graduate Student Teacher Internship Program



COLLEGES AND UNIVERSITIES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Graduate student teacher intern Alexandra Checka with students from Cambridge Rindge and Latin School in a Modern and Contemporary Art gallery in the Harvard Art Museums. To her right is Kiki Smith's sculpture *Pee Body*, 1992. Wax and glass beads (23 strands of varying lengths). © Kiki Smith. The painting is Kerry James Marshall's *Untitled*, 2008. Acrylic on PVC panel. © Kerry James Marshall.

The program is a partnership between the Harvard Art Museums (HAM), the Harvard Graduate School of Education (HGSE), and the Cambridge Rindge and Latin School (CRLS), Cambridge's only public high school. The program's goal is to promote innovative, museum-based, art education for public school students by creating and maintaining an ongoing and dynamic collaborative working relationship between the three organizations to benefit students, faculty, and museum professionals.

High school students benefit most obviously from learning with great works of art in the museum; and because the museum is part of a great research university, students also benefit by increasing their comfort with the idea of higher education, which helps promote a college-going identity. This is especially crucial to those who will be the first in their families to attend college. High school faculty benefit from working with graduate student teachers, who provide excellent in-gallery instruction to their classes. Harvard graduate students not only receive advanced training related to teaching with art, but also benefit tremendously from being mentored by high school faculty. Critically, graduate student teachers also gain direct experience planning and teaching multiple visit and single visit high school classes,

greatly supplementing the academic training they receive in the classroom.

### Program components:

The program is structured as a stipendiary, work-study eligible, yearlong, mentored teaching position for HGSE graduate students, focusing on exploring different approaches to gallery teaching, building multi-visit classroom partnerships, and using visual art as an integral part of teaching multiple academic subjects. This structure allows HAM to place equal emphasis on providing rich educational experiences to both CRLS students and HGSE students:

- Graduate student teachers work collaboratively to develop and lead gallery lessons for CRLS students that promote close observation, critical thinking, and deep engagement with the museums' collections.
- Graduate student teachers partner closely with individual CRLS classes and teachers, creating semester-long, multi-visit partnerships that build museum literacy for students, and that link the museums' collections to course curricula in subjects ranging from studio art to world and American history.
- Training draws on scholarship from a variety of fields, and graduate student teachers learn from educators, curators, conservators, Harvard faculty, CRLS faculty, and each other during weekly training sessions, special workshops and tours, Harvard courses, and other learning opportunities.
- Program participants gain valuable teaching, research, and program evaluation skills; develop a broad knowledge of art and object-based teaching; and acquire valuable experience working in and developing multi-visit museum/classroom partnerships. HGSE students develop a portfolio of lesson plans and have the opportunity to adapt and apply pedagogical techniques and approaches learned in the classroom at HGSE to the museum setting.

### **Audience: is this partnership targeted to a specific demographic?**

The partnership's audience is equally CRLS high school students and HGSE students. We have partnered with specific CRLS faculty who teach a wide range of the school's student population at one of the state's most diverse high school campuses. 26% of the CRLS student body, for example, is comprised of students whose first language is not English, about 26% are economically disadvantaged, and about 17% have disabilities.

### **Why was this partnership developed?**

The partnership was developed in order to make the best use of our resources, educate our students, and encourage high school students to feel that they are a part of this museum that lives in their community, and which should be an important part of their lives. The partnership also aims to help students develop a college-going identity.

### **When did this partnership begin?**

The partnership began in 2013.

### **Ongoing costs:**

Costs are \$40,000 annually, which includes graduate student stipends, teacher honoraria, supplies, etc. In addition, the partnership involves 30% of a senior staff member's time and 50% of a fellow's time.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from internal sources.

### **Why has this partnership been successful?**

The close working relationship between the museums, CRLS, and HGSE powers this partnership. The program is specifically designed for three closely aligned institutions with a shared interest in education, education about art, and education with art, and who share similar missions. All three organizations work hard to keep the partnership successful. Furthermore, CRLS is located less than one block from the museum, eliminating transportation costs. Additionally, CRLS class periods are 85 minutes long, providing ample time for full museum sessions, which can be conducted on a regular basis and planned into a class's curriculum. This is an advantage for the field trip model, which typically disrupts a bigger portion of the

school day, including classes that don't necessarily have a direct relationship to the purpose of visiting the museum.

**Form(s) of evaluation:**

CRLS students are polled using simple survey instruments, sometimes after a specific activity and always at the end of a semester's visit. Students are further surveyed via discussions with the graduate student teachers regarding likes, dislikes, requests, and suggestions. Lines of communication are kept open during the semester with CRLS and HGSE faculty, who are interviewed at the conclusion of each semester to evaluate the program. Finally, graduate students conduct their own evaluations of their work with CRLS students, as well as provide feedback to HAM on their experiences as student teachers in the program. This happens intermittently throughout the academic year and at the end of the semester/academic year.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Many other programs were observed, but it is not specifically modeled on another program. We designed it to fit our specific needs and environment.

**Number of external participants or staff served in individual sessions:**

Individual training sessions for student teachers average seven HGSE graduate students. Individual class visits average 20 CRLS students, two HGSE students, and one CRLS faculty member.

**Number of external participants or staff served annually:**

Four hundred CRLS students, 15 CRLS faculty, and seven HGSE graduate students are served annually.

**Staff contact for program:**

David Odo, Director of Student Programs and Research

MUSEUM: Henry Art Gallery, Seattle, WA

PARTNER: MOTHA/Chris E. Vargas

## MOTHA and Chris E. Vargas present: Trans Hirstory in 99 Objects



CULTURAL ORGANIZATIONS



LGBTQ ORGANIZATIONS



MOTHA and Chris E. Vargas present: *Trans Hirstory in 99 Objects*, [installation view]. 2016. Henry Art Gallery, University of Washington, Seattle.

Photo credit: Mark Woods.

In collaboration with the Museum of Transgender Hirstory & Art, the Henry Art Gallery is host to the ten-month long exhibition *Trans Hirstory in 99 Objects*, and co-organizes a series of accompanying community programs that center on the voices and histories of transgender, non-binary, and gender diverse people. MOTHA is an imaginary museum that Chris E. Vargas, a video maker and interdisciplinary artist—currently based in Bellingham, Washington—initiated in 2013 to extend institutional legitimacy to trans people by collecting and sharing their stories. The museum will be forever “under construction,” and takes the form of temporary exhibitions and programs, including the multi-exhibition project *Trans Hirstory in 99 Objects*, which Vargas, with the support of Creative Capital, will realize over multiple years and across multiple venues. The *99 Objects* exhibitions gather archival materials and contemporary artworks to narrate an expansive and critical history of gender nonconforming individuals and communities, and will culminate in a book that Vargas will produce.

The iteration of 99 Objects at the Henry is the second in the project series, and focuses on trans lives and experiences in Seattle and the greater Pacific Northwest. Vargas, working with Henry curatorial staff,

identified artists in the region to contribute their work, as well as members of the larger community to contribute stories told through ephemera and artifacts. The result is a robust and eclectic selection from a wide variety of sources—private, personal collections and institutional archives—that explore histories of community making and activism, biographies of historical figures, and legacies of violence and resilience.

The exhibition serves as a platform for a series of programs that includes community conversations and film screenings, and other trans artist-driven projects. Intergenerational connections and parallels between past and present define the *99 Objects* project, and were central to the composition of the panel *Local Transgender Narratives and Collective Identities*. The panel opened the exhibition and brought together a group with diverse experiences within the queer community of Seattle, including the founder of Ingersoll Gender Center—a community support organization with nearly forty years of service—and Lion’s Main Art Collective, comprised of millennial artists.

A screening of *Third Antenna: A Documentary About the Radical Nature of Drag* (co-directed by Freddie Perry and E.T. Russian, and co-created with Reno Durham), co-presented with TWIST: Seattle Queer Film Festival, celebrated the film’s fifteen-year anniversary, and offered an opportunity to remember the homegrown DIY resistance strategies of the late 1990s. Exhibiting artist and University of Washington Bothell Assistant Professor micha cárdenas read from her work *Pregnancy* (2015), as well as poems by the Venezuelan writer Esdras Parra (1939–2004), connecting trans women across time and place. Parra’s poems were recently translated from Spanish by trans Latina Jamie Berrout, affirming their individual and collective beauty and demonstrating resilience through writing.

Other programs addressed the violence and marginalization trans people continue to face, including a public performance as part of Jono Vaughan’s *Project 42*, which commemorated Brandy Martell, who was killed in an act of hate in Oakland, California in 2012.

### **Audience: is this partnership targeted to a specific demographic?**

The exhibition and accompanying programs hold a space for all Henry visitors to reflect on the gender diversity of the community, as well as to think about how trans and gender nonconforming individuals resist historical erasure and remain resilient in a world that is not always tolerant, and is frequently hostile towards them. For trans members of the community, it is an opportunity to see themselves as part of a larger past, and to imagine a more livable future through the narratives told in the exhibition and programs.

### **Why was this partnership developed?**

Artist-driven projects are central to the Henry’s working methodology to advance contemporary art, artists, and ideas. *99 Objects*, under the direction of Vargas, is an opportunity to critically engage what *Time* magazine identified in 2014 as the “transgender tipping point,” named so based on increased visibility of trans individuals in the public sphere. *99 Objects* challenges the tipping point assertion by including narratives of trans experiences that extend beyond visibility, and which implicate social and political realities, from incarceration to reproduction.

### **When did this partnership begin?**

The partnership between MOTHA and the Henry was formalized in spring 2016, with conversations engaging artists and community collaborators beginning immediately thereafter, and continuing on an ongoing basis. The *99 Objects* exhibition spanned from August 13, 2016 to June 4, 2017, with community and public programs scheduled throughout the duration.

### **Why has this partnership been successful?**

*99 Objects* has served as a platform to hold up the voices of trans artists and community members across a diverse spectrum of experience. It advances the important work Vargas is doing to reimagine the dynamism of a past that is plagued by omissions from the archives of those whose lives and lived experiences are overlooked, ignored, or cast out, and to develop expansive visions for trans lives in the future.

Through this partnership, the Henry has forged new relationships with individuals and organizations in the Seattle community, opening doors to future collaborations with artists, as well as other social and cultural workers to serve and advance a community dialogue. Additionally, the exhibition has also served as a catalyst for staff to continually revisit how gender diversity is reflected in the Henry's work— from language about suggested dress for events, to restroom accommodations. As a result of this work, the Henry now offers visitors all-gender restrooms.

It perhaps goes without saying, but concerted listening and humility have been primary to the success of this partnership. Artists and collaborators invite us to stretch our own understandings and, particularly in the case of a project such as *99 Objects*, admitting mistakes and asking, rather than assuming, has been essential.

### **Form(s) of evaluation:**

The Henry has an ongoing system to collect visitor feedback for gallery exhibitions and programs. Visitors self-select to fill out a feedback form, which they then drop in a collection box for staff to review. Questions include: "What was your favorite experience today?" and "What else would you like us to know?" Responses to these questions that address *Trans Hirstory in 99 Objects* comment on the exhibition's "thought-provoking" content and express gratitude for "showcasing untold stories." Comments also acknowledged that visitors valued the addition of all-gender restrooms.

### **Is this partnership original or a modeled on another program or initiative from your institution or elsewhere?**

The first iteration of *Trans Hirstory in 99 Objects* in 2015 was a partnership between MOTHA and the ONE National Gay and Lesbian Archives at the University of Southern California Libraries. More generally, the partnership between MOTHA and the Henry resembles other field-wide, artist-driven projects that have an extended timeline of engagement.

### **Number of external participants or staff served in individual sessions:**

During the first six months of this 10-month partnership, the Henry welcomed over 23,000 visitors. Participation in individual programs ranges from intimate gatherings of 20 to larger audiences of more than 200.

### **Staff contact for program:**

Nina Bozicnik, Associate Curator

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**MUSEUM:** High Museum of Art, Atlanta, GA  
**PARTNERS:** Midtown Alliance, artist and designer Jaime Hayon  
**Building Creative Connections in Midtown Atlanta**



ARTISTS NEIGHBORHOOD ORGANIZATIONS



Jaime Hayon's murals in the Arts Center Way Station. Photo courtesy of Midtown Alliance and High Museum of Art.

**T**he High Museum of Art and Midtown Alliance, a nonprofit organization of business and community leaders, in partnership with Spanish artist and designer Jaime Hayon, have developed artistic interventions that create, build, and strengthen links between Atlanta's residents, businesses, and cultural amenities. Serving as a catalyst for the community, the project incorporates retail and street life, and serves as public art for all to enjoy, connecting the area's concentration of cultural institutions and businesses.

**Audience: is this partnership targeted to a specific demographic?**

Midtown Atlanta includes over 14,000 residents, 65,000 daytime workers, 24,000 students, and 6.1 million tourists that visit annually. The art installations and place-making activities that are part of this partnership have also touched an estimated 20,000 weekly MARTA Arts Center Station transit riders.

The project's reach into Midtown Atlanta has encouraged hundreds of thousands of arts patrons from the High Museum of Art, Alliance Theatre, and the Atlanta Symphony Orchestra to explore and connect with all that Midtown has to offer.

The project also aims to engage Midtown's residential and day-time populations that are not connected to the local cultural amenities right outside of their doors. Local businesses, retail shops, and restaurants have benefited in the form of economic development through increased foot traffic. The artwork and related place-making activities appeal to families by making the urban environment more accessible and engaging.

The project has extended the High Museum's reach and benefits the entire Midtown Atlanta community by creating a greater sense of vibrancy and connection.

### **Why was this partnership developed?**

This next practice was developed collaboratively to support Midtown Atlanta's efforts to become a destination for creativity—where business and culture converge to create a place that is vibrant, connected, and experience-driven. This project demonstrates how diverse community interests can come together in partnership to strategically shape the character of an urban space around arts and cultural activities.

### **When did this partnership begin?**

The partnership began in 2015 when staff from the High Museum of Art, Midtown Alliance, and the MARTA Public transit system came together to develop a place-making experiment for the Arts Center Way MARTA Station that leveraged the High Museum's successful piazza activation initiative.

### **Start-up and ongoing costs:**

Costs are approximately \$300,000 annually.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the Lettie Pate Evans Foundation.

### **Why has this partnership been successful?**

This partnership has been successful due to efforts to leverage each organization's strengths. Partnering with Midtown Alliance enables the High Museum to engage property owners and businesses with the project's goal of connecting Midtown Atlanta's concentration of arts and cultural institutions, the workers and businesses that occupy 20 million square feet of office space, and the 6.1 million people that visit Midtown attractions each year.

### **Form(s) of evaluation:**

To evaluate the project, baselines were established around pedestrian counts, transit ridership, and patronage at businesses, restaurants, and cultural institutions in 2016. During the project period, performance is measured by utilizing Midtown Atlanta's camera system to record pedestrian counts, working with MARTA to measure transit ridership, and working with businesses to conduct intercept surveys to gather data about increased patronage resulting from place-making efforts. The High Museum and Midtown Alliance track social media impressions, media interest, and attendance at events. Midtown Alliance also works with property owners and businesses to track economic impact.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The project expands upon the High Museum's piazza activation initiative, which was launched in 2014 to explore how art and design can engage and connect with the community around us through the presentation of dynamic, interactive, art installations, enlivened by a variety of programs and art-making activities. While the High's current piazza initiative has successfully animated the museum's outdoor space, the concept has unrealized potential to have a ripple effect beyond the museum's campus. By partnering with Midtown Alliance, the project serves as a catalyst for the Midtown Atlanta community, further defining the area as a destination for creativity.

### **Number of external participants or staff served annually**

The Building Creative Connections in Midtown Atlanta initiative has so far been enjoyed by over 300,000 visitors to date.

### Staff contact for program:

Virginia Shearer, Director of Education

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MUSEUM: Indianapolis Museum of Art, Indianapolis, IN  
PARTNER: American Civil Liberties Union  
***Straight Outta Compton: Film & Discussion***



**S**traight Outta Compton: Film & Discussion was a free community program organized by the Indianapolis Museum of Art (IMA) and the ACLU of Indiana. We invited members of our community, with a particular focus on neighborhoods in the Midtown area surrounding the IMA, for an opportunity to discuss free speech, policing, and racial justice. While the program planning began months prior to the event (with support from the Greater Indianapolis NAACP, Indiana University-Purdue University Indianapolis Department of Africana Studies, NUVO, The Lynch Quilts Project and Indy10), the conversation became more crucial to our community 72 hours before the event with two nationally publicized fatal shootings by police and subsequent killing of five Dallas police officers.

Led by moderator Rev. Michael K. Jones, the discussion panel included Ari Attack (music journalist and Indy10 activist), Joseph Lennis Tucker Edmonds (Assistant Professor of Africana Studies and Religious Studies, Indiana University-Purdue University Indianapolis), Marc Williams (teacher, rapper, producer and DJ), LaWanda W. Ward (Director of Pro Bono Program & Public Interest, IU Robert H. McKinney School of Law), and Martin Whitfield (former Director of Security, IMA & retired LAPD officer). The program also featured a display of works from artist LaShawnda Crowe Storm.

### **Audience: is this partnership targeted to a specific demographic?**

Yes, this partnership was targeted to a specific demographic.

### **Why was this partnership developed?**

This program was developed as a way to foster a community dialogue about recent national events involving police shootings and the Black Lives Matter movement.

### **When did this partnership begin?**

Planning for this partnership event began in February 2016 between the ACLU of Indiana and the Indianapolis Museum of Art, with support from the Greater Indianapolis NAACP, IUPUI Department of Africana Studies, NUVO, The Lynch Quilts Project, and Indy10.

### **Start-up costs:**

Start-up costs were \$422.

### **Form(s) of evaluation:**

Evaluations took place through on-site visitor surveys.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This model is used in many institutions.

### Number of external participants or staff served in individual sessions

Four hundred people were served.

### Staff contact for program:

Lindsay Hamman, Assistant Director of Public Programs

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MUSEUM: J. Paul Getty Museum, Los Angeles, CA

PARTNER: 826LA

## Community Photoworks



EDUCATIONAL SERVICES



University High School's Brisa Cruz takes a photo of the Getty Museum's Cavaceppi's *Emperor Caracalla*.

**C**ommunity Photoworks at the J. Paul Getty Museum provides high school students with deep engagement in photography. Through a series of classroom and museum visits, students explore the work of a living photographer; learn to look closely and critically at photographs; explore creating their own photographs; and finally write about and exhibit their work in a community space. The program celebrated its tenth year in 2016.

The goals of Community Photoworks are to: deepen students' understanding of photography as an artistic medium by inviting students into the creative process; provide an opportunity to explore connections between writing and art; and to reach new audiences by partnering with 826LA, which successfully collaborates with Title I school communities in Los Angeles.

The Community Photoworks partnership leverages expertise among education and curatorial museum staff, artists, teachers, and the nonprofit writing center 826LA. Students are introduced to photographs from the Getty's collection and learn about the formal elements and principals of art, as well as the formal choices made by professional

photographers. Students meet a photographer whose work is on view at the Getty, explore his or her work, and discuss the techniques, approaches, and themes used by the photographer. Some artists who have participated in Community Photoworks include Graciela Iturbide, Jo Ann Callis, Soo Kim, Sudharak Olwe, and Tomoko Sawada.

Each student is provided with a digital camera and given parameters for creating their photographs. Students decide on a theme for the student exhibition. Some themes have included identity, community and place, and the environment and serendipity. Students work with museum staff to select their exhibition image from among hundreds of test photographs. Finally, students are coached in writing their personal statement about their photograph by 826LA. Museum and 826LA staff organize the exhibition details.

In order to build community around the event, the exhibition takes place at a local space. Some locations have included galleries, storefronts, and coffee houses. Parents and families are invited, and students are prepared to speak about their work to guests. The Getty also presents the students' photographs in an online exhibition on [getty.edu](http://getty.edu).

### **Audience: is this partnership targeted to a specific demographic?**

The audience for this exhibition is local Title I high school students.

### **Why was this partnership developed?**

The partnership was developed in order to provide an in-depth museum experience for high school students in a medium that is accessible to most museum audiences. The partnership with 826LA makes the program unique—their reach into partner-ready school communities sets the partnership up for success in a way that we could not do independently.

### **When did this partnership begin?**

The program began in 2006.

### **Start-up costs:**

The start-up costs were \$1,200 (staff time not included).

### **Ongoing costs:**

Current costs are \$1,600 (staff time not included).

### **Source(s) of funding, both start-up and ongoing:**

The program is funded with the museum's operational budget.

### **Why has this partnership been successful?**

The partnership brings together three parties that have unique expertise, but are committed to the same outcome. The school community, 826LA, and the museum all want students to have a positive experience with art. The school community knows its students best, 826LA knows literacy coaching best, and the museum knows its collection best. Together, each organization's expertise builds towards a high quality student experience.

### **Form(s) of evaluation:**

An evaluation is circulated to students and teachers after each Community Photoworks. Museum and 826LA staff debrief with participating teachers and with one another in order to refine programming.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program is unique to the J. Paul Getty Museum. Although there are many photo-based student projects, ours is the only one that includes working with a living artist, coaching with a literacy nonprofit, and culminating in an exhibition at a community location.

### **Number of external participants or staff served in individual sessions:**

Each session serves 25-30 students.

**Number of external participants or staff served annually:**

Each year, 25-30 students are served.

**Staff contact for program:**

Elizabeth Escamilla, Head of Education

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**MUSEUM:** The Jewish Museum, New York, NY  
**PARTNER:** Columbia University School of the Arts  
**In Response**



Yujin Lee and Nicole Maloof present their performance collaboration *The Story* at the Jewish Museum as part of *In Response: Repetition and Difference* (2015).

**T**he Jewish Museum and Columbia University's School of the Arts collaborate annually on a partnership program called *In Response*. Developed in 2013-14 by both institutions, this semester-long workshop invites current MFA candidates and recent alumni of Columbia's Visual Arts MFA Program to develop new, time-based projects in response to any aspect of a current exhibition at the Jewish Museum. These projects—which may be video, performance, or ephemeral installation works—are created in close consultation with the museum's program staff and are presented in a culminating public program that takes place at the museum each spring.

Interested artists submit portfolio applications to the museum following an initial call that is sent out by the Chair of the Visual Arts MFA Program. From an applicant pool that ranges from 20 to 40 artists each year, the museum typically invites 10 to participate. This workshop group engages in an in-depth study of the exhibition that they will respond to, and is given access to research material following conversations with the exhibition's curators at the museum. The program staff then works closely with each artist to brainstorm the content of their response and determine where in the building a project may occur, providing creative and logistical support.

Now in its fourth iteration, this successful initiative has fostered dozens of experimental projects that add valuable (and often challenging) content to Jewish Museum exhibitions. For example, in response to the museum's 2014 exhibition on global Minimalism, *Other Primary Structures*, artist Julia Sherman collaborated with the punk duo Malportado Kids to present an outrageous performance that put into relief the potentially delimiting nature of a "primary structure." And in a 2016 response to the contemporary art exhibition *Unorthodox*, Joeun Aatchim created a complex video and performance work that employed ventriloquy and digital speech software to examine how artists' identities operate within curated institutional spaces.

#### **Audience: is this partnership targeted to a specific demographic?**

Yes, current university MFA students and recent alumni.

#### **Why was this partnership developed?**

The Jewish Museum wanted to build new partnerships with local universities.

#### **When did this partnership begin?**

The partnership began in 2013.

#### **Start-up costs:**

Costs include staff overhead and expenses for the final program, which takes place in the museum's auditorium.

#### **Source(s) of funding, both start-up and ongoing:**

There is no specific dedicated funding for this program. It is included in the museum's public programs budget.

#### **Why has this partnership been successful?**

This initiative has fostered dozens of experimental projects that add valuable (and often challenging) content to Jewish Museum exhibitions. *In Response* has also offered emerging artists the opportunity to present original work in an institutional context—often for the first time. Several participants have also used the program as an opportunity to investigate new ways of working (such as painters venturing into performance, photographers creating video, or artists collaborating for the first time). Consequently, the museum has become a site for experimentation and community building within the extended Columbia MFA network, and the exhibitions have expanded to accommodate a unique layering of content and conversation between a specific group of artists, museum programs and curatorial staff, and the public.

#### **Form(s) of evaluation:**

Participants in the program complete evaluations, as do the members of the public who attend the final performance.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original.

**Number of external participants or staff served in individual sessions:**

Jewish Museum staff work on the program in collaboration with a professor at the university and the 10 students who are creating work for the final public program.

**Number of external participants or staff served annually:**

There are 10 artists who participate in the program and approximately 200 members of the public who attend the final program.

**Staff contact for program:**

Chris Gartrell, Assistant Manager of Adult Programs

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**MUSEUM:** Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

**PARTNER:** Ithaca City School District Pre-K Classes  
**Learning to Look, Looking to Learn**

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



**Museum volunteer Sue Rakow leads young students through an exploration of Alberto Giacometti's *Walking Man II*.**

*Image courtesy of the Johnson Museum of Art, Cornell University*

**L**earning to Look, Looking to Learn is a dynamic partnership between the Johnson Museum of Art and the pre-K classes in the Ithaca City School District. The program is the introductory level in a pre-K-5 district project that pairs each grade level with a cultural institution in the city of Ithaca, organized by The Discovery Trail, a consortium of four museums, three nature centers, and the Tompkins County Library.

The pre-K initiative introduces the museum to the youngest and highest need learners in the district, focusing on building social and observation skills through multi-sensory activities and hands-on models. Each class receives a pre-visit at school from a museum educator, introducing the concept of object study using a chi wara antelope headdress from Mali. Students begin the process of “deep looking” using the headdress, studying and touching related materials such as wood and raffia, and learning the story related to the object.

Working with pre-K teachers, educators select five works of art for the students to experience at the museum. The 13th century Thai sculpture *Buddha Under the Naga* gallery stop combines storytelling, body movements and poses, touchable textured models of the artwork, and a 10-foot long (shed) snakeskin to illuminate the piece. Permanent collection favorites have been the foundation of the project, with new additions from special exhibitions including *Crossbow*, a laser installation by Matthew Schreiber, and Maya Lin’s *What is Missing?*

Each year, the entire pre-K team, including paraprofessionals, social workers, and nurses, comes to the museum for a workshop focusing on new areas of the collection. Team members spend half a day with museum educators, exploring the collections through art-making, writing, and discussion.

Feedback from teachers has resulted in additional layers of connection, from free coupons for families to attend monthly Saturday programs, to a copy of a book about shapes in the museum designed by a Cornell student for each classroom. A special district grant has added a theater piece created by local actress/director Holly Adams to the collaboration. Adams created an interactive play based on Barbara Lehman’s book *Museum Trip*, which all students and staff attend in the spring.

### **Audience: is this partnership targeted to a specific demographic?**

The primary audience for this program is pre-K students in the Ithaca City school district. Many of these children come from economically disadvantaged backgrounds, have been identified as having high needs, and receive extensive support services through the district, including free or reduced breakfast.

### **Why was this partnership developed?**

The partnership was developed as a part of a citywide pre-K-5 program pairing eight cultural institutions in the city (The Discovery Trail) with specific grade levels. The program was developed to give every student in Ithaca, regardless of ability or background, a shared exposure to each of the sites by the time they reach middle school.

### **When did this partnership begin?**

The partnership began in 2006. Three years ago it was expanded to the nearby community of Trumansburg.

### **Start-up costs:**

Bus support came from the district, and the Ithaca Public Education Initiative (IPEI) underwrote the cost of supplies.

**Ongoing costs:**

The Discovery Trail and IPEI support museum educator staff time, supplies, and program fees for classes to attend. The school district supports the bus costs.

**Source(s) of funding, both start-up and ongoing:**

IPEI and The Discovery Trail have sought funding from community foundations, local businesses, and individuals to fund the program.

**Why has this partnership been successful?**

The partnership has been successful because, from the first year, museum educators have met with pre-K teachers and developed the program goals and expected outcomes together. In an annual meeting at the museum, pre-K teachers and museum educators search the collection, select the strongest pieces for the age group, and discuss how to best introduce the works. The program evolves every year based on what pieces might be featured in exhibitions and the interests of the teachers. The key elements in the success of the program have been the collaborative nature of the relationship, the honesty of the teachers in evaluating the experience, and the openness to trying to work with new pieces and not just familiar favorites.

**Form(s) of evaluation:**

In addition to written evaluations completed by the teachers and an extensive annual outside evaluation, the most telling form of evaluation for the museum educators is the experience of working with the same students in higher grades who are attending other museum school programs. Countless students in Kindergarten, first, and even third grade have reminded educators of the pieces that they studied as part of the program.

Educators have also said the “content has taught me to stretch more, explore topics deeper, and keep working to observe.”

**Is this partnership an original or modeled on another program or initiative from your institution or elsewhere?**

This initiative was originally based on successful programs developed by the museum, and has evolved over the years to more effectively meet the needs of pre-K students and teachers. We are not aware of another model quite like this both in terms of the district reach and the depth of the collaborative relationship.

**Number of external participants or staff served in individual sessions:**

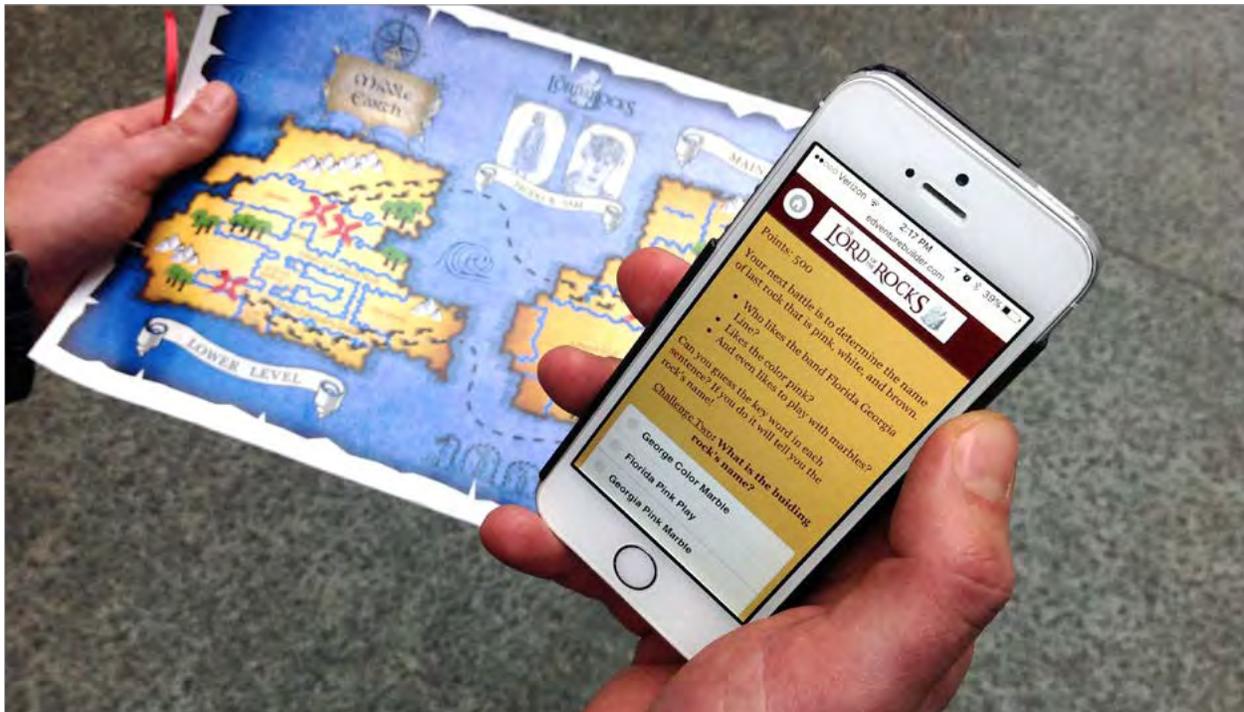
Each class includes 12-18 students accompanied by their teacher and four school support staff.

Currently, 11 classes participate in the program (this is down from 15 because two schools lost their pre-K classrooms due to budget cuts).

**Staff contact for program:**

Carol Hockett, Coordinator of School and Family Programs

MUSEUM: Joslyn Art Museum, Omaha, NE  
PARTNER: University of Nebraska Omaha's  
Service Learning Academy  
**Artful Service Learning**



Joslyn Art Museum visitors may choose to play the student-developed “The Lord of the Rocks” using a paper version or by accessing it with a mobile device.

A significant partnership was born in 2011 when Joslyn Art Museum embarked on its first service learning project with the University of Nebraska Omaha’s Serving Learning Academy. Service learning is an experiential and collaborative method of teaching that combines classroom instruction with meaningful service. It emphasizes critical thinking and personal reflection, while encouraging a heightened sense of community, civic engagement, and personal responsibility. Service learning projects are tightly linked to course content, while also meeting the needs of the community. Each is unique and evolves organically depending on the needs, interests, and strengths of the partners. Now in its sixth year, Joslyn’s Artful Service Learning program has completed 16 projects involving over 600 pre-K-16 students, and totaling more than 13,000 service hours.

One program highlight was a recent middle school project that resulted in a high-tech scavenger hunt for museum visitors:

Joslyn partnered with University of Nebraska Omaha (UNO) geology students and Our Lady of Lourdes (OLL) seventh grade science students, who studied the museum’s original Memorial building and Pavilion addition. Students met with one of the Pavilion architects to learn about the stones and design choices.

They then treated the museum as a “geological field,” documenting the variety of stone found in the architecture. OLL students visited UNO’s geology lab to learn about the rock cycle in preparation for their return and continued work at the museum. Students met with [Green Door Labs’](#) (GDL) founder via Skype to learn about the design process for interactive media experiences in preparation for producing an Edventure (high-tech scavenger hunt) for Joslyn.

Students developed the concept and proposed “The Lord of the Rocks”—a new story line for characters Frodo and Sam from their favorite series, *The Lord of the Rings*—and built their quest online in GDL’s Edventure Builder. Students determined their game’s look by selecting fonts and colors, and designing the logo. Working in groups, they built the multimedia challenges by learning how to add GIFs and their own drawings to their carefully crafted content. Finally, working with Joslyn staff, the OLL students’ realized their idea of creating and integrating a “middle-Earth”-style map of Joslyn for visitors into the Edventure. Students tested the game, critiqued their work, and celebrated its launch with family. Joslyn visitors may now access “The Lord of the Rocks” with any web-enabled mobile device ([click link to play](#)) or pick up a paper map version for a low-tech museum experience ([click link to view](#)).

### **Audience: is this partnership targeted to a specific demographic?**

Service learning targets pre-K-16 students/faculty. The pre-K-12 target schools have high levels of students on reduced/free lunch and low standardized test scores.

### **Why was this partnership developed?**

Joslyn welcomed the first invitation to explore service learning because we were interested in the methodology, which empowers students to be full partners in the experience, rather than recipients of service. Through the years, we have valued a common thread among our service projects: the opportunity for the community’s voice to be reflected in museum programming.

### **When did this partnership begin?**

The partnership began in Summer 2011.

### **Start-up costs:**

There were no start-up costs.

### **Ongoing costs:**

Ongoing costs are minimal.

### **Source(s) of funding, both start-up and ongoing:**

Staffing and nominal costs for project materials/supplies are covered by Joslyn’s annual education department program budget. Transportation for students, meals, and unusual materials/services required for project completion are covered by the UNO’s SLA.

### **Why has this partnership been successful?**

Our projects have been successful due to a shared understanding of each partner’s roles and responsibilities, clear and open communication, adherence to thoughtfully planned timelines, and exercising equal measures of “dreaming” and “caution,” so as not to take on too much.

### **Form(s) of evaluation:**

Students are asked to reflect on the project throughout the process. Reflections have included statements such as “I feel smart,” and “I like that we have a say in what we do.”

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Joslyn is but one of dozens of community partners working with the UNO's SLA to engage pre-K-16 students in service learning. We know of no other art museum with similar experience or commitment to service learning. UNO knows of no other university doing work of this kind, on this scale. (They currently have more than 2,000 students enrolled in their 214 service learning course offerings.)

**Number of external participants or staff served in individual sessions:**

Most Joslyn service learning projects involve an average pre-K-12 class size of 20-25 students who meet repeatedly to work on the project, but groups have been as small as six students (from an alternative high school), and as large as 160 students (all sections of an eighth-grade language arts department). University partner classes range from three to 20 students each. Individuals from community organizations join in as useful to a particular project—so it could be one consultant with special expertise or several presenters if, for example, the result of a project was a community arts festival. Hundreds of museum visitors participate in the resulting products of service learning.

**Number of external participants or staff served annually:**

Joslyn averages three learning projects annually, involving an average of 100 student participants per year.

**Staff contact for program:**

Laura Huntimer, Director of School Programs & Interactive Media

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**MUSEUM:** Los Angeles County Museum of Art, Los Angeles, CA

**PARTNER:** Los Angeles Public Library

## Veterans Make Movies



*Photo by Shawn Spittler.*

In collaboration with the Los Angeles Public Library (LAPL), Los Angeles County Museum of Art (LACMA) created Veterans Make Movies (VMM), a series of workshops that teach veterans how to write, shoot, and edit their own short films that highlight their unique perspectives. Through screenings and an online archive, the resulting films help build public understanding and empathy about the veteran experience.

### **Audience: is this partnership targeted to a specific demographic?**

VMM is designed to serve veterans, but not a generic conception of “the veteran.” The program recognizes the diversity of the veteran community in Los Angeles County and was designed to serve a specific subset of veterans who do not have needs that require a formal therapy program, but instead are seeking opportunities for creative self-expression.

### **Why was this partnership developed?**

Los Angeles County is home to the largest veteran population in the nation. LACMA and LAPL's decision to partner on an initiative for veterans was based on a mutual commitment to civic engagement in support of this demographic, and a shared recognition that veterans need to become a more visible part of the community.

Though the wars in Iraq and Afghanistan have been the longest sustained U.S. military operations since the Vietnam War, less than one percent of today's population serves in the armed forces. In contrast to the draft days when a higher ratio of men and women served, today's all-volunteer force means that it can be quite common for a civilian not to personally know anyone active in the military.

Due, in part, to this, sensationalist stories about post-traumatic stress, homelessness, and substance abuse tend to get the most media attention. Without a multitude of other perspectives balancing out the veteran/military narrative, the veteran experience can appear excessively negative, one-dimensional, and monolithic.

The films produced in the VMM program create a richer, more nuanced view of the veteran experience. There is potential for these films to lessen the gulf between veterans and the remaining 99% of the population, which often includes family and friends who struggle to relate.

### **When did this partnership begin?**

The partnership began in Spring 2016.

### **Start-up and ongoing costs:**

We received \$126,000 over three years from IMLS Institute of Museum and Library Services to jumpstart the program.

### **Source(s) of funding, both start-up and ongoing:**

\$126,000 in funding came from IMLS Institute of Museum and Library Services, \$5,000 came from Sony Pictures Entertainment, and \$2,500 came from The Albertsons Companies Foundation and The Vons Foundation.

### **Why has this partnership been successful?**

The partnership has been successful because it leverages the strengths of both partners (LAPL and LACMA), and has iteratively evolved over time based on participant feedback and direct observation of the program.

In 2013, LAPL launched veteran's resource centers within library branches throughout the region in response to the growing need for veteran support programs and social services. Beyond the basic needs the centers fulfill, however, the library identified the lack of an expressive outlet that addressed participants' sense of isolation. To provide a holistic suite of services that complement LAPL's current programming, LACMA created VMM to satisfy veterans' personal, creative, and social needs. By hosting most of the classes in the LAPL veteran resource centers, VMM can offer veterans easy access to basic services if need be, allowing LACMA the ability to responsibly serve the "whole veteran" without the program having the stigma of formal therapy.

### **Form(s) of evaluation:**

We are working with an outside evaluator who is conducting a formal study on the program. The study measures the effectiveness of the program in achieving the following outcomes in veterans:

Veterans will learn to 1) use art as a catalyst to identify and communicate personal experiences and ideas about the human condition 2) communicate narrative, ideas, and/or experiences through film 3) use filmmaking strategies in pre- production, production, and post-production to communicate meaning in their films 4) recognize the role of cultural organizations beyond a passive archival role, and 5) value filmmaking as a means of communicating experiences.

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

The partnership is original, but is inspired by a previous LACMA outreach program, which was not designed for veterans specifically, however many veterans participated in the programming nonetheless. This revealed that there was an appetite within the veteran community for creative opportunities, so we then set out to design a program specifically aimed to provide this.

### Number of external participants or staff served in individual sessions:

Sixteen participants are served per session.

### Number of external participants or staff served annually:

Approximately 96 veterans participate per year.

### Staff contact for program:

Sarah Jesse, Associate Vice President of Education

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**MUSEUM:** Madison Museum of Contemporary Art

**PARTNER:** Intellectual Ratchet

## Intellectual Ratchet and Madison Museum of Contemporary Art Partnership



A significant portion of the adult African-American population in the greater Madison community is not actively engaged with programming or exhibitions at the Madison Museum of Contemporary Art (MMoCA). The museum staff has been successfully creating partnerships and implementing other strategies to address this issue, but felt the need to both intensify efforts and experiment with new approaches. Recently, the organization Intellectual Ratchet (IR), a Madison-based social group, was formed to create urban entertainment experiences aimed at diverse millennials. A goal of IR is to open existing cultural and entertainment opportunities to a young, diverse audience.

Intellectual Ratchet seeks to create a global “socialution” for diverse young professionals—to cultivate genuine relationships with peers, help members feel valued in their workplaces, and find spaces in their cities to call their own. IR achieves this by connecting people with places and organizations that respect originality and innovation. The IR family represents the spectrum of race, gender, sexuality, income, educational attainment, and age. MMoCA approached Ja'Mel Ashely Ware, founder of IR to discuss shared goals and find ways to work together.

MMoCA's partnership with IR is simple and mutually beneficial. IR works to open up spaces to audiences who may have felt uncomfortable in certain venues, and MMoCA's mission is to connect all of our audiences with the transformative power of art. As Ware remarked, “One of the simplest ways to address racial disparities is to get to know each other.” MMoCA welcomes IR events at the museum and IR engages in MMoCA events and promotes them to its audience. The expected collaborative benefits—increased awareness of the museum and its programs by a diverse millennial population—were quickly realized.

Another more nuanced tier of benefits soon followed: opportunities for candid conversations and occasions to advocate for this important constituency.

The first partnership effort was to engage the IR audience in Art Fair on the Square, a signature event of MMoCA and the museum's largest fundraiser. Ware attended the event and shared his experiences connecting with artists and other fair elements on Snapchat and Facebook Live. This was a continuation of MMoCA's strategy to engage influencers of core and growth audiences. Following the fair, Ware and MMoCA staff had a candid and productive conversation, hearing about his experiences and those of his audience. This effort led to increased visibility among a key constituency of the fair. Further, the resulting insights are leading to the implementation of some new strategies and adjustments to the event.

This first foray was followed by an IR event at the museum, bringing a young, diverse crowd to the MMoCA Rooftop Sculpture Garden. The successful event brought a vibrant new audience, introducing and welcoming them to MMoCA. Additionally and importantly, the event increased familiarity with this audience and their culture by MMoCA staff and other guests, expanding expectations of who museum guests might be.

As the partnership has continued, MMoCA has seen IR members and audiences attending museum events. It is a positive sign that this important audience has felt more welcome at and attracted to MMoCA programming. This partnership is also beginning to help MMoCA increase diversity within the organization.

#### **Audience: is this partnership targeted to a specific demographic?**

Yes, this partnership is targeted predominately to African-American millennials, as well as to younger individuals from other backgrounds.

#### **Why was this partnership developed?**

The museum has undertaken several initiatives to expand awareness of the museum and its programs among African Americans and young professionals, as well as to increase its own understanding of racially and generationally diverse audiences. With the formation of Intellectual Ratchet and the alignment of its mission with MMoCA goals, this created new possibilities for a mutually beneficial partnership.

#### **When did this partnership begin?**

The partnership with Intellectual Ratchet began in July of 2016.

#### **Start-up costs:**

The associated costs are minimal, as both organizations intend to leverage their existing assets. MMoCA provides space for IR events and extends invitations to existing programming to this audience. Additionally, IR benefits from MMoCA's position in the community as an established and esteemed organization. IR leverages its communications tools, visibility, and platform as an authentic community organization to ensure a positive partnership outcome.

#### **Why has this partnership been successful?**

Mutual objectives, trust, investment in time, and a willingness to learn are the key components that have made and continue to make this partnership a success.

"Working with MMoCA has proven that community relations can work. By opening its space to young professionals of color, IR and MMoCA have shown our city it is possible to transcend race relations, creating inclusive spaces for everyone to share and enjoy culture," said Ja'Mel Ashely Ware, Founder of Intellectual Ratchet.

### Form(s) of evaluation:

Evaluations include visitor surveys, as well as online, digital, social media engagement measurements.

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

This partnership is similar to other partnerships the museum has developed, but is distinctive in that it has created an ongoing dialogue.

### Number of external participants or staff served in individual sessions

This partnership has served over a hundred new external constituents through each effort, of which there are eight a year. Additionally, 20-80 members of the museum's internal audience (staff or restaurant patrons) are touched by this effort a few times per year.

### Staff contact for program:

Erika Monroe-Kane, Director of Communications

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## Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL

PARTNER: Youth Opportunity United

## Y.O.U. Leadership Project and the Block



**T**he Mary and Leigh Block Museum of Art at Northwestern University is a teaching and learning museum whose global program crosses time and place, and serves as a springboard for conversations of relevance to our lives today. Youth & Opportunity United (Y.O.U.) is a youth development agency based in Evanston, Illinois that provides services and leadership to meet the emerging needs of young people and their families in our community. Three years ago, the Block Museum developed an Engagement Department, in part as a commitment to making community engagement a priority and instigating partner-driven work. From that point, the Block and Y.O.U. began working together, co-hosting family nights at the museum, organizing visits from elementary, middle, and high school groups, connecting at Y.O.U.'s community schools, and, most substantially, through collaborating on the Leadership Project—a program for Y.O.U. high school students that fosters youth development through critical dialogue around issues of social justice.

The Block Museum and Y.O.U. saw in the Leadership Project an opportunity to bridge our missions in even deeper ways. Since 2014, we have collaborated to develop curriculum for the Leadership Project that uses Block exhibitions as a touchstone, and the ecosystem of Northwestern and the city as resources. Our multi-year collaboration has explored how to place youth voices at the center of dialogue around the urgent issues of our time:

- In 2015, in relationship to *The Last Supper: 600 Plates Illustrating Final Meals of U.S. Death Row Inmates*, an installation by Julie Green at the Block, we considered the web of issues surrounding capital punishment—including the school-to-prison pipeline, racial bias, and the state of America's

prison system. In meetings with lawyers, law enforcement, advocates, and activists, as well as through music and writing workshops, Leadership Project participants considered the costs of incarceration, the difference between punitive and restorative justice, and the role of activism, advocacy, and change. The project culminated in a town hall dialogue at The Block about capital punishment facilitated by Leadership Project youth.

- In 2016, in relationship to the exhibition *A Feast of Astonishments: Charlotte Moorman and the Avant Garde, 1960-1980*, Leadership Project youth continued to examine issues of race, class, and gender as they applied an intersectional lens to American movements of the 1960s and the parallels to the arts and activist movements in Chicago today. The project culminated in a performance of spoken word poetry and movement that connected Moorman's groundbreaking avant-garde style with student's own words and lives.
- This year, Y.O.U. and the Block are interlacing the Leadership Project's theme of "Defiance with Purpose" with the Block's newest exhibition, *If You Remember, I'll Remember*, which features work by seven contemporary artists exploring themes of love, mourning, war, relocation, internment, resistance, and civil rights in 19th and 20th century North America. Through visits with artists and ongoing dialogue in the galleries at the Block and back at Y.O.U. headquarters we are asking: Where do you see injustice in the world? What is the relationship between art and activism? What forms can resistance take?

### **Audience: is this partnership targeted to a specific demographic?**

Yes. This project is particularly geared toward high school age students enrolled in Y.O.U. programs. Y.O.U. serves the town of Evanston, IL, which neighbors Chicago. The town's diverse population includes 3,200 students enrolled in the town's single public high school. In 2015, the high school reported that 40% of enrolled students would be defined as low income, residing with families receiving public aid, or living in substitute care. The high school also reports wide ethnic and racial diversity, including 30% black and 18% Hispanic students. The Block Museum joins Y.O.U. in targeting the Leadership Project towards young people with need for expanded access to "education, emotional support, and social development."

### **Why was this partnership developed?**

The Block Museum and Y.O.U. had an interest in bridging their missions and sought a sustained platform for partnership that would go further than annual or bi-annual event alignments. Redrawing its mission in 2013, the Block Museum committed to its role as a think-tank and incubator for innovative teaching and learning practices. The justice-driven curriculum based work of the Leadership Project arose out of this goal—offering a sustained educational experience within the museum, one that begins rooted in art, and expands outward to the world at large.

### **When did this partnership begin?**

While the Block Museum has been a longtime partner of the Y.O.U. program, the specific form and the rigorous curriculum that was co-designed around the Leadership Project began in summer 2014. 2017 will be the fourth full season of our work together around the Leadership Project.

### **Start-up costs:**

The program had minimal start-up costs, with each organization offering in-kind donations of their time and space to develop the program guidelines and curriculum.

**Ongoing costs:**

The Block Museum covers any necessary educator, facilitator, and speaker fees for key events. Additional costs include student transport, food, and photo documentation of events. Students do not pay to take part in Y.O.U., which operates as a 501c3.

**Source(s) of funding, both start-up and ongoing:**

The Block Museum and Y.O.U. share a board member, whose annual board gift to the Block is allocated to engagement, which includes this program.

**Why has this partnership been successful?**

The partnership has been successful because it has grown out of mutual goals and an aligned mission and vision. The Block Museum sought greater involvement with the Evanston community, an opportunity to advance its curatorial focus on social justice, and to enhance its commitment to offering up the museum as a space for teaching and learning. Y.O.U., as an organization, sought a substantive program that could be tailored specifically to its oldest students, focusing on creating opportunities for them to experiment with creative expression surrounding social justice issues, and hone their skills as community leaders. The partnership has been rewarding and enriching for all. The Block is enlivened by the voices and insights of the Leadership Project youth as they explore and create new, innovative platforms for public engagement. Y.O.U. is able to draw on the resources of the museum and its place on a university campus, allowing them to connect their youth with artists, educators, and curators, but also with professionals in law, history, politics, and justice as they pursue their work. The Leadership Project youth are engaged in modes of learning and participation that are markedly different than their interactions at school: engaging in open dialogue about critical issues, accessing resources that take their inquiries beyond the traditional classroom, and being empowered to share their ideas and their voices publicly around issues of social justice.

**Form(s) of evaluation:**

Informal, ongoing assessments of the students' experiences, affiliation with, and knowledge growth in the thematic focus areas informs the curriculum and cadence of the Leadership Project offerings. Students often report back anecdotally on successes related to their Leadership Project participation. For example, in 2015, a participant received the Princeton Prize in Race Relations. The Princeton Prize is a national awards program that recognizes high school student-leaders from around the country who work toward improving race relations in their communities. After participating in the Leadership Project this student spearheaded a symposium at Evanston Township High School titled "Facing Microaggressions" and launched a hashtag campaign #itooamawildkit that engaged over 1,000 of his fellow students.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The specific form of our partnership is original, generated out of conversations between both organizations regarding areas of mission alignment.

**Number of external participants or staff served annually:**

Approximately 20 students participate in the Leadership Project, attending regular sessions throughout the summer and into the academic year. The public events that the Leadership Project and the Block co-hosted garnered a wider audience of family, friends, and community members.

**Staff contact for program:**

Lauren Cochard Watkins, Engagement Manager

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MUSEUM: McNay Art Museum, San Antonio, TX  
PARTNER: University of Texas Health Science Center  
**Art Rounds**



Sheena Solitaire, Museum Educator, Family Programs, leads an Art Rounds session at the McNay Art Museum.

**A**rt Rounds is an elective class offered in the fall semester, with four to five sessions held at the McNay Art Museum and additional lectures that take place on campus. Meant to broaden the experience of medical professionals, including medical students, nursing students, and students with the school of Allied Health Professions, Art Rounds emphasizes close observation, communication, and sustained engagement with a work of art (an art patient). Sessions at the McNay focus on observing physical qualities of objects, communicating effectively with peers about observations, recognizing and discussing ambiguity in interpretations, and applying observation skills enhanced by engagement with works of art to observing and treating patients.

The four sessions that take place at the McNay pair classroom discussion with in-gallery observation and dialogue. Session titles for museum sessions are as follows: Observe the Physical; Play Well with Others; To Ambiguity and Beyond; and Patience with Patients.

Highlights include the following:

- **Food:** Participants enjoy light refreshments and a warm-up activity at the beginning of each museum session.
- **Warm-up activities:** These activities offer a lower threshold for those participants who are uncertain about jumping into conversations once in the gallery.

- **Art Patient:** Pairs of students are assigned an art patient (a work of art in the McNay Collection) to visit each time they come to the museum. With each visit, they have a different assignment for looking.
- **Differential Diagnosis:** Students create a differential diagnosis based on portraits in the McNay collection.
- **Actor:** Students apply observational skills developed in looking at works of art to observing and treating an improvised patient or actor displaying pre-determined symptoms.
- **Creative Response:** Inspired by their art patient (a work of art in the McNay Collection), students create a response. Creative writing, photography, collage, sculpture, painting, and cooking are just a few of the wide ranging responses exhibited in the past.

### **Audience: is this partnership targeted to a specific demographic?**

The main audience for this program is medical professionals and the patients they serve. One of the original goals was to enhance and cultivate interprofessional communication skills. One marker of success in that area is the expansion to students in the school of Allied Health Professions.

### **Why was this partnership developed?**

Art Rounds was developed through a request from the School for Medical Ethics and Humanities to partner in some way with the McNay. Due in part to our awareness of the many successful museum/medical school partnerships, the program has grown from a multiple visit program, to a pilot class, to a sustainable class and partnership with multiple branches of the medical school.

### **When did this partnership begin?**

The original partnership began in 2010. In 2012, Art Rounds was offered as a class to medical students and nursing students. In 2015, the class was expanded to include students from the school of Allied Health Professions. One of many benefits is that our partnerships offer students from a variety of specialization areas the chance to practice communication skills with one another, enhancing inter-professional communication within the hospital.

### **Start-up costs:**

Our start-up costs were minimal, and included food for four to five sessions, totaling \$500; staff time (in-kind); and museum memberships. Each participant receives an individual McNay Membership, which are \$55 each. Originally, this fee was grant funded, but it is now part of the student's fee.

### **Ongoing costs:**

We would like to apply for grant support to underwrite the membership fee as well as staff time.

### **Source(s) of funding, both start-up and ongoing:**

We have not sought grant support in recent years.

### **Why has this partnership been successful?**

Patients benefit when members of a medical team communicate effectively with one another. In changing the subject of the dialogue from a patient to a work of art, participants are stretched to notice different visual clues and to recognize the value of perspectives.

One feature of our program is the assignment of an art patient, a work of art in the McNay Collection, that a pair or team of students visit each week. (We try to engineer the groups to have a medical student, nursing student, and health professional in each team.) In addition to discussing observations about works of art in

small groups, each art patient team visits their assigned work of art each time they come to the museum. Typically, we offer a looking assignment for each visit.

At the last meeting, students remarked that they saw something a little different in each visit. After finding out a bit of history about their artist, they also brought some new perspectives to observing their patient. One person commented that they would like to have as much time with human patients as they enjoyed with their art patient.

#### **Form(s) of evaluation:**

In addition to traditional course evaluations completed by participating students, the museum sessions were the subject of research for two articles. One article, “Art Rounds: Teaching Interprofessional Students Visual Thinking Strategies at One School” appeared in *Academic Medicine*, and the other, “One Thousand Words: Evaluating an Interdisciplinary Art Education Program,” appeared in the *Journal of Nursing Education*.

A quote from a recent participant: “It really gave me more of an appreciation for details and to not miss the small ones as they can really shed light on the meaning of the whole picture. I feel I can apply this to seeing my patients and for diagnosis and treatment.”

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

We were certainly aware of other partnerships. The vanguard partnerships—Harvard Medical School and Museum of Fine Arts Boston; Johns Hopkins School of Medicine and Baltimore Museum of Art; and Weill Medical College of Cornell and the Frick Collection—offered encouragement.

An exciting moment occurred this summer when Bonnie Pitman, former Director of the Dallas Museum of Art and Distinguished Scholar in Residence at the Edith O’Donnell Institute at the University of Texas in Dallas organized a forum for museums and medical school professionals to meet in New York. Entitled “The Art of Examination: Art Museum and Medical School Partnerships Forum,” this meeting allowed professionals from nearly 70 programs to convene. One significant requirement for participation in the forum was that a candidate from both the art museum and medical school attend.

#### **Number of external participants or staff served in individual sessions:**

Each museum session of Art Rounds begins with food and a warm-up looking activity. Afterwards, the group spends about 30-45 minutes looking at one or two works of art. This is followed by a visit to the group’s art patient. The McNay has three museum educators on staff and all three participate in both the warm-up and gallery exercises.

#### **Number of external participants or staff served annually:**

In addition to the three museum educators, the University of Texas Health Science Center has a whole team of staff who attend. Primarily, the McNay communicates with the course director Dr. Adam Ratner. Dr. Ratner also attended the Art of Examination conference in New York.

Each year, the course serves about 25-30 students. At least half of them are either second or fourth-year medical students, and the remaining participants are either nursing students or students in the School of Allied Health.

#### **Staff contact for program:**

Kate Carey, Director of Education

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MUSEUM: Memorial Art Gallery, University of Rochester

PARTNER: Rochester City School District

## Memorial Art Gallery-Rochester City School District Expanded Learning Collaboration

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



*Photo courtesy of Memorial Art Gallery, University of Rochester*

**T**he Memorial Art Gallery-Rochester City School District Expanded Learning Collaboration (MAG-RCSD ELC) is a museum-based partnership with three elementary schools in the city of Rochester, New York. For the 2016-2017 school year every student in first through fourth grades at Francis Parker School #23, second through fifth grades at Adlai E. Stevenson School #29, and first and second grades at Mary McLeod Bethune School #45 visited the Memorial Art Gallery (MAG) once a week, for one-and-a-half hours, for 10 consecutive weeks. One school is within walking distance of the museum, and the other two schools are bused to MAG. The stated goal of the program is to implement an authentic partnership with Rochester City School District (RCSD) that provides access to cultural opportunities for students through engaging, repeat visits to MAG. This partnership supports and enhances classroom instruction by strengthening visual literacy, critical thinking skills, and non-cognitive learning, including the development of positive student behaviors.

Coordinating the program's design and implementation is an ongoing collaboration between MAG staff, and teachers and administrators from all participating schools. MAG covers the costs of salaries, materials, security for early-gallery openings, and transportation for students from schools #29 and #45. RCSD pays a yearly institutional membership, which helps offset the cost of this program.

Students engage in a series of curriculum-based, hands-on, and in-gallery experiences together with their classroom teachers and aides, museum educators from MAG, and teaching artists and teaching assistants hired specifically for this program. Five weeks are spent in a museum studio classroom with a teaching artist, as students explore the major principles of line and color within the framework of two-dimensional works of art. The other five weeks are spent in a museum studio classroom with a different teaching artist, as students explore working with clay and other three-dimensional materials. The museum educator remains with the same group of students for the entire ten-week module, building familiarity and trust. All museum visits tie closely to the hands-on projects, which also anticipate, parallel, or reflect learning happening back in the school classrooms. Offering students and teachers a multi-tiered approach of looking at, thinking about, and making art, by first discussing works on view in the museum and then creating their own works of art, are valuable opportunities in themselves, and they can lead to deep curriculum connections.

Every effort is made by museum staff to extend this relationship to other opportunities available to students and their families throughout the year. MAG distributes a free return visit postcard to every child who participates in this program, as it encourages families to return together. Many students proudly return to the museum to tour their family through the galleries with their newfound knowledge. We also encourage students and their families to take advantage of classes in MAG's Creative Workshop, and to attend our community Family Days, which are offered four to five times per year, as an opportunity for inter-generational audiences to learn more about art and culture. Through extended access, the program strives to encourage an awareness of and a positive relationship with a cultural institution, providing a framework for life-long learning.

### **Audience: Is this partnership targeted to a specific demographic?**

This partnership is targeted to elementary students within the Rochester City School District. We are currently working with three elementary schools: one within walking distance and two schools that are bused to the museum. We are working with students in both general education and special education classrooms.

### **Why was this partnership developed?**

MAG was first approached by the principal of Francis Parker School #23 in April 2013, after it was one of five schools in the Rochester City School District selected to initiate an extended school day to include expanded programming and hands-on learning time for students. The "Extended Day-Expanded Learning" model was part of a national initiative sponsored by TIME (Time for Innovation Matters in Education) Collaborative, a partnership between the Ford Foundation and the NCTL (National Center on Time & Learning), focused on developing high-quality and sustainable expanded learning time schools.

<http://www.timeandlearning.org/sites/default/files/resources/caseformorelearningtime.pdf>

New York was one of five states selected because of their shared commitment to closing academic achievement gaps and to prioritizing the use of newly flexible federal funds. Under the program, students received at least 300 additional hours of scheduled school time, or the equivalent of eight more weeks of school compared to the standard school year. Each school selected identified several community partners to help provide exciting new learning opportunities for students, and partners worked together to articulate compelling plans for providing more opportunities to engage students and help every child learn. The MAG-RCSD ELC was seen as successful by all parties after the first year, and has evolved and grown in the years since.

### **When did this partnership begin?**

The program began in September 2013.

### **Start-up costs:**

Start-up costs were \$50,000, which reflects: 240 students served; one school; one day per week; three ten-week modules; and no transportation costs.

### **Ongoing costs:**

Ongoing costs are \$120,000, which reflects: 480 students served; three different schools; two days per week; three ten-week modules; and including transportation costs.

### **Source(s) of funding, both start-up and ongoing:**

Start-up funding in the 2013-2014 school year was provided by an anonymous individual. The 2016-17 MAG-RCSD Expanded Learning Collaboration is supported by the Rochkind-Wagner Foundation, the Max and Marian Farash Charitable Foundation, the Sands Family Foundation of the Rochester Area Community Foundation, and the Wan Jou Family Foundation in memory of Shi-Ling C. Hsiang. Additional support is provided by KeyBank, Cecelia Miller Horwitz, and an anonymous donor.

### **Why has this partnership been successful?**

Students and teachers look forward to returning to MAG week after week. Teacher comments from program surveys include:

“I saw our students really look at how art is created and respond to the artworks in a very positive way. Their level of answers to questions posed about the art were higher level thinking and accessed their meta-cognitive thought process. I think they really discovered that art is something to be deeply observed and thought about.”

“Students have made connections back to visits to the MAG. A heightened interest and effort during ‘art’ activities tied to Rainforest Unit / BIOME book.”

“They are much more engaged in asking questions and sharing ideas that evolve from their understanding or views.”

Based on two years (SY 2013-14; SY 2014-15) of positive feedback from teachers, administrators, and families at School #23; favorable student outcomes, such as improved social-emotional behaviors while at MAG, and cross-referencing museum visits during classroom instruction; a desire to grow this program to provide more opportunities for and reach a greater number of area students; a commitment to strengthen MAG’s relationship with RCSD; and generous outside financial support, the program grew in the 2015-16 school year to include two more schools: Adlai E. Stevenson School #29 (all students in second through fifth grade) and Mary McLeod Bethune School #45 (all students in first grade). Located in areas of extreme poverty, both of these schools are classified as “high-needs schools,” ranking at or near the bottom (33rd and 35th, respectively) for academic performance among Rochester’s 35 elementary schools. Furthermore, nearly 100% of the student population at both schools is eligible for free or reduced-price lunch, another measure of a “high-needs school.”

Innovative programs to improve educational outcomes are critically important to Rochester. The inner city suffers from crushing poverty and an alarmingly low high-school graduation rate. With an overall poverty rate of 32.9% (and among children, 50.1%), Rochester ranks as the fifth poorest city in the U.S. among the top 75 largest metropolitan areas, and the poorest of New York State Big 5 districts. Furthermore, the

city's 43% graduation rate is the lowest among the big cities in New York State, and well below the national average of 81%.

**Form(s) of evaluation:**

Forms of evaluation include: Qualtrics Teacher Response Surveys; "House and Tree" drawing assessment from first graders (early/non-readers) at School #45; and student self-assessments for students in second through fifth grades at all schools. A copy of the *MAG-RCSD ELC 2015-16 Assessment Report* available upon request.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original.

**Number of external participants or staff served in individual sessions?**

The sessions serve approximately twenty students per classroom, and eight classrooms per week.

**Number of external participants or staff served annually?**

Each year 480 students participate, which includes first through fifth graders in general education and special education classes.

**Staff contact for program:**

Marlene Hamann-Whitmore, McPherson Director of Academic Programs

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MUSEUM: Memphis Brooks Museum of Art, Memphis, TN

PARTNER: Christian Brothers University

## Art Therapy Access Program



Seniors from Alzheimer's and Dementia Services of Memphis participate in gallery discussions at the Memphis Brooks Museum of Art, while art therapy students from Christian Brothers University observe.

*Photo Memphis Brooks Museum of Art*

**T**he Art Therapy Access Program (ATAP) at the Memphis Brooks Museum of Art provides art therapy and educational partnerships and experiences that promote mental and emotional health, enhance personal wellbeing, and deepen community relationships through visual art. The Brooks has been among the few organizations and settings in the Mid-South to consistently offer art therapy for the past 10 years. In that time, the Art Therapy Access Program has worked with people of all ages, serving more than 750 people through partnerships with over 15 organizations. The program is designed to provide a supportive, creative, environment and experience for participants to develop and explore their strengths and personal narratives through art-making, gallery explorations, and group discussions.

In the fall of 2016, the Brooks partnered with Christian Brothers University (CBU) to offer an Art Therapy Field Course for undergraduate students who are interested in pursuing a career in art therapy. The Brooks Museum provided art therapy for two groups of seniors from Alzheimer's and Dementia Services of Memphis (ADS), while CBU students enrolled in the course observed the seniors' experience in the Brooks galleries and in the studio art therapy sessions. Both groups of seniors visited the museum once a week for four weeks, and each session began with a discussion about a work of art in the museum's galleries, followed by an art directive in the museum's studio. Through the art-making process, participants

responded to a variety of prompts related to telling their personal narrative. As part of their educational experience, the CBU students also experienced the creative process during their separate class time. The museum then mounted an exhibition of both the seniors' and the students' artwork in the education gallery and hosted a reception for the seniors, their families, the staff of ADS, and the CBU students.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted to two distinct demographics: 1) college students who are interested in pursuing a career in art therapy and 2) seniors with Alzheimer's and dementia.

### **Why was this partnership developed?**

The museum has been offering art therapy programs for close to 10 years, and CBU has offered art therapy courses for many years as well. The two art therapists who the museum contracted with for previous art therapy partnerships were the same people involved in teaching art therapy courses at the university. The university was interested in offering this field course, and the museum's staff had been looking for ways to make the Art Therapy Access Program more sustainable in the long term. The university wanted a partner who could offer art therapy that was close enough to campus for students to get to and from the site within their existing daily academic schedule. The museum is a short, five-minute drive from campus, so the existing relationships between the art therapists, the museum, and the university made this possible, but the partnership filled a need within both organizations as well. Alzheimer's and Dementia Services of Memphis was selected to participate because the museum had partnered with them before to provide art therapy, so its director was already knowledgeable about the benefits of art therapy.

### **When did this partnership begin?**

The partnership began in August 2016.

### **Start-up and ongoing costs:**

The museum and the university divided the costs.

### **Why has this partnership been successful?**

The partnership has been successful because all three organizations enjoyed the benefits. The Alzheimer's groups benefited from the experience of the art discussions in the galleries and from experiencing the creative process of making art that's personally responsive. Caregivers at home and at the day program told museum staff that the participants (with memory loss) talked about their experience after being at the museum and looked forward to their visits each week. The CBU students benefited from the practical experience of seeing art therapy as it's happening, engaging with the seniors one-on-one, and reflecting on their observations in the context of learning about art therapy. One student has gone on to volunteer weekly at ADS and is currently applying to an art therapy graduate program. The museum benefited from the relationships built in the community, with the staff and caregivers at ADS, the seniors, the students in the course, and the faculty at CBU. Perhaps more importantly, the museum's vision is to transform lives through the power of art, and this program is one of the key ways that we achieve it.

### **Form(s) of evaluation:**

The CBU students were evaluated formally through assignments and exams conducted by the university. Their level of learning, understanding, and participation was graded by their CBU professor. The museum's art therapist kept detailed notes from each session, conducting observations of participants' level of engagement in the galleries and art-making process, and recording key points from the group discussion. Those notes helped inform the selection of artwork and art-making directives for the next session. A follow-

up debriefing meeting was held with staff from ADS, the CBU professor, the museum's art therapist, and the director of education to reflect on the partnership and discuss what worked well and what needed improvement for the next time.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

We believe this is a unique, original partnership between a museum, a university, and a community organization to provide art therapy. We don't know of other partnerships like it.

### **Number of external participants or staff served in individual sessions**

Each session included eight to 10 participants and three staff members from ADS, as well as one professor and three students from CBU. Because there were two groups of seniors, there were a total of approximately 20 participants, plus the three students.

### **Number of external participants or staff served annually**

This was our first partnership like this. Moving forward, we anticipate doing it once per academic year, depending on the enrollment of interested students.

### **Staff contact for program:**

Kathy Dumlao, Director of Education & Interpretation

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**MUSEUM:** Mildred Lane Kemper Art Museum, Washington University in St. Louis, St. Louis, MO

**PARTNERS:** Gateway Media Literacy, Ready Readers and Washington University in St. Louis Nursery

## **Early Childhood Visual Literacy Program**



COLLEGES AND UNIVERSITIES



EDUCATIONAL SERVICES

**T**he Early Childhood Visual Literacy Program is a partnership between the Mildred Lane Kemper Art Museum, Gateway Media Literacy, Ready Readers, and the Washington University in St. Louis Nursery, which includes reading, art-making, and discussions centered around visual art. Pre-K children learned about art basics such as line, shape, and pattern; created collages using these elements; and were read related books such as *Lines That Wiggle*. The nonprofit Ready Readers provided each child with their own copy of Dr. Seuss's *My Many Colored Days*.

### **Audience: is this partnership targeted to a specific demographic?**

Yes, this partnership is targeted to Pre-K audience.

### **Why was this partnership developed?**

This partnership was initiated as part of Gateway Media Literacy's Media Literacy week, which includes various programs around the issue of literacy.

### **When did this partnership begin?**

The partnership began in 2011.

**Start-up and ongoing costs:**

There were no start-up or ongoing costs.

**Form(s) of evaluation:**

Teacher surveys were completed for the partnership.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The program is original to the best of our knowledge.

**Staff contact for program:**

Allison Taylor, Head of Education and Community Engagement

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**MUSEUM:** Minneapolis Institute of Art, Minneapolis, MN  
**PARTNERS:** Science Museum of Minnesota, Minnesota  
Landscape Arboretum  
**Water is Life**



*Photo courtesy of Minneapolis Institute of Art*

**T**win Cities Museum Collaborative is a partnership between Minneapolis Institute of Art (MIA), Science Museum of Minnesota (SMM), and Minnesota Landscape Arboretum (MLA). Together, these institutions have developed an innovative model for supporting schools through art and science integration.

“Water is Life” is a series of three educational programs for second-grade students presented by each of the partner organizations, which engage students in powerful, real-world learning experiences that stimulate scientific discovery, critical thinking, and language development. They support academic standards in science, social studies, English/language arts, and visual arts. Three main ideas connect the programs: that plants, animals, and people, need clean water to live; that water has special properties—it changes forms; and that people around the world create ways to make use of water in their lives.

The first component, “Water Changes,” is an in-school assembly and residency led by SMM educators. Students make observations about water and how it changes, conduct experiments exploring the processes that move water through the cycle, and learn the differences between precipitation, evaporation, and condensation.

MIA’s field trip experience, “World of Water,” comprises three activities: a watercolor studio activity that emphasizes experimentation with materials, a design activity in the galleries that invites students to sketch designs inspired by water vessels from around the world, and a conversational tour that explores how humans capture, move, and store water for personal and community use.

“Plantworks, Waterworks,” the MLA field trip, explores how plants use water, and how people use this information to grow plants. Students look at plants through microscopes, make observations in a greenhouse, and plant a stem cutting to grow in their classrooms.

During each program, students practice making observations and using evidence to describe and support their ideas. Back at school, they have writing opportunities for reflection and synthesis in student journals.

MIA, SMM, and MLA provide participating teachers with professional development, a comprehensive educator’s guide, and student journals to support them throughout the “Water is Life” program. Annual evaluations show that teachers particularly value the high quality, unified, and extensive learning offered through “Water is Life,” and the opportunities for their students to engage with cultural institutions, participate in integrated cross-curricular learning, and participate in unique, one-of-a-kind, hands-on experiences.

In addition to providing in-depth learning experiences for teachers and students in underserved schools, and developing an innovative model for the integration of art and science in informal education programs, the partnership has created a professional learning community of educators from the three organizations.

### **Audience: is this partnership targeted to a specific demographic?**

“Water is Life” is targeted to second-grade students in under-resourced schools.

### **Why was this partnership developed?**

“Water is Life” was developed to provide teachers and students with a high-value arts and science-integrated program with a focus on hands-on learning and out-of-class opportunities to visit cultural organizations in the community.

### **When did this partnership begin?**

The Twin Cities Museum Collaborative was formed in 2012. “Water is Life” debuted in 2013, following an extensive research and development phase.

### **Source(s) of funding, both start-up and ongoing:**

To date, the partnership has been funded by the Roger and Nancy McCabe Foundation.

### **Why has this partnership been successful?**

This initiative has been successful because the partner institutions made research and development a priority before launching the pilot program on a small scale. The partners began by consulting state

standards across disciplines to identify potential topics for different grades, and then facilitated focus groups with teachers to explore feasibility, timing, integration opportunities, and relevance. The partners have truly formed a learning community of arts and science educators who continue to collaborate not only on “Water is Life,” but also on an initiatives using team-based Inquiry as a model for learning how we can better serve teachers and students through arts and science-infused programs.

**Form(s) of evaluation:**

Annually, evaluators on staff at the Science Museum of Minnesota conduct surveys and/or interviews with teachers who participate in the program. The evaluation explores the relevance and quality of the main components (school program and field trips), teacher professional development, and the educators’ guide and student journal.

The importance of the program to student learning and development is summarized well by this feedback from a teacher interview from the 2014-2015 Program Evaluation Report: “I have told many friends about this experience, some artists and scientists themselves. What they all extoll is the fact that three reputable institutions have come together in a unified whole for the benefit of young children. Many of our kids are in poverty and never attend these museums or institutions. And ALL students had the science, art, and wonder that is introduced in the classroom displayed grandly in non-school settings. This helps them think about the possibilities for their own futures.”

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

“Water is Life” is an original program developed by the Twin Cities Museum Collaborative.

**Number of external participants or staff served in individual sessions**

The number of participants served through each session of “Water is Life” depends on the capacity of each institution and school. MIA’s “World of Water” serves 75 students per field trip.

**Number of external participants or staff served annually**

Annually, the “Water is Life” program serves around 900 students across 11 to 12 schools.

**Staff contact for program:**

Sheila McGuire, Head of Student and Teacher Learning

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MUSEUM: The Mint Museum, Charlotte, NC

PARTNER: Camino Community Center

## Community Outreach Partnership Mint Museum— Camino Community Center



Bilingual Stories & Music on Wheels at Camino Community Center in 2016.

In 2012, The Mint Museum launched a museum-wide Latino initiative. Building upon the Mint's nearly 20-year history of participation and engagement with Charlotte's growing Latino population, the initiative has expanded to include partnerships with several local organizations that serve the Latino community.

Low-income families face several barriers when it comes to access to art within museum walls. Barriers to museum access include: cost of admission, transportation and parking costs, and the perception that there is a required level of education to visit museums. For the Latino community, the language barrier can make these factors even more prohibitive.

In order to overcome these barriers, Mint staff launched a key partnership with Camino Community Center, an organization that serves low-income members of the Latino community. With a low-cost clinic, food pantry, thrift store, and soup kitchen, Camino already has the trust of those it serves, comprising 75% Latino and 25% African-American participants.

The Mint/Camino partnership began in the summer of 2015, with the Mint awarding scholarships to twelve children from Camino families. These scholarships enabled the children to attend summer camp at the Mint

for five days, Monday through Friday, for a half-day during the last week of July 2015. The Mint covered transportation costs as well.

As the next step in the partnership, the Mint invited Camino families to visit the Mint for “A Day at the Museum,” which featured bilingual docents and volunteers who provided a welcoming, customized experience for these first-time visitors. In addition, for the first time in 2016, the Mint presented its popular Bilingual Stories & Music on-site at Camino, launching Bilingual Stories & Music on Wheels, which was offered four times this past year.

Finally, the Mint gifted 62 family memberships to Camino families as part of the Mint’s annual Gift of Membership campaign this past December.

Highlights of the partnership include:

- **Bilingual Stories & Music on Wheels:** These fun, interactive, bilingual (Spanish/English) mornings incorporate music, plays, and stories geared specially to families with children ages six and under. This program is taken to Camino Community Center as part of a partnership between the Mint’s Latino Initiative and Camino four times per year. We partner with performers from the group Criss Cross Mangosauce to take this fun program to the community center.
- **A Day at the Museum:** Camino families visit the museum twice a year for the family program Sunday Fun Day. Their visit includes gallery tours and hands-on art activities for all ages.
- **Summer Camp Scholarships:** Children from Camino families attend summer camp classes for a full week at no cost. Transportation costs to and from the museum are also covered. Twelve scholarships were awarded in 2015, and 23 were awarded this past year.
- **Family Memberships to Camino Families:** The family memberships allow Camino families to visit either of our two museum locations any time at no cost. The membership is valid for one year.

#### **Audience: is this partnership targeted to a specific demographic?**

The target audience is low-income Latino families who attend the Camino Community Center, however, special accommodations are made for other low-income families who wish to participate.

#### **Why was this partnership developed?**

Visiting a museum can often be intimidating for certain members of the community, especially for those who are low-income or lack education or exposure to museums. This is even more pronounced within communities where there is also a language barrier. Understanding the barriers to participation and finding entry points that are amenable to these community members is a good way to enhance inclusion and access among these populations. In many cases, outreach initiatives where Mint staff “take the museum” to these communities are successful, and are a good initial step in forming better bonds and fostering stronger cross-cultural relationships.

#### **When did this partnership begin?**

This partnership began in the summer of 2015.

#### **Start-up costs:**

We offered summer camp scholarships to 12 children at a total cost of \$2,400, or \$120 per child.

#### **Ongoing costs:**

Each Bilingual Stories & Music program has a cost of \$400, which covers the performer’s fees. Summer camp scholarships depend upon the number of children served, but cost approximately \$120 per child.

Finally, costs associated with A Day at the Museum vary, but this past year amounted to \$578 for 28 guests (five families) to attend.

**Source(s) of funding, both start-up and ongoing:**

These programs have been covered by a two-year grant from the Duke Energy Foundation.

**Why has this partnership been successful?**

This partnership has been successful in providing Latino children and adults from underserved, low-income communities with myriad opportunities to engage with visual arts in both fun and educational ways.

**Form(s) of evaluation:**

We have not yet conducted formal evaluations. However, before, during, and after every program our Latino Community Programs & Relations Manager engages with participants to gauge their level of enjoyment and enrichment and receives anecdotal feedback, which is nearly always 100% positive.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

There are numerous peer institutions that model national best practices of taking art “outside the walls” and into communities in order to better connect and relate to underserved communities. With regard to the Latino Initiative, however, much of what has been designed and implemented by Mint staff—and particularly the Latino Community Programs & Relations Manager—is thoughtful, original, and an earnest response to the special set of community needs around us.

**Number of external participants or staff served in individual sessions**

Participants by program are:

- A Day at the Museum—28 participants (5 families)
- Bilingual Stories & Music on Wheels #1—39 guests (15 adults, 24 children)
- Bilingual Stories & Music on Wheels #2—26 guests (10 adults, 16 children)
- Summer Camp Scholarships 2015—12 children
- Summer Camp Scholarships 2016—23 children

**Number of external participants or staff served annually:**

In 2016, the total number of external participants served was 128.

**Staff contact for program:**

Claudia Soria, Latino Community Programs & Relations Manager

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MUSEUM: MOCA Cleveland, Cleveland, OH

PARTNER: For Freedoms

## For Freedoms Town Hall Events



**M**OCA Cleveland will partner with For Freedoms, the first ever non-partisan artist super PAC, in a two-year residency (September 2017 to September 2019) focused on a series of community Town Hall meetings co-produced by MOCA and the City Club of Cleveland. Each year, the new series will produce four Town Hall Programs, free to attendees, and endeavor to engage 900 community members. The program/residency will culminate in year two in 2019, with a publication that documents the collective's efforts at MOCA and beyond.

Following previous engagements in social art practice (e.g. The Truth Booth), artists Hank Willis Thomas and Eric Gottesman founded For Freedoms (FF) in 2016 to investigate how art can shape ideas and attitudes in America as profoundly as disciplines like politics and economics. Inspired by FDR's historic speech affirming four freedoms as inalienable human rights, MOCA and For Freedoms' 2017/2018 Town Halls will explore freedom: of speech, of worship, from want, and from fear. Each Town Hall's thematic focus is organized to complement MOCA's seasonal exhibitions and examine who in America does and does not benefit from these freedoms. Hosted by four leaders; one from FF, one featured high-profile artist, and two local guests from outside the museum practice, the Town Halls will encourage dialogue between intersectional constituencies. Guest hosts represent a wide variety of backgrounds including civic leaders, clerics, economists, professional athletes, and philosophers, connecting art-loving and non-traditional audiences; varied personal and world views; and communities of economic and racial diversity.

MOCA's engagement with For Freedoms through a long-term residency pushes the boundaries of how museums traditionally engage with artists. In contrast with past artist residencies that often have limited time engagements, this two-year project allows MOCA to develop in-depth relationships with the For Freedoms team and to act as partners in their mission to promote art as a bridge-building change agent in our community locally and nationally. In addition, For Freedoms' series of Town Halls radically extends MOCA's goals to become a space for civic engagement and community dialogue. For Freedoms Town Hall Meetings will disrupt MOCA's current public program formats by borrowing from the structure of a civic engagement forum. Held in the round, with cross-disciplinary guest hosts leading conversations, the events seek to empower public participation in a collective dialogue.

### September 7—Freedom from Fear

Potential speakers: Keith Mayerson, Hank Willis Thomas, Opal Tometti, Shaun Leonardo, Delos/"Toby" Cosgrove, Calvin D. Williams, and Darius Stubbs

### November 11, 2017—Freedom of Speech

Potential speakers: Eric Gottesman, Kyrie Irving, Abraham Cruzvillegas, Dread Scott, Raymond Bobgan, RA Washington, and Connie Schultz.

### March 10, 2018—Freedom from Want

Potential Speakers: Hank Willis Thomas, Rick Lowe, Sita Bhaumik, Randy McShepard, Joe Calabrese, and Cassi L. Pittman.

## **June 2, 2018—Freedom of Worship**

Potential Speakers: Eric Gottesman, Elizabeth Alexander, Linda Sarsour, Sam Durant, Pastor Courtney Clayton Jenkins, Rabbi Richard Block, and Imam Ramez Islambouli.

### **Audience: is this partnership targeted to a specific demographic?**

In alignment with For Freedoms, the City Club of Cleveland, and MOCA's central audience goals, this program is meant to be broadly appealing and to bring in constituencies outside of the traditional art museum audience. As a historic forum for public dialogue, Town Hall Meetings aim to be a platform for new, open, and non-partisan dialogue, and this program seeks to fulfill and expand upon that historic form through a novel approach to both programming and artistic/institutional engagement. Through these events, MOCA will provide a platform for the empowerment of citizen voices from all walks of life, creating an unprecedented openness to, and engagement with, our diverse audiences, both initiated and first-time visitors.

### **Why was this partnership developed?**

This partnership was developed in alignment with For Freedoms' pre-2016 election strategic initiatives to open avenues for critical dialogue about art, politics, and the core issues America faces today. The original programs that MOCA, For Freedoms, and the City Club of Cleveland coordinated were successful and impactful, and engaged the art and ideas of our time at a crucial moment in the American Democratic system. For Freedoms Town Hall Events at MOCA seek to increase cultural action and create a network of creative problem solvers and solutions that positively influence our local (and even national) conditions. Among our goals with For Freedoms is to promote art, artists, and cultural producers as essential to creating a more engaged form of citizenship and a more inclusive and just society. By connecting these programs to civic and community leaders, we seek to broaden this belief and encourage the broader integration of artists and cultural producers into other solution-driven dialogues and planning.

### **When did this partnership begin?**

This partnership began in October of 2016 during the presidential campaign. On October 8, 2016 and November 5, 2016 MOCA, For Freedoms, and the City Club of Cleveland partnered on two events that took place at MOCA. The first was a continuation of one of For Freedoms' most central program styles, a free and participatory yard sign making activity that also included free voter registration. The second event on November 5 included a second version of the sign making activity, followed by a pilot MOCA/City Club Town Hall Meeting moderated by City Club CEO Dan Moulthrop, which activated discourse among 170 diverse participants. Following these initial events the three partners sought a continued program that would allow for the further elaboration upon and dialogue around the essential qualities of freedom in American society.

### **Why has this partnership been successful?**

The three partners all have proven track records of producing successful public programming as essential components of our core missions and activities. MOCA's current annual visitorship ranges from between 36,000-40,000, and more than 40% of audiences experience MOCA through programs (as opposed to solely through exhibitions). Additionally, MOCA extends its reach to 45,000+ social media followers, and 6,700 households receive bi-monthly emails. MOCA promotes its programs through diverse channels, targeting key audiences based on affinities, past engagement, goals, and values. In addition to traditional outreach methods including print media and distributed hard copy materials, MOCA astutely leverages its partnerships, personal networks, and social media platforms to reach and engage current and new audiences. For instance, our partnership with The City Club affords exceptional outreach to individuals

and communities who demonstrate their interest in civic-minded conversations through participation in City Club events. Moreover, featuring the City Club's CEO Dan Moulthrop as our consistent moderator—a trusted and respected thought-leader in Cleveland and beyond—affords us the opportunity to connect with and draw from his personal network.

For Freedoms and event partner the City Club have demonstrated outstanding qualifications throughout their work, and are highly reliable cohorts for this important program. Working as a collective, For Freedoms has partnered with some of the nation's most important museums and cultural institutions (e.g. Metropolitan Museum of Art, Creative Time, EXPO Chicago, and Kemper Museum of Contemporary Art, among others) to produce exhibitions, events, and installations. Similarly, as outlined in their CVs, both founders of the collective, Hank Willis Thomas and Eric Gottesman, are exceptionally experienced artists who have received important awards and recognition. The City Club of Cleveland, in operation since 1912, is one of the oldest continuously operating non-partisan free speech forums in the United States, and has hosted speakers from all walks of life, including Babe Ruth, Franklin D. Roosevelt, Shirley MacLaine, Eliot Ness, Rosa Parks, Robert F. Kennedy, W.E.B. Du Bois, Bill Clinton, George W. Bush, and Archbishop Desmond Tutu, among thousands of others.

MOCA has a long history of conducting successful targeted public programming with many partners, and this project will continue these efforts in coordination with our two partners. With every exhibition season MOCA compiles a wide range of public programs for diverse audiences that include school groups of all ages, seniors, civic constituencies, local and national artists, and our committed patron and member audience. Each season's programs are made to complement and expand upon the museum's featured exhibitions and include: workshops, film and video screenings, panel discussions, making and interpretation workshops, guided walkthroughs, and performances.

This partnership has been successful for its integration of tested formats for public engagement into new applications.

### **Form(s) of evaluation:**

MOCA's approach to planning and evaluating the For Freedoms Town Hall Event Series demonstrates an integrated, deliberate, cross-departmental, and organizational process.

MOCA has outlined specific quantitative goals for each event that center on attendance, audience diversity, and participant satisfaction. Qualitative goals for this series overall include:

- Meeting attendance goals previously outlined in proposal.
- Encouraging critical thinking and dialogue around sociopolitical issues and how they are communicated through art.
- Providing a safe, respectful, inspiring platform for critical and open dialogue about art and politics.
- Inviting, supporting, and connecting with a diverse group of participants who represent various positions and perspectives.
- Creating actionable ideas and outcomes from these dialogues that can influence positive change.
- Giving opportunities and support to artists developing new social practice formats.

Each program will be live-streamed on YouTube, where it will also be digitally archived. We also are exploring with the City Club how we can work with their key media partner, Ideastream, to forecast and/or reflect on each event to increase interest, awareness, attendance, and action. For Freedoms also will

integrate these events, their content, and their outcomes into their broader work with organizations and artists across the country. MOCA will seek opportunities to share experiences and findings with its Ohio and national museum peers through annual conferences and convenings.

Quantitative success will be measured/gauged through MOCA's current systems for data collection and analysis. MOCA's visitor services staff track attendance, visitor zip codes, and general demographic information, as possible, for each visitor. To assess qualitative impact, MOCA will use a combination of intercept surveys, e-surveys, and observational recorded data by visitor engagement associates, gallery attendants, and program managers. Actionable outcomes and artist projects that emerge from these events will occur on a longer timeline, but will be tracked to further determine qualitative impact.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original partnership based on MOCA's, For Freedoms', and the City Club of Cleveland's historic and recent success with similar kinds of programs. This partnership is also premised on the historic success of the town hall platform for dialogue and debate around specific topics of social and political concern. The town hall is a proven forum, which MOCA applies here for an original purpose, original in the museum field and the contemporary arts community. Additionally, MOCA looks to the recent success of For Freedoms method of installation billboards, conducting interactive sign making workshops, and presenting newly commissioned public art in order to spark civic engagement

and dialogue. This partnership and program is novel in that it is a long-term, two-year residency and continuing series of programs that open new avenues for engagement between artists, museums, and civic and cultural thinkers and practitioners. This has not been done before in art museums as an ongoing, long-term, flexible platform for building connections in a local, and nationally community.

**Number of external participants or staff served in individual sessions:**

Individual sessions serve 225 participants.

**Number of external participants or staff served annually:**

Each year, 900 participants are served.

**Staff contact for program:**

Megan Lykins-Reich, Deputy Director

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**MUSEUM:** Modern Art Museum of Fort Worth, Fort Worth, TX

**PARTNER:** Regional and national artists

**Teen/Artist Project**



**T**he Modern Art Museum of Fort Worth's Teen/Artist Project (T/AP) is an ongoing program in which the museum partners with regional and national artists to expand the art practice and knowledge of

young, aspiring artists chosen through a portfolio review and application process. The program accepts twenty pre-collegiate participants for an eight-month course that meets for three hours each Sunday at the Modern, as well as occasionally at other locations as prescribed by particular projects and programs. An important objective of T/AP is for participants, both students and visiting artists, to develop a personal and meaningful relationship with the Modern and its holdings through the close and continuous investigations fostered by such a program.

Visiting artists work with Modern education staff to design relevant and challenging seminars spanning one to four weeks. Within the given time frame, the guest artist gets to know the students in the program, and through that process, determines the best means to introduce new concepts, artists, and media as they pertain to the focus of each session. These artist-run workshops generally consist of investigations of modern and contemporary art in the museum galleries, and trans-disciplinary projects in the museum's studio. However, the Modern strives to fully collaborate with each visiting artist to achieve the most effective programming, including an occasional offsite project or visit. With every eight month T/AP program incorporating approximately a half dozen sessions, each with a different visiting artist, participants glean rich insights into the ideas and practices of the makers and thinkers they've had the opportunity to work with, as well as develop their own attitudes and impulses toward art.

This program is as demanding as it is rewarding. Students are required to make a firm commitment to attend class regularly, participate in class discussions and group projects, and ultimately contribute work/projects for the T/AP exhibition at the close of each year.

#### **Audience: is this partnership targeted to a specific demographic?**

The audience is high school students.

#### **Why was this partnership developed?**

The partnership was developed to offer a concentrated and challenging opportunity for aspiring young artists to expand their understanding of art and the practice of making art.

#### **When did this partnership begin?**

The partnership began approximately in 2007, with a few iterations as the program has adapted according to the needs and interests of the participants.

#### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the museum budget.

#### **Why has this partnership been successful?**

T/AP satisfies a desire and need in aspiring young artists to engage and be challenged as they develop their ideas about being an artist. It puts them in contact with working artists and it gives all involved a personal relationship with the Modern and its holdings.

#### **Form(s) of evaluation:**

As with most of the Modern's programming, educators are in direct contact with each participant, observing performance and taking in feedback.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Upon its conception this was an original program in both its details and its scope.

### Number of external participants or staff served in individual sessions

Each session serves 23-25 participants.

### Number of external participants or staff served annually

Approximately 30 participants are served annually.

### Staff contact for program:

Jesse Morgan Barnett, Modern Art Museum of Fort Worth

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**MUSEUM:** Montgomery Museum of Fine Arts, Montgomery, AL  
**PARTNER:** Wares Ferry Road Elementary  
**Learning Through Art Artist in Residence Program**

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Third graders completing a watercolor resist project, based on *Red Fish*, a popular work of art in the Museum's collection.

**L**earning Through Art is a Visual Thinking Strategies (VTS)-based school partnership. The Montgomery Museum of Fine Arts (MMFA) trains participating classroom teachers at Wares Ferry Road Elementary in the practice of VTS. The museum also provides teaching artists to the school two days a week, and invites guest artists to co-lead classes throughout the year. Aspiring educators in the museum's internship program serve as assistant teachers in every class.

The Learning Through Art curriculum incorporates student-driven discussions of works of art, individual written reflections, and the dynamic creation of art inspired by the works in focus. Lessons are connected to the museum's collections and exhibitions. For example, the MMFA is currently featuring *Sewn Together: Two Centuries of Alabama Quilts*, a joint exhibition with the Alabama Department of Archives and History. The show presents exemplary pairs of quilts representing similar themes, rendered in both traditional and modern styles. The fourth-grade classes recently discussed, wrote about, and created quilts. Alabama artists are a focus for the fourth grade, tied to their studies of Alabama History. The visiting guest artists introduce themes, media, and techniques connected to their own practices.

The school has dedicated a special space at the school to host the program. The regular classroom instruction is augmented by visits to the museum galleries, and the school year culminates in a month-long exhibition of student art and a ceremony at the museum.

### **Audience: is this partnership targeted to a specific demographic?**

This program serves every third and fourth grader at Wares Ferry Road Elementary School, which is in the Montgomery Public School System.

### **Why was this partnership developed?**

The program was designed to enhance both visual literacy and literacy skills in a partner school. The goal is to help prepare students to meet or exceed grade level visual arts standards, and to develop lifelong museumgoers. Wares Ferry's principal was eager to add a vigorous arts instruction component, thereby cementing the partnership.

### **When did this partnership begin?**

Learning Through Art began in Fall 2013 in the third grade classes at Wares Ferry Road Elementary School, and was expanded in Fall 2015 to include fourth grade classes.

### **Start-up and ongoing costs:**

The museum provides management of the program and teaching artists two days a week, 33 weeks per year. Additionally, the museum provides guest artists for twelve days each year, all supplies, transportation to the museum four times a year, a reception for the exhibition of student art, and matting and framing for the student show.

### **Source(s) of funding, both start-up and ongoing:**

Start-up funding came from The Hearst Foundations. Funding this academic year was provided by the Central Alabama Community Foundation and The Kiwanis Club of Montgomery.

### **Why has this partnership been successful?**

Since the program began in 2013, Wares Ferry Road Elementary has seen its students' writing scores improve by 19 percentage points. The school's principal, Ed Drozdowski, believes this is a result of Learning Through Art.

Students participate in Learning Through Art exuberantly. This includes students who are ordinarily timid and those who ordinarily act out behaviorally. Many students who struggle in other subjects excel in Learning Through Art. Each is recognized for his or her own unique interpretations and creations.

As a result of the program, many students have developed an expanded ability to focus on a project, increased ease of expression, and sophisticated critical thinking skills. The year-end exhibition at the museum is a much-anticipated milestone for students.

Wares Ferry Road Elementary principal Mr. Ed Drozdowski praises the program, saying “It’s the best thing that’s happened to our school in years.”

**Form(s) of evaluation:**

The program is evaluated by an assessment tied to grade level visual arts standards that is offered at both the beginning and end of the school year. The questions elicit both written and artistic responses. In addition, classroom teachers complete open-ended questionnaires throughout the year about the effectiveness of the program.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The program was inspired by other successful artist-in-residence programs in schools, including museum-led VTS programs for youth.

**Number of external participants or staff served in individual sessions**

The total number of participants served in individual sessions was 166, which included 79 third grade students, three third grade teachers, 80 fourth grade students, and four fourth grade teachers.

**Number of external participants or staff served annually**

Total attendance was 5,478.

**Staff contact for program:**

Laura Bocquin, Outreach Coordinator

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**MUSEUM:** Montreal Museum of Fine Arts, Montreal, QC  
**PARTNERS:** Les Impatients and local health and social services

## Connection, Compassion, Vision, Hope and Community



SOCIAL SERVICES



MENTAL HEALTH SERVICES



A view of the gallery where the works of Les Impatients were exhibited in 2015.

**M**ontreal Museum of Fine Arts is committed to its community, and through its educational programs reaches out to thousands of underserved populations, providing quality educational activities to Montreal's most vulnerable citizens. Co-creating many projects with group leaders from nonprofit organizations, the museum's education and community programmes department has become an important player in celebrating diversity, fighting social exclusion, and recognizing the power of art in maintaining the emotional and physical health of its community.

Our partnership with the Centre intégré de santé et de services sociaux de la Montérégie-Est, Territoire Pierre-Boucher, and Les Impatients is a glowing example of such innovative partnerships.

The mission of Les Impatients is to help their vulnerable clients through the power of artistic expression. The organization offers creative art workshops as well as exhibition venues that provide a forum for exchange between the community and the participants. Indeed, their name Les Impatients suggests that the participants do not consider themselves to be patients with psychiatric disorders. Rather they are creators impatient to heal, develop their art, and rediscover their roles in society.

Since 2015, Les Impatients have visited the museum regularly, creating works that are inspired by the artworks that the participants observe in our collections and exhibitions. Led and inspired by the passion of one of our volunteer guides, François Martin, the participants recorded their thoughts and visual impressions in sketchbooks. These then became fodder for the creation of extraordinary works, which range from close replication of master paintings, to works that display great creative liberty. Challenges are met, techniques are mastered, and fears are surmounted—in short, a truly unforgettable experience that culminates in an exhibition here at the museum.

The project involved a number of facilitators: artist Dominique Payette, who is director of Espace Création, a private studio where participants meet weekly to paint and draw; François Martin a devoted and passionate volunteer docent who has led the group through many museum tours; and two extraordinary artists and MMFA art instructors, Melanie Matthews, who has inspired the group to experiment with non-traditional painting techniques and André Pijet, whose masterful drawing techniques have provided the group with a solid background in more traditional approaches.

The following testimonials illustrate the impact that the program has had on all those involved in it:

“The visits to the museum enriched me on many levels: I expanded my knowledge of art and this helped inspire me in my own artistic practice. The projects that we worked on had a direct positive effect on my level of anxiety, enhanced my self-confidence, and allowed me to socialize with my peers.” Nathalie L.

François, the MMFA docent said:

“This project is one of my most wonderful experiences at the museum. The participants are always happy and engaged in the visits. I think this really shows the benefits of art on the individual. They always say how they can’t wait to come back.”

Instructor and artist Melanie said:

“It has been an elevating and illuminating experience for me as an art educator to work with Les Impatients at the Montreal Museum of Fine Arts. The museum is our shared departure point and destination, a space of great inspiration and possibility.”

And finally, instructor André said:

“One of the most rewarding encounters in my art teaching practice is my participation in the conciliatory program Les Impatients. The welcome atmosphere of each session helps the participants forget about their emotional struggles and helps them in creative socialization through their art practice. It is a very gratifying experience to see how art helps to bring a smile of curiosity and personal creative exploration to the less fortunate members of our society. Such actions, led by our art institutions, merit distinct recognition and every support possible.”

### **Audience: is this partnership targeted to a specific demographic?**

Our target audience is individuals receiving mental health treatment.

### **Why was this partnership developed?**

The health and social services agency, Centre intégré de santé et de services sociaux de la Montérégie-Est, Territoire Pierre-Boucher, wanted the recovering patients to have the opportunity to become familiar with the museum and take part in creative workshops in the stimulating atmosphere of the museum with MMFA facilitators.

**When did this partnership begin?**

The partnership began in 2015.

**Start-up and ongoing costs:**

The Start-up and ongoing costs: include salaries for the instructors and the museum project leader.

**Why has this partnership been successful?**

The program has been running for two years. Feedback from the participants, the organization, and the agency is very positive. Museum facilitators consider the project to be one of the most rewarding of their careers.

**Form(s) of evaluation:**

Evaluations are conducted in the form of interviews with participants and facilitators.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Though quite unique, the MMFA has developed a number of partnerships with health organizations.

**Number of external participants or staff served in individual sessions**

Three to four participants are served in each session.

**Number of external participants or staff served annually**

There are 12-15 participants for each visit, which happen approximately once a month.

**Staff contact for program:**

Marilyn Lajeunesse, Educational Programmes Officer- Adults and Community Groups

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MUSEUM: Museo Arocena, Torreón, Coahuila, MX

PARTNER: Schools in the state of Coahuila

## Discovering Art Together

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Students waiting for their guided tour to start.

**T**he education program Discovering Art Together offers free transportation to our venue to all students from Coahuila state, located in Northeastern Mexico. The buses, drivers, and supervisors are provided by the museum in order to execute the logistics process correctly. The museum uses the necessary buses to bring 450 students and teachers from their schools every day. In addition, every Saturday the museum offers essential information and advice sessions on planning the visit to all teachers.

The students spend two hours in the museum. The program includes the following:

- Free admission.
- Free transportation from the school to the museum. We offer two morning schedules and one in the evening.
- Welcome and an explanation of the museum and the program rules and dynamic.
- Free, guided tour with special educational materials (1 hour).
- Free artistic workshop (30 minutes).
- Extra talking sessions.
- Free transportation from museum to school.

## Content:

Every year we change the methodology so we can offer a dynamic, interesting, and most of all, fun guided tour to our students. Through the new activities we have developed for this new version of the program, the students:

- Exercise their cognitive capabilities.
- Get basic knowledge that will allow them to appreciate a work of art.
- Strengthen their link to their environment and cultural heritage.
- Confirm that, working alongside with the community members, we all will work to rescue, protect, and appreciate our natural and cultural heritage.
- We have designed guided tours based on the cognitive development of students, so we have divided them into two different groups:

### Preschool and the early years of primary school (From first to third grade):

With this group, composed of the youngest students, we use a methodology called *self-management guided tours*. This method is based on the educational philosophy of Constructivism; we look for teachers and students to be “producers” of their own knowledge.

The teacher leads the guided tour with special lecture material; the museum educator works with the students using educational materials that will strengthen the knowledge they develop. During the guided tour they talk and learn about: What is an artwork? What is inside a museum? What is a pictorial genre?

### For the last years of primary school (from fourth to sixth grade) and secondary school:

We have created a memory game to guide the visit with the eldest groups. Through a 20-minute guided tour, the students get the basic knowledge to be able to appreciate a work of art, which they then strengthen by playing a memory game inspired by the Japanese playing cards introduced by the Portuguese in the mid-16th century.

### Guided tour + talking session + art workshop:

After the guided tours, both groups are taken to the workshop area and we invite them to participate in a special talking session about natural and cultural heritage. We show them different ways to protect our natural and cultural heritage by making small but very important efforts that have a huge impact in the local community. At the end, they paint a puzzle piece. We encourage them to put their pieces together so they can exhibit a giant collaborative puzzle in their schools.

### Audience: is this partnership targeted to a specific demographic?

The program aims to encourage students ages three to 16 years old to have an interest in and appreciation for art and culture. It also aims for them to have important experiences through guided tours and other activities that are created to develop knowledge, competence, and values. We bring 450 students and teachers to the museum everyday, totaling 1,800 people from Tuesday to Friday.

### Why was this partnership developed?

The Arocena Museum wants to encourage education in the region through art and culture; we are convinced that the future is in the hands of the new generations. We make the most of culture as a fundamental tool to build our identity, pride, and sense of belonging, and also use it as a strategy to fight violence.

### When did this partnership begin?

The precipitating event for this program was the display of the international exhibit *Moctezuma II* in 2011. Since that important event for our city, the museum decided to design an educational program for students in order to look after the students of the metropolitan zone of Torreón.

### Start-up and ongoing costs:

Costs include materials for guided tours, gasoline for four buses, salaries for supervisors, educators, and drivers, maintenance, etc., totaling \$1,698,130,00 pesos, annually, which is around \$ 85,000 dollars.

### Source(s) of funding, both start-up and ongoing:

Funding comes from the local government and Arocena Foundation.

### Why has this partnership been successful?

This program has prevailed for six consecutive years thanks to the inclusion of groups usually marginalized by the cultural environment. Our educational offerings, inter-institutional relations, and well-coordinated logistics are distinguished aspects of our program. The annual attendance is near 60,000 people per year, totaling 312,870 to date (students and teachers).

### Form(s) of evaluation:

Every day we evaluate the program through a survey the teachers respond to during the development of the visits. They evaluate the materials, schedules, dynamics, and content. In 2014 we also hired an agency that did an impact study. This agency evaluated if the participants got the knowledge and messages, as well as how satisfied they were. A participant said: "In the museum we learn different things that we don't learn in school."

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

We are not aware of another institution with a program that has this significant of attendance. However, we know there are a lot of museums with educational programs for students all over the world.

### Number of internal and external participants or staff served in individual sessions:

Participant	External/ Internal staff	Morning	Evening
Students doing community service and volunteers	External	15	15
Museum educators	Internal	2	2
Supervisors	Internal	3	3
Bus drivers	3 External / 1 Internal	4	4
<b>Total</b>			<b>39</b>

### Staff contact for program:

Fabiola Favila Gallegos, Head of Education

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**MUSEUM:** Museo Universitario de Arte Contemporáneo, Mexico City, DF

**PARTNER:** UNAM High School System

**MUAC en tu casa**

 **PRE-K-12 SCHOOLS/SCHOOL DISTRICTS**



*Photo courtesy of MUAC.*

**M**UAC en tu casa (MUAC at Your Home) is an avant-garde program of critical museology that lends works from the collection of the Museo Universitario Arte Contemporáneo (MUAC) to high school students, who house the works at their home for seven weeks, thus generating temporal communities of collaborative learning in the Mexico City metro area. Now in its fifth edition, MUAC seeks to activate our collection in a critical way, while empowering student communities with a high social lag and difficult access to culture. In order to truly accomplish this task, in 2013 MUAC joined efforts with the high school system of UNAM—Mexico’s Autonomous National University, marking the beginning of an innovative partnership, unique in the Americas, in which the museum expands its physical frontiers towards the public space.

MUAC houses the first public collection of contemporary art in Mexico, comprising relevant works produced in the country from 1952 to present. MUAC belongs to UNAM, a large-scale top research public university, recognized as one of the best in Latin America. Founded in 1910 and with an enrollment of 346,730 students (from high school to graduate studies), UNAM has played a key role in Mexico’s cultural and scientific growth. A third part of the university’s population is made up of high school students attending nine different schools of the ENP-National Preparatory School, and five more of the CCH-School of Science and Humanities. Given these numbers, MUAC developed a critical partnership with these sister institutions to effectively serve their student and urban communities.

Each year, MUAC publishes an open call to ENP and CCH students. After a competitive selection process, six to 10 teams are selected to house a work from MUAC's collection. For seven weeks, domestic spaces work as a museum branch in which students, families, and community members, along with artists and museum professionals (mediators, museographers, and curators) activate the artworks through ambitious public programs and critical pedagogical strategies.

### **Audience: is this partnership targeted to a specific demographic?**

Thanks to a partnership with the ENP and CCH, MUAC en tu casa reaches a broad, diverse audience of Mexican millennials—MUAC's main audience, disenfranchised urban communities in Mexico City metropolitan area, and the artistic community at large.

### **Specific groups:**

- Selected students, 15 to 18 years old.
- Teachers and authorities of UNAM's ENP-National Preparatory School and CCH-School of Science and Humanities.
- Family, friends, and intergenerational communities, often from marginal, urban peripheries in Mexico City.
- Living artists represented in MUAC's collection who are willing to participate in the project.
- MUAC's staff (mediators, curators, installation crew, conservators, registrars, etc.).
- Museumgoers attending the public presentations of the project.

### **Why was this partnership developed?**

Grounded in MUAC's mission to foster critical museology and pedagogic programs within and outside the public university system, our partnership with CCH and EPN was specifically developed with the aim of expanding MUAC beyond its physical limits by reaching out to communities with limited access to cultural and artistic organizations. Similarly, this partnership continues MUAC's sustained support of community-based artistic practices, social participation, and human rights engagement, as the artworks in loan and the public programs created around them speak to gender, racial, ethnic, and social class issues, which in turn shed new light on the constructive role of arts and pedagogy.

### **When did this partnership begin?**

The collaboration with the EPN-National Preparatory School started in 2013. For the 3rd edition in 2015, the CCH-School of Science and Humanities was incorporated.

### **Start-up costs:**

Start-up costs were \$4,909 USD. This amount only covers the artists' fee and production (material and conservation kits).

### **Ongoing costs:**

Ongoing costs are \$2,952 USD. This amount only covers the artists' fee.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the museum's budget.

### **Why has this partnership been successful?**

MUAC en tu casa has contributed, with a groundbreaking and unique operational and conceptual model, to the expansion of critical museology not only in Mexico but also in the Americas. The program is a

reflection of cultural responsibility, ethical practices, community cohesion, and inclusion. The program has been recognized publicly and awarded with an honorable mention in the IV Premio Iberoamericano de Educación y Museos (2014), and a silver award in the V Premio Iberoamericano de Educación y Museos (2015). MUAC was then incorporated into the Bank of Museum of Good Practices of the Ibermuseos consortium. Likewise, since its formation the program has served to develop meaningful, creative, and enduring collaborations with other stakeholders and nonprofits concerned with community betterment.

### **Form(s) of evaluation:**

To evaluate the program's impact, the interdisciplinary team of MUAC's Pedagogic Program (made up of architects, pedagogues, artists, and art historians) designed instruments of evaluation, both qualitative and quantitative, which are complemented with audiovisual and documental records.

In order to have more reliable tools of evaluation, so as to develop a more scientific approach, in 2016 MUAC teamed up with UNAM's National School of Social Work and the School of Psychology to create an innovative project on the socio-psychological impact of MUAC en tu casa within urban communities. For this, we summoned participants from previous and current editions to take part in focus groups, interviews, and other activities. We intend to publish the results and methodology of this evaluation in 2018.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

MUAC en tu casa took inspiration from a 1970s project called "La casa del Museo," which consisted of installing archeological pieces from the National Anthropology Museum's collection in urban communities. We reframed this historical initiative under the lens of contemporary art, community based-practices, and critical museology.

### **Number of external participants or staff served in individual sessions**

In the four editions, 103 activities were carried out, with the participation of roughly 7,000 people:

- 57 Workshops / 1,395 participants
- 19 Multidisciplinary activities / 914 participants
- 16 Expositions / 1,190 visitors
- Four Opening ceremonies / 400 attendees
- Four Closing ceremonies / 400 attendees
- Three Contests / 78 participants

### **Number of external participants or staff served annually**

- First Edition—two Activities: 196 participants
- Second Edition—six Activities: 814 participants
- Third Edition—106 Activities: 3,913 participants
- Fourth Edition—47 Activities: 2,077 participants

### **Staff contact for program:**

Mónica Amieva, Head of Pedagogical Programs

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MUSEUM: The Museum at FIT, New York, NY  
PARTNER: P.S. 33 Chelsea Prep Elementary School  
**Fairy Tale Fashion School Program**

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



**Fairy Tale Fashion School Program.**

Photograph by Eileen Costa © The Museum at FIT

**D**uring February and March of 2016, The Museum at FIT (MFIT) partnered with Chelsea Prep elementary school (P.S. 33) to develop a program in which students learned to identify special types of garments seen in fairy tales and characteristics of “fairy tale” fashions. Students also created their own “fairy tale fashion” mini mannequin. The program concluded with a visit to MFIT’s exhibition *Fairy Tale Fashion*, during which students participated in a scavenger hunt to find the types of garments seen and discussed in the classroom. The curriculum for this program is a collaborative effort, developed with the classroom teachers at Chelsea Prep in order to best serve their educational needs.

**Audience: is this partnership targeted to a specific demographic?**

The audience for this partnership was kindergarten students.

**Why was this partnership developed?**

The museum’s goal for this program was to engage children with the exhibition, while providing experiences that supported their classroom curriculum. This partnership was also developed to strengthen our ties with our local school.

### **When did this partnership begin?**

The partnership began in June 2015 when MFIT staff met with school principal Cindy Wang. During this meeting, both institutions brainstormed the ways in which the school program could support the kindergarten educational goals through a museum exhibition.

### **Why has this partnership been successful?**

The partnership was successful because it fulfilled the objects of both the Museum at FIT and Chelsea Prep. For the museum, our intention was for the students to experience the museum as a place of fun and learning, and not as an intimidating space where they did not have any connection to the objects on display. During their museum visit the students engaged with the exhibit confidently and enthusiastically. The Chelsea Prep teachers found their students using and identifying the terms taught during the workshop even after it had ended. They also expressed that the activities echoed and enhanced their classroom lessons. Additionally, all four kindergarten teachers were surprised and happy to see that their male students enjoyed the workshop (focused on fairy tales and fashion) – especially the craft aspect of it. Finally, one of the teachers included our partnership as part of her professional development report.

### **Form(s) of evaluation:**

Forms of evaluation included observation, surveys, post mortem meetings, and interviews.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is a new program that we will continue to implement in the future with the same partnering school.

### **Number of external participants or staff served in individual sessions**

Eighty-two kindergarten students participated in the individual sessions.

**Staff contact for program:**

Tanya Melendez-Escalante, Senior Curator of Education and Public Programs

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**MUSEUM:** The Museum of Fine Arts, Houston, Houston, TX

**PARTNER:** Houston Community College

**Fashion Fusion—Houston Community College,  
Consumer Arts & Sciences—Center of Excellence  
in Fashion & Costume Design, Fashion Merchandising**



*Photo courtesy of Museum of Fine Arts, Houston*

**T**he Museum of Fine Arts, Houston (MFAH) partners with Houston Community College's (HCC) award-winning fashion design program for a competition and runway show inspired by a current art exhibition. The competition challenges student designers to create original, contemporary, interpretations inspired by the exhibition, and culminates in a fashion runway show at the museum, which is open to all members of the community as a free event. The first and second place winners from the top twenty selected student competitors receive academic scholarships to the Glassell School of Art and the opportunity to have their designs displayed at the museum in the Kinder Foundation Education Center Gallery.

Partnering with HCC, the most diverse community college in the United States, allows the museum to engage and raise awareness with many of the ethnic, multi-generational populations that comprise the

larger Houston community. By engaging diverse student audiences (many from underserved populations) and promoting contemporary artistic interpretations of a MFAH exhibition through fashion, Fashion Fusion supports the museum's dedication to excellence in "interpreting art for all people."

Benefits of Fashion Fusion for HCC and the students are:

- High Visibility of HCC's award winning program.
- Increased visibility of and access to a broader Houston community to participate actively in the arts.
- Opportunities and a platform for the students to have exposure to their work at the MFAH.
- Access to the museum, exhibitions, curatorial staff, docents, and Hirsch Library facilities.
- Faculty and staff professional development facilitating course integration of works of art and new learning experiences into an academic curriculum.
- Elevation of students to a higher playing field with increased self-confidence and professional exposure that can only be obtained through experience, not through the classroom.
- Students empowered to serve as a source of inspiration, motivation, and positive role models for underserved youth.

#### **Audience: is this partnership targeted to a specific demographic?**

This program is open to all students currently enrolled in HCC's Fashion Design Program. The outputs are intended to inform and engage all audiences, ages, ethnicities, and genders in the broader Houston arts community. In addition to the students and local community populations, the program engages various staff and professional disciplines across the university (art, library, photography, communications, and technology design departments) with the museum.

#### **Why was this partnership developed?**

This partnership program was developed to strengthen ties between MFAH and HCC, with the overarching goal to embed works of art on view at the museum into the curriculum of HCC and other area universities. Another important goal was to further engage the very diverse student body at HCC, providing an arena for their students and faculty to feel a growing ownership of the museum and its programs.

#### **When did this partnership begin?**

The program was first offered during spring 2015 and expanded in spring 2016 to pilot the Fashion Fusion Community Tour, which enables the students to access and exhibit their work in Houston community spaces they wouldn't be able to enter without the support of a formidable institution like the MFAH and the partnership with HCC.

#### **Start-up costs:**

The start-up costs of the program revolved around expenses for the runway show, which amounted to approximately \$10,000.

#### **Ongoing costs:**

The ongoing costs are maintained at \$10,000 for the runway show. The Community Tour is funded through our community partnerships.

**Source(s) of funding, both start-up and ongoing:**

We have received some in-kind contributions from area retailers and continue to seek external funding, however the program has been incorporated into our operating budget.

**Why has this partnership been successful?**

It has been successful through the model of an “Anchored Partnership,” which involves intentionally developing a long-term community relationship to achieve something that could not be achieved each on our own. Together, we have created pathways and opened doorways into the greater Houston community, while exploring the intersections between art and fashion. The partnership works because the model continually strengthens each partner through outreach and engagement with other community organizations. Working with HCC we engaged the Houston Public Library (HPL), and collectively we were able to implement the concept of a Fashion Fusion Community Tour, which has raised awareness, provided support, and created platforms for the voices and development of young emerging designers.

As an anchored partner, HCC clearly helps us realize a joint vision of inclusion and civic engagement to enrich the lives of our communities. Together, we are linking people to the world through innovative programs and exciting exhibitions, providing access to art, meeting people where they are comfortable, and serving as a source of inspiration for the homegrown designers, crafters, and maker spaces that are very prevalent in the local underserved communities. This partnership is a true mark of successful cultural and curricular engagement within the community.

**Form(s) of evaluation:**

We currently utilize a post mortem feedback process that focuses on all internal departments and external partners as stakeholders in program design and implementation. We analyze our execution tools and processes in joint collaboration to assess and measure identifiable community impact. Verbatim comments are shared and quality improvements are promptly incorporated into the planning of future events.

Going forward and embracing the opportunities presented through the Fashion Fusion Community Tour, we will create Community Chat Spaces so we can listen to and learn about the cultures, concerns, priorities, challenges, and needs of the communities we serve. Feedback gathered will be used to inform and co-create relevant solutions that emphasize learning, exposure, and accessibility to works of art.

Guided by leading research in cultural audience development from a social research and evaluation firm, we are also planning on enhancing our evaluations with definitions of engagement and experimenting with new engagement feedback approaches.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Fashion Fusion and the addition of the Fashion Fusion Community Tour are original initiatives.

**Number of external participants or staff served in individual sessions:**

More than 1,200 community visitors attended the Fashion Fusion runway show at the MFAH; 10 interdisciplinary departments across the museum campus (approximately 30 museum staff members) are involved with the production of the program.

**Number of external participants or staff served annually:**

400+ students and 41 HCC staff and faculty are served annually. 10 HPL staff members are involved in the production of the Fashion Fusion Community Tour, which is viewed by an average of 1,600 visitors to the library per day.

### Staff contact for program:

Dr. Caroline Goeser, W.T. and Louise J. Moran Chair of the Department of Learning and Interpretation

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## MUSEUM: Nasher Sculpture Center, Dallas, TX

### PARTNER: Rosemont Primary and Elementary Schools

# GROW

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



**GROW students admiring the balance and details of Claes Oldenburg's *Typewriter Eraser*.**

*Image Credit: Colleen Borsh*

**G**ROW is a free, four-year, multiple-visit program for dual language students from Dallas Independent School District that engages participants with artworks while developing language skills. GROW brings native Spanish and English speaking students to the Nasher three to four times a year, beginning when students are in second grade and continuing each year through the fifth grade. Students expand their art vocabulary by speaking and writing in both languages during tours, resulting in an enhanced understanding of art, advanced self-expression skills, and improved language and vocabulary proficiency.

#### **Audience: is this partnership targeted to a specific demographic?**

The GROW program serves second through fifth grade students, 20 students per grade level, drawn from the dual language program at Rosemont Primary and Elementary Schools. All second grade students in the dual language program are invited to audition for GROW. For the audition, students take a handwritten assessment in which they answer questions, write a short essay, and sketch a small still life. Twenty students

are selected based on their audition and teacher recommendations.

#### **Why was this partnership developed?**

Our Director posed the question to us, "What would it look like to partner with a school for an extended period of time?" Together with Rosemont Primary and Elementary School art teachers, the Nasher Education Department designed a program that encourages student growth and development in complementary environments: their art classroom and an art museum. Over the course of four years, students build aptitude

in observation and interpretation skills, while increasing confidence in expressing themselves in art-based discussion and activities.

### **When did this partnership begin?**

The program began in 2011, with the first year devoted to planning. In 2012 the first class of students was accepted to the program and began visiting the museum. Each year we add a new class.

### **Start-up and ongoing costs:**

A generous donor funded a new gallery educator position for the purpose of creating and implementing the program. The primary ongoing cost is student transportation to and from the Nasher.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from grants, foundations, and a private donor.

### **Why has this partnership been successful?**

Since its inception, GROW has been an extremely rewarding partnership for all involved. On tours, students build on knowledge and experience from previous visits, make personal connections with artists and works of art, freely share opinions, and confidently articulate their perspective through debate with peers. The enthusiasm of the students, the professionalism and commitment of the teachers, and the support of school leadership and parent volunteers make this program a success. We have received universally positive feedback from participants, parents, grandparents, and Nasher staff, including security guards. At the end of each school year, the Nasher hosts a free family day open to all Rosemont families to share the museum with students beyond those who participate in GROW.

“We learn about artists, sculptures, and sculpture styles. GROW isn’t the only way we learn about art. We would like to give a big thanks to Ms. Cianciulli, Ms. Lawson, and Ms. Melissa. This program has and is still giving me a memorable experience.” —Samantha, GROW Participant.

“Students extend their learning at the museum through the GROW program. At school, they are introduced to art foundations. They observe 2-D examples shown in books or on the projection screen. They practice applying or manifesting concepts using materials and supplies. But once at the museum, they can analyze real works of art, interact with them, and bridge their learning in a practical way. The Nasher educators reinforce and extend the content, bringing to life a full circle art encounter.

We believe it is the multi-faceted relationship fostered between the student and the museum, the knowledge gained in their interactions with art works, the appreciation for artistic expression, the comfort gained with multiple visits, and the hopeful continued relationship as they become adults.” —Stacy Cianciulli, Art Teacher, Rosemont Primary

### **Form(s) of evaluation:**

The program is evaluated through teacher observation forms, gallery educator observations, student journal exercises completed during tours, and written student assessments completed before and after the four-year program.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original partnership.

### Number of external participants or staff served in individual sessions

Twenty students, one teacher, and two parent volunteer chaperones participate per visit

### Number of external participants or staff served annually

This program serves 80 students in second through fifth grades, four teachers, eight chaperones, and 80 guests who attend GROW family day.

### Staff contact for program:

Colleen Borsh, Manager of School and Family Programs

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**MUSEUM:** National Museum of Women in the Arts,  
Washington, DC

**PARTNERS:** Cultural institutions around the world  
**#5WomenArtists Social Media Campaign**



Visitors take a selfie near works by Alma Thomas, Elaine de Kooning, and Lee Krasner in the galleries at the National Museum of Women in the Arts.

*Photo NMWA*

**T**he National Museum of Women in the Arts' (NMWA) year-round mission is to address gender equity in the art world, but every March—Women's History Month—the museum has an opportunity to garner the attention of a diverse audience to celebrate women artists. In March 2016, the museum launched

a social media campaign asking, “Can you name five women artists?” A seemingly simple question with a not-so-simple answer—even for those who consider themselves well-versed in the arts. #5WomenArtists elicited shock, provided a challenge, and sparked conversation about gender parity in the arts.

The #5WomenArtists campaign offered a simple idea, flexible framework, and cultural value to the arts community, allowing partner organizations worldwide, both large and small, to seamlessly integrate the campaign into their existing content strategies. Ultimately, the campaign created a platform for museums to share lesser-known work by women, women artists to share their own work, and over 11,000 art lovers to challenge their friends and family to learn more about women artists.

Throughout March 2016, nearly 400 art museums, libraries, and galleries from 20 countries shared their favorite women artists. NMWA greatly increased its social media reach, including raising its Instagram followers by 140%, Facebook followers by 19%, and Twitter followers by 12%.

Drawing on the enthusiasm generated by the first campaign, more than 200 institutions from 22 countries, seven continents, and all 50 states signed on as contributors prior to the start of the March 2017 campaign, and many institutions are planning to link the #5WomenArtists campaign to their Women’s History Month programming.

2017 Participating national institutions include: American Alliance of Museums; Los Angeles County Museum of Art, The Broad, and Hammer Museum, California; Art Institute of Chicago, Illinois; Museum of Fine Arts, Boston, Massachusetts; Walker Art Center, Minnesota; Whitney Museum of American Art, Solomon R. Guggenheim Museum, MoMA PS1, Brooklyn Museum of Art, and Jewish Museum, New York; Contemporary Arts Museum Houston, Texas; Seattle Art Museum, Washington; and Hirshhorn Museum and Sculpture Garden, National Gallery of Art, and National Museum of African American History and Culture, Washington, D.C. 2017 Participating international organizations include: Art Gallery of New South Wales, Australia; Royal Ontario Museum, Canada; Städel Museum, Germany; Yad Vashem, Israel; Museo Nacional de Arte, Mexico; Guggenheim Bilbao and Reina Sofía, Spain; Nationalmuseum, Sweden; Musées d’art et d’histoire Genève, Switzerland; and Tate Britain, Tate Modern, and Whitechapel Gallery, United Kingdom.

This year, to enhance the campaign, NMWA is partnering with the Albright-Knox Art Gallery in Buffalo, New York, and Balboa Park in San Diego, California. Albright-Knox’s fourth annual #ArtMadness competition based on the NCAA’s March Madness bracket system—which asks fans to vote for their favorite artworks from museums—will highlight the importance of female artists. Artwork from NMWA’s collection will constitute one-fourth of the “bracket.” With a focus on parks and nature, Balboa Park will celebrate women in arts and culture by inviting organizations, artists, and photographers to “takeover” its Instagram account (@BalboaPark). NMWA will post works in its collection for one day during the weeklong, multi-host takeover.

### **Audience: is this partnership targeted to a specific demographic?**

This program is targeted to social media users.

### **Why was this partnership developed?**

The museum wanted to design a memorable and successful social media campaign to draw attention to gender parity in the arts and celebrate Women’s History Month.

### **When did this partnership begin?**

The partnership began in January 2016.

**Start-up and ongoing costs:**

Start-up and ongoing costs: include staff time and resources, plus \$120 for social media tracking software during the campaign.

**Why has this partnership been successful?**

This campaign started with a simple, mission-driven idea with a flexible framework, which allowed other museums and cultural institutions to collaborate with a low barrier to entry.

**Form(s) of evaluation:**

In 2016, our Digital Engagement Department monitored #5WomenArtists mentions. In addition, the Communications and Marketing Department kept track of mentions of the social media campaign in online and print articles.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original concept.

**Number of external participants or staff served annually**

In 2016, more than 370 national and international cultural institutions and almost 11,000 individuals joined the campaign to promote women artists, garnering more than 3,300 Instagram posts and more than 23,000 uses of the hashtag on Twitter.

**Staff contact for program:**

Stacy Meteer, Communications and Marketing Manager

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**MUSEUM:** National Portrait Gallery, Smithsonian Institution,  
Washington, DC

**PARTNER:** Dana Tai Soon Burgess Dance Company  
**Dana Tai Soon Burgess Dance Company  
Residency**



**Margin Performance, Smithsonian National Portrait Gallery, Washington, DC, Oct 28, 2016. Choreography: Dana Tai Soon Burgess. Costumes: Judy Hansen.**

*Photo by Jeff Malet*

**K**nown around the world for personal and culturally inspired choreography, Dana Tai Soon Burgess is a choreographer who was named the Smithsonian's first choreographer-in-residence at the National Portrait Gallery in 2016. For three years, Burgess will create new works inspired by museum exhibitions and participate in public discussions about dance and art. In addition, Dana Tai Soon Burgess Dance Company will premiere the new dances in the museum's Robert and Arlene Kogod Courtyard.

To kick off the partnership, Burgess created a new work focused on American diversity in conjunction with The Outwin, the museum's triennial portrait competition (on view from March 2016 to January 2017). The work was performed October 28, 2016 at 6:30 pm for 550 museum visitors.

"Dana Tai Soon Burgess, in his earlier collaborations with the museum, connected with our audiences in a new way," said Kim Sajet, director of the National Portrait Gallery. "People were captivated by his dance company's interpretations of our exhibitions. The museum is a wonderful space to showcase the performing arts. Dana's work brings to life stories and emotions and enriches the life of the museum."

The collaboration grows out of an ongoing relationship between Burgess and the National Portrait Gallery. In 2012–2013, inspired by the exhibition *Dancing the Dream*, Burgess choreographed two new works, “Homage” and “Confluence.” Earlier this year, the museum commissioned him to create a work in conjunction with the exhibition *Dark Fields of the Republic: Alexander Gardner Photographs, 1859–1872*. That piece, “The Foster Suite: The Remains of Loss and Longing,” had its world premiere in the Kogod Courtyard on February 28, 2016.

#### **Audience: is this partnership targeted to a specific demographic?**

The program is targeted to a diverse audience of all ages.

#### **Why was this partnership developed?**

The collaboration grows out of an ongoing relationship between Burgess and the National Portrait Gallery. In 2012–2013, inspired by the exhibition *Dancing the Dream*, Burgess choreographed two new works, “Homage” and “Confluence.” Earlier in 2016, the museum commissioned him to create a work in conjunction with the exhibition *Dark Fields of the Republic: Alexander Gardner Photographs, 1859–1872*. That piece, “The Foster Suite: The Remains of Loss and Longing,” had its world premiere in the National Portrait Gallery’s Kogod Courtyard February 28, 2016.

#### **When did this partnership begin?**

The relationship between the National Portrait Gallery and Dana Tai Soon Burgess began in 2012/2013, and the official partnership began in 2016.

#### **Start-up and ongoing costs:**

The National Portrait Gallery contributed \$1,500 and the Dana Tai Soon Burgess Dance Company covered all other costs. The National Portrait Gallery continues to contribute approximately \$1,500 to each performance.

#### **Source(s) of funding:**

Both the National Portrait Gallery and the Dana Tai Soon Burgess Dance Company have funded the partnership. Private donors have contributed to the funding as well.

#### **Why has this partnership been successful?**

This partnership has enlivened the National Portrait Gallery’s exhibition spaces and brought new, diverse audiences into the museum.

#### **Form(s) of evaluation:**

We evaluate the partnership based on the fact that attendance for the performances is high, new audiences come into the museum, and we have received a good response on social media.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original partnership for the National Portrait Gallery, but is not an entirely new endeavor for the dance company. Dana Tai Soon Burgess describes the partnership as “a dream come true. Serving as choreographer-in-residence and being invited to create and perform new dance works is a natural outgrowth of my earlier collaborations with the Portrait Gallery, and previous partnerships with museum venues such as the National Gallery of Art, The Kreeger Museum, and Corcoran Gallery. This residency will help to bring both modern dance and art to a broader audience.”

#### **Staff contact for program:**

Kaia Black, Project Manager; and Dorothy Moss Curator of Painting and Sculpture

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**MUSEUM:** The Nelson-Atkins Museum of Art, Kansas City, MO

**PARTNER:** Catholic Charities of Northeast Kansas

## Citizenship Preparation Program



IMMIGRATION AND REFUGEE SERVICES



**Museum educators engage students as part of Catholic Charities' citizenship preparation classes at The Nelson-Atkins Museum of Art.**

*Photo by Zak Meek*

**T**he Nelson-Atkins Museum of Art has developed a supplemental curriculum for Catholic Charities' 10-week citizenship preparation classes. The curriculum developed for these classes uses the museum's collection as a learning tool for the U.S. Citizenship and Immigration Services (USCIS) Naturalization Test. The test has two components, Civics and English. The Civics exam is an oral interview in English. An interviewer asks the test taker 10 questions from a list of 100 questions, and they must answer six correctly to pass. The English exam has oral, written, and reading components, testing proficiency with the language.

Catholic Charities of Northeast Kansas is the largest refugee resettlement agency in Kansas, resettling 400 refugees per year. The agency provides a full suite of services to refugees, from housing and employment assistance to English classes and case management. The Nelson-Atkins has partnered with Catholic Charities to develop four museum-based lessons that complement their citizenship curriculum. Participants visit the museum, and the art on view is used to help visualize answers to questions on the Civics Test that pertain to the following topics: Principals of American Government; Geography; Rights and Responsibilities; the Colonial Period and Independence; the 1800s; and Recent American History.

The four classes include close looking at and a discussion of the art in the galleries to facilitate review of the Civics questions. There are also reading and writing activities to develop English-language proficiency, as well as sketching and tactile components to reinforce the content. Take home flashcards of the artwork viewed and discussed are provided for students to use for self-guided review.

### **Audience: is this partnership targeted to a specific demographic?**

The program was initially built specifically for students who attended Catholic Charities citizenship preparation classes, but it is now available to any organizations working with audiences who are prepping for the test. The program is geared to students for whom English is a second language. Many of the participants are adults from diverse ethnic, linguistic, and cultural backgrounds. The program is currently being reworked to include downloadable resources for any person wishing to complete self-guided study using the museum collection.

Catholic Charities first approached the Nelson-Atkins about a partnership after attending a refugee and immigrant forum hosted by the museum in February 2015. They had received a two-year grant from USCIS to provide a 10-week citizenship education course for permanent residents eligible for citizenship. In the early development of their course, they had provided a field trip to the museum in the hope of using the art on view to help with reinforcing the answers to the Civics questions. Seeing the need for a formalized approach, the museum's Education Department collaborated with the Curatorial Department to develop a curriculum aligned with USCIS' materials and Catholic Charities' pedagogy.

### **When did this partnership begin?**

The partnership began two years ago in February 2015.

### **Start-up costs:**

All resources have been created in-house to eliminate any significant costs. Staff worked on the curriculum over the course of six months.

### **Ongoing costs:**

There are minor printing costs for resources and materials for students, which amounts to approximately \$300 annually.

### **Why has this partnership been successful?**

Of the Citizenship Preparation Program graduates who attended at least one session at the museum, 31 have passed their naturalization interviews and have become, or will soon become, United States citizens. The program is successful, as it has provided a visual entry point for learning information in English, which is not our students' first language. This program has nurtured engagement with agencies and advocates who assist refugees, immigrants, and permanent residents in becoming citizens. The program also builds awareness of the Nelson-Atkins as a site that celebrates the creative contributions of global cultures and a welcoming place for all people.

### **Form(s) of evaluation:**

Catholic Charities asks their students to fill out an evaluation form after each session at the museum to see if outcomes have been achieved. They have also tracked which students have participated in the Nelson-Atkins classes, and which of these students have taken the citizenship exam and been sworn in as citizens. Feedback forms and statistics are returned to the Nelson-Atkins. Students have indicated how they have personally connected to the artwork and how they have used these personal connections in some instances to retain and remember answers to questions on the test.

### Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

This is the first time the Nelson-Atkins has partnered with an organization to provide opportunities to study and practice the 100 questions on the Citizenship Civics Test. The workbook *Engaging New Americans: Preparing for US Citizenship with the Harvard Art Museums* has been a useful resource in the development of the program; however, we are not aware of other museums collaborating with organizations to provide live supplemental experiences for people preparing for citizenship.

### Number of external participants or staff served in individual sessions

Each session has between 10–30 participants.

### Staff contact for program:

Christine Boutros, Manager, Community & Access Programs; and Katelyn Crawford, Assistant Curator, American Art

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## MUSEUM: Newark Museum, Newark NJ

## PARTNER: Newark Public Schools and Newark Public Library

### Creative Play



LIBRARIES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Viewing Art, *Seeing America*, Newark Museum

Since 2014, the Newark Museum has partnered with community agencies, libraries, schools, and families to develop, implement, and evaluate an early learning program called *Creative Play*. Designed by the museum, the program engages three to five year olds and their caregivers with art and science in a manner that serves as the foundation for future learning. The program is targeted to families and preschool centers, and serves as a model of informal learning that reinforces the museum as a valuable educational resource. In three years of implementation, participation has grown from 5,000 to more than 22,500 early learners and their caregivers.

The concept that *Creative Play* is based upon was developed by Newark Museum educators back in 2010, when the museum partnered with community agencies, Newark Public Schools (NPS), and the Newark Public Library, to create a curriculum-based program for early learners

(pre-K through second grade). With a grant from the TD Bank Foundation, the museum was also able to develop teacher workshops and special tours for early learners. In three months, over 3,000 four to five year olds participated. In 2011 the museum was the only cultural partner of the Newark Early Childhood Advisory Council, and in 2012 the first Pre-School Night at the Newark Museum was launched. Held in partnership with the Council, the Offices of Early Childhood and Family Engagement at NPS, and the United Way of Essex and Hudson Counties, emphasis was placed on ideas and projects that parents could undertake during the summer with preschoolers to mitigate “summer learning loss.” Now an annual event, more than 1,400 attended Pre-School Night in June 2016.

In 2014, the museum received a generous grant from the Nicholson Foundation that ensured the institutionalization of the program and the creation of an infrastructure to support the work. *Creative Play* incorporates proven, research-based informal learning strategies in the development of activities for three to five year olds and their adult caregivers to strengthen literacy, visual literacy, and other school-readiness skills. Gallery explorations and art and science activities reinforce observation, communication, conversation, and critical thinking skills, and encourage curiosity and creativity. A full-time early childhood specialist works with colleagues to offer preschool group visits, onsite weekend, and summer weekday drop-in programs for families, and collaborates to design professional development for educators, administrators, and parents. She coordinates with family engagement officers at different early childhood sites to offer buses that bring families to special museum events and designs outreach programs for neighborhood centers and schools to pique interest in the museum. She ensures that the museum is truly family-friendly, consulting on the new MiniMakerSPACE and the creation of gallery totes that allow early learners to take the lead in exploring museum galleries.

Marketing of *Creative Play* programs to families in the South Ward, greater Newark, and New Jersey is accomplished through printed flyers, social media, and online advertising, such as Google Adwords,

A rigorous external evaluation process ensures that as Creative Play develops and influences other museum programs, we are capturing impact on perceptions of the museum as a key player in the early learning landscape, as well as documenting what constitutes best practices that can be shared with new families, new early childhood partners, and colleagues in other museums.

### **Audience: is this partnership targeted to a specific demographic?**

Creative Play is the Newark Museum’s largest program for early childhood learners. The program is targeted to three to five year old preschoolers and their caregivers including family, parent liaisons, and pre-school providers. It was piloted in Newark’s South Ward, a neighborhood of low income and high need with limited access to educational and arts opportunities.

### **Why was this partnership developed?**

This partnership was designed as a literacy program for three to five year olds to improve school readiness and to help combat summer learning loss.

### **When did this partnership begin?**

An early childhood program was introduced in 2010 and began with a two-year relationship-building process with The Newark Public Library, Newark Public Schools, and the Office of Early Childhood and Family Engagement, along with funders. Major funding was secured in year three when the program was recast as Creative Play.

**Start-up costs:**

A budget of approximately \$7,000 covered Preschool Night at the museum, books, off-site programs at two Newark Public Library branches, and visits to the museum by Newark Public School preschoolers.

**Ongoing costs:**

The budget has grown to \$198,000, which includes one full-time, dedicated staff member for weekly on-site activities, as well as programs at community centers, schools, churches, and South Ward organizations that house or sponsor preschool services.

**Source(s) of funding, both start-up and ongoing:**

Initial funding for the museum's early childhood programs was provided by the TD Bank Foundation, later supplemented by Newark Public Schools, HeadStart, and United Way of Essex and Hudson. Major funding for Creative Play has been provided since 2014 by The Nicholson Foundation.

**Why has this partnership been successful?**

The need for Early Childhood programming is not isolated to Newark's South Ward, and partners across the city and beyond responded to the success of the program, which provides service to preschoolers; empowers parents, teachers, and caregivers; provides training; and provides access to and a sense of ownership of the museum and its unique resources. TD Bank Foundation support has grown to include preschoolers for Elizabeth and Paterson in neighboring counties. Program spin-offs include an early-childhood designated Mini MakerSPACE in the museum's larger MakerSPACE and ongoing research with Hispanic Information and Telecommunications Network (HITN) to explore the museum as a resource for early English learners in bilingual families. This is particularly important in Newark with a demographic shift that expects a majority Spanish-speaking population by the year 2020.

**Form(s) of evaluation:**

Two contract evaluators are funded through The Nicholson Foundation grant. One looks at museum-based activities to enhance literacy and the other explores opportunities to incorporate technology in early childhood learning in the museum.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This is an original Newark Museum program specifically designed to meet the needs and characteristics of the community along with the strengths of the museum collections that reflect the diversity of the city.

**Number of external participants or staff served annually:**

Each year 22,135 participants are served.

**Staff contact for program:**

Sonnet Takahisa, Deputy Director for Engagement and Innovation

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MUSEUM: New Orleans Museum of Art, New Orleans, LA

PARTNER: The NOLA Project

## The NOLA Project at NOMA

 CULTURAL ORGANIZATIONS



The NOLA Project at NOMA, *Adventures in Wonderland*, 2014.

Photo by Judy Cooper

**A** vibrant venue for learning about art and culture, expanding views, and engaging community, the New Orleans Museum of Art (NOMA) serves as a dynamic community and cultural gathering place. Seeking new ways to connect with audiences, NOMA is partnering with local organizations and artists, promoting cultural understanding, and contributing to a broader artistic discourse that embraces the arts in many forms. One of the most successful ways NOMA achieves this is by including the performing arts in the museum's regular public programming schedule. With its neoclassical architecture and the Sydney and Walda Besthoff Sculpture Garden, NOMA is an ideal setting for theatrical performances.

In 2006, theater spaces in the city were seriously limited due to flooding and damage from Hurricane Katrina. This brought The NOLA Project, a local ensemble-driven theatre company to discuss the idea of partnering to present dramatic performances at the museum. The organizations tested the concept with an initial performance of Moliere's *The Misanthrope*, and launched their official partnership in 2011 with three productions. In May, William Shakespeare's *A Midsummer Night's Dream* was performed in the museum's Sydney and Walda Besthoff Sculpture Garden. The show sold out immediately, averaging 400 guests each night. In August, a co-production of Yasmina Reza's *ART* completed a successful run inside NOMA's Stern Auditorium. In December, *Romeo & Juliet* was performed in NOMA's Great Hall, where

the neoclassical architecture served as the ideal setting for the play. Since the first year, public support of these productions has continued to grow. Additional Shakespearian performances have included *As You Like It* (2012), *Much Ado About Nothing* (2013), *Twelfth Night* (2014), and *The Winter's Tale* (2015).

One of the most compelling aspects of the partnership has been the development of productions inspired by the museum and Sculpture Garden. In 2014, The NOLA Project presented *Adventures in Wonderland*, their first original adaptation of the Lewis Carroll classic, written specifically for the Sculpture Garden by founding NOLA Project member Pete McElligott. In this fresh take, audiences experienced Wonderland and its eccentric characters interactively by selecting one of three tracks, each with a unique storyline and cast of characters. All three plots convened at the end of the play at the Mad Hatter's Tea Party. Each track was set at a different pace—either walking, running, or stationary—offering all visitors a performance option to suit their individual needs. The Sculpture Garden itself served as much more than just a stage for the performance. It was written in as an integral part of the story, with sculptures often functioning as scenic elements. The lush environs were a perfect setting for Carroll's fantastic world: Alice greeted the Caterpillar under Louise Bourgeois' *Spider*, while George Segal's *Three Figures and Four Benches* served as students in the Mock Turtle's classroom. When Alice ate the 'Eat Me' cake and shrank to four inches tall, she was staged next to a 21-foot safety pin sculpture by Claes Oldenburg, in order to give the audience a sense of perspective.

The new and original adaptations continued with *Robin Hood: Thief Brigand* (2015) and *Don Quixote* (2016). In both productions the Sculpture Garden served as inspiration. Actors openly engaged with the audience and works of art, making them a part of the stories and connecting them with the surroundings. In 2017, NOMA and The NOLA Project will premier their first completely original production, *The Spider Queen*, written by NOLA Project founding members James Bartelle and Alex Wallace. This production is inspired by Louise Bourgeois' large-scale *Spider*, a popular resident of the Besthoff Sculpture Garden.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership was developed for the general public.

### **Why was this partnership developed?**

The partnership was a win-win for both the museum and the theater company. This vibrant addition to programming at NOMA helps meet a need for performance space within the community, and presents the museum and its collection in a fresh way to new audiences.

### **When did this partnership begin?**

The partnership began in 2006, with regular performances since 2011.

### **Start-up and ongoing costs:**

Start-up costs were minimal (in the days following Hurricane Katrina), and these expenses were covered by ticket sales. Proceeds are split between the museum and the theater company.

### **Source(s) of funding, both start-up and ongoing:**

The program is funded through a combination of grants and ticket sales.

### **Why has this partnership been successful?**

The NOLA Project has extremely high creative standards, as does the museum, making the partnership a good fit for both organizations. Audiences appreciate the unique performances offered by this innovative theater company at an exceptional venue.

### **Form(s) of evaluation:**

Forms of evaluation include ticket sales, audience talk-backs, and awards. The NOLA Project and the New Orleans Museum of Art have been recognized for outstanding productions and this innovative partnership with a variety of awards, including the following Big Easy Awards:

- 2015 - *ROBIN HOOD: THIEF, BRIGAND*
  - Best Supporting Female Actor - Becca Chapman
- 2014 - *ADVENTURES IN WONDERLAND*
  - Best Director of a Play - Andrew Larimer
  - Best Original Work of Theatre - Pete McElligott
  - Best Costume Design - Cecile Covert and Christopher Arthur
- 2014 - *TWELFTH NIGHT*
  - Best Supporting Male Actor - Keith Claverie
- 2013 - BUSINESS RECOGNITION AWARD to the New Orleans Museum of Art by the Big Easy Committee for this innovative partnership and commitment to the performing arts.
- 2012 - *AS YOU LIKE IT*
  - Best Supporting Female Actor - Kate Kuen
- 2011 - *A MIDSUMMER NIGHT'S DREAM*
  - Best Director of a Play - Andrew Larimer

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This was an original partnership.

### **Number of external participants or staff served in individual sessions**

Approximately 4,000 visitors attend NOLA Project performances at NOMA each year.

### **Staff contact for program:**

Allison Reid, Deputy Director for Interpretation & Audience Engagement

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MUSEUM: Norman Rockwell Museum, Stockbridge, MA  
PARTNER: Berkshire Immigrant Center  
**United States Citizenship Naturalization Ceremony**



Photo courtesy of Norman Rockwell Museum

**T**his ceremony honors new United States citizens living in Berkshire County, Massachusetts who take their oath surrounded by Norman Rockwell's iconic *Four Freedoms* paintings. The artist's *Freedom of Speech*, *Freedom of Worship*, *Freedom from Want*, and *Freedom from Fear* were inspired by the American scene and President Franklin Delano Roosevelt's 1941 Address to Congress, in which he described his goals for a world free from tyranny and oppression. The Naturalization Ceremony is presented in collaboration with Berkshire Immigrant Center, which assists individuals and families in making the economic, psychological, and cultural adjustment to a new land, not only by meeting basic needs, but also by helping them to become active participants in our community—and in the cultural offerings of the museum and other organizations in the region.

The Berkshire Immigrant Center also aims to build bridges of understanding and cooperation across cultures, to fight racism and discrimination in all forms, and to advocate for the rights of immigrants from all backgrounds. In general, to obtain U.S. citizenship, one must hold legal permanent resident (green card) status for a minimum of five years (three years if married the entire time to a U.S. citizen), take an exam on U.S. history and civics, demonstrate proficiency in the English language, and be of "good moral character," among other requirements.

### **Audience: is this partnership targeted to a specific demographic?**

It is an open program intending to engage all audiences of various ages, ethnicities, and genders in Berkshire County, Massachusetts who are becoming new citizens of the United States, as well as their family, friends, and sponsors. Individuals from more than 80 countries have participated in this program, which is now in its fifth year at the museum. This year's ceremony was presided over by the Honorable Joan M. McMenemy, First Justice of Berkshire County Juvenile Court. Opening and welcoming remarks were provided by Director/CEO Laurie Norton Moffatt; Luis Chaves, Field Office Director, United States Citizenship and Immigration Services; and Ellen Kennedy, President of Berkshire Community College.

Further adding to the proceedings, the Dalton American Legion Post 155 Color Guard presented the colors, and Berkshire Immigrant Center's Brooke Mead performed patriotic songs for new citizens, their families, and other local officials and dignitaries. David Hadley, Chief Court Officer for Berkshire County Superior Court, formally opened and closed the program. General museum visitors are invited to participate in the event, which is scheduled during morning weekend hours when the galleries are open to the public—an opportunity that has drawn interest and appreciation. Most citizens have not witnessed a naturalization ceremony previously. The event is publicized through the museum's communications department in a press release and across digital platforms.

The program was created to offer Western Massachusetts residents the opportunity to have a naturalization ceremony in their own community, in an organization of cultural significance. The enduring ideals expressed in Rockwell's *Four Freedoms* paintings are closely aligned with the philosophy of inclusion and human rights that United States citizenship implies. It is co-sponsored by an arts organization, Norman Rockwell Museum, and a social services agency, the Berkshire Immigrant Center.

### **When did this partnership begin?**

The partnership began five years ago, and we intend for it to continue as a significant annual event at Norman Rockwell Museum.

### **Start-up and ongoing costs:**

Since the museum hosts the program in its galleries during daytime hours while the museum is open, direct expenses are for a festive reception following the event. Additional staff from all departments are required to oversee the program on the day of the event, and are involved in the publicity and planning throughout the process as well. Rockwell's *Four Freedoms* paintings are relocated by curatorial staff to the museum's largest gallery in order to accommodate the maximum number of people, and they are readily visible through the proceedings. All services from the museum, Berkshire Immigrant Center, and jurists are donated. Gifts from the museum, including a Norman Rockwell book and a museum membership, are presented to each new citizen as an expression of appreciation. Costs associated with providing museum memberships this year were sponsored by Mrs. Helen Bing.

### **Source(s) of funding, both start-up and ongoing:**

Funding has been generously provided by Berkshire Bank and Helen Bing, Berkshire Community College, and Blue Q. Anonymous donors have provided additional support for the event.

### **Why has this partnership been successful?**

The partnership is successful because it filled a unique and specific need in our community, fostering engagement with our new citizens as well as the lawmakers and advocates who assist them in their journey. It is viewed and anticipated annually as a great celebration of civic engagement and inclusion.

### **Form(s) of evaluation:**

The museum gathers commentary from the Berkshire Immigrant Center, participants in the proceedings, and the new citizens and their families themselves about their experiences and observations. These comments are invaluable in planning subsequent events. For new citizens and their families, the event is a joyful celebration and a memorable one.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The partnership was a grass-roots effort that grew out of informal conversations among community leaders, and we believe it to be an original program.

### **Number of external participants or staff served in individual sessions**

Each Naturalization Ceremony includes between 30 and 50 individuals and their families (parents, children, spouses) and approximately 20 staff members across departments. Additionally, approximately 10 presenters from the museum and other cultural/social service/educational institutions in the region are engaged with the program. The session is also open to the public, many who come to participate in the event specifically.

### **Number of external participants or staff served annually:**

In all, as outlined above, the event directly serves approximately 200 individuals annually, including the newly naturalized citizens, their friends and family members, and other participants including museum visitors and staff.

### **Staff contact for program:**

Laura Berliner, Director of Visitor Experience

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**MUSEUM:** North Carolina Museum of Art, Raleigh, NC

**PARTNER:** North Carolina Virtual Public School

## **Partnership between North Carolina Museum of Art and North Carolina Virtual Public School**

 **PRE-K-12 SCHOOLS/SCHOOL DISTRICTS**

**T**ogether with the North Carolina Virtual Public School (NCVPS), the North Carolina Museum of Art (NCMA) is pioneering new ways of offering creative arts education courses to students in every public high school in the state. This collaboration benefits schools by giving students an opportunity to engage with works of art at the museum on a daily basis, regardless of geographic location or their school's budget.

The grant-funded partnership began in 2010, and over the course of the five-year grant, the two institutions developed six online courses, which use art as a catalyst for learning about topics such as game design, photography, and fashion. Over 3,000 students across the state have taken these for-credit courses. As students make connections to works of art in the museum's collection, they develop creative thinking

and problem-solving skills, and the projects they create—both individually and in collaboration with other students—allow them to experiment with new technology and gain new understandings about art.

The spirit of collaboration manifested in how courses were created as well. Each course began with a multi-day think tank, which included museum staff, online instructors, NCVPS liaisons, art teachers, and experts in the course topic from the local community. Through a series of large and small group discussions, visits to the galleries, and hundreds of Post-it Notes, a curriculum map emerged that set the foundation for the course. This process reinforced a sense of communication and transparency between NCMA and NCVPS.

This partnership has also served as an example to other museums and state institutions. When new distance learning programs are created at the NCMA, there is often a variation of a think tank to begin course development. Within North Carolina, there are several conversations between government, university, and nonprofit organizations about how to best collaborate to provide resources for teachers and students. The NCMA-NCVPS partnership has been held up as a model of how to leverage the core capacities of each organization within a collaborative partnership.

### **Audience: is this partnership targeted to a specific demographic?**

The partnership was developed to serve ninth through twelfth graders in North Carolina.

### **Why was this partnership developed?**

The North Carolina Virtual Public School is one of the largest virtual schools in the country, and serves primarily public school students across the state. The North Carolina Museum of Art is the state art museum and aims to reach citizens across the state through compelling encounters with art. When NCVPS launched in 2010, they were looking for partners to create new course content. At a similar time, the NCMA identified a gap in programming for high school audiences. The two organizations' missions aligned to create engaging content for high school audiences across the state.

Two years after the grant began, in December 2012, the North Carolina State Board of Education approved a requirement that all students take an online course before graduating in 2020. The following year, the North Carolina General Assembly approved a budget cut for \$3.7 million affecting educational programs. Advanced electives were cut and field trips to cultural institutions decreased. With diminishing resources for high school art programs, this partnership serves a growing need for quality art education initiatives.

### **When did this partnership begin?**

The partnership began in 2010.

### **Start-up costs:**

The original grant totaled one million dollars over five years to cover curriculum development, contractors, multimedia production, revisions, a lending library of photography and videography equipment, and onsite programming (workshops, an annual spring teen event, and exhibitions) at the museum for teens.

### **Ongoing costs:**

Even after the grant ended, the NCMA and NCVPS have continued to invest resources and time to maintain this unique partnership. Both institutions recognize the important gap these courses fill in offering more arts education opportunities at a time when arts budgets are being cut from schools. Each year the NCMA and NCVPS sign a Memo of Understanding to outline how each organization contributes to the relationship. For example, NCVPS provides instructors and the learning management and video hosting platforms, and oversees student enrollment. NCMA creates written and multimedia content, covers image rights costs, provides orientation modules for teachers, and invests in revising the courses.

### **Source(s) of funding, both start-up and ongoing:**

The original grant was from the Wachovia, which is now Wells Fargo, Foundation. NCMA Foundation has committed to supporting these courses through education endowments. NCVPS contributes by providing the instructors through funding provided by each school district participating in the courses, as well as covering the cost of the video hosting platform.

### **Why has this partnership been successful?**

The partnership has been successful because the NCMA and NCVPS have a shared understanding of the value these courses bring to students across the state. NCMA and NCVPS staff have presented at state and national conferences together, and continue to invest in resources to sustain the courses.

This partnership has not only been beneficial to the two organizations, but has served as a model for online course building and collaboration for other institutions. The Crystal Bridges Museum of Art modeled their online courses on ours after learning about the NCMA-NCVPS partnership. As education funding continues to get cut within North Carolina, state organizations are looking for innovative ways to share and distribute resources to students and teachers. During these conversations, other institutions have looked at the NCMA-NCVPS collaboration as a sustainable way to maximize the strengths of individual organizations while working together to meet a bigger need.

### **Form(s) of evaluation:**

The NCMA and NCVPS have invested in different forms of evaluation. We worked with an outside evaluator on the first course, Art of Game Design, to complete a heuristic evaluation of the course content to guide revisions and best practices as other courses were developed. During the grant, after launching each course, a NCMA educator would lead a revision of the course based on student and teacher feedback.

More recently, NCVPS has started conducting an annual SWOT Analysis (Strengths, Weaknesses, Opportunities, Threats) of the courses with help from the course instructors that is shared with NCMA for revision suggestions. This year, the NCMA created an end-of-course survey for students to complete to understand their perspective and gather their suggestions.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership was the first of its kind in the country.

### **Number of external participants or staff served in individual sessions:**

The Art of Photography is the most popular course. An average of 150 students take that course each semester. The NCMA invested in a middle school version of the course, which has seen a semester-over-semester increase in enrollments since it opened in 2015. It currently has 54 student enrolled. The other top two courses (Art of Fashion and Art of Game Design) average 45 students per semester. Additional courses created during the partnership serve 15 per semester.

### **Number of external participants or staff served annually:**

The courses reach an average of 700 students per year.

### **Staff contact for program:**

Emily Kotecki, Coordinator of Distance Learning

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**MUSEUM:** NSU Art Museum Fort Lauderdale, Fort Lauderdale, FL

**PARTNER:** Broward County Public Schools

## **Museum on the Move**



**PRE-K-12 SCHOOLS/SCHOOL DISTRICTS**

**N**SU Art Museum Fort Lauderdale has partnered with Broward County Public Schools on an innovative educational program called Museum on the Move. The Museum on the Move (MOTM) program provides free admission and bus transportation for sixth graders to NSU Art Museum, where students receive an interactive tour of the museum's exhibitions and afterward create their own art inspired by the exhibitions.

Museum on the Move (MOTM) was modeled on successful arts education programs, such as those at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Many middle schools in Broward County have limited art education for students, and Museum on the Move (MOTM) helps fill an important gap. Students' MOTM visit is often their first introduction to an art museum. Americans for the Arts reports that exposure to the arts is statistically proven to improve students' overall academic performance, increase test scores, enhance empathy, build self-confidence, reduce dropout rates, and develop essential skills needed by the 21st century workforce, including critical thinking, creative problem solving, effective communication, and team work.

Arts education is an investment in the future of our communities, and Museum on the Move enhances art education by engaging students with stimulating artwork on view at NSU Art Museum, and by providing hands-on art activities based on the principles of STEAM (science, technology, engineering, art, and math) and 21st Century Learning Skills.

### **Audience: is this partnership targeted to a specific demographic?**

Museum on the Move targets sixth grade students in Broward County Public Schools. Another partnership with the Amatore Family Foundation allows NSU Art Museum to reach sixth graders in Broward County Catholic Schools as well.

### **Why was this partnership developed?**

NSU Art Museum developed Museum on the Move (MOTM) for several reasons. Art education teaches children important skills such as creativity, independent thinking, critical thinking, observational skills, and empathy. In addition, Broward County students lack access to adequate arts curriculum, and many have never been exposed to an art museum.

### **When did this partnership begin?**

The partnership with Broward County Public Schools began in Spring 2016.

### **Start-up costs:**

Start-up costs in 2016 for Museum on the Move included bus transportation for the students to NSU Art Museum, admission to the museum, marketing materials to promote the program, and materials for the students' on-site art activity.

### **Ongoing costs:**

The ongoing costs for Museum on the Move include the same costs as in our first year: bus transportation for the students to NSU Art Museum, admission to the museum, marketing materials to promote the

program, and materials for the students' on-site art activity. Additional costs for Museum on the Move is for our visiting artist workshops, which includes payment for the artist, and travel and lodging expenses for the artists.

**Source(s) of funding, both start-up and ongoing:**

Since Museum on the Move's first year (2016) we have had multiple sponsors provide funding for the program, including: Amaturio Family Foundation Inc. (providing funding for sixth-graders from Catholic schools); Charles F. and Esther M. Frye Foundation; Jerry Taylor and Nancy Bryant Foundation; The Wege Foundation; MAI Foundation; and Lillian S. Wells Foundation

**Why has this partnership been successful?**

Museum on the Move has been a success with the students that have participated in the program. Our education curator stated that after their experience, the students had a better understanding of abstract and conceptual thinking. The teachers were especially excited about the opportunity for their students to learn about different forms of art (video, installation, performance, mixed media sculpture, and photography) beyond the traditional oil-on-canvas works that students were already familiar with from school.

**Form(s) of evaluation:**

NSU Art Museum evaluates the success of Museum on the Move using surveys collected from participating teachers and students, letters from the educators, and interviews with students and teachers.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Museum on the Move was modeled on art education programs like the Arts Integration Program at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Through that program the Kennedy Center partnered with local schools that have a school-wide focus on the arts, in an effort to develop teachers' professional learning to help them better integrate the arts into their students' education. NSU Art Museum took a slightly different approach by focusing more on the students' understanding of art by giving children exposure to art in a museum context and using that experience to enhance student critical and conceptual thinking skills.

**Number of external participants or staff served in individual sessions:**

Many different participants have helped make Museum on the Move a success: including volunteers (35), staff (5), artists (2), school administrators (60), and Museum on the Move corporate and foundation sponsors (7-10).

**Number of external participants or staff served annually:**

Annually, the external participants and staff involved in Museum on the Move include: volunteers (35), staff (5), visiting artists (2), school administrators (6), and Museum on the Move corporate and foundation sponsors (7-10).

**Staff contact for program:**

Sebastian Perez, Associate Education Curator

**MUSEUM:** Oakland Museum of California, Oakland, CA

**PARTNER:** Dark Heart Nursery

## We're Just Holding it for a Friend: A Partnership in Risk-Taking



Photo courtesy of Oakland Museum of California

**A** *ltered State at the Oakland Museum of California:* California has always had a complicated relationship with marijuana. It was the first state to ban marijuana in 1913 and the first state to pass a medical marijuana law in 1996. In 2016, California prepared to make its next big decision on marijuana policy: whether to legalize recreational use. To support discussion on the topic at a critical moment, the Oakland Museum of California developed the exhibition *Altered State: Marijuana in California*. Rather than take a position on legalization, the exhibition invited Californians to share their views on marijuana and learn about perspectives different from their own.

**A Partner in “Crime”:** The team decided early on that they wanted to display live plants, but they weren't sure if the plants could survive in the gallery, or if purchasing a plant would put the museum at legal risk. However, getting those answers was tricky—because their work is illegal, many growers prefer to keep a low profile. Enter Dan Grace, the President and Co-Founder of Dark Heart Nursery, a local marijuana cultivation facility. The team met the Dark Heart Nursery staff during research interviews and they stood out as a promising partner for several reasons. First, they had extensive experience in growing marijuana: they produce about 10,000 young plants in their Oakland warehouse each month. Second, Dark Heart already had a strong track record of engaging with public institutions. They have presented at city council meetings, have been featured in the press, and pay 5% of their earnings to the city.

**Working Together:** While the museum was confident that Dark Heart would be a good collaborator, OMCA also had to demonstrate it was serious about growing marijuana. “When you guys came to us and said the museum was going to display a live plant in the exhibition, I thought you were naive, to be honest,” said Dan Grace. “I thought you were going to take it to the Board of Directors and it was never going to happen. But you were audacious and brave and got the clearance to do it. I said, ‘Hey man, if the Oakland Museum of California is going to be on the hook for this, we’re going to be right there with you.’ We’re always eager to have community partners who are also willing to take a little bit of a risk. You don’t get that very often.” The museum consulted with senior leadership and worked with state and local authorities to determine that the danger of a raid was low. A few weeks before opening, the museum requested the plants as a loan from Dark Heart.

Once the exhibit was underway, Dark Heart provided advice on everything from the fertilizer mix to the light levels required to produce buds. Because marijuana grows quickly, Dark Heart staff came to the museum to swap out plants that had outgrown the case. While the plants were essential to the visitor experience (they were the number one thing mentioned in visitor evaluations), the partnership with Dark Heart was also gratifying for our staff. “It’s awesome to know who our neighbors are and what people are building in Oakland,” said Lead Preparator Ryan Jones, who worked extensively with Dark Heart. “That extends to people who don’t necessarily get to be in public. It was an interesting portal into a world that I previously had no experience with. That’s one of the best things about my job. Every new exhibition is like, we’re going to do what now?”

#### **Audience: is this partnership targeted to a specific demographic?**

The audience for the partnership was general visitors to the *Altered State* exhibition, which was significantly more diverse in age range and ethnicity than the traditional museum audience.

#### **Why was this partnership developed?**

The partnership was initiated through contact from OMCA staff to Dark Heart, one of dozens of partners and advisors to the project.

#### **When did this partnership begin?**

The partnership was initiated several months before the exhibition opening in April 2016.

#### **Start-up and ongoing costs:**

There were no costs involved with the partnership.

#### **Why has this partnership been successful?**

The partnership was successful because it allowed the museum to create an exhibition experience that would not have otherwise been possible, and one that was essential to the relevance and impact of the show.

#### **Form(s) of evaluation:**

The exhibition itself was evaluated through timing and tracking studies and visitor interviews.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

To our knowledge, this partnership was unique among museums, but the Exploratorium has now begun a similar partnership with Dark Heart.

#### **Staff contact for program:**

Lori Fogarty, Director & CEO

MUSEUM: Orlando Museum of Art, Orlando, FL

PARTNER: Zebra Coalition

## Art with Purpose



SOCIAL SERVICES



LGBTQ ORGANIZATIONS



This work was developed after the tragedy at Pulse nightclub on June 12, 2016. Each youth received an individual portion of the heart installation with the instruction to provide a message of hope for the Orlando community.

The Orlando Museum of Art is proud to offer Art with Purpose. This access program is in partnership with the Zebra Coalition, an Orlando nonprofit organization that provides social services for LGBTQ+ youth ages 13-24. The program offers the Zebra youth weekly studio art workshops that relate to topics of identity. Each youth is provided with a visual journal in which he/she/they creates his/her/their work.

The process of art journaling allows the youth to engage in a progressive internal dialogue whose tone develops each week. At the conclusion of each session, each participant is asked to share his/her/their work with the group—a conversation that is overseen by a Licensed Mental Health Counselor. The objective of the program is to provide engaging art programming that offers opportunities for self-development, self-improvement, and self-expression.

Each session is built around a reflective, open topic that encourages participants to consider their individual impact within a global context. The sessions begin with the introduction of that week's topic, followed by a short period of writing or sketching in response to this prompt. Participants use the remainder of the session to build densely layered compositions using a variety of media that augment their written response. Throughout the creation process, the youths are encouraged to engage in a group dialogue—all voices are respected. The focus of the weekly studio workshops is not placed on harnessing or building formal skills, but rather on using the materials provided to express one's overall intent.

Occasionally, the group will deviate from the journaling model to work on larger projects or engage in other community access projects. For example, following the tragedy at Pulse nightclub in June, Art with Purpose participants created a mural in partnership with a City Commissioner to honor the victims.

In addition to the weekly studio workshops, the Zebra Coalition youth visit local art museums and exhibit in gallery shows throughout the year. Museum tours are designed to prompt discussions relevant to the youth, rather than present a highlights tour of a museum's collection. For example, while analyzing the work of a contemporary photographer on a museum tour, participants discussed the storage of perceptual memory within the photograph. This discussion prompted a wider understanding of the concept of memory—including cultural memory and trauma. Both the studio sessions and museum visits touch upon sensitive

subject matter, but through creative channels and group support these topics are broached in a safe environment.

### **Audience: is this partnership targeted to a specific demographic?**

The program is specifically offered to youth who are receiving services from the Zebra Coalition. These at-risk LGBTQ+ youths are between the ages of 13-24. Zebra offers a variety of social services for the youth, many of whom are homeless, including free counseling, meals, access to laundry facilities, and housing. Through partnerships throughout the community, including this program with the Orlando Museum of Art, Zebra is able to offer the youth access to special cultural and entertainment opportunities in Central Florida.

### **Why was this partnership developed?**

The partnership between the Zebra Coalition and the Orlando Museum of Art was initiated by a recognized need from both parties to support these youth through sustainable, engaging, art programming. Though Zebra previously offered an art program to their youth, this program was neither funded nor supported by an institution. The former art program relied on support from volunteers, and access to supplies was limited. Through this partnership, a museum educator now leads the studio lessons, guaranteeing their weekly availability, and the Zebra youth now have access to necessary art supplies and materials. Field trips to local museums and the ability to showcase the artwork created in the program in the Orlando Museum of Art's education galleries were additional benefits of the partnership.

Orlando has one of the largest LGBTQ+ populations in the nation, and this program is specifically targeted to serving that community. Following the Pulse nightclub shooting in 2016, the Orlando Museum of Art and other local organizations recognized the great need to further support the LGBTQ+ community—this program is one way in which the Orlando Museum of Art is able to fulfill that mission.

### **When did this partnership begin?**

The partnership began in May of 2016.

### **Start-up costs:**

Start-up costs were \$4,700.

### **Ongoing costs:**

Ongoing costs are \$4,000 per year.

### **Source(s) of funding, both start-up and ongoing:**

This program is supported by the Orlando Museum of Art, United Arts of Central Florida, the Ambassadors, State of Florida.

### **Why has this partnership been successful?**

The measure for this program's success lies in the social development of the youths who participate. Those who regularly attend the weekly studio sessions demonstrate a growing sense of empathy towards, and trust in, one another. Many of the participants have faced difficult life circumstances that have required them to mature quickly—coming out to one's parents, struggling with homelessness, and handling both emotional and physical abuse are all topics that have come up in discussion. Having a space designated for self-appraisal through the development of one's creative voice is a luxury to which many of these youths are not accustomed. Through this partnership, the Orlando Museum of Art is able to contribute to the need of these underprivileged individuals.

**Form(s) of evaluation:**

Multiple forms of evaluation are utilized to track the status of this program. Both quantitative and qualitative data is submitted by the museum educator each week. These entries include attendance numbers, the number of repeat participants, the number of youths who participate in the discussion, the percent of the session spent sharing work, the percent of the session focused on art-making, etc. Qualitative assessments address observations made in the discussions held throughout the program, as well as notes on the works created—specifically focusing on the intentions the youth ascribe to their artistic decisions. The Licensed Mental Health Counselor also completes a weekly session note on the program, which is submitted confidentially to the Zebra Coalition's lead counselor. Participant evaluations of the program are also regularly obtained. These evaluations take the form of written feedback forms with both scaled ratings and a written comments section.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

While the program does not claim to be based on a traditional art therapy model, there are certainly therapeutic components and benefits of the weekly workshops. A similar outreach program takes place between the Coalition for the Homeless of Central Florida and the Orlando Museum of Art.

**Number of external participants or staff served in individual sessions:**

The program serves an average of five to 10 participants per session.

**Number of external participants or staff served annually:**

Approximately 200 participants are served each year.

**Staff contact for program:**

David Matteson, Associate Curator of Education and Outreach

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MUSEUM: Peabody Essex Museum, Salem, MA

PARTNER: Dress for Success Boston

## Step Up for a Worthy Cause: Peabody Essex Museum Shoe Drive for Dress for Success Boston



Peabody Essex Museum Board of Overseer Member Connie Rudnick Grayson and Dress for Success Boston Volunteer Sosanna Redding accept a shoe donation from PEM staff member Olivia Barry at the museum.

The Peabody Essex Museum (PEM) partnered with Dress for Success (DFS) Boston for a two-week shoe drive during the museum's exhibition *Shoes: Pleasure and Pain*, which was on view November 19, 2016-March 12, 2017.

PEM's mission is to create experiences of art, culture, and creative expression that transform people's lives by broadening their perspectives, attitudes, and knowledge of themselves in the wider world. Dress for Success Boston empowers low-income women to be economically independent by providing a network of support, professional attire, and the development tools to help them thrive in work and life.

Held at the museum, the shoe drive for professional women's shoes ran from Wednesday, November 16 to Sunday, November 27, 2016, with the support of PEM's Fashion Visiting Committee and staff and volunteers from PEM and DFS Boston. DFS Boston serves approximately 1,000 women annually and, typically, shoes are the most difficult clothing item for them to secure as donations.

The two organizations jointly set the goal of securing the donation of 500 pairs of shoes. The final number donated was 1,081 pairs of shoes, more than doubling our goal and enabling DFS Boston to share a portion of these donations with the Worcester, MA chapter of Dress for Success.

PEM and DFS promoted the shoe drive through their respective websites and social media outlets. PEM's member magazine *Connections* and publicity/advertising outlets for the *Shoes* exhibition also included information about the shoe drive. This included a PSA from a broadcast radio station in Boston. Wall text in the exhibition itself called attention to the drive. Donors to the shoe drive were invited to share their shoe stories—reasons for donating, choice of shoes donated, etc., via comment cards that PEM provided.

Currently, PEM is developing a video that features the Executive Director of DFS Boston sharing the stories of several women who have received shoes from the shoe drive and who were eager to tell their stories of how shoes contribute to their sense of empowerment and transformation. PEM and DFS Boston will

share the video through a variety of channels to provide an inspiring example of complementary missions in action.

### **Audience: is this partnership targeted to a specific demographic?**

PEM's target audience was its visitors, patrons, and members, as well as the general public. PEM strategically engaged its Fashion Visiting Committee, which supports PEM's fashion initiatives, as honorary sponsors of this partnership and as part of the drive's volunteer corps. PEM's partnership with DFS Boston complemented and reinforced the museum's efforts to present fashion as empowering creativity. This partnership was emblematic of PEM's effort to partner with an outside organization and serve a greater community through the platform of art. Our museumgoers had the satisfaction of connecting a museum, an exhibition, and art to a current social cause, and supporting that cause through their shoe donations.

In early November 2016, PEM's Gala Chairs (also members of the Fashion Visiting Committee) announced the partnership during the Gala, which was a wonderful act of support. PEM and DFS Boston kicked off the shoe drive at PEM's patron opening of the *Shoes* exhibition and also ran the shoe drive during the show's membership opening, which reached the 234 patrons and 500 members who attended these exhibition openings, and which symbolically invited patrons to get behind the drive. During the shoe drive, 6,841 people visited PEM, with the principal demographic being people from the greater Boston area.

Since its founding in 2001, DFS Boston has served over 11,000 women, approximately 1,000 a year. DFS Boston clients are low-income women over the age of eighteen in the greater Boston area who are preparing to enter the workforce. The ethnic composition of DFS Boston clients is 52% African American, 25% Caucasian, 13% Latina, and 10% Asian. Typically, these women are leaving the welfare rolls, have been displaced or are homeless, or are immigrants. Women are referred to DFS Boston through social service agencies, welfare-to-work organizations, domestic violence shelters, and GED or literacy programs. Once these women obtain an initial job interview, Dress for Success Boston helps complete their transition from a life fraught with despair to one filled with promise.

### **Why was this partnership developed?**

Deputy Director Lynda Hartigan and Chief Philanthropy Officer Amanda Clark McMullan are committed to developing mission-in-action, community-building projects as expressions of PEM's transformative mission. Hartigan proposed and McMullan endorsed doing a shoe drive for several reasons: to develop a pilot project for the museum to expand its approach to partnerships and the realization of the museum's people-centric mission; to direct people very specifically to the important role that shoes play in people's lives as they experienced a fashion-based exhibition of shoes; and to provide a meaningful experience for PEM's newly formed Fashion Visiting Committee. Similarly, DFS Boston board leaders and its chapter director were looking for new ways to extend awareness of the organization's program and impact, and were delighted that the *Shoes* exhibition provided an opportunity to focus donation efforts on the clothing element that is the hardest to secure. For both organizations, the partnership emphasized the significance of shoes in our lives, especially for those trying to get back on their feet.

### **When did this partnership begin?**

The two organizations began discussions about partnering on a shoe drive in mid-2016. PEM's Development Officer/Development Communications Kerry Schneider is the daughter of the DFS Boston co-founder and facilitated introductions between PEM and DFS Boston. In June 2016, PEM's Deputy Director Lynda Hartigan, Chief Philanthropy Officer Amanda Clark McMullan, and Kerry Schneider made their first site visit

to the DFS Boston boutique and discussed the partnership with DFS Boston board members and staff. Planning meetings followed, as did calls from both organizations for volunteers to run the shoe drive booth.

#### **Start-up costs:**

PEM and DFS Boston had minimal start-up costs. PEM purchased some additional signage for the shoe drive display/donation booth in the museum's lobby. PEM and DFS Boston staff and volunteers provided the relevant person power.

#### **Ongoing costs:**

PEM's expenses for producing the inspirational, post-drive video are minimal because of drawing on staff expertise rather than contractors.

#### **Source(s) of funding, both start-up and ongoing:**

PEM used minimal discretionary funds and allocated staff time.

#### **Why has this partnership been successful?**

This partnership has been a huge success in several ways. First and foremost, the two partners worked well together because of their complementary missions that emphasize transforming people's lives.

At PEM, interdepartmental collaboration was at its best, as strengths in exhibition design, guest experience, development engagement strategies, marketing promotional tools, and social media prowess were marshaled to ensure the drive's success.

Partnering with Dress for Success Boston connected the museum to a whole new constituency in the greater Boston area and demonstrated to its staff, patrons, and members that PEM is always seeking new and unexpected ways to realize its mission-in-action for an expanding array of communities. In turn, the museum used its considerable resources to benefit another nonprofit by greatly expanding the ability of DFS Boston to provide high-quality shoes to its clients, and to reach a new audience and potential patrons.

The success of this pilot project has inspired PEM to establish its next mission-in-action partnership, this time in conjunction with Mass General Cancer Center and its Image boutiques to promote the art of healing in conjunction with PEM's exhibition, *WOW: The World of Wearable Art*. PEM will continue to develop additional partnerships for comparable social impact projects inspired by the themes or subjects of its exhibitions. As PEM expands its exhibition space, with a new wing planned in 2019, the shoe drive as a pilot project symbolically represented the museum reaching out into the community to create relevance and positive impact to a greater audience with a variety of interests. As PEM continues to partner with organizations, we can exemplify how art interrelates to so many aspects of our daily life, and encourages us to think differently about the transformative potential of creativity.

The volunteer support and sheer number of shoes demonstrate that people are eager to contribute to the greater good, and we were honored to have provided an opportunity for generosity and connection to others, particularly during the holiday season.

#### **Form(s) of evaluation:**

Our main criteria for evaluation was the number of shoes donated. Our goal was 500 pairs of shoes, and we collected 1,081 pairs of shoes, more than doubling the goal. The other mark of success was the high incidence of participation by PEM and DFS Boston board members as volunteers. One PEM Trustee was so enthused that she arranged for her salon on Newbury Street to run a contemporaneous shoe drive, yielding 50 pairs. This showed a commitment to the spirit of philanthropy at the highest level.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

PEM's Education department has developed longstanding relationships or partnerships with different local schools. However, the shoe drive is the first social impact partnership of this kind at PEM, and was particularly unique because the idea was inspired by a PEM exhibition. Amanda Clark McMullan's experience with a sister nonprofit organization collaboration during her tenure at Boston University provided a useful model.

### **Number of external participants or staff served in individual sessions:**

Dress for Success Boston serves approximately 1,000 women a year. Because the drive for shoes was so successful, the DFS Boston boutique is now able to offer women a second pair of shoes, as well as additional shoes when they return after getting a job.

### **PEM's participation statistics:**

#### **■ Shoe Donors: 162**

#### **■ Total Volunteers: 33**

- Trustees: 4
- Overseers: 7
- Gala Committee Members: 2
- Docent Guides: 2
- Staff: 11

#### **■ Total Shared Project Staff Statistics: 36**

- PEM Staff Members: 30
- (Including volunteers, exhibition design, curatorial, creative services, marketing, integrated media, development)
- Dress for Success Boston Board Members: 2
- Dress for Success Boston Staff: 4

#### **■ Dress for Success Boston volunteers: 7**

#### **■ Total Participation: 231**

### **Number of external participants or staff served annually:**

The donated shoes are in the process of being distributed by Dress for Success Boston and Dress for Success Worcester, so we do not yet have a final number for the women who are receiving or will receive the donated shoes.

### **Staff contact for program:**

Kerry Schneider, Development Officer, Development Communications

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MUSEUM: Penn Museum, Philadelphia, PA

PARTNER: School District of Philadelphia

## Unpacking the Past

 PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Philadelphia public school students learn the process of mummification from start to finish during a Mummy Makers workshop.

**U**npacking the Past brings the University of Pennsylvania Museum of Archaeology and Anthropology's (Penn Museum's) spectacular collections of ancient art and architectural works to life for Philadelphia middle school students, by exploring curriculum through vividly imagined scenarios in the ancient world. The program engages students through multiple encounters: in-school presentations, guided gallery tours, hands-on workshops, and special events that invite students and their families to become better acquainted with their local museum about human diversity—a cultural resource we hope may become a lifelong source of information, entertainment, and belonging.

With the enthusiastic support of the senior leadership of the School District of Philadelphia (SDP), including superintendent William Hite and Assistant Superintendent for Curriculum, Instruction, and Assessment Donna Runner, we partnered to offer this program to every SDP seventh grade class, at no cost to the schools. Unpacking the Past supports the Common Core curriculum to make a lasting impression on students by bringing their textbooks to life.

As the largest university museum in the United States with a collection that illustrates the human story, the Penn Museum has much to draw from in developing unique, object-based lesson plans. Spectacular artifacts—ranging from real Egyptian mummies to Roman mosaics—are utilized to provide material links to

the past and create an active, sensory learning environment. Unpacking the Past centers on Ancient Egypt and Rome, which is typically studied in seventh grade. Critical thinking is supported through lessons that include close observation of artifacts; Language Arts through “reading” the artifacts to make inferences and providing verbal evidence for theories of interpretation, as well as understanding how to read object labels; and Global Competencies through building deeper understanding of other cultures. The Egyptian mummies also hold a wealth of information on human biology.

Unpacking the Past features these student-centered activities:

- **Classroom Outreach Lesson:** This interactive pre-visit workshop develops critical thinking using replica objects and prepares students for the Penn Museum field trip. Penn Museum educators travel to SDP classrooms in our “Mummy Mobiles,” vehicles wrapped in Egyptian iconography.
- **Museum Field Trip:** All students visit the museum for educator-led gallery tours, followed by interactive workshops. Students participate in either a “Mummy Makers” workshop—a demonstration-based activity that combines the history and beliefs of the Ancient Egyptians with the science of mummification, or a “Digging Up Rome” workshop—an object-based, hands-on exploration of replica objects that mimics real dig assemblages.

**Learning Extensions:** All students and teachers receive a free, one-year household membership to the Penn Museum. Middle school teachers can enjoy in-depth professional development opportunities, borrow an Artifact Loan Box for use in their classrooms, or bring their students back to the museum for a second self-guiding trip. Museum educators also bring activities and artifacts to enhance family-based school events, such as Back to School nights or Report Card Conference days.

Working closely with Vicki Ellis of the SDP’s Office of Strategic Partnerships, we continue to deepen the partnership through continuous feedback about district needs. We have co-presented with Ellis and other SDP personnel about the Unpacking the Past model at museum and education conferences, and are considering co-authoring a journal article.

### **Audience: is this partnership targeted to a specific demographic?**

Unpacking the Past took Penn Museum programs and modified them to be more interactive and multi-sensory for the needs of School District of Philadelphia (SDP) students. The majority of these students have never had the opportunity to visit a museum like the Penn Museum (many have visited the Philadelphia Zoo or the Franklin Institute, very different experiences), and have limited or no arts education in the classroom. Seventh grade is a critical time for SDP students, as their standardized test scores from this year often determine the quality of the high schools that they can attend. Seventh grade is also when most students study ancient civilizations.

SDP served 137,512 K-12 students in the 2012–2013 school year, with a further 55,625 in SDP-affiliated charter schools—about 10,000 are in seventh grade classrooms. 73% of students are African American or Hispanic/Latino; 82% are economically disadvantaged (190 of SDP’s 242 schools are in the Universal Free Meal program); only 13% of schools are reported as meeting “Adequate Yearly Progress”; only 57% of SDP students graduate from high school in four years; and fewer than one in five graduates enrolls in college and persists to the second year. Math and reading progress is below most urban districts, as a significant majority of students lack the cultural experiences to bring comprehension and context to their reading material. In the words of Donna Runner, “Students can read—sound words—but they don’t have the experiences to make connections that give meaning to the words.”

The Penn Museum experiences build upon what students are able to observe, and help them delve deeper into content to make ongoing meaningful connections between themselves and the world around them. We like to use the old “teach a man to fish” analogy when it comes to the critical thinking skills we teach these students—they are broadly applicable. Teachers shared that “students were easily able to associate what they learned in the classroom [Unpacking the Past outreach lesson] with what they saw in the museum,” and that students “learned how to make connections between ancient culture and present-day culture.”

The Unpacking the Past team noticed a shortage of museum offerings for students with special needs (with low-incidence disabilities such as autism, intellectual disabilities, etc.), a large population of SDP. With a certified special education teacher on the program team, the Penn Museum responded by creating customized services for Autistic Support/Life Skills Support classrooms. Lessons focus on interpersonal and social skills and functional academics, and feature social stories to alleviate anxiety at the museum. The museum also gathered a special-needs teacher advisory committee this year to provide feedback and input on the program.

### **Why was this partnership developed?**

The Penn Museum specifically chose the School District of Philadelphia (SDP) as a partner for this multi-stage program. The museum has a long history of serving K-12 schools and has welcomed visits from 25,000–40,000 K-12 students annually, predominantly from the Delaware Valley. The majority of visiting schools—over the last five years in particular—have been independent or suburban public schools. More financially challenged public schools in the Philadelphia and Camden school districts have lacked the resources to cover field trip costs, especially transportation. The Penn Museum launched a pilot “Sponsored Visit” program to support SDP, and due to the popularity of this program, expanded it to create Unpacking the Past.

As already stated, many SDP students lack the life experiences needed to contextualize what they are taught in the classroom. Art education in SDP classrooms is virtually non-existent and history education is limited. Experiential learning opportunities—allowing students with a range of learning styles to gain proficiency in core subjects using their eyes, hands, and imaginations to create and problem solve—are also hampered by financial restraints. These students, future Philadelphians, need greater support from the surrounding community organizations to help them become civically-minded, educated, employed, and therefore empowered, citizens.

Unpacking the Past was created and delivered at a time when SDP was under huge financial stress, closing many schools and laying off teachers, guidance counselors, nurses, librarians, and more. Superintendent Hite took up his position in 2012, and in 2013 presented his first Action Plan v1.0, a key resource in the design of Unpacking the Past, with anchor goals that included “improving academic outcomes for students in all the schools we manage and in the charter schools we authorize, and ensuring the financial stability and sustainability of the District.” One strategy noted in the Action Plan v1.0, is particularly resonant: “Cultivate and sustain partnerships: It is even more important to take full advantage of and align the resources made available from philanthropists, businesses, nonprofits, higher education, and elsewhere.”

Unpacking the Past is also intended to serve as a resource for middle school teachers, offering in-person professional development, collaborative teaching opportunities, and online resources. Many SDP teachers we encounter have no background knowledge in ancient cultures, so we provide training and resources to integrate cultural collections into classroom lessons. Teachers can visit the museum and attend most of its programs for free to gain familiarity with subject material.

Beyond the educational supplements, the Unpacking the Past team decided to assist with even greater classroom needs—the sheer lack of supplies. Because of this, we began to deliver paper, pencils, dry erase markers, Sharpies, and Post-it Notes to teachers and students as part of the program.

Unpacking the Past not only tied with Penn Museum strategic initiatives, but also aligned with key University of Pennsylvania goals in its [Penn Compact 2020](#). It is our hope that this experience will help students and teachers alike to think of the Penn Museum—and other museums—as welcoming places of life-long learning, cultural exploration, and even entertainment and fun.

### **When did this partnership begin?**

Unpacking the Past was developed with School District of Philadelphia in 2012-2013 after the success of the Sponsored School program. We piloted Museum Field Trip opportunities in the Spring of 2014, and expanded to offer the full programmatic scope in September 2014. We view this partnership as continuous, and continue to revisit the value proposition for students, teachers, and SDP administration.

### **Start-up costs:**

Start-up costs were \$64,188 for the pilot phase and \$427,500 for Year One.

### **Ongoing costs:**

Ongoing costs are \$675,000 annually.

### **Source(s) of funding, both start-up and ongoing:**

Unpacking the Past is made possible through a generous lead grant awarded by GRoW Annenberg, a program of the Annenberg Foundation. This project is supported in part by an award from the National Endowment for the Arts, the Institute of Museum and Library Services, PECO, the John Templeton and Ludwick Foundations, and many kind individuals.

### **Why has this partnership been successful?**

Unpacking the Past has been successful for many reasons. The Unpacking the Past team embraces a spirit of flexibility, as we realize the needs of teachers and students are different across SDP. We understand, and continue to learn about, the stresses of SDP classroom teachers, so we provide an incredible amount of support to them, gaining their trust and ensuring stress-free, successful, classroom and field trip experiences. Because of our strong relationship with the SDP Curriculum and Strategic Partnership offices, we have high-level contacts with which to discuss new approaches or help promote the program; we also have an amazing Teacher Advisory Committee to provide feedback about current or new approaches. Word of mouth from participants has been the strongest recruitment tool we've found. Once a teacher has participated, they always participate again unless an uncontrollable circumstance provides an obstacle.

Imperative to the program's success is the museum educators who deliver the program. Headed by Emily Hirshorn, a skilled leader, former teacher, and out-of-school time director, the Unpacking the Past team features four seasoned educators that provide consistently incredible experiences for every school. With teaching skills that range from history, to art, to special needs, the team is certainly responsible for the partnership's ongoing success.

The program has been so successful that the University of Pennsylvania President Amy Gutmann regularly talks about its impact when discussing what the University provides for the community. We now consider this a permanent and ongoing part of Penn Museum Education offerings and have considered it in the physical and intellectual development of our new permanent galleries. For example, in 2018, the program will expand to include Mesopotamia, to coincide with the opening of our new Galleries of the Ancient

Middle East. These galleries will be able to manage at least two touring groups at a time, and feature prominent connections to textbook information about Mesopotamia.

### **Form(s) of evaluation:**

Evaluation has been critical to determining if the goals of Unpacking the Past are being met, as well as to gaining specific information about how the Penn Museum can continue to improve service to the School District of Philadelphia and its communities. Desired outcomes include:

- Teachers will gain proficiency in object-based learning strategies and familiarity with the museum's collections, staff, and educational resources to employ independently in their classrooms; they will be engaged through professional development participation, special event attendance, and subscribing to museum e-Educator communications.
- Students will gain a multidimensional understanding of the ancient world, develop critical thinking skills and the ability to make inferences, and vocalize their understanding of core concepts through evidence-based conclusions and group communication in open-dialogue tours and workshops. Students will also gain a sense of belonging to and ownership of the Penn Museum, developing increased comfort in museum settings, and sharing these new skills and knowledge with their families through return visits.

Oberg Research, LLC was engaged to conduct a multi-year study to measure the impact of Unpacking the Past on students and teachers. To measure program successes and identify areas for refinement and growth, Oberg Research surveyed and interviewed teachers to determine a) if students were learning; b) if students were comfortable in the museum and with the *Unpacking the Past* team; and c) If Unpacking the Past was a valuable experience for students in Philadelphia. Teachers took online pre/post participation surveys and Oberg also conducted multiple focus groups and individual interviews. From these conversations, Oberg Research was able to gather data about the direct impact of the program on students. Each year, Oberg Research produces an interim evaluation report that is shared with SDP partners. This year, Oberg Research and the Penn Museum worked with SDP to receive permission to directly evaluate the student participants. This rich student data will be included in the Year Three report.

Measurable indicators that the intended results have been met include the following, which will be evaluated during Oberg Research-led teacher focus groups:

- Teachers can identify and explain at least three ways in which they strengthened their own professional development through Unpacking the Past participation.
- Teachers can report or anticipate at least one way in which their students have used the tenets of archaeology in the classroom since their museum experience.
- Teachers can report on or anticipate the impact of each piece of Unpacking the Past on themselves and their students.

Penn Museum's Learning Programs Department also conducts separate evaluation activities, including: tracking the number of student and teacher participants and their schools through its Altru database (Measurable indicator: 80% or higher participation from SDP schools); return visits to the museum through free family memberships (Measurable indicator: 20% or more return and activate membership); surveying teachers participating in professional development (Measurable indicator: 90% or higher rate overall experience as Excellent); and monitoring media coverage and expressed interest from other peer cultural organizations in modeling the program. The Penn Museum's Learning Programs team has more than 20

different extension projects to enhance student learning in the classroom and museum that relate to the Unpacking the Past program. Working with a Teacher Advisory Committee and network of SDP teacher relationships, the team will continue to build an extension project library that is accessible through the Penn Museum website.

### **Teacher Quotes:**

“I was excited to see the ‘light bulb’ as my kids realized ‘I do know this’ and the confidence that comes with that. It triggered a love of learning. I did notice that they do want to learn more and they are interested in learning more, and finding out about other people and places,”  
—Discussion Participant.

“I have a bunch of typical seventh grade boys. They would say ‘Mrs. D did you see this? Come over here and look at this.’ [What they found] was not even something we had studied, but they had seen something that had interested them. They were kids I would not have expected that from,” —Discussion Participant.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Unpacking the Past is truly an original program of the Penn Museum, however other models exist that were considered as it was developed. To our knowledge, no other academic museums, particularly those featuring archaeology and anthropology, are providing similar programs.

The Penn Museum’s complimentary institution, the Philadelphia Museum of Art, has featured a long-standing program to support SDP students in literacy skills through free field trips and outreach lessons. We were familiar with this program and consulted with its founder when creating and implementing our own distinct package. We also considered and continue to study other models that support SDP, such as the Wagner Free Institute of Science, Pennsylvania Academy of Fine Arts (PAFA), and the Barnes Foundation. Both the Wagner and PAFA embed themselves within particular SDP schools to provide daily curriculum assistance. The Barnes has a similar model to the Philadelphia Museum of Art.

Since the program was created, Penn Museum staff have given two public talks about Unpacking the Past and have received multiple requests from other organizations about the program model, including from the Franklin Institute, the High Museum, and others.

### **Number of external participants or staff served in individual sessions**

*Unpacking the Past* is meant to serve the needs of classrooms. This usually means programs are delivered at normal classroom size for SDP, which is overcrowded at 25-35 students per group. The Outreach Lesson helps museum educators determine if the groups should have tours and workshops at their full classroom size or, if behavior seems to be an issue, if groups need to be split into two smaller cohorts to help students focus better and provide more personal attention. Unpacking the Past also serves Life Skills classrooms that are comprised of students with cognitive disabilities. These classrooms tend to be eight to 15 students in size, due to the personalized attention needed for each student. The program does its best to accommodate the needs of the school, teacher, and students, which results in careful scheduling by the Penn Museum.

### **Number of external participants or staff served annually**

The *Unpacking the Past* team reached a total of 5,401 seventh grade students this past year, a 25% increase compared to last year’s program. Museum educators taught in 250 classrooms in 65 schools, delivering

both outreach and in-museum lessons. This represents a 37% increase in the number of classrooms reached compared to last year. Of these participants, 54 Autistic Support/Life Skills Support classrooms took part in Unpacking the Past, serving 436 students. These schools cover every corner of Philadelphia and, in addition, our museum educators visited schools in six zip codes that were never previously served.

When the program began, the team faced challenges in convincing teachers from low performing schools that a field trip would be useful to their classroom practice. After a highly successful first year, and because of strong ties with SDP, many schools returned this year due to the strong connections made and the demonstrated value.

The team focused on increasing professional development opportunities, and 158 teachers participated in related professional development, an 86% increase. Many teachers attended multiple professional development events throughout the course of the year. A wider variety of options were offered throughout the year, resulting in regular opportunities for impact.

All participating students and teachers were given a free family/dual adult membership to the Penn Museum, and 205 teachers and students activated their membership, an astonishing increase of 231% compared to last year. This membership allows the students and their guardians to have complimentary admission to the museum for an entire year.

Overall, during the second year of this program, the museum reached 6,239 unique individuals (students, teachers, chaperones, and families) from programs throughout the school year, resulting in over 16,000 individual programmatic touch points. The program has now reached over 70% of eligible public and Title I charter schools in the city.

**Staff contact for program:**

Ellen Owens, Director of Learning Programs

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MUSEUM: Pérez Art Museum Miami, Miami, FL  
PARTNER: Breakthrough Miami, Miami-Dade County Police Department, The Links, Inc. Greater Miami Chapter

## Art Detectives



EDUCATIONAL SERVICES



LAW ENFORCEMENT



VOLUNTEER SERVICE ORGANIZATIONS



*Photo courtesy of Pérez Art Museum Miami*

**A**rt Detectives is a partnership between Breakthrough Miami, Miami-Dade County Police Department (MDPD), The Links, Inc. Greater Miami Chapter (The Links), and Pérez Art Museum Miami (PAMM), funded by The Children's Trust. Art Detectives is an innovative arts-based learning experience that brings together South Florida law enforcement and youth from under-served communities, sparking creative thinking and cross-community dialogue around one of our country's most divisive issues: police interactions with young people of color. A curriculum developed by PAMM's art educators uses inquiry-based art instruction, a research-based methodology with demonstrated positive impact on critical thinking skills, to help build rapport between 250 middle school students and community police officers. Together, through the exploration of contemporary art, program facilitators guide both groups as they explore the relationship between beliefs, assumptions, and perception. The goal is to begin building authentic relationships between youth and police that change the current narrative.

Participants begin the program with a session at Breakthrough Miami where they are led, by PAMM teaching artists and volunteers from The Links, in an exploration of new ideas inspired by PAMM exhibition images and a related, collaborative, hands-on art-making activity. A second session takes place on a field trip to PAMM, where PAMM teaching artists lead the group through an interactive gallery exploration focusing on

specially selected works of contemporary art. Artworks used in the program are informed by relevant social and cultural issues, and are selected for their ability to generate discussion about differing perspectives and the existence of biases. As youth and police officers build their visual literacy, critical thinking, and analytical skills, they encounter new ideas and new ways of approaching the world around them. They are encouraged to analyze and reflect on how they observe the world and to share their observations in an open, non-judgmental forum. A third component of the program features digital learning resources, including lesson plans and further inquiry tools, which The Links volunteers and Breakthrough staff can use at their program sites to continue the dialogue around the art and the topical issues raised.

### **Audience: is this partnership targeted to a specific demographic?**

Student participants in the Art Detectives program are middle school students from under-resourced families in Miami-Dade County. These students are all enrolled in Breakthrough Miami—an educational enrichment program for motivated youth from disadvantaged backgrounds. The students are primarily African-American, Haitian, and Hispanic. Breakthrough Miami enrolls nearly 1,300 students in its programs each year. These high-potential students represent the culturally diverse future leaders of the Miami-Dade community, and many of them are the thought leaders in their school communities right now. The program is also targeted at community police officers from the Miami-Dade County Police Department.

### **Why was this partnership developed?**

The initial idea for this partnership began with volunteer members of The Links, Inc. Greater Miami Chapter, an organization committed to serving young people, particularly of color, while contributing to the strengthening of the broader community. The Links members recognized a need within the Miami community to improve relations between young people and the police.

Historically, the relationship between law enforcement and young people of color has been characterized by mistrust. A study published by researchers at the University of Connecticut in the *Journal of Juvenile Justice*, citing the fact that youth tend to hold more negative attitudes toward police than adults, demonstrated that programs that create positive interactions between police and youth in a non-law enforcement environment can improve both police officers' and youths' attitudes toward each other. Given the sensitivity and volatility of the national debate, art—particularly art that reflects the genuine social context of these issues—offers an opportunity for both youth and police to examine these real life issues together from a variety of different perspectives.

### **When did this partnership begin?**

The partnership began with a pilot program in Fall 2016. The wider program rollout began in February 2017.

### **Ongoing costs:**

Ongoing costs are \$52,000 per year.

### **Source(s) of funding, both start-up and ongoing:**

Art Detectives is funded by an Innovation Fund grant from The Children's Trust. PAMM provides in-kind, operational, administrative, and teaching artist services for the program.

### **Why has this partnership been successful?**

Art Detectives is successful because it brings together a unique set of partners in a true cross-community dialogue. Each partner brings with it a distinctive constituency, skill set, and institutional goal, together cutting a broad slice across South Florida's diverse, and often-disconnected social, cultural, and economic

landscape. The Links is a volunteer organization, led by women of color, invested in improving community relations. Breakthrough Miami gives motivated students the tools to achieve their most ambitious goals in life and connects underserved youth with students at Miami's top private schools. PAMM offers expertise in inquiry-based arts learning, and provides the trained teaching artists and museum resources that form the basis of these art interactions; and the local police department sends officers whose remit is community policing. All of the program partners are committed to the social goal of improving communication within the community and between law enforcement and young people of color.

**Form(s) of evaluation:**

Participating young people and police officers complete pre- and post-surveys about their experience in the program and the new perspectives of which they have been made aware. Program staff also gathers comments made by participants during the group discussions, and document the collaborative artwork created.

**Is this partnership original or a modeled on another program or initiative from your institution or elsewhere?**

Inquiry-based art instruction is a research-based methodology that has been shown to improve critical thinking in youth. PAMM uses the inquiry-based method in most of its arts education programs, some of which have been in operation for more than twenty years. More recently, this approach has started to be used by police departments with their officers to help them in their work as "professional observers" to uncover and understand the biases that can affect their perceptions and how others' perspectives are similarly influenced. We are aware of programs that engage law enforcement officers in museums, or that connect law enforcement officers and young people in the non-museum context. However, we know of no other programs that use inquiry-based art instruction, in the museum context, to bring youth and law enforcement together to create greater understanding and respect.

**Number of external participants or staff served in individual sessions:**

Each session serves 50 to 70 students, as well as approximately six Breakthrough Miami teachers, six facilitators from The Links, and six Miami-Dade County Police officers. During each session, the participants are divided into three separate groups, each led by a PAMM teaching artist.

**Number of external participants or staff served annually:**

In this first year of the program, Art Detectives will serve approximately 250 students, with each 'cycle' serving approximately 50 unique students. The program will involve 60 Breakthrough Miami teaching staff, 20 facilitators from The Links, and 15-20 Miami-Dade County Police officers.

**Staff contact for program:**

Adrienne Chadwick, Deputy Director for Education

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MUSEUM: The Phillips Collection, Washington, DC

PARTNER: Iona Senior Services

## Creative Aging



**Kelley Daley, The Phillips Collection's Manager of Public Engagement, facilitates a conversation on Renoir's *Luncheon of the Boating Party*.**

**C**reative Aging is The Phillips Collection's art and wellness program for older adults with dementia and other chronic conditions. The relationship between art, health, and wellness is integral to the museum's mission, as founder Duncan Phillips believed strongly in art's profound impact on well-being. He believed that the Phillips could have "a joy-giving, life-enhancing influence, assisting people to see beautifully as true artists see." The success of the Phillips Creative Aging program derives from its partnership with Iona Senior Services, part of the Harry and Jeannette Weinberg Wellness & Arts Center, which fosters physical activity, intellectual engagement, and social opportunities for older adults with memory loss, diabetes, stroke, Parkinson's, and vision impairment. For the past six years, the Phillips and Iona have collaborated to engage participants in conversations about works of art, art-making, and art therapy.

The program intentionally links engagement between the art museum and the senior center, bridging community resources. Creative Aging meets once a month, alternating between the Phillips and Iona. Participants visit the museum for one hour on a Monday morning when the museum is closed to the public, allowing comfortable interactions without distractions. Museum educators facilitate 30-minute conversations on two works of art through close looking and inquiry, encouraging participants to focus

mindfully on the present moment as they explore emotions, access memories, and forge connections to each other.

When the session is held at Iona, the Phillips educators follow the same format established at the museum. Working with Iona's full-time art therapist, they select artworks that are rarely on view, are too small for participants to see at the museum, or that speak to overarching themes the group is investigating in the studio (such as family, homes, weather, and travel). After a slide show and discussion, participants continue their art exploration in Iona's art studio with the art therapist. The resulting artwork is exhibited annually at The Phillips Collection in November, National Alzheimer's Awareness Month. Families, caregivers, friends of participants, Iona and Phillips staff, and program funders are invited to the art opening, a festive event with live music and refreshments. The Iona artwork is exhibited in a space visited by the general public, school groups, and museum staff, bringing visibility to the Creative Aging partnership. The program creates a compassionate, safe, and "life-enhancing" environment for self-expression and communication, often lost to adults suffering from Alzheimer's.

### **Audience: is this partnership targeted to a specific demographic?**

Currently this program serves adults with dementia and other chronic illnesses who attend programs at Iona Senior Center. The participating group, men and women aged 65-93, is diverse in race and socio-economic status.

### **Why was this partnership developed?**

Creative Aging was developed to foster the museum's mission of bringing art's "joy-giving, life-enhancing influence" to the public, and support art and wellness. Phillips' board Chair, George Vradenburg, and his wife Trish are deeply committed to Alzheimer's research and understand the community need for a museum-based, healing-arts program for older adults with dementia, memory loss, and other physical and/or intellectual disabilities. The Phillips sought community partners to develop the program, first with Goodwin House in Virginia and then with Iona Senior Center in Washington, DC.

### **When did this partnership begin?**

The partnership with Iona Senior Center began when Phillips staff met with the art therapist at Iona to discuss a healing-arts partnership in 2010.

### **Start-up costs:**

The Phillips Collection and Iona Senior Center share the costs associated with the program, including exhibition and opening reception expenses, printing of brochures and reproductions, staffing (an art therapist and museum educators), busses, and art supplies.

### **Source(s) of funding, both start-up and ongoing:**

Creative Aging is funded by the museum and, in part, by the Vradenburg Foundation and the D.C. Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts.

### **Why has this partnership been successful?**

Above all, Creative Aging is thriving because it meets the needs of the participants. In addition, the partnership between the Phillips and Iona is an ongoing, ever-evolving creative collaboration built on mutual understanding and respect.

**Form(s) of evaluation:**

Phillips and Iona staff have mapped several data points over the course of the program. For example, the Phillips records and transcribes each session, reviewing it for statements that indicate the transformative power of engaging with art and the importance of dialogue. For instance, one participant stated: “When you try to transfer your ideas from what you see to your mind, to your hand, to paper, it’s very challenging. It keeps my mind engaged. That is so important.” Another participant reflected, “This has really lifted me up. I don’t know why, but it means a lot to me.” When we can during the sessions, Phillips staff also take photographs to record facial expressions to gather data regarding engagement. The Iona art therapist, who has subsequently worked with the participants during group art therapy, discusses with Phillips staff how the museum conversations have influenced artistic choices made by the participants. These data points are then used by the Phillips-Iona team to guide revisions and enhancements to the next iteration of the program.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

While many museums offer programs for older adults, Creative Aging is unique because it is tailored to suit the needs of Iona Senior Center and the adults who participate, as well as the museum. At its inception, Creative Aging was the only program that collaborated directly with an art therapist.

**Number of external participants or staff served in individual sessions:**

The museum sessions are held six times a year at The Phillips, with 10-15 participants each time and six times a year on alternate months at Iona with 20 participants each time. Seventy-five to 100 guests attend the art exhibition reception, which includes Iona participants, family, caregivers, friends, funders, and Iona and Phillips staff.

**Number of external participants or staff served annually:**

To ensure the participants’ comfort, the program is held when the museum is closed to the public. Therefore, only Phillips staff and invited guests view the sessions. However, the Iona art exhibition hangs for two to three months in the museum’s accessible, lower-level exhibition space, generating visibility for the Creative Aging Program.

**Staff contact for program:**

Donna Jonte, Interim Creative Aging Program Coordinator; and Kelley Daley, Manager of Public Engagement

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MUSEUM: Portland Art Museum, Portland, OR

PARTNER: Museum of Impact

## The Art Is Ours



CULTURAL ORGANIZATIONS



SOCIAL JUSTICE



Monica Montgomery (Museum of Impact) and Mike Murawski (Portland Art Museum) with members of Don't Shoot Portland at the community opening of the 'Constructing Identity' exhibition.

Photo by Rebekah Johnson

**B**eginning in 2017, the Portland Art Museum launched a new community-centered education initiative in partnership with the Museum of Impact called The Art Is Ours. The Museum of Impact is the world's first mobile social justice museum, and is actively working with audiences to see themselves as active citizens and transforming museum spaces into a forum for people to create a more just, connected, and compassionate world sparked by the arts. Through The Art Is Ours partnership initiative, both teams are working together to explore the intersections of art, activism, and social justice; to facilitate community curation and co-creation within and beyond the museum; and to create opportunities for visitors to find intersectionality between their lived experience and the museum's exhibitions, collections, and programs.

This partnership was launched in conjunction with an exhibition at the Portland Art Museum entitled *Constructing Identity*, which featured the work of more than 80 African-American artists spanning the past 130 years. As part of that exhibition, the Museum of Impact worked with the Portland Art Museum's education team to create The Art Is Ours gallery. This space included: a family-friendly reading area with over 30 titles written by black authors and scholars; an interactive community-centered question and response area; and a large wall dedicated to celebrating the voices and creative expression of Portland's

communities of color—from prints and paintings to digital art and poetry, all accompanied by personal statements responding to images and ideas in the exhibition.

A key part of The Art Is Ours partnership is a collaboration with Don't Shoot Portland, a civil rights and social justice activism group based in Portland. The Portland Art Museum began working with members of Don't Shoot Portland back in August 2016 when the museum was the site for a Social Justice Community Art Project making the two-year anniversary of the death of Michael Brown in Ferguson, Missouri. Immediately following this event, the museum partnered with Don't Shoot Portland and the Pacific Northwest Women in Ministry Social Justice Luncheon to bring together a panel discussion about "Race in America After Ferguson," featuring distinguished guest Reverend Traci Blackmon, Pastor at King United Church of Christ in Florissant, Missouri, and an appointed member of President Obama's Advisory Council on Faith-Based and Neighborhood Partnerships. The Museum of Impact is working with members of Don't Shoot Portland to plan a May community event at the Portland Art Museum as part of The Art Is Ours.

The Art Is Ours continues after the *Constructing Identity* exhibition, as the Portland Art Museum builds on its partnership with the Museum of Impact for upcoming exhibitions and community engagement projects, including a community photography exhibition and a Day of the Dead celebration in fall 2017.

### **Audience: is this partnership targeted to a specific demographic?**

The Art Is Ours is a partnership and community-centered education initiative designed to actively engage, involve, and share authority with communities of color in Portland and its region.

### **Why was this partnership developed?**

The Art Is Ours partnership with the Museum of Impact was developed as part of the Portland Art Museum's dedication to actively expanding the involvement and sense of ownership of its community. Partnerships like this recognize the value of building sustainable relationships locally and regionally that will continue past any specific exhibition or program. This partnership also comes at a time when we are working to expand the ways in which the museum serves to promote learning, dialogue, and creativity, as we work together to build a stronger and more connected community. Currently, our efforts to embrace and celebrate community voices, stories, knowledge, and creativity are at the center of a shift toward being a more relevant, responsive, and inclusive museum. The Museum of Impact, its team, and its Founding Director, Monica Montgomery, bring exceptional skills in these areas, working with museums and cultural institutions across the country to inspire action by exploring art and activism, self, and society.

### **When did this partnership begin?**

The partnership with the Museum of Impact was launched in January 2017, and planning began in fall 2016.

### **Why has this partnership been successful?**

This partnership with the Museum of Impact has led to broader understanding of community ownership and shared authority, as well as issues of access, inclusion, community engagement, and local relevance—both internally and externally.

### **Form(s) of evaluation:**

The Portland Art Museum and Museum of Impact are using program participation, community input and feedback, visitor feedback, and community partner meetings to help assess the value, success, and areas for improvement and growth for this partnership on an ongoing basis.

## Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?

The nature of this sustained partnership is original, but modeled on the ideals both institutions hold of museums being sites of social justice and civic dialogue. The Museum of Impact has worked in tandem with other institutions on short-term embedded residences, educational curriculum, and responsive programming to proliferate these goals as an evolution in museum practice.

### Staff contact for program:

Mike Murawski, Director of Education & Public Programs

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MUSEUM: Portland Museum of Art, Portland, ME

PARTNER: LearningWorks

## Portland Museum of Art Partnership with LearningWorks Afterschool



Students with a docent during a visit. This activity had students use an iPad to listen to various ocean sounds.

**T**he LearningWorks Afterschool program in Portland, Maine serves students in second through fifth grade by offering hands-on enrichment activities focused around STEM (science, technology, engineering, and math) curriculum. In 2009, the Portland Museum of Art (PMA) began collaborating with LearningWorks to offer an interdisciplinary program in direct response to their needs—to support the development of critical thinking skills in Portland students. PMA Learning and Interpretation staff, in partnership with LearningWorks, bolsters the social and academic support the students receive through the inclusion of art into the curriculum.

The museum's collaboration with LearningWorks Afterschool has the following goals: to expose students to authentic works of art and offer meaningful, guided looking and sharing experiences; to build critical thinking skills by increasing students' capacity to make detailed observations and inferences; to build comfort and familiarity in the museum; and to facilitate a series of opportunities for students to explore their five senses within the context of art. During the PMA

visit, volunteer docents facilitate both discussion-based and hands-on activities based on the theme of the “senses,” particularly site, sound, and touch. To prepare for the museum visit, prior visiting, LearningWorks site coordinators work with the students to create journals, using instructions and supplies provided by the PMA. Journals are used throughout the program, including during their museum visit, to both sketch and write reflections.

The PMA's teaching approach is grounded in Visual Thinking Strategies (VTS), a student-centered strategy that prioritizes student interpretations over a didactic method. Research has shown that open-ended, discussion-based, teaching approaches and hands-on learning with works of art have positively impacted student performance across the curriculum, which shifts students from low performing to successfully performing at grade level. In addition to conversation, hands-on activities provide opportunities to meet all types of learning styles. Approximately 65% of LearningWorks Afterschool students are English Language Learners (ELL), so by diversifying the teaching approach beyond verbal and auditory techniques, educators reach more students at their developmental level and provide new entry points to explore artworks. In this way, the PMA's program addresses the LearningWorks goal of improving academic performance through the development of critical thinking skills, and provides critical support to students.

### **Audience: is this partnership targeted to a specific demographic?**

LearningWorks Afterschool is a 21st Century Community Learning-funded program that serves students in second through fifth grade, who are identified as low performing. This afterschool program aims to offer academic support to these students with an emphasis on STEM curriculum. The partnership with the PMA introduces art into the afterschool curriculum. More than 350 local children are served through this partnership between the PMA and LearningWorks. The program has expanded since it was started, and now works with six Portland schools and two South Portland schools.

### **Why was this partnership developed?**

One of the most critical issues in education today is the development of critical thinking skills. The creative and exploratory processes that artists engage in are akin to the work of scientists. The ability to articulate an argument and provide supportive evidence is a skill learned through both artistic and scientific processes, and is a skill that is essential to being a successful 21st century citizen. This partnership brings a new way to explore and learn valuable critical thinking skills.

### **When did this partnership begin?**

This partnership began in 2009. Since beginning, it has continued to evolve and expand through continued collaboration with LearningWorks staff.

### **Ongoing costs**

The annual program budget for the partnership is approximately \$6,000.

### **Why has this partnership been successful?**

This partnership has provided LearningWorks Afterschool students with the authentic experience of exploring art through unique activities tailored to connect to their STEM curriculum. In developing the lesson plans, PMA Learning and Interpretation staff have discovered new, innovative ways to approach the collection. This learning has transferred to other aspects of the department's work as well.

### **Form(s) of evaluation:**

The PMA carefully documents its collaboration with LearningWorks through interacting with their staff and by receiving feedback from volunteer docents. PMA staff will also work with LearningWorks site

coordinators to gather direct feedback from the students in the form of written and drawn reflections. Post-program surveys will also be distributed to LearningWorks staff for feedback on museum visits. PMA educators frequently meet with program directors to plan content and logistics. Additionally, the PMA Associate Educator for Youth Learning serves on the LearningWorks Afterschool Advisory Board. LearningWorks conducts extensive evaluations of student experiences, which are shared with the PMA to ensure that goals are met.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is an original model developed by PMA Learning and Interpretation staff, in partnership with LearningWorks staff.

**Number of external participants or staff served in individual sessions**

Each museum visit serves between 25-50 students depending on the size of each school site.

**Number of external participants or staff served annually**

Approximately 350 students participate annually, along with an additional 25 LearningWorks teaching staff.

**Staff contact for program:**

Louisa Donelson, Associate Educator for Youth Learning

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MUSEUM: Pulitzer Arts Foundation, St. Louis, MO

PARTNERS: raumlaborberlin, the City of St. Louis, residents of St. Louis, Lewis Place Historical Preservation Inc., local city planners, and local organizers

**raumlaborberlin: 4562 Enright Avenue**



ARTISTS



CULTURAL ORGANIZATIONS



NEIGHBORHOOD ORGANIZATIONS



**raumlaborberlin: 4562 Enright Avenue**

Copyright Pulitzer Arts Foundation, 2016.

In 2016, the Pulitzer Arts Foundation commissioned Berlin-based architecture collective raumlaborberlin to create an artwork that responded to the housing conditions in St. Louis. Through their exhibition, *4562 Enright Avenue*, raumlaborberlin and the Pulitzer partnered with neighborhood residents, Lewis Place Historical Preservation, Inc. (a neighborhood preservation organization), the City of St. Louis, and local figures in urban planning and organizing to salvage materials from a house fated for demolition, and create an installation within the Pulitzer's main gallery that reflected the house's historical past, tenuous present, and speculative future. The commission created a pause in the demolition process and a filter for inquiry, asking audiences to consider a home, in its many forms, as a marker of identity and a site of memory—a space to reconsider what buildings become and what they leave behind when they are taken down—and the economic and emotional effects of demolition on our communities.

In the process of developing this commission, the Pulitzer engaged many community partners. In particular, we developed a sustained collaboration with residents from the Lewis Place neighborhood, demonstrating a new form of museum engagement. Dialogues within the local neighborhood began with facilitated block meetings and potlucks in December 2015, with an intended goal of learning about and understanding

the needs and interests of residents, developing meaningful methods for collaboration, and establishing shared goals and outcomes.

The community dialogues led to tangible results for both the exhibition in the Pulitzer's galleries, as well as the shape of the project within the community. Residents actively participated by selecting the house to be demolished and advising on public programs, from a panel on deconstructing and reconstructing St. Louis, to a class on St. Louis' history of urban planning and racially discriminatory housing policies. Neighbors also contributed to interviews that became part of the artwork by raumlaborberlin, and to the creation of a neighborhood resource guide. To celebrate the collaboration, the Pulitzer and local residents also co-hosted a block party in the Lewis Place neighborhood, which coincided with the opening of the raumlaborberlin exhibition at the Pulitzer.

The community dialogues also yielded an important goal from the perspective of local residents, specifically, infrastructural improvements to the neighborhood and engagement with the local youth. The Pulitzer and the City of St. Louis worked together to address infrastructure improvements, adding new trees to the block, repairing sidewalk cracks, and improving the plot. Additionally, funds acquired from the sale of 4562 Enright Avenue's bricks were donated to support the Lewis Place Neighborhood camp and offer additional programming.

This remarkable exhibition fostered many learning opportunities and relationships that have continued well beyond the duration of the exhibition. After the close of the exhibition, the Pulitzer staff and neighbors participated in a collective visioning session, drafting potential ways to continue the relationship, with plans for a future session as well. This unusual partnership between an institution and a group of community residents has yielded a meaningful relationship, one that will continue to be developed and fostered over time.

### **Audience: is this partnership targeted to a specific demographic?**

While the Pulitzer had existing relationships with members of the Lewis Place neighborhood from past programs, we were introduced to residents of the 4500-4600 block of Enright Avenue because of their interest in having several vacant buildings on their street taken down. Since our first encounter in winter of 2015, we have worked directly with these residents as key collaborators in the raumlaborberlin project, establishing a partnership of mutual learning that extended beyond the exhibition. We have continued to partner with the Enright neighbors in 2017 to collectively envision our evolving relationship.

### **Why was this partnership developed?**

The Pulitzer presents experimental, progressive, and multidisciplinary exhibitions and programs, inspiring audiences to think differently about art and its relationship to their lives. We are deeply committed to serving the St. Louis community. When raumlaborberlin proposed the idea of slowing down the demolition process and translating a building into the Pulitzer's gallery space, we knew we could not accomplish this alone and, in fact, thought it would be an opportunity to re-envision museum engagement. How could we engage partners in meaningful, transformative relationships? We sought out collaborations with many organizations and individuals in the St. Louis community who have been affected by or significantly engaged with issues of vacancy, demolition, housing, and urbanism. The neighbors on Enright Avenue were integral to this project because of their experience living on this block, and in St. Louis more generally, a city that has serious challenges with segregation, education gaps, and public health challenges, among other issues tied to current and historic institutional racism.

### **When did this partnership begin?**

We first met several residents of the 4500-4600 block of Enright Avenue in the home of Ms. Charlene Dummett in December 2015. We gathered with two members of the raumlaborberlin team, Jan Liesegang and Benjamin Foerster-Baldenius, to share the beginnings of the project. We were introduced to Ms. Dummett through colleagues at the Lewis Place Historical Preservation, Inc., a neighborhood organization with which we had already been in dialogue about the project. Working together with area residents and others involved in the Lewis Place group, we were able to collectively select the house at 4562 Enright Avenue, a property that had been unoccupied for over 25 years, and due to its unstable condition after a tornado swept through the area in 2010, was one that the neighbors desired to see removed.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the Pulitzer Arts Foundation and others, TBD.

### **Why has this partnership been successful?**

We have been extremely heartened by the participation of the Enright Avenue neighbors and inspired by their openness to the Pulitzer team, artists, and collaborators. We have seen a mutual increase in interest in what each partner is doing. A number of residents came to the private reception on opening night for *4562 Enright Avenue*. For many, it was their first visit to the Pulitzer, and they have subsequently returned for programming events. The former caretaker of the house, Clark Bennings, continued to bring materials that were then added to the exhibition, such as photographs of the house after the 2010 tornado.

Since our first encounter with residents, we have, at times, been met with understandable skepticism of institutions, and initially had difficulty garnering community ownership and interest. However, we have worked through these difficulties, building deep friendships and valued partnerships that have continued well beyond the installation at the Pulitzer. We consider the Enright Avenue neighbors friends and family of the institution. They frequently attend our programs, and the members of the Pulitzer team have participated in their local events as well.

From the project survey (detailed below) we were able to gather feedback from many of the residents. Responses ranged from how the project generated pride, heightened awareness among the neighbors and greater St. Louis community about the issues that exist in our city and resources available to address them, and gave the neighbors a sense of empowerment to engage more in their community and its history. The transformative power of art is a major metric for success.

### **Form(s) of evaluation:**

The Pulitzer sought feedback for the raumlaborberlin project, the installation, programming, and relationships fostered as a result, through the form of in-person conversations, as well as through an online survey sent to over fifty collaborators and visitors.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The Pulitzer began this collaboration as an original partnership spurred by our work on raumlaborberlin's commission. Our approach for community engagement was inspired by methods artists have used in the development of place-based projects, including Paul Chan's production of "Waiting for Godot?" in New Orleans commissioned by Creative Time, and Theater Gate's work with Rebuild Foundation in Chicago.

### **Number of external participants or staff served in individual sessions:**

- Block Party Meetings: Average of 10 per session (varying people)

- Block Party: 300

**Number of external participants or staff served annually:**

- Core neighbors who we connect with regularly: 10-15
- Total number of neighbors engaged: 20-30
- Largest “served” during block party: 250-300

**Staff contact for program:**

Kristin Fleischmann Brewer, Director of Public Projects and Engagement

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**MUSEUM:** The John and Mable Ringling Museum of Art,  
Sarasota, FL

**PARTNERS:** Community Foundation of Sarasota County, the  
Charles and Margery Barancik Foundation

**The Ringling W.E.B.: Where Everyone Belongs—  
Families Learning Together**



**T**he Ringling W.E.B. program is designed to equip parents of low-income and/or at-risk families to engage in conversation and exploration with their young children around works of art in a museum setting. Families are identified through relationships with nonprofit partners, with a focus on Title I elementary schools and community organizations that serve or support at-risk and/or low-income families. In an effort to help ensure success, we seek partners who have established relationships with families that have expressed interest in participating in such a program, and would be most likely to reap its benefits.

The program itself works as follows: a Ringling educator meets with families to help train parents in strategies for exploring museums with their children. At this initial meeting, families receive an orientation to the program, as well as printed materials explaining it. They also receive a visitor guidebook to introduce them to The Ringling and its multiple venues and educational program offerings. Food is provided at this portion of the program.

The families then participate in a guided gallery exploration, where education staff members model strategies for exploring the museum with children. Families who participate in these training sessions receive a free museum membership for one year, thereby encouraging them to return to The Ringling with their children on a regular basis. Families are particularly encouraged to participate in the museum’s ongoing family programs, which include open art-making, gallery explorations, and family festivals. Data tracking will allow us to see how often the families utilize the museum’s resources over a three-year period. This pilot program is currently in its first year, and will be expanded in coming years to allow us to reach even more local families.

The Ringling is committed to making the museum a welcoming place of learning and wonder for everyone. The goal of The Ringling W.E.B. program is to help us engage with the local community across economic barriers by empowering parents of low-income and/or at-risk families in the Sarasota-Bradenton area to facilitate regular, meaningful, museum visits with their children. The museum should be a place that all families can incorporate into their lives as a place for young learners to develop tools for a successful future. These family visits center on conversation, exploration, and play around works of art, and foster learning-rich environments and experiences to strengthen families and help reduce income-based achievement gaps.

### **Audience: is this partnership targeted to a specific demographic?**

This program is targeted to parents of low-income and/or at-risk families in the Sarasota-Bradenton community.

### **Why was this partnership developed?**

Art museums have enormous potential to help children develop critical thinking and language skills. The process of observing and discussing works of art has been shown to increase a child's ability to draw inferences and to think critically. Yet, often, the children who could most benefit from such experiences in the museum—those from economically disadvantaged and/or at-risk households—are the least likely to receive them. It is not enough for museums to simply offer diverse programming; we must also make active efforts to connect with and serve these hard-to-reach audiences. In an effort to reach low-income and at-risk families, in 2016, The Ringling proposed a new program, The Ringling W.E.B.: Where Everyone Belongs, to directly engage families in our community. Targeted at early childhood, The Ringling W.E.B. program seeks to help mitigate achievement gaps by empowering parents to use the museum to create language-rich environments for their children, in which critical thinking is encouraged.

### **When did this partnership begin?**

The Ringling W.E.B. began in the fall of 2016 as a pilot program known as Artful Families, with a goal of serving 100 families, and was supported in part by the Community Foundation of Sarasota County. The W.E.B. program will expand in 2017 with a goal of reaching 200 families, with the additional support of the Charles and Margery Barancik Foundation.

### **Source(s) of funding, both start-up and ongoing:**

Initial support was generously provided by the Community Foundation of Sarasota County, with other costs covered by The Ringling. In late 2016, the Barancik Foundation provided additional generous support, which will allow the program to double in size for the 2017-2018 academic year. It will also permit us to hire a full-time fellow in 2017, who will work with museum education staff to help steward the program through the 2019-2020 academic year.

### **Why has this partnership been successful?**

This program has been developed by working with community organizations and elementary schools with which we already have established relationships. We believe that the museum's partnership with these organizations has been key to creating a sustainable, successful program. This first (pilot) year has been an opportunity to work out logistics and to determine what works best for our partner organizations and for the families we are seeking to serve, and we are open to the program evolving to meet those needs. We are already seeing considerable interest in the program, and we expect it to continue to grow and succeed.

Having the support of the Community Foundation of Sarasota County for this program from the start has been fundamental, as it has allowed us to build our network of relationships in the community. Their flexibility in understanding that this is an evolving pilot program has been extremely helpful in allowing us to make changes and improvements to our initial ideas. The support from the Community Foundation was also instrumental in catalyzing additional generous funding support for the program from the Charles & Margery Barancik Foundation.

**Form(s) of evaluation:**

The Ringling will use two strategies for measuring the success of this program: pre- and post-program surveys, and membership use tracking. Before the parent training sessions, parents will be asked to complete surveys in which they rate their own comfort level with museums, their knowledge of strong engagement strategies, and the frequency with which they attend arts-related programming with their children. Follow-up surveys will be administered at the end of the program to see if parents' self-reported preparedness to facilitate museum visits has improved. Since families will receive standard Family/Grandparent level museum memberships, The Ringling will be able to track how often each participating family visits the museum over the course of the year. Comparing those numbers to the parents' self-reported statistics on museum visits in a typical year will illuminate the degree to which the program encouraged visitation.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The Ringling has never implemented a program like this before. We are aware that other museums in the country have similar programs, but ours is not modeled directly on any other program. It evolved from conversations with staff and our community partners, and we anticipate that it will continue to evolve to meet the unique needs of our local community.

**Number of external participants or staff served in individual sessions:**

Typically between 10 and 20 people participate in individual sessions; it varies depending on the size of the families participating.

**Number of external participants or staff served annually:**

The goal in the first (pilot) year was to serve 100 families. In subsequent years, the program's goal is to serve 200 families.

**Staff contact for program:**

Anna von Gehr, Senior Director of Development

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MUSEUM: RISD Museum, Providence, RI

PARTNERS: Rhode Island Department of Education, Rhode Island College, University of Rhode Island, the RI Foundation, and Rhode Island school districts

## Museum, K-12, and university collaboration to promote language learning and intercultural dialogue for school-aged students and educators



COLLEGES AND UNIVERSITIES



FOUNDATIONS



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



*Photography by Erik Gould. Courtesy of the Museum of Art Rhode Island School of Design, Providence.*

**B**uilding on the RISD Museum’s work with multilingual K-12 students to enhance language acquisition, explore and express personal and group identity, and foster intercultural dialogue, the RISD Museum is participating in a collaborative partnership developed between state and local education officials to address the needs of English learners, and to support teachers’ preparation for engaging with multilingual students. Through the ESL and Dual Language Certification Initiative, public school teachers from districts in Rhode Island (Central Falls, Cranston, Pawtucket, Providence, and Woonsocket) are receiving 18 months of training in English as a Second Language at Rhode Island College or University of Rhode Island. The initiative was developed and is supported by the Rhode Island Department of Education, university partners Rhode Island College and University of Rhode Island (URI), the RI Foundation, and the participating school districts. While a key aspect of the initiative is the financial formula to support ESL

training, the collaboration maximizes efforts to support educators teaching English learners by bringing K-12 and university partners together alongside cultural stakeholders, including the RISD Museum.

As part of its participation, the RISD Museum will offer teachers professional development workshops to enhance teachers' approaches to working with artworks and artifacts, with the goal of connecting language skills to cultural and intercultural knowledge and exploration. Subsequently, teachers will have the opportunity to expand their own experiences and skills around language, culture, and identity by working with their students. Students will participate in guided visits and self-guided opportunities.

Museum educators will work with faculty at Rhode Island College and University of Rhode Island to collectively leverage our shared knowledge and expertise to prioritize English learners' multilingual and intercultural assets and perspectives. Additional opportunities being discussed are online resources and multilingual videos that coordinate language building and intercultural competence around culturally diverse examples and experiences.

The ESL and Dual Language Certification Initiative was announced in September 2016 at an event held at the RISD Museum, convened by the RI Foundation and Rhode Island Department of Education. RI Governor Gina Raimondo; Commissioner of Education Ken Wagner; Frank Sánchez, President of Rhode Island College; David Byrd, Director of the School of Education at URI; superintendents from each school district; and RISD Museum Director John W. Smith all spoke about the value of the initiative and their respective institutions' commitment to multilingual K-12 students and the teachers who work with them.

#### **Audience: is this partnership targeted to a specific demographic?**

Participating teachers and RISD Museum educators all work with multilingual students in school districts across Rhode Island. Though not limited to the five districts participating in the ESL certification initiative, the demographic at the heart of the effort includes the 60 public school teachers and their students, described as English as a Second Language learners or English learners. The participating districts are Central Falls, Cranston, Pawtucket, Providence, and Woonsocket, where many of the schools are designated as Title 1. The expectation is that participating educators will gain from their ESL training and opportunities for collaboration and growth in subsequent years as they work with future students, each other, and out-of-school collaborators, such as the RISD Museum.

#### **Why was this partnership developed?**

A collaborative K-12, university, and museum effort allows the invested organizations to share their expertise and perspectives working with multilingual learners and the educators who teach and support them. The ESL and Dual Language Certification Initiative was conceived by the participating superintendents who worked with the RI Foundation and Rhode Island College and University of Rhode Island to develop the collaborative model to address students' complex academic and social needs, while building the teachers' knowledge and skills to support them. The RISD Museum became involved through conversations with RIDE's Coordinator of English Learner Education about the benefits of arts education and museum experiences in particular for English learners. RIDE's Coordinator of English Learners connected the RISD Museum to the ESL certification initiative.

#### **When did this partnership begin?**

The ESL and Dual Language Certification Initiative was announced in September 2016. The RISD Museum's work with English learners, as well as students in bilingual and dual language programs, and newly arrived youth in the United States participating in newcomers programs, began in 2015. In the

past two years we have partnered with elementary, middle, and high school teachers, including with Mt. Pleasant High School's newcomers program and Leviton Dual Language School, both in Providence, as well as with Spanish/English classes at the International Charter School in Pawtucket.

**Source(s) of funding, both start-up and ongoing:**

The RI Foundation, universities, and school districts have committed approximately half a million dollars to the ESL and Dual Language Certification Initiative over 18 months. RISD Museum's involvement is part of its annual K-12 and teacher development programs. The museum's commitment to multilingual and multicultural learners is supported by funding to Providence public schools, providing in-class, onsite, and online museum experiences and resources.

**Why has this partnership been successful?**

The partnership is still in process.

**Form(s) of evaluation:**

Surveys, focus groups, and analysis will help will help capture and evaluate teacher and student experiences and perspectives on this approach to language and cultural learning. Reflections from museum educators will also help us understand the intercultural interactions taking place between students, teachers, and objects in museum spaces.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Although there are certainly examples of museum, K-12, and university partnerships, this focus on multilingual students and their teachers is more unusual.

**Staff contact for program:**

Mariani Lefas-Tetenes, Assistant Director, School and Teacher Programs

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MUSEUM: San Antonio Museum of Art, San Antonio, TX

PARTNER: Haven for Hope

## Children's Art Classes and Women's Art Workshops



Photo: ATG Photography

**T**he Children's Art Classes, held twice-monthly onsite at Haven for Hope, provide connections to the San Antonio Museum of Art's collections and special exhibitions. Children explore varied media and studio techniques and a broad range of creative styles with the guidance of professional artist-educators provided by the museum. Haven for Hope staff provide additional support during the classes, secure the classroom space, and promote the program to Haven clients. Posters of art objects found in the museum's collection decorate the classroom space, as well as art created by the participants. Examples of the art projects offered during these classes include wearable art, Chinese dragon masks, *papel picado*, and puppets.

The Women's Art Workshops, held twice monthly in the Women's Dorm, build the artistic confidence of the participants by introducing them to a wide range of art materials and techniques through the lens of the museum's collections and special exhibitions. The workshops are held under the guidance of a museum artist-educator in a studio environment. Participants have made everything from clay bowls to mosaics to jewelry to hand-painted silk scarves. "Women in art" is a subtle theme woven into each class, which is led by a rotating roster of female artist-educators. Each participant receives a canvas tote bag and art supplies to use on their own. The women enjoy decorating their dorm rooms with the art they create.

The two programs are promoted through posters and flyers on campus, but word-of-mouth brings the majority of participants to the program.

During each class or workshop, the artist-educators teach with compassion and respect—two of Haven for Hope’s core values—and practice differentiated instructional strategies. The types of art activities and range of materials used are selected to encourage learning about the local community, as well as other cultures represented in the museum’s collection. During holiday seasons, projects often double as gifts, and these sessions are immensely popular with both the children and women.

### **Audience: is this partnership targeted to a specific demographic?**

This program is targeted to families with children and women who are experiencing homelessness and receiving transitional housing and services through Haven for Hope.

### **Why was this partnership developed?**

This program came out of a conversation between the museum’s director and the Haven for Hope director. Haven for Hope is a “place of hope and new beginnings for people in Bexar County experiencing homelessness.” Haven for Hope’s Transformational Campus is a center that offers services and shelter with an emphasis toward addressing the root causes of homelessness. Their holistic approach was missing an art/creative component. They asked. We delivered the power of art.

The San Antonio Museum of Art and Haven for Hope work collaboratively to determine what services are most applicable and needed for clients on Haven for Hope’s Transformational Campus. The Children’s Art Classes were developed to provide a creative outlet and a recreational activity that children and parents could do together to help build family unity. The Women’s Art Workshops were developed about a year later based on a recommendation from Haven for Hope staff who had observed that a group of women at Haven for Hope had organically started their own knitting class. The staff suggested the museum provide an art class in the women’s dorm.

### **When did this partnership begin?**

The San Antonio Museum of Art and Haven for Hope Partnership began in September 2014 with the Children’s Art Classes. The Women’s Art Workshops were added in March 2016.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the M.E. Hart Foundation.

### **Why has this partnership been successful?**

We have developed a clear line of communication with Haven for Hope staff about the needs of the residents, so that the program remains mission-driven and responsive. Along the way, we have made several changes, such as adjusting the day of the week, the time of the classes, and the way that we promote the classes to Haven clients.

The museum has also experimented with different audiences for the program. For instance, the Haven for Hope staff first identified teenage boys as a target group. However, the children attracted to the program were younger children, both girls and boys.

The consistency of having the same set of artist-educators regularly working with staff and residents creates an environment in which the expectations and needs of everyone involved are met in a professional and rewarding manner.

**Form(s) of evaluation:**

We track attendance, and our instructors and Haven for Hope staff regularly get feedback from participants, which informs adjustments to the program. After each class, the artist-educators email photographs and feedback to the museum education staff. Twice a year, artist-educators write an evaluation of the program for the museum's education staff, reflecting on what works and what needs to be adjusted. On an annual basis, museum education staff and Haven for Hope staff meet to formally assess the program. We also communicate regularly via email so that we can adjust as needs arise.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Similar programs exist at other museums, but this initiative was developed out of a best-practice model that we use for partnering with community organizations. Our practice relies on working with organizations to identify their needs, and then matching their needs with our resources.

**Number of external participants or staff served in individual sessions**

Children's Art Classes serve approximately 35 students per class (classes are held twice monthly). Women's Art Workshops serve approximately 15 women per class (classes are held twice monthly).

**Staff contact for program:**

Katie Erickson, Director of Education

MUSEUM: San Diego Museum of Art, San Diego, CA

PARTNER: Schools and community organizations serving at-risk populations in San Diego

## The San Diego Museum of Art in the Community



IMMIGRANT AND REFUGEE SERVICES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



SOCIAL SERVICES



YOUTH DEVELOPMENT

Dear Mr. Casas,

While coming to Juvenile Hall, I was a pleasure to have you. Many of us have secrets or other things in our life that hold us back from doing what we like to do. You showed us the better in things. Instead of continuing with the path that were on, we can correct our mistakes and move on. We all have potential for something we just need to reach for it. When you take the time

Thank you letter from a teen held at the Kearny Mesa Juvenile Detention Center in San Diego.

To help fill the void left by program and budget cuts in schools, the museum offers an ambitious outreach program that serves over two thousand underserved youth, and is particularly committed to working with young people who are considered “at-risk.” The museum offers long-term, multiple-visit programs with professional artist/educators who can spend time with students and help them express themselves through art. Typically, throughout the year, museum educators visit up to twelve sites, providing anywhere between six and twenty workshop sessions, visits to the museum, and a final reception or exhibition.

Among the sites is the Monarch School, the only school of its kind in the country, which serves homeless students. The museum provides the art education module for a program that consists of sequential arts learning experiences and museum visits throughout the school year.

The East Mesa Juvenile Detention Center and the Kearny Mesa Juvenile Court School are the two juvenile detention centers in the region, both with fluctuating student bodies. While the students cannot leave the detention centers to visit the museum, the museum brings workshops to the centers that are designed to

expose the youth to the connection between art and everyday life. They also provide a creative outlet in what is otherwise a rigid environment.

In the heart of Barrio Logan is Bayside Blended School for students that are on probation, and in San Ysidro, next to the border with Mexico, is Casa Familiar, a community-based organization that we work with as well. Other outreach sites include: Chula Vista Middle School, which serves working-class first-generation and immigrant Mexican-American students; Sherman Heights Community Center, which provides programs in education, health, personal development, and culture for families; and San Ysidro High School, whose student population is mostly Mexican-American and where the museum offers advanced art students the opportunity to experiment with a variety of media that would otherwise not be available to them.

Among the most at-risk are the immigrant and refugee youth. El Cajon, a city in San Diego County, will be receiving 10 thousand Syrian refugees, another important audience for the museum. New American and relocated students come regularly to the museum for school tours and workshops. The museum has partnered with refugee relocation programs that work with recently arrived refugees from Syria, most of them with little or no knowledge of English. On the day after the travel ban, fifteen Syrian refugee teens visited the museum guided by Arabic interpreters and a Jewish docent, a poignant statement on the importance of museums, especially during difficult times.

#### **Audience: is this partnership targeted to a specific demographic?**

The program targets homeless, incarcerated, and refugee teens.

#### **Why was this partnership developed?**

The partnership was developed to help fill the void left by program and budget cuts in schools.

#### **When did this partnership begin?**

The program started in 2008, the partners have changed but the overall concept remains the same.

#### **Start-up costs:**

Start-up costs were \$50,000.

#### **Ongoing costs:**

Ongoing costs are \$30,000.

#### **Source(s) of funding, both start-up and ongoing:**

The museum has typically received \$50,000 a year for this program. This year that funding disappeared so other resources had to be found.

#### **Why has this partnership been successful?**

The program has been successful because art programs have been brought to a population that otherwise would not receive them.

#### **Form(s) of evaluation:**

Teachers and administrators from the various organizations submit evaluations.

#### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original.

#### **Number of external participants or staff served in individual sessions**

Twelve to 40 participants are served in individual sessions.

### Number of external participants or staff served annually:

Two-thousand+ participants are served annually.

### Staff contact for program:

Gwen Gómez, Manager of Education

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MUSEUM: Seattle Art Museum, Seattle, WA

PARTNER: Seattle Public Library

**Legendary Children**



**L**egendary Children is an ongoing program partnership between The Seattle Public Library (SPL) and the Seattle Art Museum (SAM). The program celebrates queer and transgender people of color (QTPOC) through performances, dancing, art, and representation, in conjunction with exhibitions and art on view in the galleries. Built on a model of community-generated programming, the two institutions invite “community curators” to program each evening’s roster of Seattle’s most talented queer artists. The programs have included in-gallery and main stage dance performances, audience talk-backs, live-streamed interviews to local independent radio stations, spoken word, immersive photo booths, community organization resource tables, DJ sets throughout the museum, and film screenings. Drawing on the rich history of ball culture, each night ends in a public runway that invites participants to vogue and walk in an energetic and empowering culmination that centers QTPOC communities in the museum space.

As a partnership, Legendary Children pairs two major institutions in Seattle that bring resources, advocacy, skill sharing, and community organizing in support of the community curators, performers, audience, and program overall. Months before each event, programming staff invite community curators to discuss potential exhibition connections, and begin formulating themes and outreach efforts. To date, community curators have created programming related to the exhibitions *Disguise: Masks & Global African Art*, *Kehinde Wiley: A New Republic*, *Yves St. Laurent: The Perfection of Style*, and *Jacob Lawrence: The Migration Series*. The planning is open to new voices, and makes room for new community curators to take the lead in developing the program. These community curators have included artists and organizers like Ade Connere, Ro Yoon, Dani Tirrell, DJ Reverend Dollars, Timothy White Eagle, and many more.

The Seattle Art Museum presents similar community driven programs throughout the year, but Legendary Children is unique in its singular focus on elevating representation of QTPOC voices in the museum. SAM’s experience in presenting this style of high energy and impactful programs leads to better access and programming possibilities for the community curators and their ideas. The content of each event is further deepened through information sharing in the form of onsite book lending, resource tables hosted by QTPOC relevant organizations, and broad community outreach throughout the city—all facilitated through The Seattle Public Library. Through partnering, both institutions are achieving their respective missions and collaborating towards the shared goal of creating racial and gender equity in policy, practice, and programming.

### **Audience: is this partnership targeted to a specific demographic?**

This partner program is targeted towards QTPOC communities and their allies. The program is free, for all ages, and open to the public. RSVP online is requested.

### **Why was this partnership developed?**

This partnership was developed through shared goals and serendipity. In the summer of 2015, SAM presented the exhibition *Disguise: Masks & Global African Art*, which included the work of artist Jacoby Satterwhite, who features voguing and ball culture prominently. Coincidentally, The Seattle Public Library was developing a program with community partners in conjunction with the 25th anniversary of the documentary film, *Paris Is Burning*. During informal discussions, the idea of collaborating on the program made increasing sense, as did the need to center QTPOC voices in the authorship of the program. The first iteration of *Legendary Children* featured a screening of *Paris Is Burning*, viewings of the *Disguise* exhibition and Satterwhite's work, performances, and, of course, a public runway.

### **When did this partnership begin?**

The partnership began in August 2015.

### **Why has this partnership been successful?**

This partnership is successful because of its community curator model, and the support that two major institutions provide. Giving agency to the community curators early in the process was essential to garnering positive engagement and quality programming, grounded in the shared goals of the program.

### **Form(s) of evaluation:**

In addition to debrief meetings with staff and community curators, The Seattle Public Library sends online surveys to visitors who provide their email before attending. Staff from both institutions review these surveys post-program.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The programming focus is original for both institutions. The community curator model and high energy programming that combines a social atmosphere with in-depth, meaningful content is similar in style to programs at SAM and SPL, including SAM Remix and SPL's Pop-Up on the Plaza summer programs.

### **Number of external participants or staff served in individual sessions**

750-1,000 people participate in each program.

### **Number of external participants or staff served annually**

2,500 people are served annually.

### **Staff contact for program:**

Philip Nadasdy, Manager of Public Programs

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**MUSEUM:** Snite Museum of Art, Notre Dame, IN

**PARTNER:** South Bend Museum of Art

## **Museum Morning: Perspectives**



**T**he Museum Morning: Perspectives program provides 5th grade students in area public and parochial schools an opportunity to learn about the world around them, both today and in the past, through the eyes of artists in the collections of both the Snite Museum of Art and the South Bend Museum of Art. The Perspectives program is two-and-a-half hours long and includes: careful looking, thoughtful discussion, creative writing, and inspired art-making. Last year's program focused on the American West—its landscape and culture—and utilized collections of Native American and Western art.

### **Audience: is this partnership targeted to a specific demographic?**

The audience is fifth grade schoolchildren.

### **Why was this partnership developed?**

This partnership shares collection and staff resources of the Snite Museum of Art and the South Bend Museum of Art. The two institutions also share a docent corps.

### **When did this partnership begin?**

The partnership began more than twenty years ago.

### **Ongoing costs:**

Ongoing costs include school bus costs, museum educator salary, and nominal art-making supplies.

### **Why has this partnership been successful?**

By combining the resources of two area art museums, local schoolchildren are provided a broad, curriculum-related art experience that involves looking, discussing, writing, and art-making.

### **Form(s) of evaluation:**

Informal assessment is undertaken by educators, docents, and school administrators.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original.

### **Number of external participants or staff served annually**

In the most recent academic year, 713 students were served.

### **Staff contact for program:**

Charles Loving, Director

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MUSEUM: Speed Art Museum, Louisville, KY  
PARTNERS: Kentucky Refugee Ministries and Presentation Academy

## Wall Together / Making Our Way Home: Stories From Louisville and Beyond



IMMIGRATION AND REFUGEE SERVICES



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



Photo: Speed Art Museum

**C**reated with the goal of promoting community collaboration, Wall Together pairs Speed Art Museum educators with local organizations and nonprofit groups. Over the course of multiple visits, Speed staff work with community members to create works of art that are then exhibited in the museum, giving everyone a chance to display their work and share their own unique perspectives.

For this project, the Speed Art Museum collaborated with participants from the Elder Program at Kentucky Refugee Ministries and Presentation Academy's National Art Honor Society chapter to create the exhibition, *Making Our Way Home: Stories from Louisville and Beyond*.

A diverse community of people call Louisville home. Yet, despite sharing the same geographical location, each of us defines "home" in unique, personal ways. This is what each participant featured in this exhibition sought to discover via his or her art-making process. The resulting stories—which are colorful, thought-provoking, and personal—expand our understanding of our shared community and encourage us to become more compassionate, empathetic neighbors.

Kentucky Refugee Ministries, Inc., a nonprofit organization, is dedicated to providing resettlement services to refugees through faith- and agency-based co-sponsorship, in order to promote self-sufficiency and

successful integration into our community. Presentation Academy strives to create a diverse community that promotes academic excellence and challenges young women to develop their greatest potential as leaders in a global society.

The project brought together individuals from around the world, including people from Iraq, Bhutan, Karen State (Myanmar), Sudan, Democratic Republic of Congo, and Cuba, and created a forum for dialogue between diverse ages and socioeconomic backgrounds. For eight weeks, this group worked together—girls who were getting ready to leave home for the first time, and refugees who recently came to Louisville hoping to make a new home for themselves. Through a series of weekly printmaking sessions, the participants from both organizations created vivid, memorable works that reflected what home means to them.

While the idea of home is universal, our individual notions of home—as well as the places, colors, and objects that represent it—differ greatly from person to person. The artworks featured in this exhibition sought to discover and reveal: where they come from, where they live, and how to express it via their art-making process. The finished works tell stories that expand our understanding of our shared community.

To learn more about the project, [watch the video here](#).

### **Audience: is this partnership targeted to a specific demographic?**

This partnership brought together elders from Kentucky Refugee Ministries with high school girls from Presentation Academy. The project included individuals from around the world, including people from Iraq, Bhutan, Karen State (Myanmar), Sudan, Democratic Republic of Congo, and Cuba. We wanted to partner elders who had recently moved to Louisville with high school girls getting ready to leave home for the first time.

### **Why was this partnership developed?**

Through this project, we wanted to show how the Speed Art Museum could provide a place for diverse groups to come together. We wanted to model how the museum is a place that connects people to art and to each other.

### **When did this partnership begin?**

The partnership began in October 2015.

### **Start-up costs:**

There were no start-up costs for this program.

### **Ongoing costs:**

Ongoing costs are \$10,000 for the whole program.

### **Source(s) of funding, both start-up and ongoing:**

Funding comes from Kosair Charities and individual donors.

### **Why has this partnership been successful?**

This partnership brought together individuals of diverse ages, backgrounds, and life experiences. Over the course of eight weeks, they got to know each other while also learning different printmaking techniques. After the partnership was over, girls from Presentation Academy continued to want to volunteer with Kentucky Refugee Ministries on their own time. The Speed also continued to work with Kentucky Refugee Ministries through their early childhood programs.

### **Form(s) of evaluation:**

Evaluations included participant surveys and Speed staff self-evaluation.

Feedback from participants included:

“Art lets me express my thoughts, feelings, knowledge, and relationships...My art expresses hope for my country,” —Miralia, Elder Program participant.

“I am away from my home, too, and I know how it feels to be far away. But I get to go back to my home and some people don't,” —Yuguo, Exchange student at Presentation Academy.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Wall Together is an original program developed by Speed educators. The program happens three times a year.

**Number of external participants or staff served in individual sessions**

Forty participants are served in individual sessions.

**Number of external participants or staff served annually**

Seventy participants on average participate in the Wall Together program annually. Thousands of museum visitors view the exhibitions when they are on display.

**Staff contact for program:**

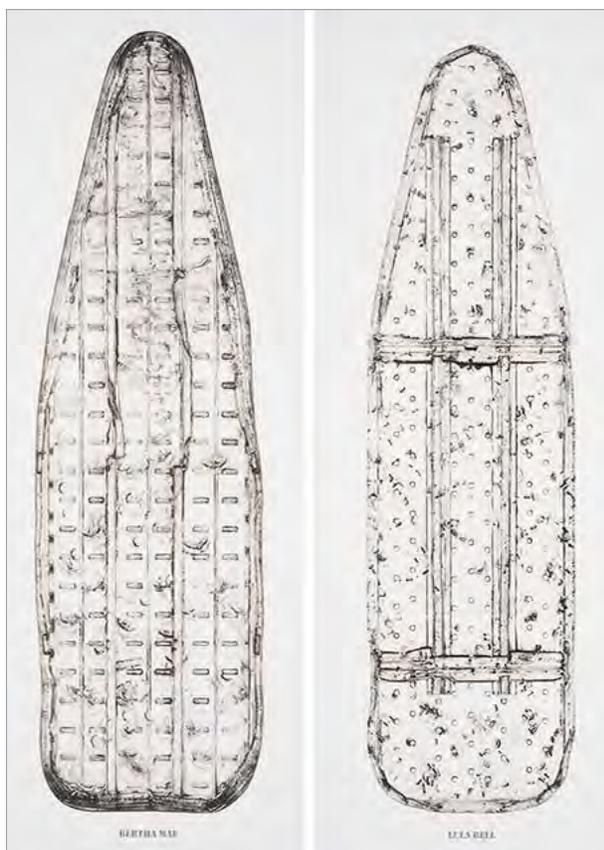
Anne Taylor Brittingham, Chief Engagement Officer

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MUSEUM: Spencer Museum of Art, University of Kansas,  
Lawrence, KS

PARTNER: University of Kansas Office of First-Year Experience

## Common Work of Art



Three prints by artist Willie Cole were selected as the KU Spencer Museum of Art's 2016 Common Work of Art. Willie Cole, *Calpurnia*, *Bertha Mae*, and *Lula Bell*, 2012, from *Beauties*, Museum purchase: Peter T. Bohan Art Acquisition Fund.

Each year since fall 2012, the Spencer Museum of Art has selected a work of art from its collection in conjunction with the University of Kansas (KU) Common Book program, a campus-wide initiative organized by the Office of First-Year Experience to engage first-year students in a shared intellectual experience. The Common Work of Art is exhibited at the Spencer for the full academic year (sometimes longer), and students have numerous opportunities to explore connections between it and the Common Book through programs and activities at the museum and across campus.

The Spencer selected *Impending Future Bus* by artist Randy Regier as the first Common Work of Art, in conjunction with the inaugural Common Book, *Notes from No Man's Land* by Eula Biss. *Impending Future Bus* explores changing racial demographics within the United States, represented by the passengers on a bus. Throughout the 2012–2013 academic year, the Spencer activated extensive, campus-wide conversations focusing on this provocative work of art. In collaboration with KU's Office of First-Year Experience, the Spencer's Department of Academic Programs invited Regier to the

University of Kansas to engage with students about his work, both in the museum and in classrooms and social settings.

The Common Work of Art program has continued, even during the 2015–2016 academic year when the Spencer was closed for a major interior renovation. During this year, the 2015 Common Work of Art was displayed at one of KU's campus libraries. In addition to exhibiting the Common Work of Art each year, the museum and First-Year Experience develop public programs that involve the creator of the Common Work and/or relevant scholars. For instance, in 2015 we collaborated with the KU Natural History Museum and School of Journalism and Mass Communications to offer "An Evening with Emily Graslie, Chief Curiosity Correspondent at the Field Museum in Chicago." Graslie's talk explored the curiosities and connections

of art and science in conjunction with the Common Book, *The Center of Everything* by Laura Moriarty, in which the book's protagonist visits the KU Natural History Museum.

For the 2016–2017 Common Work of Art—a series of three prints by Willie Cole—we created a trio of bookmarks to further promote the program and connect it with the Common Book experience. The museum also displayed Cole's prints in its Center for Learning, along with other objects from the Spencer's collection that spoke to the themes of Cole's work and the Common Book *Between the World and Me* by Ta-Nehisi Coates. Both explore the modern African American experience. In addition, this year's Common Work of Art and Common Book inspired a student-curated exhibition about the "American Dream," which opened at the Spencer in spring 2017.

[More information about the current Common Work of Art can be found here.](#)

[More information about the 2017 American Dream exhibition can be found here.](#)

[Descriptions of past Common Works of Art are available here.](#)

### **Audience: is this partnership targeted to a specific demographic?**

The Spencer Museum of Art and the Office of First-Year Experience's collaboration on the Common Work of Art is directed primarily at first-year students at the University of Kansas. First-year students encompass both incoming freshman and transfer students at all undergraduate levels. Both the KU Common Book and the Common Work of Art are designed to generate opportunities for shared intellectual experiences that invite analysis, foster critical thinking, and reflect the type of reasoned discourse expected at a university.

### **Why was this partnership developed?**

During the development of the Common Book initiative, the Director of the Office of First-Year Experience contacted the Spencer about ways the museum might connect with the new program and offer students further ways to engage with the Common Book. Although the museum had established connections with other first-year programs, collaborating with the Common Book initiative offered a unique way to further expand engagement with students. The Common Work of Art increases students' awareness of the museum as a resource and space for multiple opportunities for involvement and belonging at the university.

### **When did this partnership begin?**

The Spencer Museum of Art embarked on a new level of involvement in the first-year experience for KU undergraduates in fall 2012. In conjunction with the selection of *Notes from No Man's Land* by Eula Biss as the first University of Kansas Common Book, the Spencer Museum of Art selected Randy Regier's *Impending Future Bus* as the inaugural Common Work of Art.

### **Start-up costs**

Start-up costs primarily consisted of nominal expenses to display the Common Work of Art and to host artist Randy Regier, the creator of the 2012–2013 Common Work of Art.

### **Ongoing costs**

Ongoing costs are primarily related to promotion and programming. Each year, the museum organizes multiple events around the Common Work of Art, often co-sponsored by our campus partners. Typically, an external artist or scholar visits campus, necessitating costs for transportation, accommodations, and receptions. Most recently, the museum accrued costs for printing bookmarks depicting the Common Work of Art, and previously we have developed postcards of the Common Work of Art—with both printed materials distributed free of charge. Other costs include printed and digital promotion for related programs.

**Source(s) of funding, both start-up and ongoing:**

The costs associated with the Common Work of Art program are supported by the Spencer's Andrew W. Mellon Department of Academic Programs, campus partners who serve as co-sponsors for events, and awards from the University of Kansas Student Senate.

**Why has this partnership been successful?**

The success of the Common Work of Art program relies on the Spencer's Department of Academic Programs, which is well integrated into the KU community, and its solid partnership with the Office of First-Year Experience. The director of this office is a close partner and she reached out to the Spencer to create a new initiative together around the Common Book program when it was established. Continued expansion of the Common Work of Art program to include new activities, displays, promotional materials, and a range of campus partners is also critical to maintaining the program's success.

**Form(s) of evaluation:**

With an emphasis on engaging first-year students, the Common Work of Art Program's success is gauged by the number of participants at related events and how many classes visit the museum to view and discuss the Common Work. Additional indicators of success include reach of social media posts about the Common Work of Art and positive feedback from students and faculty.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The Common Work of Art is an original program inspired by the KU Common Book initiative. Both programs are designed to stimulate shared learning experiences among new students at the University of Kansas. The Common Book fuels shared experiences around a written text, and the Common Work of Art complements this program by generating shared learning experiences inspired by visual art. Both programs encourage participants to form their own interpretations of what they see or read, while building a community around intellectual engagement and discussion.

The Spencer and the Office of First-Year Experience will be presenting on a panel about common readings and campus museums at the Association of Academic Museums and Galleries 2017 conference.

**Number of external participants or staff served in individual sessions**

Many University of Kansas classes visit the Spencer in conjunction with Common Work of Art programming. Typically classes range from 15-20 students, but can be close to 100.

**Number of external participants or staff served annually**

Annual participation in Common Work of Art programming increases every year, with nearly 500 students at the University of Kansas taking part in Common Work of Art events at the Spencer Museum of Art in fall 2016. Hundreds more experience the Common Work of Art while it is on view in the museum's galleries.

**Staff contact for program:**

Celka Straughn, Andrew W. Mellon Director of Academic Programs



**A**rts & Minds is a program held twice a month in the Studio Museum's gallery spaces, offering interactive art education and art-making experiences for those living with Alzheimer's disease and related disorders and their caregivers. Our educator-led sessions feature activities that create positive emotional and cognitive experiences, enhance verbal and non-verbal communication, reduce isolation, and build social networks. Arts & Minds empowers people with dementia, family members, professional caregivers, and educators to strengthen social, emotional, and spiritual bonds by engaging with art. The program creates opportunities to co-create moments of connection by listening to individual's responses to the artwork on view, and by joining together in a dialogue of interpretation. Art interpretation taps into cognition, emotion, and memory, taking us to the heart of what it means to be human. Making art in hands-on workshops allows individuals to express themselves creatively, with or without words. Through shared aesthetic experiences, care partners learn that, despite cognitive changes, they are able to interact with a greater sense of who they are.

For people with dementia and the friends and family who care for them, the emotional and psychological strain that accompanies diagnosis compounds the physical and cognitive symptoms, changing the dynamics of relationships. Once-shared activities may no longer be possible because of symptoms of apathy, unpredictable behavior, and other cognitive and behavioral changes. Those living with Alzheimer's who participate in art education programs, however, are able to and interested in learning new things, and the Arts & Minds experience has been seen to increase self-satisfaction and promote communication processes. Caregivers affirmed immediate effects of the program including enjoyment, increased social contact, and discovery of residual abilities. Caregivers, similarly, have positive experiences from these programs, as they break up daily routines with creative activities.

The benefit to the museum is that it reaches a new audience and serves vulnerable members of the community; develops a strong presence among care professionals; participates in the growing international presence of arts and health; and involves staff in a program that stimulates pride in their institution. In this way, we push back against the fear and stigma of Alzheimer's disease.

### **Audience: is this partnership targeted to a specific demographic?**

Arts & Minds programs are targeted toward individuals living with Alzheimer's disease and related disorders and their caregivers.

### **Why was this partnership developed?**

Alzheimer's disease (AD), a common disorder among the elderly, becomes more prevalent with advancing age, and is typically medically refractory, reduces life expectancy, and diminishes quality of life for patients and their caregivers. Multiple American studies suggest that African-Americans are disproportionately affected by AD and other dementias compared to non-Hispanic Whites. The Arts & Minds partnership with the Studio Museum was developed in response to a particular need in communities of color for people living with AD and other forms of dementia. Scientific evidence shows substantially higher instances of

Alzheimer's diagnoses in African-American communities, due to a variety of physical and environmental conditions.

There is also a significantly higher instance of under-reporting AD in this community and later-stage diagnoses. In addition to the potential disparity of dementia itself, there may be additional barriers of recognition and dementia health literacy, and caregiver perceptions of AD may be a barrier to timely diagnosis. Urban caregivers in some communities are more likely not to discuss dementia with the patient's physician, perhaps because of misconceptions of normal aging, discomfort with discussing the diagnosis with the patient, or uneasiness with facing a possible diagnosis of dementia. It is well documented that African communities are more likely to seek support from their community, faith-based groups, and from family members.

The Studio Museum's partnership with Arts & Minds is particularly fruitful for the museum's cultural specificity, poising the museum to meet these needs as one of the community's longstanding cultural anchors. Further, interdisciplinary psychosocial support programs have been proven to provide a meaningful and lasting benefit to dementia caregivers. When thoughtfully approached, art therapy could be one such psychosocial support program. Art therapy, including both art creation and art appreciation, has been suggested, and recently shown, to immediately improve mood in dementia patients and their caregivers.

#### **When did this partnership begin?**

The partnership began in Spring 2010.

#### **Start-up and ongoing costs:**

Start-up and ongoing costs: are \$5,800.

#### **Source(s) of funding, both start-up and ongoing:**

Funding comes from the Department for the Aging.

#### **Why has this partnership been successful?**

An important component to the success of Studio Museum's partnership with Arts & Minds is an equal focus on the well being of caregivers to people living with Alzheimer's disease. In addition, the partnership serves a significant need within our community, which is primarily African American. Individuals from this population tend to seek treatment and resources through community-based institutions. The museum has long held a position as an institution in the service of the African American community, and has always strove to offer a welcoming and supportive environment.

#### **Form(s) of evaluation:**

There are several different forms of evaluation for the program.

#### **Educator reports:**

Following each program, educators submit reports documenting attendance, art discussed, noteworthy responses and interactions, art produced, and any challenges that may have arisen. Museum educators and caregivers pay close attention to participants' level of engagement through the dialogue stimulated by the works presented, and participation in the ensuing art-making workshops. Feedback is received from caregivers who engage with participants beyond the gallery experience, and from educators administering the sessions. Arts & Minds also carefully records attendance, tracking repeated attendance itself as a form of evaluation.

### **Photographic record:**

Arts & Minds programs are documented through photographs, providing a visual record of encounters and interactions between participants, caregivers, museum educators, and museum staff. These images are a valuable reference for the program facilitators as a form of program assessment and evaluation, as well as for training purposes.

### **Papers and panels:**

Arts & Minds programs have been formally studied and published at conferences in the fields of art, museums, and medicine (neurology) as platform presentations, posters, and scholarly articles. In brief, our findings identify both qualitative and quantitative benefits of the individual experiences over time. In addition, programs have a demonstrable effect on a larger circle of individuals touched by Arts & Minds, including medical students.

### **“Ripple Effect” study:**

In 2015, Arts & Minds and The Studio Museum in Harlem partnered with researchers Ruth Finkelstein and Eileen Newcomer from the Columbia Aging Center in the Mailman School of Public Health at Columbia University to conduct a small study of the impact of Arts & Minds programs on the museum community in which it is held. The study, subsequently named “The Ripple Effect,” offered an inquiry into the effects of the Arts & Minds program at the museum on museum employee attitudes towards Alzheimer’s disease and related disorders. The study revealed a majority of participating employees reporting positive changes in attitude toward individuals living with dementia. Several staff members stated that the program helps give the museum value and shows a serious commitment to the community. These results indicate a high potential for museums in creating a more dementia-friendly world.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Arts & Minds at The Studio Museum in Harlem is a unique partnership that originated from a proven need for high-quality programming to support people with dementia and their caregivers. Arts & Minds programs were piloted in partnership with The Studio Museum in Harlem in 2010, when Dr. James M. Noble, a practicing neurologist, and Carolyn Halpin-Healy, a museum educator, partnered with Shanta Lawson, Director of Education Programs at The Studio Museum in Harlem. The three worked together to meet the needs of sufferers of AD in communities of color, through meaningful engagement with works on view in the galleries and art-making sessions.

### **Number of external participants or staff served in individual sessions**

Approximately 20 individuals per session are served four times monthly. Many of these participants are repeat visitors.

### **Staff contact for program:**

Jodi Hanel, Associate Director of Development

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**MUSEUM:** Taft Museum of Art, Cincinnati, OH  
**PARTNERS:** Alzheimer's Association of Greater Cincinnati, the Cincinnati Art Museum, and the Contemporary Arts Center

## Memories in the Museum



CULTURAL ORGANIZATIONS



SENIOR SERVICES

**M**emories in the Museum (MiM), a free program for visitors with memory loss and their guests, has been developed in partnership with the Alzheimer's Association of Greater Cincinnati, the Cincinnati Art Museum (CAM), the Contemporary Arts Center (CAC), and the Taft Museum of Art (TMA). On the first Wednesday of every month, participants join trained docents at one of the partner art institutions to look at art, discuss observations and thoughts, and share in the opportunity to make art.

### **Audience: is this partnership targeted to a specific demographic?**

The program is designed for visitors with memory loss and their guests.

### **Why was this partnership developed?**

The partnership was formed in order to build a sustainable creative arts program for older adults. In doing so, we strived to reaffirm our essential roles as educational and cultural institutions to promote and support the social wellbeing of the aging population.

### **When did this partnership begin?**

Memories in the Museum was created in 2013 after several months of collaboration between the Alzheimer's Association of Cincinnati, the Contemporary Arts Center, the Cincinnati Art Museum, and the Taft Museum of Art. All four organizations provided input on the design and execution of MiM. Additionally, the team researched best practices on creating programs for individuals with memory loss, learning from the success and failures of other initiatives. It was through this research that certain elements of the program were added that would have been overlooked otherwise, namely the inclusion of food as a means of welcoming the visitors. Created as a two-hour program, typically refreshments would not be considered essential, and certainly with limited funding, even if it made the first-round budget, it would have likely been the first item cut when funds were tight towards the end of the year. However, research showed just how critical refreshments are to welcoming guests with memory loss to make them feel comfortable and "at home" in a new environment.

Based on the research, benchmarking, and input of the four organizations, the education team established the following objectives for Memories in the Museum:

- Welcome individuals with memory loss to Cincinnati's three historic art museums, enabling them to continue to feel like they are a part of their neighborhood and its activities.
- Educate and engage Cincinnati's with memory loss and their caregivers through the viewing and making of art.
- Reach a growing audience of individuals with memory loss through a partnership with the CAC and CAM to expand the impact, access, and sustainability of the program.

### **Ongoing costs:**

The program costs \$1,250 annually.

**Source(s) of funding, both start-up and ongoing:**

Memories in the Museum is currently funded by the Ohio Arts Council and individual donors who have a passion to support programming for individuals with memory loss. Further, the Taft utilizes its partner resources with the Alzheimer's Association, the Contemporary Arts Center, and the Cincinnati Art Museum to support the program. The Alzheimer's Association not only provides the starting point for attracting the target audience for MiM, but they also possess a wealth of knowledge and research on individuals with dementia, which provides the basis for crafting the specific activities for MiM.

**Why has this partnership been successful?**

The partnership is successful because it allows us to use our combined resources to ensure that the program can be sustained over a long period of time. The partnership also enables us to offer a diversity of programs and experiences that are common, yet unique to our institutional offerings.

**Form(s) of evaluation:**

TMA has put measurement tools in place to track the success of the program, including output metrics of attendance tracking to include measuring first-time and repeat attendance. In addition to the output metrics, the museum has established outcome objectives for MiM as well, which include making individuals feel welcome at the Taft and part of the broader Cincinnati community, and providing them with an experience that boosts their confidence and increases their sense of self-worth. These target outcomes are more challenging to measure than the outputs, but the education team believes it is critical to address these core needs. As such, the museum has created scaled (strongly agree to strongly disagree) and open-ended survey questions to assess the impact of the program on delivering against these outcomes. The education team distributes the surveys at the end of each session, and the qualitative feedback received is used to make changes to the program.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

Memories in the Museum is unique because it is organized in partnership with other museums in the region (Contemporary Arts Center and Cincinnati Art Museum) and the Alzheimer's Association. However, there are other museums that have established partnerships with the Alzheimer's Association, specifically, such as, the Minneapolis Institute of Art and the Walker Art Center. Other programs that serve people with Alzheimer's include MoMA (through its Access Programs), Children's Museum of New Hampshire (Alzheimer's Café), and the Woodson Art Museum (Spark!), to name a few.

**Number of external participants or staff served in individual sessions:**

Each program serves approximately 45 participants, including their guests.

**Number of external participants or staff served annually:**

The program serves 180 participants per year.

**Staff contact for program:**

Lisa Morrisette, Manager of School and Docent Programs

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MUSEUM: Toledo Museum of Art, Toledo, OH

PARTNER: The Campbell Institute

## Learning to See in the Workplace: Visual Literacy and Safety



**T**he Toledo Museum of Art (TMA), a fine art institution containing one of the country's important collections, is invested in showing the effectiveness of visual literacy curriculum across multiple disciplines. Initial research was focused on the education field, showing how viewing and describing works of art made marked improvements on preschool student vocabulary acquisition. The next step for TMA's program is to see how curriculum based on learning to interpret visual symbols will work outside classroom environments.

In collaboration with the Campbell Institute, the best practices think tank for the National Safety Council, the museum will assess the impact of visual literacy curriculum on safety operations. Specifically, we will work with Campbell Institute members to measure the effects visual literacy has on hazard recognition. Together, the organizations are partnering with four companies to operationalize visual literacy across work sites: Cummins, a designer and manufacturer of power generation equipment and supplies; United Rentals, which provides equipment rental for construction and industrial sites; AES Corporation, a worldwide developer of power projects; and USG, a manufacturer of building materials for construction and remodeling. As part of this project, TMA also presented at the National Safety Council's annual congress and expo in 2015 and 2016.

Partners will choose one to two sites to participate in the yearlong study. TMA will convene two-day workshops at the museum focused on enhancing hazard recognition skills, with partners sending the site safety lead, the site human resources lead, and the site hazard recognition lead, if one exists. The participants will be given a workbook to help integrate visual literacy principles into the workplace, and TMA personnel will travel to sites quarterly to assist in operationalizing visual literacy into site safety practice.

The leading indicator on which the study focused is the quality of hazard recognition, measured by the consistency of vocabulary used to describe hazards. The lagging indicator that the study will measure is the number of hazards identified.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership is targeted to the environmental health and safety industry.

### **Why was this partnership developed?**

The partnership was developed to test the impact of visual literacy education on hazard recognition in industrial work environments.

### **When did this partnership begin?**

The partnership began in 2016.

**Form(s) of evaluation:**

Key performance indicators will include similitude of language used in job safety analysis/job hazard analysis, as well as worker satisfaction with the training. KPIs will also include number and novelty of incident and near-miss reports, as well as the number of stop work orders.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The partnership is original.

**Staff contact for program:**

Adam Levine, Associate Director

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**MUSEUM:** Vero Beach Museum of Art, Vero Beach, FL

**PARTNER:** Teen Challenge Boys Ranch

## Intergenerational Program



SOCIAL SERVICES



YOUTH DEVELOPMENT

**T**he Intergenerational Program (Intergen) is a weekly program offered over 40 weeks at the museum to connect at-risk boys residing at the Teen Challenge Boys Ranch in Vero Beach with creative senior adults. Both groups come together to foster enduring relationships through art-viewing and art-making activities. Museum exhibitions are used to inspire creativity, self-expression, and conversation in a fun and non-judgmental atmosphere. Activities are designed to: increase knowledge and appreciation of art history, artists, and art-making techniques; develop interpersonal and positive relationship building skills; and increase sensitivity to and understanding of different age groups. Group games, team challenges, collaborative learning opportunities, storytelling and writing, poetry reading and writing, improvisational movement, and music are all used, in addition to two and three-dimensional art-making.

This environment of caring and inclusion encourages open-communication that can break down stereotypes of generational, social, and cultural differences.

**Audience: is this partnership targeted to a specific demographic?**

The main audience for this program is the Teen Challenge Boys and older adult volunteers. However, the success of this partnership has led to the expansion of this program to teens (all genders) in the care of the Hibiscus Village, a local residential facility for teens, who have been removed from their homes due to abandonment, abuse, or neglect. Volunteers and staff receive specialized training to sensitize them to the emotional and psychological issues of this population of young adults. The teens receive a comprehensive orientation to the museum, including expectations of behavioral conduct.

**Why was this partnership developed?**

This next practice was developed to offer troubled teens in our community the opportunity to have a safe, personalized experience outside of their prescribed routine, and to help them feel re-engaged and connected with people in a non-judgmental and caring environment.

**When did this partnership begin?**

The Teen Challenge partnership began three years ago. The Hibiscus Village program begins in early 2017 at the Vero Beach Museum of Art.

**Source(s) of funding, both start-up and ongoing:**

This program has been generously funded by individuals and family foundations.

**Why has this partnership been successful?**

This program has been successful because the Vero Beach Museum of Art is serving a unique and discreet population, whose sense of well-being is being enhanced through museum visits, positive, creative self-expression, and formulating healthy interpersonal relationships and group connections.

In addition, it has led to an additional community partnership with the Hibiscus Village and the Regenerational Program, "Regen", which is based on the foundational principles of safe physical and emotional space, personal empowerment, and self-choice through art-making activities; and community building through shared experiences.

**Form(s) of evaluation:**

The museum administers a BAR (Before Action Review) report and an ARR (After Action Review) report. In addition, the museum facilitates a number of partner and participant surveys at key intervals throughout the 40 week program to evaluate work conducted.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership and program is original to the Vero Beach Museum of Art.

**Number of external participants or staff served in individual sessions**

Each weekly program serves 16 individuals (teens and seniors), and approximately two staff members across departments.

**Number of external participants or staff served annually**

Overall, the program directly serves and impacts approximately 40 participants (teens, volunteers and staff) annually.

**Staff contact for program:**

Dawn Miller, Art for Health's Sake Program Manager

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MUSEUM: Virginia Museum of Fine Arts, Richmond, VA

PARTNER: Virginia Commonwealth University

## The Art of Nursing



COLLEGES AND UNIVERSITIES



MEDICAL SCHOOLS



Art of Nursing students in VMFA's sculpture garden.

*Photo courtesy of Dan Currier*

Virginia Museum of Fine Arts (VMFA) serves as a site for the Art of Nursing, an interdisciplinary course at Virginia Commonwealth University, in which art education faculty and students work with nursing faculty and students to “explore the usefulness of art criticism—the ability to observe, interpret, and evaluate works of art—as a way to enhance nurses’ clinical reasoning and perceptual skills.” During each academic semester, four groups of twenty students each visit the permanent collection on three separate trips with an art education student facilitator. In the summer semester, a VMFA education staff member serves as one of the group leaders. The program uses similar activities and methodologies included in VMFA education practice for docent-facilitated tours of the permanent collection and exhibitions. This practice stresses the importance of engaging with authentic objects, exchanging knowledge, and stimulating creativity.

An Art of Nursing visit follows a conceptual framework of careful artwork selection, guided observational activities, and metacognitive awareness, built upon reflection, perception, and communication.

From one student participant: “This exercise demonstrates the different ways that individuals may view and interpret objective data, and reminded me to be careful about the assumptions I may have—especially in the hospital setting. Although I may get a perception of a patient based on his or her chart, the patient may have completely different needs than I assume. Additionally, the exercise reminded me that another nurse may see a situation differently from me, which will be incredibly useful when dealing with difficult cases in the hospital.”

Since 2012, approximately 600-700 students (estimate based on 20 students per semester, with four sessions per semester) have taken the course and, this spring, the number of students will grow to 80 for the semester. For a full description visit: <https://arts.vcu.edu/art-educators-team-up-with-nurses-in-research-project/> and <https://arts.vcu.edu/blog/the-art-nursing/>.

### **Audience: is this partnership targeted to a specific demographic?**

Although targeted to VCU nursing students, the techniques employed by the facilitators are also used by VMFA Staff and docents on tours for the public, including pre-K through college audiences.

### **Why was this partnership developed?**

VMFA and VCU are both educational institutions of the Commonwealth of Virginia, and there is a strong tie between the art education department and VMFA education department. Alumni of the school work at VMFA, and VMFA invites current faculty to teach workshops and studio classes as public offerings. VCU art education students also serve as volunteers and interns on a regular basis. When Art of Nursing first started, the Anderson Gallery at VCU was used as the initial site. As the program continued, the need arose to expand to a larger space. In addition, facilitators noticed that students could be more inclined to participate and be more communicative if the type of art explored was more diverse

in subject matter, medium, and style. VMFA's comprehensive collection, which spans 5,000 years and a variety of cultures, and is also located in a large space, offered a solution to these two issues. The partnership builds on and enhances the existing bond between these two institutions, leading to other ideas for collaboration with the mutual goal of exposing the community to the visual arts.

### **When did this partnership begin?**

The partnership began in 2012.

### **Start-up and ongoing costs::**

The associated cost is graduate student facilitator salaries.

### **Source(s) of funding, both start-up and ongoing:**

For the VCU side of the program, the initial funding was from a VCU Presidential Research Incentive Program grant. The partnership is of no cost to the museum aside from staff time.

### **Why has this partnership been successful?**

Art of Nursing VCU results:

“Results suggest that students’ clinical reasoning skills benefit from the museum-based experience, particularly in precise and thoughtful communication, consideration of diverse points of view, awareness of contextual details, and collaborative critical thinking.”

—<https://arts.vcu.edu/art-educators-team-up-with-nurses-in-research-project/>

For VMFA, participating in the Art of Nursing has helped to raise awareness of the museum by students and faculty outside of the arts. It is important to the museum that all members of the community see VMFA and the works of art therein as a part of their lives. The guided looking and interactive techniques employed during the Art of Nursing help students feel comfortable and engaged in the museum space, breaking down perceived barriers. It also highlights the impact of museum education beyond the K-12 audience. The other way the partnership is successful is the connection between VCU art education faculty and students to VMFA education staff, and vice versa. Access to up-to-date pedagogy in art education allows VMFA staff to remain current and anticipate needs for the up and coming art teachers in the field. Access to VMFA staff and practices allow VCU students to engage in the museum field with real world practice and application of their techniques. In fact, this program could be seen as a practicum within an informal learning environment for the facilitators.

**Form(s) of evaluation:**

VCU conducts evaluation of the program, which includes observation, reflection, and survey of students during the program.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

In 2016, the University of Texas, Dallas held The Art of Examination: Art Museum and Medical School Partnerships Forum, a conference for museums that offered programming in partnership with a Medical School. A directory was compiled featuring 70 programs, including The Art of Nursing.

**Number of external participants or staff served in individual sessions:**

Since 2012, approximately 600-700 (estimate based on 20 students per semester, with four sessions per semester) have taken the course and, this spring, the number of students will grow to 80 for the semester.

**Number of external participants or staff served annually:**

Two hundred and forty people have participated over three semesters/year.

**Staff contact for program:**

Celeste Fetta, Chief Educator

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**MUSEUM:** Wadsworth Atheneum Museum of Art  
**PARTNER:** Hartford Public Schools, the Capitol Region Education Council, and youth-serving community organizations  
**Vanessa German / MATRIX 174 Artist Residency**



PRE-K-12 SCHOOLS/SCHOOL DISTRICTS



YOUTH DEVELOPMENT



Vanessa German connects with Hartford youth during the Artist Residency.

**T**he MATRIX program at the Wadsworth Atheneum Museum of Art has invited contemporary artists to Hartford, Connecticut, since its first show in 1975. The Artist Residency Program brings community partners and MATRIX artists together to collaboratively serve a specified audience. Each program is developed to reflect both the artist's strengths and the needs of community partners. In connection with Vanessa German's MATRIX 174 installation, *i come to do a violence to the lie*, the Wadsworth Atheneum partnered with Hartford Public Schools, the Capitol Region Education Council, and youth-serving community organizations to develop a two-week Artist Residency. The artist taught spoken word poetry and sculpture workshops using the lens of her own life, challenges, and experiences, connecting with youth on a personal level and encouraging them to believe in the power of art.

Ms. German lives in the Homewood section of Pittsburgh, where crime, drugs, and gun violence are constant threats to the community. Her MATRIX 174 show, on view at the Wadsworth Atheneum from June to September 2016, demonstrated a resistance to violence, both physical and emotional. Ms. German's thirty-one power figures were inspired by the traditional nkisi nkondi figures of Western Africa, spiritual objects that hold the power to enact positive or negative change in the world.

The Artist Residency allowed Ms. German to share her vision for a world governed by love with Hartford youth, many of whom struggle with violence in their communities. Ms. German's residency took place at partner sites for one week in May 2016 and another week in July 2016. For the first week of the residency, the Wadsworth Atheneum collaborated with Hartford Public Schools and the Capitol Region Education Council to provide workshops in public K-12 classrooms. During the second residency week in July, the museum partnered with True Colors' Queer Academy, Neighborhood Studios at Hartford Stage (Breakdancing Shakespeare), Park Art at Real Art Ways, Billings Forge Community Works, YOUmedia at the Hartford Public Library, and the Owl Enrichment Center at Hartford High School.

The workshops were designed in partnership with these organizations in direct response to the needs of each audience. For example, poetry-writing workshops supported existing literacy efforts in Hartford Public Schools, and discussions with teen groups allowed students to connect with Ms. German as an artist and mentor. The experience of meeting and connecting deeply with a living artist had a lasting effect on many students; a staff member from True Colors said, "Our goals were absolutely achieved! This was a great partnership – our youth expressed having fun, feeling accepted, and being pushed into brave spaces." The museum commissioned a video to capture the spirit of the residency, which can be viewed at: <https://vimeo.com/191826397>

### **Audience: is this partnership targeted to a specific demographic?**

The Artist Residency partnership was designed for youth in grades K-12 in the Hartford community. Partner organizations largely serve students who go to school and/or live in the City of Hartford. This community is demographically diverse, with a disproportionate number of students of color from low-income households enrolled in the public school system and in Hartford-based youth organizations.

### **Why was this partnership developed?**

Youth engagement and empowerment are at the heart of the Wadsworth Atheneum's mission. The opportunity to introduce youth to living artists whose works are on view in museum spaces is exceptional. Working with local organizations to bring young people and contemporary artists together allows for one-on-one connections with the artist and inspires students to continue to visit museums and pursue their own artistic interests. This deep engagement also benefits the ongoing relationships between the museum and its partners, encouraging continued support and collaboration.

### **When did this partnership begin?**

This specific artist residency partnership began in September 2015.

### **Source(s) of funding, both start-up and ongoing**

This Artist Residency was funded by the Anonymous Foundation.

### **Why has this partnership been successful?**

As a partnership with community organizations, the Artist Residency inspired youth to connect a creative experience with a specific artist and associate that sense of inspiration with the Wadsworth Atheneum. It also further develops the collaborators' sense of trust as partners witnessed youth engaging deeply with the arts. Through the residency, the Wadsworth Atheneum was able to support partner organizations' efforts while broadening the scope of its own artistic programs.

### **Form(s) of evaluation:**

The intended impacts of the Wadsworth Atheneum's youth-serving programs are that (1) youth feel empowered by experiences with art and the museum; and (2) youth strengthen their critical response

and creative expression skills. The museum measured these outcomes using several methods throughout the residency, including a survey distributed via Survey Monkey to collaborating institutions. In addition to surveys, the museum also collected responses from students. This one-question prompt asked students to respond to the question, “What did you learn from your experience with Vanessa German?”

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

In her own community, Ms. German made a commitment to the children and families of the Homewood, Pittsburgh, neighborhood through the Love Front Porch project, which provides a safe haven for audiences of all ages to express themselves safely and creatively through art. Aspects of this program, as well as a school workshop Ms. German conducted in Montana, were incorporated into this artist residency. Prior to Ms. German’s residency, the museum conducted residencies with five other MATRIX artists, each with different timeframes, goals, and target audiences.

**Number of external participants or staff served in individual sessions:**

Working with 11 schools and community organizations during the course of the residency, the museum engaged 837 youth in grades K-12 through Ms. German’s workshops and assemblies. Each workshop included an average of 22 youth, and assemblies accommodated over 100. The artist residency served 705 participants in May and 132 participants in July for a total of 837 youth served during two weeks.

**Staff contact for program:**

Lauren T. Cross, Youth & Community Programs Manager

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MUSEUM: Walker Art Center, Minneapolis, MN

PARTNER: Little Earth of United Tribe Arts Collective

## Little Earth of United Tribes Career Workshop Series



Youth from the Little Earth Arts Collective interview Frank Big Bear about his collage “Multiverse #10.”

Photo by Carina Lofgren, courtesy Walker Art Center, Minneapolis

In conjunction with the launch of a newly commissioned, 40-foot wall work for the entrance of the Walker Art Center by Frank Big Bear, the Walker Art Center partnered with the Little Earth of United Tribe Arts Collective for a 12-week career readiness series that culminated in tours and talks about the artwork. This series created the opportunity for 15 youth from the Little Earth community to gain work-readiness and career building skills through music, visual art, and performance workshops.

This program is comprised of three major elements:

- Artist-led workshops focusing on building interpersonal and professionalism skills through an arts-based curriculum.
- Educational engagement around the artistic practice of artist Frank Big Bear.
- Application of gained skills in paid roles at the Walker during the entrance reopening.

The overall goal for this program was to create a toolkit of skills, mentors, and resources that could be used as reference points for the youth as they finished high school and applied for jobs. In doing so, the Walker leveraged its resources to give youth an experience with the arts that could also have impact on the very real needs manifested in their everyday lives.

- Each workshop enabled youth to create new connections with local artists, practice newly acquired professionalism skills, and prepare for the culminating task of delivering walk-up tours of an artwork to Walker patrons. The youth participated in 30 hours of workshops over the course of 12 weeks. Workshop locations were split between the Walker campus and the Little Earth residence.

Key workshops in the series focused on resume and portfolio building, job interview skills developed through spoken word performance workshops, public speaking skills through performance improvisation, and networking skills through conversations with artists from a range of disciplines. The Walker contracted 10 artists (all indigenous artists and artists of color) to lead workshops throughout the program, and worked with six paid educators to facilitate tour trainings and collaborate during tour shifts. In total, 21 facilitators were contracted, 18 of which were indigenous people or people of color. Each youth was paid \$10/hour for their tour shifts, and engaged with over 500 visitors over the course of their tours.

### **Audience: is this partnership targeted to a specific demographic?**

This program was designed to leverage institutional resources to meet needs indicated by our community partner. This partnership was created to foster an increased trust and to bolster an ongoing relationship between the Walker and members of the Native American community in the Twin Cities. The target age demographic was youth ages 14–20.

### **Why was this partnership developed?**

The relationship between Little Earth and the Walker Art Center began between Walker Art Center Teen Arts Council and the Little Earth Arts Collective—two teen groups who have collaborated on a number of arts-centered programs over the past four years. Regular meetings with Little Earth staff highlighted that the needs of the Little Earth youth centered on preparedness for careers or college after high school. As a result of these discussions, the Walker refocused its partnership with Little Earth on needs-based programming, creating a curriculum that engaged career prep through mentorship with local Native American artists, resume-building, presentation skills, and public speaking skill-building, all leading up to paid opportunities designed to engage skills learned.

### **When did this partnership begin?**

This project partnership began in September 2016, however the relationship dates back to the 1990s.

### **Start-up costs:**

The start-up costs for this project were less than 10,000, however the human resources required to manage the project are significant. The project required a .5 FTE Coordinator for approximately three months, with additional time on either side.

### **Ongoing costs:**

The ongoing costs for the partnership are project specific and will depend on how the partnership is shaped going forward. Should a major project be developed, the partners will see to co-apply for funding.

### **Source(s) of funding, both start-up and ongoing:**

The project was funded through the Wallace Education endowment for public engagement and access.

### **Why has this partnership been successful?**

This partnership has been successful for several reasons:

## 1. Sustainability

The partnership with United Tribes of Little Earth was cultivated over a number of years through one-off engagements, such as field trips or drop-in workshops, particularly in partnership with the Walker Art Center Teen Arts Council. However the Walker's initial relationship with the organization originated from various artist residencies dating back to the 1990's. As a result of these multiple projects, a level of trust has been built between the Little Earth community and the Walker Art Center. It was after all this time that a more adventurous project was developed, built to achieve outcomes that impact the youth beyond their experiences with the Walker.

The length of time within the project that the Walker had to build the relationship allowed for the museum to include the youth in more opportunities outside of the scheduled programming. The length of the program also allowed the Walker to establish a growing relationship with the young people in the Little Earth Arts Collective. Since the completion of the workshop series, we have had three drop-in workshops with the group, and are currently working together to create a public program during an upcoming film series.

## 2. Reciprocity

The relationship that Walker staff developed with the Little Earth staff is strong because of shared goals, a willingness to listen and respond accordingly, and a shared vision for future and ongoing engagement. Rather than provision of a service, the partnership is structured as one of reciprocity, in that the Walker has the opportunity to learn more about its local community through the eyes of the people that live in it. Additionally, projects are always structured in such a way that youth provide value back to the organizations through paid work or developing content, such as text that was developed by the youth to accompany illustrations by Frank Big Bear for a children's coloring book developed by family programs.

This partnership also allowed the Walker to create new relationships with multiple entities in the local art community. The interdisciplinary nature of this program connected the Walker to both emerging and established artists, fostered collaboration with arts administrators from other local arts organizations, and employed the skills of Walker educators to implement student-centered pedagogy into the program.

## 3. Racial Equity

This partnership was intentionally designed to address the needs expressed by one of the Walker's community partners. When cultivating relationships with a culturally-specific organization, it was important that the Walker recognized the need to reflect the youth in the disciplines, interests, and cultural backgrounds of the teaching artists, educators, and contractors that worked on the project, without making the assumption that participants were only interested in artists from their own culture. The result was a project that recognized the importance of celebrating particular social and cultural practices, whilst also facilitating a dynamic, multi-cultural project that involved participants, artists, and educators teaching and learning from one another.

### Form(s) of evaluation:

Program participants completed pre and post surveys. Workshops were modified slightly over the course of the project as the project coordinator iterated upon observations taken during each workshop. At the completion of the program the Walker allotted five hours to follow up conversations to gain post-program reflections and survey responses. These conversations were conducted with both the youth group and Little Earth staff.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is not modeled on another program or initiative, although it is likely comparable to other arts-focused, career-readiness programs. One of the defining attributes of the program was to ensure that participants had access to mentoring artists from a range of cultural backgrounds. The unique components of the project stemmed from the Walker's desire to specifically address the needs identified by this group, and to actively engage the group by being responsive to feedback and observational data from each workshop.

**Number of external participants or staff served in individual sessions:**

Fifteen participants were served in individual sessions.

**Staff contact for program:**

Maya Weisinger, Community and Public Partnerships Coordinator

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**MUSEUM:** Weisman Art Museum, Minneapolis, MN

**PARTNER:** University of Minnesota organizations and offices: Active Minds, Boynton Health Services, Student Counseling Services, and Office for Equity and Diversity

**Active Minds Open Mic Night at the Weisman Art Museum**



## UMN students at the Weisman Art Museum Open Mic Night.

**A**ctive Minds Open Mic Night was presented in conjunction with the Weisman Art Museum's (WAM) exhibition, *The Talking Cure*, and in collaboration with Active Minds, the university's mental health awareness-raising student organization, Boynton Health Services and Student Counseling Services, and the Office for Equity and Diversity. All students, staff, and faculty, and all forms of creative expression were welcome, including poetry, storytelling, rapping, singing, performance art, and more. Activities at the event included:

**Open mic:** WAM hosted an open mic at the event in partnership with Active Minds, a student group committed to raising awareness, promoting support, and removing stigma surrounding mental health issues on campus. Attendees presented their original works, such as spoken word, poetry, and storytelling. Participants were encouraged to share work related to personal struggles, growth, and their experiences as students.

**Laughing Yoga:** Led by performing and teaching artist Esther Ouray, laughing yoga is based on a theory that laughter provides beneficial effects to the body, like soothing tension and increasing oxygen flow to the blood. Laughing yoga brings participants together and teaches new strategies to cope with stress.

**Mental Health Resource Booth:** Gary Christenson, Chief Medical Officer at Boynton Health Services and Brenna Wernersbach, Staff Psychologist and Outreach Coordinator from Student Counseling Services, provided drop-in sessions for participants to learn about and connect with mental health resources on campus.

**WAM Wellness Toolkits:** The WAM Collective, the museum's student group, hosted a "coloring corner," featuring WAM Wellness Toolkits, a hand-bound book containing writing prompts, coloring pages, questionnaires, recipes, and contact information for mental health resources on campus. The WAM Wellness Toolkit utilizes art therapy techniques to reduce anxiety and stress, process life changes and trauma, express emotions, and enhance focus and concentration.

**The Office for Spirituality and Healing:** 'Pet Away Worry And Stress' (PAWS) offered participants time to interact with registered therapy animals—including dogs, bunnies, and chickens. The goal of the program is to be a stress-reducing outlet for the university community. Animal interactions have been demonstrated to positively affect blood pressure, heart rate, and stress hormone levels in humans.

**The Talking Cure:** This exhibit featured a participatory installation that invited visitors to reflect and share what "needs to be said." Private reflections could be placed into a glass vessel, visible but inaccessible. Participants who wished to make their thoughts public could pin them to the wall next to the vessel. This exhibition provided a compelling physical setting for all voices from the community to explore the cathartic possibilities of "speaking up."

### **Audience: is this partnership targeted to a specific demographic?**

This partnership targeted university students, staff, faculty, and the general community.

### **Why was this partnership developed?**

By collaborating with multidisciplinary partners, the Active Minds Open Mic addressed a need to raise awareness about mental health resources on campus, de-stigmatize mental health issues, provide a framework for the role the arts can play in processing and healing of emotional trauma, and cultivate non-judgmental spaces on campus for diverse communities to come together

**When did this partnership begin?**

The partnership began in fall of 2016.

**Start-up costs:**

Start-up costs were \$3,100.

**Source(s) of funding, both start-up and ongoing:**

Funding was provided through University of Minnesota Student Service Fees, a grant from the Office of Equity and Diversity, and through operational support from the Weisman Art Museum.

**Why has this partnership been successful?**

By collaborating with Active Minds, the Office of Equity and Diversity, Boynton Health Services, and Student Counseling Services, the Weisman Art Museum raised awareness with more students and members of the university community of the ways in which the museum can serve as a wellness resource. The goals of the Open Mic were to create new partnerships with university departments and student groups to provide mental health resources for students on campus, model ways in which engagement with art and creative expression can play a vital role in mental health conversations and care, respond to the needs of our communities in new and engaging ways, and support and facilitate campus-wide efforts to improve public attitudes towards mental health challenges and prevent stigma and discrimination towards people facing them.

**Form(s) of evaluation:**

This event was part of a larger institutional initiative to explore ways in which the Weisman Art Museum can serve as a responsive platform for students to engage with each other and relevant topics. A variety of evaluation methods, such as surveys, observation, team reflection, attendance data, and a voting station were used to measure what went well, what needs improvement, and what topics are desired for future WAM events. WAM will continue to foster relationships with presenting partners, resulting in various perspectives influencing programs and helping to better serve our campus community.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This program is original to the Weisman Art Museum.

**Number of external participants or staff served in individual sessions:**

The program served 250 individuals.

**Staff contact for program:**

Katie Covey, Director of Student Engagement

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MUSEUM: The Westmoreland Museum of American Art,  
Greensburg, PA

PARTNER: Adelphoi

## Discovering What Moves You



Teaching Artist Jessica Higo, *Discovering What Moves You*, The Westmoreland Museum of American Art.

**D**iscovering What Moves You is a project-based education pilot program partnering with Adelphoi, a nonprofit social service agency that provides alternative education and therapeutic services for disadvantaged and mentally challenged children. Adelphoi, based in Latrobe, Pennsylvania, was selected for this project because of their commitment to providing quality, community-based services to children, youth, and families, and their interest in establishing an arts education program within their workforce development programming. They believe that the immersion of arts programming will assist their students in expressing themselves creatively, while also enhancing their cognitive abilities and intellectual development.

### **Audience: is this partnership targeted to a specific demographic?**

This partnership was developed for youth ages 14 to 18 who are part of Adelphoi's residential program and are enrolled in the Career Readiness program.

### **Why was this partnership developed?**

The project goal is to forge new partnerships with organizations that are dedicated to underserved children, youth, and families, and to incorporate new technologies into arts education that will make learning relevant to everyday life. We believe this is an important venture as a means to provide applicable opportunities for students who enjoy creative pursuits, including art-making, tinkering, and design. The program will provide

an opportunity to learn, at a young age, how inventiveness, exploration, and inquiry can be harnessed for a future career.

### **When did this partnership begin?**

The partnership began in November 2016.

### **Start-up costs:**

Start-up costs were \$25,000 for the initial pilot program (one year).

### **Ongoing costs:**

Ongoing costs of \$50,000 will include expanding the program to work with other social service organizations and hiring additional teaching artists.

### **Why has this partnership been successful?**

This pilot program was initially funded for one year for the museum staff and a teaching artist to work with the school and develop a curriculum. Adelphoi was interested in adding arts education as part of their workforce development program, which provides job readiness skills and helps facilitate successful reintegration of their residential youth into the community. Success of this first year will allow the addition of arts education as part of the school's permanent track in their Career Readiness services.

### **Form(s) of evaluation:**

Social interaction will play a large role in evaluating success. Outcomes of particular importance to be measured are:

- Increased participation and involvement in critical thinking and experimentation through project-based learning.
- Enjoyment of and engagement with art and creative expression. and an appreciation for the practical relevance to the every day.
- Pre-evaluation will assist us in discovering the student's prior knowledge of art and technology, and post-evaluation will include a direct questionnaire to measure the participants understanding of the creative process, basic project components, and ability to problem solve. More informal evaluations will consist of classroom participation and discussion groups. The museum will assess all data collected and will share with partner organizations to make program modifications where needed.
- Academic evaluations with Adelphoi will be the precursor to integrating an arts education program into their standard workforce-training curriculum. As the job growth in the creative and technological fields continues to increase in our region, there is a need to have a viable education program that sparks inventive and critical thinking at a young age. Adelphoi's interest is to provide the necessary skills and education to secure employment after graduation.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

The initiation of this program is part of a new strategic plan concentrating on community work and the development of new partnerships with organizations that work with underserved populations.

### **Number of external participants or staff served in individual sessions**

Twelve students and six staff are served in each session.

**Number of external participants or staff served annually:**

As we hope to expand this pilot project, we anticipate that 40 external participants will be served, including working with teachers to incorporate this program into their yearly curriculum.

**Staff contact for program:**

Catena Bergevin, Director of Advancement

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**MUSEUM:** Wexner Center for the Arts, The Ohio State University, Columbus, OH

**PARTNER:** Weinland Park neighborhood, Columbus, OH

**Arts-Based Partnerships in the Weinland Park Neighborhood**



Teens participating in the Weinland Park Story Book project.

*Photo by Jay LaPrete.*

**A**rts-Based Partnerships in the Weinland Park Neighborhood is the “umbrella” name for a multi-year joint initiative between the Wexner Center and the nearby University District neighborhood of Weinland Park. Over nearly eight years, the Wex has collaborated with Weinland Park (WP) residents of all ages on three main projects:

**WP Story Book Project:** This multifaceted undertaking entailed the center’s engagement with local teens, professional comics artists, social-service agencies, and the Weinland Park Community Civic Association. *The Weinland Park Story Book*, a hand-illustrated, limited-edition, graphic anthology, captures a number of joyful, funny, poignant, and even heartbreaking recollections shared by members of this racially mixed, mostly working-class neighborhood in evolution—as it balances both the benefits and challenges of rapid change and gentrification. By directly involving hundreds of community members in telling and illustrating their personal stories, the project also elicited a truly unique history of place.

**WP Billboard Project:** This year-long public art project, in partnership with the Weinland Park Collaborative, empowered residents to generate a new public image for WP. Working closely with Wex staff, community leaders, and professional artists, WP youth “took back” a large billboard space located near a key gateway to the community that, historically, had been “commandeered” exclusively to advertise alcohol. The WP Billboard Project enabled youth from the local Boys and Girls Club to work with local artists to replace these images—over the course of an entire year—with messages and imagery that align with and reflect the values and aspirations of WP residents, with a particular focus on area youth.

**Fallen Fruit:** The latest program in this initiative, Fallen Fruit seeks to revitalize an empty corner lot in Weinland Park by turning it into a publicly accessible, edible berry patch. Conceived by an LA-based artist collaborative called Fallen Fruit, the project will not only enable the design and planting of a fruit park, but will help to further beautify and nourish WP by distributing fruit trees and berry bushes to neighborhood residents and merchants. WP residents have been involved in the planning of the park, and will help to build and maintain it; teens from the neighborhood will be paid a stipend to work on the site alongside area volunteers and professionals. The Fallen Fruit artists will also add Columbus to a digital worldwide map of publicly accessible fruit trees.

The overall partnership between Weinland Park and the Wexner Center extends far beyond these specific projects to include several other programs that the Wex has undertaken in the WP area at the request of neighborhood leaders. Arts-based Partnerships in Weinland Park were conceived to inspire and empower residents in this underserved part of our community to engage directly in creative place-making. It has encouraged residents to rethink and rebrand their neighborhood, as well as to recognize the incredible pride, commitment, energy, and talent present throughout Weinland Park.

#### **Audience: is this partnership targeted to a specific demographic?**

Yes, it is an open program targeted toward residents of all ages and backgrounds living in Weinland Park, a mixed-income, densely populated neighborhood of approximately 5,000. Though it is located in the southeast area of the University District, WP has struggled with decades of rampant crime and drug activity. In recent years, a deluge of public and private investment in the area is helping to stabilize and revitalize the neighborhood. Over the last decade, especially, it has undergone massive change. Due to large areas of permanent low-income housing, over 61% of WP residents live below the poverty line (compared with about 23% for Columbus overall); less than half have earned a high school diploma; and over 36% of households are headed by a single mother (compared with 14.6% for the entire city).

#### **Why was this partnership developed?**

Weinland Park is literally adjacent to OSU’s Columbus campus, yet most interactions with various university entities tended to be “one-offs,” soliciting little involvement from neighborhood leaders, organizations, or residents. When artist and educator Jean Pitman joined the Wex staff in 2008, she brought vast knowledge and experience gained from working with and in communities in Hawai’i, Minnesota, Wisconsin, and

internationally. Not long after her arrival, she and the Wex were approached by longtime WP residents and elders to work with their community on a series of art projects. The partnership has come together by engaging members of the Weinland Park Community Civic Association (WPCCA), an active group of residents and other stakeholders, and by offering regular programs for youth—both formally, in partnership with neighborhood nonprofit agencies, and informally, through a presence at the annual WP community festival and free outdoor “art in the park” sessions for children and families.

### **When did this partnership begin?**

Our work in and with Weinland Park began in earnest in 2008, when artist and educator Jean Pitman joined the staff of the Wexner Center. In 2011, WP elders and longtime residents Joyce Hughes (who was also WPCCA president at the time) and Diane Dixon approached the Wex to request long-term arts engagement opportunities for their neighborhood.

### **Start-up costs:**

Start-up costs were minimal, comprised primarily of staff time (Jean Pitman).

### **Ongoing costs:**

Ongoing costs vary, depending on the main project undertaken by the Wex in WP during any given year. The WP Billboard Project, for example, had a project budget of approximately \$50,000.

### **Source(s) of funding, both start-up and ongoing:**

The Wexner Center raises funds each year to support arts and educational activities both on- and off-site, including those in WP. Grants and contributions designated specifically for these programs have been secured from the City of Columbus; the Ohio Capital Corporation for Housing; The Columbus Foundation; Cardinal Health Foundation; Puffin Foundation West, Ltd.; the Greater Columbus Arts Council's power2give crowd-funding initiative; and the Weinland Park Collaborative, a coalition of more than a dozen philanthropic, nonprofit, and public entities working together to engage WP residents, learn what residents believe can best improve their neighborhood, and to help fund and staff those efforts.

### **Why has this partnership been successful?**

Arts-based Partnerships in Weinland Park have been successful because we work from the inside out—amplifying the skills, talents, and other positive aspects already present among the residents of this small, unique, “scrappy” University District neighborhood that is undergoing massive change. As opposed to the Wex descending upon the neighborhood with our own program ideas and plans, WP leaders came to us for assistance with arts programming and engagement in their community. We were delighted to oblige and will continue to work with our WP neighbors as long as we are welcome and helpful.

Our work in and with WP has been so successful, in fact, that in 2017 we've taken our team and lessons learned to the South Side of Columbus. There, we are working with community leaders and other residents (both youth and adults) to build a second, larger Fallen Fruit park in the Reeb-Hosack/Steelton Village neighborhood. It, too, is playing an important role in the revitalization of this community.

### **Form(s) of evaluation:**

Tools for evaluating our success in WP include program participation and attendance—whether or not residents are engaged is very apparent in this small, tightly packed neighborhood. Other means of evaluation include the quality of rapport between members of the WP community and Wexner Center staff; anecdotal feedback; number and quality of media stories generated on our activities in WP; and number of hits to web pages for each major Wex/WP project.

### **Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is unique, built over the last eight years based on a request from neighborhood leaders for expertise and assistance that transcended the boundaries imposed by bricks and mortar, and actually worked to bring people together. With 30+ years of involvement with successful community arts projects nationally and internationally prior to arriving in Columbus, Jean Pitman understands that long-term engagement is key to building trust and creating bridges.

It is worth noting that the Wexner Center's work to engage WP residents aligns with the goals of the Town and Gown Committee for the Arts, created by The Ohio State University to inform its efforts to engage with the greater Columbus community. The committee—with representation from local businesses, corporations, and Columbus arts organizations, including the Wexner Center—works to create an ongoing range of arts-related opportunities for cooperation, partnership, and educational exchanges, bringing city and arts leaders together in the spirit of advancing the arts and the creative growth of Columbus citizens.

### **Number of external participants or staff served in individual sessions:**

Participation varies by program.

### **Number of external participants or staff served annually:**

Annual participation also varies, but initiatives such as Fallen Fruit and the Weinland Park Story Book and Billboard Projects benefit residents of the neighborhood (approximately 5,000) and beyond.

### **Staff contact for program:**

Jean Pitman, Youth & Community Programs Manager

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**MUSEUM:** Whitney Museum of American Art, New York, NY

**PARTNER:** The Door

## **Whitney Museum Partnership with The Door**



**T**hrough strategic partnerships, the Whitney establishes and maintains long-term relationships, connecting diverse communities to modern and contemporary American art. Community partnerships are sustained, extended relationships that bring educators and artists into an organization for extended programming, and promote the museum as an essential resource.

Since 2015, the Whitney has partnered with The Door: A Center for Alternatives to provide accessible and relevant art education experiences for at-risk young people from all five boroughs. The Door's mission is to empower young people to reach their potential by providing comprehensive youth development services in a diverse and caring environment.

Since 1972, The Door has helped a diverse and rapidly growing population of disconnected youth in New York City gain the tools they need to become successful in school, work, and life. The Whitney works in partnership with The Door to develop opportunities for youth to learn, create, perform, and explore the museum, making connections between their experiences and the Whitney's art and artists.

The Whitney has partnered with the Door on artist run workshops, special events, and a six to eight week course—Art as a Second Language—which is geared towards emerging language learners interested in contemporary American art. Our Art As A Second Language program engages immigrant youth at The Door in a supportive, bilingual art education environment. The Whitney program is one of The Door's most successful outreach initiatives for this audience and, after an initial pilot program, was renewed for additional sessions. Taught in a supportive Spanish/English language environment by Whitney educator Manuela Gonzales, this is the Whitney's first bilingual art education program.

In 2016, youth from the Door worked with artists such as Ndijska Crosby, Elizabeth Jaeger, Lele Saveri and Mckendree Key. The Whitney also hosts The Door's annual, multi-disciplinary showcase of music, dance, spoken word, film, and visual art created during The Door's six week summer arts intensive, including works created in artist workshops at the Whitney.

### **Audience: is this partnership targeted to a specific demographic?**

The program targets at-risk young people from all five New York City boroughs, including LGBTQ and immigrant youth.

### **Why was this partnership developed?**

Arts programming is particularly relevant to the at-risk groups the Whitney has identified as part of its downtown community, including, but not limited to, groups of LGBTQ and English Language Learner (ELL) youth. LGBTQ youth are at increased risk for bullying, harassment, depression, substance abuse, and suicide, particularly when they are in unsupportive school and community environments and lack access to safe spaces. Similarly, immigrant youth—part of the approximately 37% population of new immigrants that reside in New York City—face significant challenges in academic attainment and other social indicators. According to a 2004 study conducted by the U.S. Department of Health and Human Services, teens who speak a language other than English at home are more likely to experience feeling low, report that they lack confidence, and get bullied at school more often than others. These factors contribute to a dismal and continually declining high school graduation rate of 23.5% for ELL students in New York City.

At the Whitney, we believe that art belongs to all, not only the privileged few. Our partnership with The Door provides opportunities for youth to learn, share, create, and perform through their exploration of the Whitney's collection and exhibitions. Art as a Second Language, in particular, meets a critical need for The Door—while immigrant youth seek out legal and support services at the organization, the staff struggle to engage this population with enriching activities that connect the youth to community and learning. Our partnership with The Door gives access to young people and supports the mission and goals of The Door, while concurrently bringing new audiences into the museum.

### **When did this partnership begin?**

The partnership began in 2015.

### **Why has this partnership been successful?**

The Whitney provides a safe space where underserved youth can engage with the art and artists of their time through a range of accessible programs that connect them to art, identity, and community. Challenging young people to engage with contemporary art can offer tremendous lifelong impact, from educational attainment, to positive self-concept, and from civic-mindedness, to ongoing arts participation. Working with The Door also enables the museum itself to be impacted by an incredible group of diverse and engaged young people.

**Form(s) of evaluation:**

Evaluation tools with community partners assess the nature of the interaction between young participants and the program content, their motivations for participating, and the integration of evaluation into the practice of freelance educators. Interviews are conducted by freelance educators with participating teens to build a narrative profile of the population served. Ongoing, short-format reflections are shared by freelance educators with our dedicated evaluation fellow following each session. Interviews are also conducted by Whitney staff with directors and program managers at The Door, in order to record and understand the evolution of the partnership and the expectations of each partner organization. Observations are conducted twice per semester, both on and off site, to record participant reflection and engagement with guest artists and works on view. Ultimately, all treated evaluation data is shared with community partner freelance educators, allowing their practice and program design to be informed by the process of evaluation.

**Is this partnership original or a modelled on another program or initiative from your institution or elsewhere?**

This partnership is original.

**Staff contact for program:**

Sasha Wortzel, Director of Access and Community Programs



AAMD would like to thank our President, Brian Ferriso; copy editor Abby Margulies; and the 95 AAMD members who submitted their programs to this project.

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