

Next Practices

in Art Museum Education

Resource Guide



It gives me a great deal of pleasure to introduce AAMD's first edition of "Next Practices in Art Museum Education." Intended to take us beyond proven "best practices," this publication is meant to both share and spark new ideas and innovation. I hope that it also provides practical information on how museums start, support, and evaluate such programs.

When this project began, we thought of choosing a representative sample of programs submitted by AAMD members. As it progressed, however, and as we saw the range and variety of what's happening in museums across North America, it seemed only right to share as many and as widely as possible.

This publication, therefore, includes all 100 submissions, covering interactions between a given audience and museum staff, whether on-site or off and whether virtual or physical. This Resource Guide, exclusively available to AAMD members, also includes practical details on each program, from sources of funding to forms of evaluation. I hope you find it interesting, useful, and inspirational!

Lori Fogarty

*Chair, AAMD Education & Community Issues Committee
Director, Oakland Museum of California*

Albright-Knox Art Gallery

New Digital Resources: Tiki-Toki Timelines and Historypin Walking Tours

The Albright-Knox Art Gallery has launched a series of education and exploration resources related to its institutional history and its various collections. The resources include six timelines created using the web platform Tiki-Toki and two walking tours created using the web and mobile platform Historypin. Tiki-Toki is web-based software used to create beautiful, interactive timelines. Integrated with Flickr, YouTube, and Vimeo, it allows users to tell multimedia stories and visualize a series of events.

The museum began this project by re-creating an illustrated timeline that was recently published in an exhibition catalogue celebrating the Gallery's 150 years of collecting. The Resources for Education timeline, sponsored by BlueCross BlueShield of Western New York, and its successful Art'scool program at the Albright-Knox, provides a chronological overview of the rich lesson plans and interpretive content available on the museum's website. This timeline will help educators more easily find content from a specific time period to integrate into their own classroom curriculum. It also serves as a great exploration tool for anyone interested in learning more about the museum's collection and educational materials.

The Visionary Collecting: 150 Years in the Making timeline, which explores the history of the museum and its major benefactors, was originally developed by Curator for the Collection, Holly E. Hughes, for the 2011 exhibition catalogue *The Long Curve: 150 Years of Visionary Collecting at the Albright-Knox Art Gallery*. The Directors of the Albright-Knox Art Gallery timeline details the key contributions made by each of the gallery's directors from 1905 to the present, while three additional timelines provide a comprehensive history of the museum's past exhibitions, from its founding in 1862 to the present.

In addition to the Tiki-Toki timelines, the Albright-Knox has also launched two Historypin walking tours, focused on the museum's outdoor sculptures and the architecture that exists throughout the City of Buffalo. Historypin, which is often referred to as a digital time machine, is a website and smartphone application that allows audiences to view, experience, and share history in a new way. This digital resource allows users to "pin" historical photographs, audio, and video files to geographic locations, keyed by their dates. Historypin currently has more than 300,000 assets and recollections pinned. This user-generated archive encourages individuals to participate in creating a retrospective view of modern-day cities. The website allows users to overlay historic images onto their contemporary location, creating a "then and now" effect. The gallery's Historypin channel, which now offers five collections and two walking tours, can be explored online and through the Historypin smart phone application. The Outdoor Sculpture at the Albright-Knox walking tour allows participants using the mobile app on supported device, to explore photographs and related content about each of the outdoor sculptures currently installed on the museum's campus, such as Jason Middlebrook's *Underlife*, 2012–13, which was completed just this fall. Historypin app users can also superimpose an image of a sculpture over their current view of the work to see other works previously installed in the location, how the work may have changed over the years, and how it looks in different seasons. A tour of Buffalo architecture, inspired by the museum's 1940 photography exhibition *Buffalo Architecture, 1816–1940*, is also available on the Albright-Knox's Historypin channel.

Program Audience: New online and smart phone—optimized educational resources for all audiences

Why was this program developed? These programs were developed to make all of the museum's collections—not only the fine art collection—available to a wider, global audience for viewing and further study; to provide ready, easy access to educational materials, not only for educators and students, but also for the general public; to provide new tools allowing educators to integrate works from the museum's Collection into their lesson plans in diverse curriculum areas; and to celebrate the museum's 150-year history.

Number of participants served in individual sessions: There is no limit to the number of participants who can be served at one time with these digital educational resources.

Number of participants served annually: There is no limit to the number of participants who can be served at one time with these digital educational resources.

When did this program begin operation? The Albright-Knox Art Gallery created a channel on Historypin in 2010 and created its first timeline using Tiki-Toki in 2011. Both of these new digital educational resources were shared with the public in late October 2013.

Start-up costs: Both of these educational and exploration resources are free, open-source tools to a degree. Their use does require an investment of staff time, as well as various technology-related resources. In order to create multiple timelines using Tiki-Toki, a user is required to pay a modest monthly membership fee, which varies with the level of membership.

Ongoing costs: The ongoing costs include a continuing institutional investment of staff hours and technology resources. Tiki-Toki continues to require a modest monthly membership fee based on the number of timelines created.

Source(s) of funding (both start-up and ongoing): There was no specific funding source for these tools. Their costs were covered by the operational budget of the museum's overall digital strategy initiatives.

Form of evaluation: These tools were first shared with the public in late October 2013, and the museum is currently allowing time for audiences to engage with and use these new resources. Over the next several months—following this period of initial engagement—the museum will review and evaluate the tools.

Is your program a model of another program or an original? Other institutions use these or similar online tools to share digital content, but the way the Albright-Knox has adapted these resources for its purposes is original and innovative.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The museum's overall organizational structure has not changed in response to these changing education needs, but at the operational level, we have developed a Digital Strategy Group, a cross-departmental team that strategizes, implements, and oversees all aspects of the museum's digital and social media platforms.

Staff Contact: Kelly Carpenter, Digital Media Manager, kcarpenter@albrightknox.org

The Andy Warhol Museum

Dine and Discuss

Dine and Discuss is an after-school teen program at The Andy Warhol Museum, which empowers young people to place dialogue at the center of the table. A group of teens meet one day per week for two hours, over the course of six weeks, and develop an art happening in response to an exhibit at the museum. The happenings materialize as dinner parties fully designed and facilitated by the teens; they curate the food, the guest list, the aesthetic, and the dialogue—all in response to the central exhibit. Dine and Discuss embraces food, art, and inquiry as a site for teen-led community building.

Program Audience: Teen

Why was this program developed? In 2011, The Warhol education staff was looking for new ways to get teens involved in some of the more challenging exhibitions at the museum. After brainstorming with a think tank of teens, we located their lunch table as a major site for dialogue. So in turn, we proposed a dinner party in the galleries at the Warhol, that we Dine and Discuss. For the pilot, we recruited six teens to meet weekly for a month and half. We spent our time in the gallery examining the work and unpacking what questions it provoked for the group. Lead staff member Adil Mansoor deliberately presented a variety of techniques to get conversations flowing, and the group reflected on which methods worked better than others. We observed conversations led by the teens and created space for feedback. The students designed the look and feel for the evening, developed a conceptual menu, and prepared the conversation prompts they would facilitate all inspired by the exhibit. Each leader also invited other teens as guests who had agency in the conversation at hand. The dinners ignited the creative potential of teens and embraced dialogue as a catalyst for speaking across difference.

Number of participants served in individual sessions: 6–10

Number of participants served annually: We have held seven dinners, worked with 35 teen leaders from 9 different schools, hosted over 158 guests, and spent nearly 150 hours engaging in critical discussions led by teenagers.

When did this program begin operation? 2011

Start-up costs: \$6,000

Ongoing costs: \$20,000

Source(s) of funding (both start-up and ongoing): Education Department funds raised at the museum's 15 year anniversary gala.

Form of evaluation: Surveys

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, constantly. The education department at The Warhol hires working artists to develop and teach all of our programs. The skills and practices of these artists inform the

types of programs they run. The lead educator for Dine and Discuss has a background in theater, writes and directs plays and runs a theater company for LGBTQ teens. The museum allows each educator considerable freedom to develop programs within their own artistic framework. Our overarching goal is to promote the role of the artist in education and society.

Staff Contact: Tresa Varner, varnert@warhol.org

Amon Carter Museum of American Art Day Care Outreach Program

The Amon Carter partnered with the non-profit organization Educational First Steps to develop an outreach program that introduces the transformative power of art to very young children, who may not otherwise be exposed to visiting museums. As part of the Day Care Outreach Program students ages three to five participate in a multiple-visit initiative, which brings the museum's professional gallery teachers to Educational First Steps-assisted day care centers, and then brings students to the museum for three subsequent visits.

Educational First Steps' mission is to improve the quality and availability of early childhood education for economically disadvantaged children, and many of the children who are served by Educational First Steps-assisted centers have rarely, if ever, visited an art museum prior to the program. This multi-faceted program teaches children to appreciate a museum setting in a logical and caring manner, and provides them with rich, "beyond-the-classroom," learning experiences. The process involves the gallery teachers first visiting with students in the comfort of their own classroom settings. The gallery teachers carefully describe the experiences students will have when they visit the museum and introduce them to museum etiquette. Following this preparatory visit, Educational First Steps' students visit the museum three times during the year to participate in hour-long inquiry-based tours that include close looking at works of art, object-based conversations, art-making activities, and related children's literature.

Through age appropriate activities, keen observation skills are cultivated, social and emotional behavior is reinforced, and fine motor skills are emphasized. Most importantly, the program encourages a comprehensive appreciation and interaction with art, such as taking a closer personal look, freely sharing ideas and opinions, listening to related books, and creating personal art projects based on students' newfound knowledge and inspiration. The Day Care Outreach Program aims to connect the physical, social, and cognitive skills of Pre-K students with related skill building, collection-based gallery activities, questioning strategies, and art projects. It also promotes creativity and encourages positive group dynamics while introducing young visitors to a museum setting through positive experiences.

When developing these experiences for day care students the Amon Carter's educators looked to early childhood education specialists to ensure the program's goals, pedagogy, activities, and language were appropriate for this audience. Specialists met with the Amon Carter's gallery teacher team on multiple occasions to provide training and review program content. The gallery teachers also observed students in day care settings and attended professional conferences focused on early childhood education.

Additionally, when day care providers attend the program, the museum's educators teach them strategies for utilizing art to develop early childhood skills and effective ways to move from serving primarily as babysitters to childhood educators.

Program Audience: Preschool-aged day care students and day care educators

Number of participants served in individual sessions: 20 students

Number of participants served annually: 246 students (an additional 1,526 daycare students are served through other museum programs)

When did this program begin operation? The Day Care Outreach Program began in January 2012.

Start-up costs: The inaugural program cost \$1,300 in supplies (art-making materials and children's books) and mileage expenses, plus \$3,000 in gallery teacher salaries and benefits.

Ongoing costs: This year the program's budget has expanded slightly to \$1,650 in supplies and mileage expenses, plus \$3,000 in gallery teacher salaries and benefits. These costs are incurred each year.

Source(s) of funding (both start-up and ongoing): This program is supported by the museum's Excellence in Education campaign funds.

Form of evaluation: During the program's first two years, it was evaluated by paper surveys administered to participating day care center educators. The museum's educators also continually discuss the program's challenges and successes with participating educators and administrators to ensure it continues to meet student needs.

Is your program a model of another program or an original? While the museum's educators are certain that other programs exist for preschoolers, the Amon Carter's program is not based on any of them.

Staff contact for program: Sara Klein, sara.klein@cartermuseum.org

Asian Art Museum stART Storytelling

StART is the Asian Art Museum's pilot program for early learners (ages three to five) that integrates storytelling, interactive gallery activities, and related art-making experiences into a thematic 60-minute program.

stART programs are designed around a topic or theme that aligns with preschool curricula. Currently, teachers may choose from Animals, Kindness, and Community Celebrations. Pilot groups participate in two to three visits per year. Teachers are provided with resources, videos of stories, and suggested vocabulary to use in preparation for the visit. Parents are provided with pre-visit information as well, along with strategies for helping their children in their primary language. (Example: <http://www.youtube.com/watch?v=bFrATkK1n3E>)

During the visits the museum's volunteer storytellers guide students through looking and movement activities that emphasize counting, shapes, colors, and naming animals. These looking activities engage students with art and prime them to hear stories from their respective cultures. Following the storytelling, a teaching artist facilitates an art activity that reinforces the elements of art and key vocabulary, and students then showcase their artwork as part of a participatory parade throughout the museum's public areas. Finally, teachers follow up the visit by asking students to draw and retell something they remember from the story.

Program Audience: Preschool groups and families with children ages three to five

Why was this program developed? The stART Initiative was launched in spring of 2013, when the museum embarked on a partnership with San Francisco's Kai Ming Head Start program to assess how the Asian Art Museum could best serve the needs of preschool students. Kai Ming Head Start has six centers in San Francisco. Most students are newcomers, and we found that we shared a vision for engaging our youngest visitors in their language development and fostering an understanding and appreciation for art and culture. Museum staff, Kai Ming teachers, and museum storytellers worked together to develop a pilot visit in the spring of 2013. All six sites brought their students on a stART tour, after which we all reconvened to gather feedback and then shape two new programs for the 2013-2014 school year. After this pilot year, the museum plans to expand stART offerings to all interested preschool groups. The value of this natural partnership was reinforced at the American Alliance of Museums Annual Meeting 2013, when we learned of the recent publication by the Institute for Museum and Library Services, *Growing Young Minds: How Museums and Libraries Create Lifelong Learners* (June 2013), which underscored the national call to action for museums and schools to work together to create high-quality programs and opportunities for early learning. The Asian Art Museum believes that developing early childhood education programs provides a high value service to the community, presents an opportunity to build long term museum partnerships with parents, and fulfills our responsibility to provide access and equity to our collections and programs. A recent literature review commissioned by the Smithsonian, *Early Learning in Museums: A Review of Literature* (Mary Ellen Munley, 2012) states that "research that details that learning is lacking." Most of the literature consists of "descriptions of programs, tips for working with young audiences and some evaluations of the effectiveness of program designs in attracting and engaging families with young children." (Munley, p. 5) On the other hand, it reports that "Young children make personal connections to what they see in the museum, and they respond especially well when stories and the use of their imaginations are part of the experience," (Munley, p.8) and "When stories are used in museum settings or when content is presented by a facilitator-led theater-based program, they are effective for young children." (Munley, p.9) Similarly, when the Asian Art Museum and Kai Ming attempted their first pilot-partnership program for all six sites (300 students and parents) in the spring of 2013, we shaped the program based on informal observations and parent and teacher feedback, but we didn't attempt to formally evaluate the program for perceived value or student achievement. Our goal as we move forward, is to work with the expertise in Kai Ming and to hire a professional evaluator to develop, implement, and analyze a series of pre- and post-tests to try to help us understand how an integrated program of gallery discussions, storytelling, and art-making might impact observation skills, language development, and content acquisition. Since most students who attend Kai Ming are English Learners, this research presents an opportunity to share information and best practices with the wider museum field about both the impact of museum programs on early childhood

education who are English learners.

Number of participants served in individual sessions: Head Start centers typically visit with up to 40 students and 40 teachers/caregivers per session. These groups are divided into smaller groups of about 8-10 students per group. stART Family Fun Days typically serve approximately 25 individuals per session and are offered 24 times per year.

Number of participants served annually: stART Programs served 1,600 children and their families annually during the pilot phase.

When did this program begin operation? The first stART storytelling tours and family programs were offered in Spring 2013.

Start-up costs: Annual Budget: \$5,000; Staff hours—30 hours; Volunteer hours—70 hours

Ongoing costs: \$5000/year

Source(s) of funding (both start-up and ongoing): An individual donor

Form of evaluation: The Asian Art Museum and Kai Ming Head Start will evaluate the impact that museum's stART Program has on observation skills, language development and content acquisition for preschool students, ages three to five. Kai Ming Head Start staff is conducting a pre-test and a series of post-tests following each visit to assess the impact on language development. We plan to share these results with the broader museum community in Spring of 2015. In addition, written teacher evaluations from each teacher plus quarterly communications with the Kai Ming Head Start curriculum liaison are helping us further shape and improve upon the pilot. Examples of teacher responses: "Storytellers were able to create enthusiasm and excitement with the children with the stories, storytelling experience, and personalities!" "Props were used during the story time and children get to touch the puppet after story time. It was a very hands-on experience for everyone." "The storytellers exuded enthusiasm and interest to the students. They had much energy and seemed to enjoy the experience with the students as well."

Is your program a model of another program or an original? stART is an original program that was inspired by aspects of the Asian Art Museum's existing Storytelling Program designed for ages 6-10. The partnership model was inspired by Cool Culture, New York City.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, the new goal to significantly increase school program attendance is resulting in increased participation from education staff on the interpretive planning team, with the Director of Education and Interpretation leading these efforts.

Staff Contact: Deborah Clearwaters, dclearwaters@asianart.org

Aspen Art Museum Exhibition in a Box

One of the Aspen Art Museum's (AAM) most relevant and successful community-based programs is Exhibition in a Box (EiaB), an outreach program that offers elementary students a curriculum-based classroom introduction to contemporary art and a behind-the-scenes glimpse into how an art museum functions, using current AAM exhibitions as a starting point.

Following the classroom visit, the program continues with an all-expenses-paid visit to the museum, where the students tour the facility, meet museum staff, see the work of artists discussed in the classroom, engage in interactive dialogue, and participate in fun looking activities. The program is offered free of charge to all public and private elementary schools located within a two-and-a-half hour drive from Aspen.

The program premiered during the 2007–2008 school year with a focus on third-grade classrooms in the Roaring Fork Valley. Based on the success of its first year, Exhibition in a Box has been expanded to new counties and local middle schools. Each teacher that participates receives a Teachers' Guide that provides multidisciplinary activities to capture the interest of students and inspire their creativity, and includes background information on the artist and exhibition. It also connects the classroom presentation and museum visit with the third-grade curriculum and Colorado academic standards. In addition, this guide provides links to online art resources, student activities, a glossary, and pre- and post-visit questions.

Program Audience: All third grade classes in both public and private schools within a 2.5 hour drive from Aspen.

Why was this program developed? Many schools in Colorado are located in isolated and rural locations with limited access to cultural resources. Exhibition in a Box was developed to bring the cultural resources of the Aspen Art Museum to them. Exhibition in a Box exposes both elementary and middle school students to a diversity of ideas and perspectives through the lens of contemporary art. Exhibition in a Box presents the Aspen Art Museum as a cultural resource for everyone and introduces contemporary art as the expression of living artists who share and respond the world we all inhabit. With this and other education activities for all ages, the Aspen Art Museum is committed to creating lifelong learners who continue develop skills to better decode, interpret, and navigate the highly visual, aural, and material realities of the 21st century.

Number of participants served in individual sessions: An individual school class size can vary between 10 and 30 students. Often, two classes are combined during a school visit and museum tour.

Number of participants served annually: Over 2,000 students are served annually through classroom visits and museum tours.

When did this program begin operation? The program began during the 2007–2008 school year.

Start-up costs: Direct cost \$16,750 Indirect cost \$17,000

Ongoing costs: Direct cost \$22,750 Indirect cost \$53,000

Source(s) of funding (both start-up and ongoing): **Start-up:** The AAM received a grant from Colorado Council on the Arts and utilized existing funds from AAM Operations. **Ongoing:** The AAM's education programs are made possible by the Questrom Education Fund. Additional support is provided

by Colorado Creative Industries. The Colorado Creative Industries and its activities are made possible through an annual appropriation from the Colorado General Assembly and federal funds from the National Endowment for the Arts.

Form of evaluation: Written teacher and student evaluations; Anticipation Guides and Reflection Guides for Middle School Students; Student action (making a return visit the museum with a family member)

Is your program a model of another program or an original? This is an original program that was developed by Heidi Zuckerman Jacobson, Nancy and Bob Magoon CEO and Director, in 2007.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Annie Henninger, Education Program Manager, ahenninger@aspenartmuseum.org

Birmingham Museum of Art BMA Speaks

BMA Speaks is a spoken word program geared towards a diverse audience, which intends to increase interaction with the museum's collection through non-traditional means. The program is free and open to the public. Interested participants submit written pieces of poetry ahead of time to be presented and read live at the museum during the quarterly Friday night program, though walk-up poets are also welcome to read if time allows.

The program itself is facilitated by a contracted spoken word artist, and organized by museum staff. The theme of each event varies, but participants are asked to perform poetry based on or inspired by the museum's collection or special exhibitions. The actual event lasts two hours and includes refreshments and a cash bar. If a specific exhibition or gallery has been referenced as the focus for a particular evening, that gallery remains open so that visitors can interact with the artwork in addition to watching and listening to the spoken word. On occasion, the event also features nationally and internationally recognized guest speakers.

The audience for this event is very diverse in terms of age, race, and gender. Each participant is given a five-minute time slot to read, and there is no limit on the number of pieces, as long as it fits within that time frame. The material is minimally censored, so the event is more of an open forum for discussion, rather than a competition. During the event, the facilitator often comments after each speaker's piece, and may ask questions directly to the speaker, though much of the discussion comes after the event when the speakers return to the audience.

There are varying levels of talent presenting at each event, ranging from first time speakers to very experienced participants. The type of presentation also varies, with some true "spoken word" presentations, as well as readings of more traditional poetry. A great benefit of this event to the

community is that it offers a forum to allow people to speak their minds in a welcoming environment. It also introduces first-time visitors to the museum in a comfortable setting. We see many repeat visitors to the event who have also become more regular museum visitors, and we also continue to see new faces at each event.

Program Audience: High school through adult

Why was this program developed? This program was developed in conjunction with Black History Month in 2009. We were thinking of a way to engage new audiences and there was already a small spoken word community in Birmingham, but no regular venue for performing. We invited the unofficial leader of the local spoken word community to come in and talk to us about Birmingham's spoken word community and realized that there was a need for a dynamic and engaging venue. Connecting the art to the spoken word and poetry added another dimension from which these poets and performers could find inspiration.

Number of participants served in individual sessions: Varies from 40-240

Number of participants served annually: Varies from 200-600

When did this program begin operation? 2009

Start-up costs: \$4,000

Ongoing costs: Approximately \$1,200 per event. That price fluctuates if we have a guest speaker, depending on honorarium. Honoraria can range from \$200–\$2,000 for a guest speaker, in addition to the \$1,200.

Source(s) of funding (both start-up and ongoing): Funding has come in the form of grants as part of exhibition programming and from our general operating funds.

Form of evaluation: Observation and informal surveys

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. We have expanded the way we think about programming for our community, with a focus on creating new programs for a more diverse audience.

Staff Contact: Kristen Greenwood, kpgreenwood@artsbma.org

Blanton Museum of Art SoundSpace

Since 2011, the Blanton Museum of Art in Austin has hosted SoundSpace, an innovative and critically acclaimed music series that features simultaneous performances of contemporary classical, jazz, rock, and pop music, as well as performance art, all within the gallery spaces of the

museum. These juxtapositions of contemporary art and contemporary music have resonated with audiences and critics alike, even in a city as saturated with live music venues as Austin.

SoundSpace presents contemporary music, performance, and dance within the context of the galleries at the Blanton Museum of Art. The program's objective is to encourage visitors to engage more closely with the space of the museum and the artworks contained within that space, through a series of performances of contemporary music and other performing arts. SoundSpace not only makes "difficult" works of contemporary music by composers such as Cage, Stockhausen, or Braxton more accessible than those works might seem when encountered within traditional classical music recital halls, but it also seeks to make contemporary art more accessible when placed within a setting for the performing arts.

SoundSpace also differs from traditional musical performances in that it stages a series of simultaneous performances at different locations within the museum's galleries. There is no fixed site for the audience to gather, or a rigid chronology for how the visitors should travel through the performances. Visitors are encouraged to move through the space of the museum toward the performances and the artworks that they find most compelling. For instance, one visitor may visit a sculpture gallery and find a soloist performing on guitar and theremin, while a different visitor may wander toward the Latin American art collection, while hearing a mixed ensemble of brass and choral music. In this way, the unstructured freedom of a visitor within a museum is applied to the more restricted, linear, model of a traditional music concert. The collisions between media, between ways of seeing and listening, and between traditional and progressive ideas of what a museum space can and should be, are all central to the idea of SoundSpace.

Program Audience: General audience at a university art museum

Why was this program developed? SoundSpace was developed to connect contemporary music with contemporary art in the museum galleries, and to collaborate with innovative musicians, dancers, and other artists in the Austin community.

Number of participants served in individual sessions: 600

Number of participants served annually: 1,200

When did this program begin operation? 2011

Start-up costs: N/A

Ongoing costs: \$13,700 for two programs per year

Source(s) of funding (both start-up and ongoing): General operating funds from annual public programs budget.

Form of evaluation: Each performance of SoundSpace is evaluated based on many factors, including interviews with visitors, attendance numbers, media coverage, and qualitative responses to performances.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside

or outside your institution? The educational structure of the museum has evolved within recent years, as education programs have transitioned into a new department. SoundSpace was not directly affected by this change, and the musical director of the series has remained the same during this transition.

Staff Contact: Adam Bennett, adam.bennett@blantonmuseum.org

The Bronx Museum of the Arts Bronx Lab

Bronx Lab is targeted to non-traditional museum visitors who are active in their respective communities, but do not visit art museums on a regular basis. Taking place on the last Sunday of the month, six to eight times annually, Bronx Lab provides multiple platforms to explore cultural features of the Bronx through tours and hands-on workshops, while providing opportunities to address issues related to public spaces in urban settings—such as food deserts and “complete streets” (providing safe access for pedestrians, cyclists, motorists, and transit riders). In 2014, Bronx Lab participants will create a crowd-sourced, digital mapping project in the museum’s Technology Hub, which is a state-of-the-art digital lab based in the lobby of the museum. This digital map will feature text, image, and video content created in workshops that will be virtually “pinned” to specific sites in the South Bronx community.

Powered by the open-source platform [Ushahidi](#), the map will be updated by Bronx Lab participants, as well as by on-site and online museum visitors. The result will be a living, growing, and interactive representation of the Bronx, which will ultimately create a shared source for diverse perspectives on how to build a healthy, sustainable, and livable borough. The museum’s Educators, who are technologically knowledgeable, as well as guest artists and partner organizations, lead the workshops. Bronx Lab will further activate the Technology Hub into a community center for local residents and offer new opportunities to engage the museum’s growing online community in new ways.

Program Audience: Older teens through adult/seniors

Why was this program developed? Bronx Lab was launched to activate the museum as a cultural hub that facilitates interactive experiences and to address the need for focused, adult learning opportunities that encourage hands-on participation as well as the development of technological fluency. The program is also an outgrowth of ongoing efforts to create free cultural and education programs that celebrate, affirm, and advance the diverse vibrancy of the borough. Since its founding by community leaders in 1971, the Bronx Museum has aimed to counter perceptions about the exclusive nature of contemporary arts institutions by making the arts an accessible experience for all Bronx and New York City residents. The Museum also provides programs to diminish negative stereotypes of the borough that reach far beyond our Bronx neighborhoods, attracting local and city-wide residents alike.

Number of participants served in individual sessions: 30 participants during the start-up phase

Number of participants served annually: A total of 250-300 during a full program year

When did this program begin operation? Fall 2013

Start-up costs: \$5,000 (excluding salaries) - Artist Educators, program supplies, equipment

Ongoing costs: \$25,000 (excluding salaries) - Artist Educators, Digital Learning Specialist, outreach, materials, apps

Source(s) of funding (both start-up and ongoing): David Rockefeller Fund and operating support from the New York City Department of Cultural Affairs and New York State Council on the Arts

Form of evaluation: Participant questionnaires and Artist Educator internal blog posts (written evaluations)

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Sergio Bessa, Director of Programs, sbessa@bronxmuseum.org

Brooklyn Museum Sackler Center Teen Leaders Internship

The Sackler Center Teen Leaders is a paid internship that empowers teens to develop and strengthen their voices through the exploration of visual art, artists' voices, feminism, and the world around them, utilizing the museum's special exhibitions and permanent collection.

For example, during the exhibition *Wangechi Mutu: A Fantastic Journey*, teens explored the artist's use of collage as a feminist practice through looking, conversation, and research, all the while developing vocabulary for his or her own ideas about feminism. Teens compared and contrasted the artist's work to works of other female artists in the collection. Taking a historic view, students also discussed who or what was missing or included.

The Teen Leaders also develop related activities for other teens to encourage deeper looking and interaction with the museum, in collaboration with the Teen Night Planning Committee, another teen program at the Brooklyn Museum. Together with the Teen Night Planning Committee members, and the community organization, Willie Mae Rock Camp, Sackler interns plan an art making activity, pop-up gallery talks, and curate the music set for each month's Teen Night, a very large teen program.

Over the course of the ten-week internship, teens meet with Education staff for a hands-on art workshop and with a feminist curator for a behind-the-scenes look at the exhibition. A media justice feminist also works with the Teens Leaders, engaging them in dialogue about media literacy and what it means to be a media justice feminist. This perspective was particularly important to the program during the exhibition *Wangechi Mutu: A Fantastic Journey*, given that the artist whose work was being studied, Wangechi Mutu, has been significantly influenced by a variety of media and its impact. Upon completion of the

program, Sackler Teen Leader Interns are able to: articulate personal ideas about feminism and current manifestations of feminism in art, music, and their everyday life; identify, analyze, and discuss themes in Wangechi Mutu's art; design, plan, and create activities for the monthly Teen Night program; and develop a feminist analysis of the world around them, including but not limited to language, visual arts, and media literacy.

Program Audience: Teen program for ages 14–18

Why was this program developed? This program was developed in response to a few things: 1) At the Brooklyn Museum we have the unique opportunity to showcase and highlight art made by women, by artists of color, by queer artists and by artists whose identities have been marginalized within the art world and society at large. 2) The Elizabeth A. Sackler Foundation presented Education with a funding opportunity. 3) We believe in the power of art to stimulate critical thinking and to build critical skills. 4) Teens and artists/media makers should be connected and share ideas. 5) Teens in the neighborhood aren't always coming to the museum because of assumptions of what a museum is—we're trying to challenge that assumption and others! Considering these opportunities and needs, we sought to design a program that would bring teens into the museum to discuss topics they might not otherwise have the opportunity to and at the same time, create an internship experience during which they can learn skills that prepare them for school, work, and life. We believe there is a need to educate teens about feminism, particularly at a time and in a context where that term is often considered a bad word or not a popular identity to proclaim. In developing the curriculum for the program, it was very important to consider challenging the popular assumptions about feminism, art, museums, and larger societal assumptions and values that are shared through art, media, peers, schools, home, and the world at large. The educator/coordinator of the program states that she, as a young, queer, feminist of color, did not grow up in a place that had many opportunities to learn about artists who were alive, looked like her, and who addressed ideas that she struggled with as a teen. To echo the popular feminist mantra, the personal is political and therefore, in our program we strive to answer the questions: "why is the personal, political?" and "what's missing?" to examine societal trends of inclusion and exclusion. Through this critical process, our teens empower themselves to ask these questions in front of the art, within the museum walls, and in their communities.

Number of participants served in individual sessions: 18

Number of participants served annually: 18

When did this program begin operation? FY12 (Winter/Spring)

Start-up costs: \$3,500

Ongoing costs: \$3,500 plus percent of staff time/salaries

Source(s) of funding (both start-up and ongoing): Elizabeth A. Sackler Foundation, project support Brooklyn Museum, staff support

Form of evaluation: Participants complete written reflections each session as well as pre- and post-program evaluations designed by the coordinator. The coordinator also engages in critical reflection after each session, based on Stephen D. Brookfield's concept of critically reflective practice.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Teen Programs have grown over the last few years and the Teen Programs Coordinator has had to shift a few responsibilities away from gallery teaching to meet the increased focus on teen audiences. The Education Division has reorganized the purview of other educators to absorb the gallery teaching needs.

Staff Contact: Becky Alemán, Rebecca.Aleman@brooklynmuseum.org

Carnegie Museum of Art Oh Snap! Your Take on Our Photographs

Oh Snap! was a collaborative project in which we installed 13 framed photographs new to the Carnegie Museum of Art's collection in a large gallery, accompanied by lively but brief interpretive texts.

This is where the project's resemblance to a traditional museum exhibition ended. Through in-gallery and online initiatives, we welcomed the public to find inspiration in one or more of these 13 photographs and to share with us and other visitors their response to our work by sending us an original photograph inspired by one of the museum photographs. When we opened the "exhibition" we spaced the museum photographs widely apart on the walls, leaving room for photographic responses taken and submitted by the public to be hung next to the museum work by which it was inspired.

Unlike a typical crowd-sourced exhibition, Oh Snap! asked the public to become our partners in the process of interpreting individual works in our collection through their own photography. Over the nearly three months of the project's duration we watched relatively empty gallery walls fill with photographs submitted by the public. Submissions were accepted only through email and the submissions were posted online as well as in the gallery. When we received a photograph, the sender automatically was sent an email with a free pass to come to the museum to see his or her work on view. We had a very successful launch party for the project that introduced creative ways to play with photography (such as light writing and making green-screen images), as well as a closing event that introduced next generation photography (Lytro and Gigapan) processes in presentations and demonstrations by industry experts and photographers.

Program Audience: Open to all but with particular target toward 20-40 year olds

Why was this program developed? We created Oh Snap to showcase and engage visitors with works newly added to the collection; to challenge some "givens" about how museums must operate; to explore new models of the relationship between the museum and the public; and to foreground the importance of the personal response visitors have to the works of art as an essential aspect of a museum visit. We wanted to be more overt about our belief that museum experiences are two-way rather than single-direction experiences and dispel the myth that visiting a museum is a passive experience. We know that

visitors react to what they see in our galleries all the time but the typical museum experience does not capture or capitalize on that impact. We also sought to create new ways to engage with the museum that would be more appealing to 20-40 year olds, an audience we are particularly interested in growing. We wanted to find ways to combine digital experience, with which this audience is very comfortable, with the physical, in-museum experience in front of original works of art. All of these objectives are embodied in our overriding message that Carnegie Museum of Art is a dynamic and innovative place to explore contemporary life.

Number of participants served in individual sessions: A total of 1,462 photographs were submitted by the public. Museum attendance during the months of the project: 87,395

Number of participants served annually: Oh Snap was a program that lasted for almost three months from February 16 through May 12, 2013. It enhanced the perception of the Museum of Art by our public and has had lasting impact on internal attitudes and vision.

When did this program begin operation? February 16, 2013

Start-up costs: N/A

Ongoing costs: N/A

Source(s) of funding (both start-up and ongoing): This was an in-house project funded with exhibition resources already earmarked for that temporary exhibition gallery. In addition to the time of regular full-time staff, we engaged an outside graphic designer as we typically do for that gallery. Other direct costs included marketing expenses and costs for the launch party and the program with the photography experts. A full time gallery attendant who printed the submitted photographs and engaged visitors in conversation replaced the typical security guard in the gallery. Development of digital interface was done by in-house digital technology and multi-media staff.

Form of evaluation: During the course of the nearly three months that Oh Snap was on view, a total of 1,264 photographs were submitted. This high number of submissions indicates that the idea was compelling enough to motivate significant participation. Most entries were from the western Pennsylvania region, but we also had a good number of submissions from Europe, Asia, and South America. 41% of the submissions were from our target demographic of 20-40 year olds. 38% of the contributors indicated they heard about the project from a friend indicating that Oh Snap created buzz around town about the museum. The gallery comment book indicated the positive impact the project had on those who may not have submitted a photograph but visited the gallery

Is your program a model of another program or an original? Oh Snap was an original invention of Carnegie Museum of Art born of a cross-department and cross-hierarchy collaborative team. We hope it will be helpful to other museums looking for examples of successful participatory museum projects.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We prioritize cross-departmental team work and the recognition that everything we do is educational—not only the activities identified as formal education programs. In addition to enhanced digital staff, we are in the process of reorganizing the workflow process across departments.

Staff Contact: Marilyn Russell, russellm@cmoa.org

The Cleveland Museum of Art Teen CO-OP

The Teen CO-OP program is structured to create a yearlong relationship between teen docents and the museum. Through this program the teens participate on the staff team for Gallery One, the museum's new gallery, which offers visitors new ways of interpreting the museum's collection through a unique blend of art, interpretation, and technology. CO-OP members will be trained to work with the public, alongside museum professionals.

Students participate in one of two programs, Art Stories or Gallery Hosts. Art Stories is a class where children, ages three to five, explore different themes through artworks, books, and group activities in Gallery One's area for families, called Studio Play. Teens will be trained to create and lead a program, as well as participate in the evaluation of the program. In Gallery Hosts docents who work in Gallery One welcome visitors to, and help visitors navigate, Gallery One and its interactive features. These teen docents learn to speak with visitors of all ages about art and interpretive technology.

In Teen CO-OP each teen develops research and communication skills that they learn through the program, by creating outputs such as videos, written materials for visitors, and, most importantly, through visitor interactions in Gallery One and Studio Play. Teens working with Art Stories produce their own curriculum, choosing the books, artworks, and activity. They work as a group to produce a video for parents and families. The video may be a pre-visit guide or include activity suggestions for parent and child. Gallery Host teens work together to create a teen guide that includes art, poetry, and other creative techniques to connect with our teenage visitors. This guide will appear in print and on the web. They also create written and video content for an iPad tour of their own design.

Program Audience: Teens and intergenerational visitors

Why was this program developed? To engage teens in the life of the museum and to let teens know that their voices matter, and to engage teens with intergenerational audiences at the museum. The program also responded to a funding opportunity from the Martha Holden Jennings Foundation, which awarded support of the program this fiscal year.

Number of participants served in individual sessions: Ten self-selected high school students, grades 9-11 participate in the program. Students are in grades 9-11 at the time of application. All participants complete the two-week summer orientation from June 18-28, 2013; teens return for Family Day at the museum on July 14 and throughout the school year to volunteer four to six hours each month (schedule determined individually). The teen docents serve a high volume of visitors on family days each Second Sunday, ranging from 1,500 to 2,000 each event. In addition, they serve drop-in audiences to the Art Stories program in Studio Play and drop-in visitors to Gallery One.

Number of participants served annually: While there are just ten teen docents, they serve approximately 20,000 visitors total each year.

When did this program begin operation? Summer 2013

Start-up costs: \$33,480 for start-up staff time, professional development, equipment, and outside

consultants

Ongoing costs: \$37,500 for staff time, teen stipends, supplies, teaching artists, printing, evaluation

Source(s) of funding (both start-up and ongoing): Martha Holden Jennings Foundation, Key Bank, Cleveland Museum of Art Education and Interpretation operating costs

Form of evaluation: Teens assist in the evaluation of the content and programming they create. In addition, the learning outcomes for the teens are measured. The bulk of evaluation consist of observation and pre- and post-interviews conducted by the museum’s research team working in tandem with the teens.

Is your program a model of another program or an original? While the program is original, we did look at other models for teen programs, such as those at the Museum of Fine Arts Boston and the Brooklyn Museum, which demonstrate that compensation is a contributing factor to the programs’ success. Monetary recognition rewards efforts and solidifies the relationship of the teens and the museum, ensuring a continued opportunity for engagement and deep learning.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, the department was reorganized in 2011 to reflect our commitment to both Education and Interpretation, and to address visitor experiences rather than age groups.

Staff Contact: Patty Edmonson, pedmonson@clevelandart.org

Colby College Museum of Art Lively Spaces

Lively Spaces is a summer art, dance, and poetry camp offered to residents of Waterville, Maine and participants in the George J. Mitchell Elementary School’s After School Program. Started in 2007, Lively Spaces has evolved and adapted to respond to the changing needs of both the community and the museum. Conceived originally as an art, dance, and theater camp, the program went on to incorporate a focus on writing and reading original poetry in relation to works of art in the museum, in response to a desire to address Maine’s literacy issues.

Lively Spaces is an intensive summer program, and roughly thirty participants are admitted into the program each year. Lively Spaces supports full access to learning about the arts and through the arts for a diverse group of students of various ages enrolled in the George J. Mitchell School’s After School Program in Waterville, Maine.

Meeting every day for three weeks in July, participants in Lively Spaces are engaged in active learning through visual art, poetry, and dance. Students work directly with objects in the museum collection and, over the course of the program, they discuss how these artworks were made, learn to describe their color, scale, texture, lines and rhythm, and respond to each artwork through creative writing, theatrical performances of poetry, and site-specific dance. By using all their senses—including their kinesthetic

sense—children enrolled in Lively Spaces learn to analyze and describe works of art, respond to them creatively, make connections between different artistic disciplines, and develop a love and appreciation for the arts. Lively Spaces culminates with original dance performances and paired poetry recitals throughout the museum.

Past Lively Spaces participants have become regular and enthusiastic museum visitors, and have introduced their parents, grandparents, and siblings to the artworks and ideas they've learned about in the program. By giving local residents a sense of investment in the museum, Lively Spaces is breaking the perceived barrier between Colby College and the surrounding community of Waterville, enabling us to reach a larger audience.

Program Audience: K-12

Why was this program developed? The idea for Lively Spaces emerged from a 2006 discussion between Colby Museum Director Sharon Corwin and dancer, choreographer, and third-grade teacher Jeni Frazee. Frazee, who had recently arrived in Waterville after completing a BFA in dance and English at the University of Wisconsin, Milwaukee, approached Corwin about adding dance instruction to the Museum's educational offerings. Corwin seized this opportunity to expand and deepen the Museum programs for elementary school children in Waterville. Subsequently, Frazee, the Museum's new Mirken Curator of Education Lauren Lessing, and Julie Mathieu, the Director of the Mitchell School's Child Care program, developed the Lively Spaces program with the goals of improving the participating children's aesthetic and spatial awareness, enhancing the Child Care program's educational programs, and creating a lasting sense of investment in the museum for the economically challenged residents of Waterville—a constituency that the museum was failing to draw in and properly serve.

Number of participants served in individual sessions: 32 students in grades 1-8

Number of participants served annually: 32

When did this program begin operation? July 1007

Start-up costs: The program began with a budget of \$3,000 (busing costs, art materials, one outside instructor, intern hours, and AV and recording equipment for the final performance).

Ongoing costs: The expanded program now costs \$10,000 a year to run, including museum staff time (bussing costs, art materials, three outside instructors, intern hours, materials for costumes, snacks, and AV and recording equipment for the final performance).

Source(s) of funding (both start-up and ongoing): Start-up funding for the first two years of the program was drawn from the Director's Discretionary Fund. The third year, we received a SMART (Schools Make Art Relevant Today) grant from the Maine Arts Commission that allowed us to expand the program by increasing the number of participants, hiring more teachers, and providing snacks and materials for costumes. In subsequent years, funding has been provided by two generous Colby alumni.

Form of evaluation: Observations, written program facilitator evaluations, written participant evaluations, and written parent evaluations

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Matt Timme, mrtimme@colby.edu

Columbus Museum of Art Project Pivot

Project Pivot is a four-year, highly experimental partnership program created by educators at the Columbus Museum of Art (CMA) and the central Ohio high school, the Arts and College Preparatory Academy (ACPA). The program has followed students from the 2010/11 freshman class at the ACPA through to their senior year, focusing on fostering creative and critical thinking, student self-awareness, and a sense of agency. Project Pivot seeks to develop a new model for museum-school collaborations, one that is student-driven, teacher-facilitated (teachers as “co-learners”), and trans-disciplinary — combining academic content (working with an ACPA history teacher and Spanish teacher) with a contemporary studio practice (working with CMA artist educators).

The program is at the core of CMA’s refocused thinking on fostering 21st century skills, and represents our dedication to enhancing creativity and critical thinking skills. It seeks to identify, through real-life experiences, new strategies for museum and school partnerships that expand student learning and that cultivate critical and reflective thinking, self-directed learning, and intellectual curiosity. CMA believes all 21st century public institutions have the communal task of teaching students how to apply innovative and critical thinking, problem-solving skills, and applied knowledge for practical results in order to succeed in the future. The museum’s recent redirection towards creativity strategically reordered CMA’s education agenda, leaving art history, technique development, and object making as possible by-products of what we believe is more foundational to visual arts education: imaginative, critical, and creative thinking.

Project Pivot engages students actively in the planning and content of their learning through the use of an emergent curriculum model. It offers learners real-life opportunities to take risks, value failure, compromise, and communicate with classmates and teachers; it provides opportunities for students to engage one another in rigorous critique; respectfully and thoroughly challenge one another’s ideas and declarations; and it allows for the acquisition of new skills and content and the thoughtful application of them in meaningful ways.

The program also creates rich opportunities for students to interact with working artists and community “experts” who help guide ideas and support exploration. Because students are leading the focus of the program, they care deeply about it and feel a sense of responsibility and agency. They have become actively engaged learners, applying new skills and knowledge in their daily thinking and behaviors. Students work rigorously in all the program’s various settings, including academic lectures, visiting artist talks, artist studio visits, the art studio, and on community field trips.

The program takes place at the museum, at the school, and throughout the community. Each year

features a theme; the theme for this final year of Project Pivot is Generation. The theme focuses on life cycles of ideas/movements/stories/people/places/things, on rituals, relics, traditions, and the ways in which artists create tangible documentation of intangible legacies, and subvert and/or destroy them. Students begin with this overarching structure and then determine what direction the program will go. The structure of the theme mirrors the creative process (idea generation, flexibility, elaboration, and originality), and is especially powerful as students conclude their high school careers.

Program Audience: Teens

Why was this program developed? Over the past few years, CMA has been examining how and why it works with teachers and schools, especially in light of the museum’s newly adopted focus on fostering and celebrating creativity. How can we authentically support the creative thinking and learning of students and teachers? Since we committed to nurturing critical and creative thinking, that meant letting go of imparting art historical content through lesson plans and teaching technical art techniques as a goal. Instead, we chose to utilize our strengths as an informal learning institution—we can experiment and take smart risks, and have the flexibility and time to foster metacognition—to complement and extend school learning without being subservient to schools. Authentic support also meant developing relationships with fewer schools and teachers so that we could cultivate and deepen quality and impact. Project Pivot came along at a vital moment in this journey. It began and continues to serve as a laboratory for enacting creative thinking and reflection in students and teachers, and pioneers a new model for museum-school collaboration. In-depth research, consultation with state and national education leaders, and extensive experience working with teachers and students informed the careful design of this program. Significantly, ACPA educators were willing to serve as a testing ground; the school shares a belief in progressive, inclusive education and value of the arts.

Number of participants served in individual sessions: On average, 25 students have participated in Project Pivot in each of the four years of the program’s existence. Visiting artists and community experts have also been impacted through their work with the students.

Number of participants served annually: Around 25 ACPA students, plus up to 10 additional community experts and visiting artists.

When did this program begin operation? Educators developed a pilot during the 2009-2010 school year and formally began the program in October 2011.

Start-up costs: Estimated museum startup costs are \$45,000. This includes \$8,000 in supplies and materials; \$2,500 for travel (visiting artists, student trips); \$1,500 for visiting artist honoraria; \$7,000 for evaluation; 10% time of a full-time education manager; 75% time of a full-time staff person whose major responsibilities are this program; and 1 part-time support staff person. These costs assume existing classroom and studio facilities, operational support, and school investment (teacher work time).

Ongoing costs: Ongoing costs, including staff salaries, supplies, travel, honoraria, and evaluation are around \$42,000 annually; again, this excludes existing classroom and studio facilities, teacher time and operational support.

Source(s) of funding (both start-up and ongoing): Ingram White Castle Foundation, Martha Holden Jennings Foundation

Form of evaluation: Audience Focus evaluators have worked alongside educators to determine summative and formative evaluation methods, and have utilized in-depth and semi-structured interviews of students and stakeholders, written questionnaires, and focus groups. Additionally, documentation has served as qualitative assessment that both looks back and shapes the future path of the program.

Is your program a model of another program or an original? To the best of our knowledge, it's original.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? CMA believes it is essential to respond to changing educational needs, both inside and outside the institution. We have shifted our educational focus over the past five years to respond to changing demands of our community and schools, and our staff structure has transformed internally to support this work. We run the risk of irrelevance if we do not adapt to support and anticipate our community's needs.

Staff Contact: Rachel Trinkley, rachel.trinkley@cmaohio.org

Contemporary Arts Museum Houston Skill Set

Skill Set is the Contemporary Arts Museum Houston's (CAMH) new hands-on workshop program and skills exchange. Skill Set invites individuals to share their expertise on an eclectic array of subjects, including educational, recreational, and/or utilitarian, in a non-traditional, workshop-style, classroom setting. Skill Set asks the question: If contemporary art can be anything and can use any method in its creation, what are the skills that someone might need to be taught to be a contemporary artist? While we understand that not everyone who leaves the class may consider her or himself an artist by its end, participants will leave Skill Set feeling more knowledgeable about contemporary art and the skill being taught.

Past and future Skill Sets are wide-ranging, and include classes on DJing, modifying guitars and other stringed instruments, beekeeping, and generating ekphrastic poetry. The primary goal of the class is to bring in people who would not ordinarily consider themselves conversant in contemporary art or current art-making practices. Classes are open to adults and mature children, and participants learn a range of new abilities used by contemporary artists. Activities can occur on-site at the museum or throughout the city depending on the topic. For example, the beekeeping class will be held at the educator's house because she has a number of apiaries and bee suits available.

Skill Sets begin by giving some historical context to the skill that is being taught and its relationship to art history as well as other practices. In the Skill Set on DJing, educator Jason Woods (AKA DJ Flash Gordon Parks) first spoke on the function of the DJ within the city. More specifically, Woods talked about the historical position of the DJ in Houston as well as how the DJ has effected and been effected by larger practices in culture. Thereafter, DJ Klinch showed the basic mechanics of working with turntables,

gave hands-on demonstrations, and explained why certain techniques have been used historically. By using practices like DJing to discuss art history and practice, Skill Set seeks to activate audiences currently underserved by museums.

Program Audience: Generally ages eight and above

Why was this program developed? The program was developed for three reasons. First, in order to handle a widespread “crisis” in contemporary arts education today that is a holdover from Modernism, which is simply what to teach people if we want them to meaningfully engage with contemporary art. The explosion of forms and methods in the last fifty years has made dealing with this issue tremendously difficult. Second, teaching these varied groups wide-ranging technical applications will begin an analysis of who gets to be called an artist or an educator. This second problem is even more charged than the first given that we are a museum and deciding the line between who does and does not get to be called an artist is one of our main, implicit functions. Finally, Skill Set addresses the broader issue of why certain skills are taught or not taught as art skills.

Number of participants served in individual sessions: In its current iteration it serves 12-20 students once a month. We plan to expand to more frequent classes in the future.

Number of participants served annually: Approximately 200

When did this program begin operation? 2013

Start-up costs: \$200

Ongoing costs: None—the fees for the classes pay for the program.

Source(s) of funding (both start-up and ongoing): None

Form of evaluation: None currently.

Is your program a model of another program or an original? It is a model of another program. The notion of Skill Set as a potential solution to many issues in contemporary arts education came from a reading of Pablo Helguera’s “Education for Socially Engaged Art” wherein he discusses a similar program held by artist Christine Hill at the Bauhaus-Universität Weimar. Unlike the Skill Set course held by Hill, our Skill Set is open to potentially anyone to teach—the public is open to submit an idea that is then reviewed by CAMH’s education department—and anyone can take a Skill Set class for a small fee.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. In the past two years, CAMH has significantly changed its organizational chart to form a new department—Community Engagement—which combines the departments that involve the public face of the museum: education and programs, PR/marketing, visitor services, and the Museum Shop. In addition, in just the last year, the education department has expanded to include a part-time tour guide to better solicit and manage school tours of the museum, as well as a media fellow to produce more in-house video and to develop a stronger online rich media presence. CAMH is a small staff. Although we each have our own job responsibilities, by combining the departments into one, we are better able to share workload and strengths.

Staff Contact: Daniel Atkinson, datkinson@camh.org

The Corning Museum of Glass Jr. Scientists

The Junior Scientist program at the Corning Museum of Glass is a 15-week after-school program for students in grades seven through nine. Students work with museum educators, local scientists, and glassworking experts to discover glass properties and processes, and to conduct scientific experiments within the realm of glass.

In 2013, students determined what causes stress in glass and how glass breaks, through hands-on investigation. In small groups they designed and conducted experiments, worked with experts at the museum's Studio and with PhD scientists at Corning Inc.'s research facility, Sullivan Park, collected data, did research in our specialized Rakow Research Library, and presented their findings at the Junior Scientists Symposium. In 2014, the program will expand to offer an additional strand of learning about color in glass. Half of the spaces in this program are reserved for girls or students from underserved communities. Participating students are bused from their schools to the museum or to the Sullivan Park research center free of charge.

The program combines the unique resources of the Corning community. The museum has an Innovation Center that contains displays and interactive exhibits about the science and technology of glass innovations, and the Rakow Research Library has information on glass as well. The Studio is a glassworking school where students and artists work with molten glass. Sullivan Park is Corning Incorporated's research facility. The community has scientists and science educators who are willing to work with our museum educators to put together this program. The combination of museum, studio, scientist, and educator takes learning about science from the theoretical to the practical.

Program Audience: Students in grades seven through nine

Why was this program developed? This program was developed to encourage STEM careers.

Number of participants served in individual sessions: 20 students per session

Number of participants served annually: One program per year; 20 students annually.

When did this program begin operation? 2012

Start-up costs: \$5,000 for busing; science educators are volunteers, \$500 for snacks and other supplies

Ongoing costs: \$5,000 for busing; science educators are volunteers, \$500 for snacks and other supplies

Source(s) of funding (both start-up and ongoing): The Museum's operating fund and a grant for transportation from The Triangle Fund, which supports programs that focus on underserved youth in the Corning area.

Form of evaluation: Students are evaluated for attitudes towards science professions before beginning the program and at the conclusion of the program. The students fill out a questionnaire. We want to see

if we have encouraged students to pursue STEM careers.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have not changed our structure due to this program but we plan to eventually add a science educator to our education staff.

Staff Contact: Amy Schwartz, schwartzaj@cmog.org

Cranbrook Art Museum

Behind the Curtain: Object-Based Learning inside the Vault

Every museum professional knows how memorable it is to enter a museum vault, especially for the first time. For those elite few who have the privilege of accessing this traditionally restricted space, it is a place filled with magic and wonder, mystery and awe. In the process of designing a new vault, Cranbrook Art Museum created a 30,000 square foot Collections Wing to not only protect and preserve our treasures, but also to invite the public in to experience those treasures firsthand.

Imagine a class of fourth-grade students riding up the polished freight elevator, the doors open into the darkness, and the lights turn on as the first person steps out. I hear “oohs” and “aahs” every time this happens. The Cranbrook Art Museum Collections Wing is an environment where the curious of all ages can have meaningful and transformative educational experiences with objects. Although many of the art museum’s education programs take place in the galleries where the objects and themes of the exhibitions are the focus, the new Collections Wing was designed to create a space and way to present object-based programming.

The wing utilizes four strategies to achieve these educational goals. Though none of these strategies are unique to this facility, the location of these activities within the vaults, rather than adjacent to the galleries, is a new model. To access these spaces, individuals and groups must pass through an architectural threshold, a curved stainless steel panel reminiscent of a traditional vault door. There is a feeling that something special has happened as the panel slides open — a unique opportunity traditionally reserved for a select few has come to life for the masses. Once in the vault, visitors are not only able to examine objects in the Collections Seminar Room (which is equipped with an internet-interactive SMART Board), but are also able to gain visual access to the Ceramics Storage Room and the Stoner Print Study Room, through floor-to-ceiling glass walls.

One of the goals of this project has been to “make visible what normally is invisible” within the museum. Most importantly, the art museum’s primary storage space has been designed so that groups are able to ascend into this space in a 10- by 15-foot elevator, pick up a camp stool at the entrance and have a learning experience directly in the storage room. Using a vault in an active and regular manner like this is virtually unprecedented. The “either or” dilemma that the art museum had in the previous decades (when

it presented its collection or temporary exhibitions in its galleries, but not both) is no longer a concern. The art museum can now present temporary exhibitions in the galleries AND provide meaningful access to its permanent collection through educational programs in the Collections Wing.

Program Audience: Varied

Why was this program developed? Cranbrook Art Museum incorporated educational space in the new Collections Wing addition in order to provide meaningful access to its permanent collection. The programming in the Collections Wing far exceeds the idea of a behind-the-scenes tour; rather it engages participants with our collections, inviting them to sit next to any object in our permanent collection. The Museum's visitors have access to any object in our collection, greatly increasing their access to our collection. The Museum's galleries now focus on temporary exhibitions, showcasing selected works from the permanent collection. Cranbrook Art Museum has solved the "either or" dilemma by providing both experiences to Museum visitors.

Number of participants served in individual sessions: Up to 30

Number of participants served annually: 5,000

When did this program begin operation? 11/11/11

Start-up costs: The estimated cost of operations for the building including utilities is \$400,000 per year. The ongoing cost of programming is staff time.

Ongoing costs: The Collection Wing and other capital improvements to Cranbrook Art Museum were funded by a capital campaign of our parent organization, Cranbrook Educational Community. Operational support for the building is covered by a newly raised eight million dollar endowment. The ongoing cost of programming is staff time.

Source(s) of funding (both start-up and ongoing): The Collection Wing and other capital improvements to Cranbrook Art Museum were funded by a capital campaign of our parent organization, Cranbrook Educational Community. Operational support for the building is covered by a newly raised eight million dollar endowment.

Form of evaluation: Written surveys

Is your program a model of another program or an original? While there seems to be a growing trend of bringing the public behind-the-scenes in museums, what makes Cranbrook Art Museum's program unique is that the Collections Wing was designed for this purpose.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Cranbrook Art Museum staff has taken an active role as educators in the Collections Wing. From preparator to registrar, from curator to administrator, each has taken ownership of educating the public about our vault and our collection. Additionally, Cranbrook Art Museum has recently hired Curator of Education Kelly Lyons. With her background in K-12 and urban initiatives, Lyons is able to address the challenges of public education—especially the lack of funding for the arts in urban communities like Detroit and Pontiac.

Staff Contact: Gregory Wittkopp, gwittkopp@cranbrook.edu

Crocker Art Museum

The Art of Parenting & Creative Care

The Art of Parenting is a series of parenting talks based on themes in or related to the Crocker's collection and special exhibitions. Each program offers parents, grandparents, and caregivers a chance to connect with one another and learn about an important parenting topic in a stimulating and supportive environment. Through The Art of Parenting parents and caregivers learn skills to support their child's development, while also connecting to the museum as an important resource and as a place to build community. Past program topics include mindful parenting, the art of storytelling, how to talk about race, how to raise strong and confident girls, and how to talk to your child(ren) about nudity and sex.

The Art of Parenting was developed as part of the Crocker Art Museum's All About Families initiative. All About Families is a comprehensive, multi-layered, museum education initiative focused on expanding interpretation and education opportunities for children, youth and families at the Crocker Art Museum. The primary goals of the initiative are to:

- Elevate the quality and increase the quantity of programming for children from birth through age 17 visiting the museum in a family unit.
- Provide engaging parent education programs and support materials focused on art education for early learners (birth through age five).
- Develop programs that attract and connect diverse audiences, particularly non-traditional museum-goers, by building on areas of intersection between the museum's resources and its community.
- Establish partnerships and collaborations that increase the museum's capacity to serve multiple audiences and contribute to the quality of life in the region.

One focus of the initiative has been to broaden the Crocker's reach to family audiences and break down barriers to participation. Staff members have experimented with a range of methods to make families comfortable with and understand the value of art experiences at various stages in children's lives. Museum staff members, who are very familiar with the needs and interests of their family audience, facilitate the program, presenting both local and nationally recognized experts who use the Crocker's collections, programs, and exhibits to offer context and perspective. While the experts and parent educators encourage dialogue among participants on the given topic, museum staff members ensure that connections are made to other programs in the series, and provide take-home resources.

Programs are held on evenings or weekends and usually last 90 minutes to two hours. Program fees have ranged from free to \$15 for members and \$5 to \$20 for nonmembers. Recently, fees have been standardized at \$5 for members and \$10 for nonmembers. Knowing that childcare can be a significant barrier to adult participation, the Crocker offers Creative Care so that parents and caregivers can focus on The Art of Parenting sessions. In Creative Care, children ages six through 10 are engaged in hands-on art making and a gallery visit while their parents/caregivers take part in The Art of Parenting program. Creative Care is \$5 per child for members and \$10 per child for nonmembers.

Program Audience: Family

Why was this program developed? Through the All About Families initiative, the Crocker established a loyal audience who repeatedly visited the museum and trusted it to offer experiences that were culturally enriching, creative, and educational. Though we took pride in the trust parents and caregivers had in our program offerings for children, we wanted to empower them to feel confident and comfortable in using the museum as an active resource for all aspects of positive child development.

Through both anecdotal experiences and formal evaluation, it was obvious to Crocker educators that parents often felt ill-prepared to take children, at any age, into the galleries due to a variety of reasons. To turn this around, we established The Art of Parenting series to encourage parents to use the Museum for teachable moments. For example, a highlight of this past year's series was bringing national expert Rebecca Bigler from the University of Texas, Austin, to present The Art of Parenting: Let's Talk About Race as a companion program to the mixed media installation, "Rebirth of a Nation: Travis Somerville's 1963." Dr. Bigler explained that children, starting in infancy, develop attitudes about race and discussed how parents and educators can affect racial stereotyping and prejudice among children. She noted that educational institutions have a unique opportunity to encourage healthy discussions about race. Although parents often try to create a "color-blind" or neutral world for their children by not talking about these issues, others do. Bigler explained that children tend to "fill in the blanks" with their own—often inaccurate—explanations of injustices that they witness. She cited studies showing that even the tone in which something is said can contribute to a child's racial attitude and understanding. She gave examples of how parents can use the museum setting to introduce these topics. For this Art of Parenting session, along with general visitors, the Crocker reserved seats for community groups, such as Center for Fathers and Families, the Sacramento Food Bank, and the Family Services Parent Education Program.

Through programs like The Art of Parenting, the museum transcends its place as "an institution" and becomes more of a good neighbor, providing friendly advice, resources, recipes for productive living, and a safe place to think about challenging topics.

Number of participants served in individual sessions: The Art of Parenting session attendance has ranged from 19 to 100 adults.

Number of participants served annually: This program is still gaining an audience. In the first year (two programs), it served 37 adults and 15 children. In the second year, it served 182 adults and 66 children (four programs). Now in the third year, the program has served 100 adults in just the first program.

When did this program begin operation? June 2012 as part of a multi-year grant-funded initiative to increase capacity to serve family audiences.

Start-up costs: Start-up costs mostly consisted of planning time and ideas generated from baseline audience research and focus group discussions.

Ongoing costs: Per session costs range from \$250 to \$1,500 for honoraria, refreshments, travel (as needed), and Creative Care staffing for four workshops. There are additional staffing costs for planning, marketing and promotion, etc.

Source(s) of funding (both start-up and ongoing): The project has been funded with a combination of grant support from The James Irvine Foundation and Institute of Museum and Library services. It is currently being sustained with general operating funding and a small off-set from program fees.

Form of evaluation: Planning for the program was supported by data gained through baseline audience surveys and focus groups. Staff members have assessed the initial programs through observation and feedback from program participants. Future analysis also will include regular program surveys. In 2013, the Crocker contracted with an audience research consultant to review and standardize the format and approach to education program satisfaction surveys. Questions are standardized from a “question bank” that enables data to be collected, reviewed, and acted on routinely. The information from the baseline surveys, focus groups, and education program surveys is giving staff a new level of understanding about our visitors and are building their capacity to use data to assess program format, target audiences, and make stronger connections to visitors. They are also providing an important understanding about how various activities, programs, and exhibits serve our members and visitors.

Is your program a model of another program or an original? This original program was developed by the Crocker.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. In particular, the Crocker restructured staffing within the Education Department to include an All About Families Coordinator position to represent family interests and align programs with the All About Families initiative.

Staff Contact: Stacey Shelnut-Hendrick, sshelnut-hendrick@crockerartmuseum.org

Currier Museum of Art ARTiculate Playreading Series

The Currier Museum of Art and theatre KAPOW have collaborated to present ARTiculate: a series of play readings at the museum. The series offers audiences a chance to hear new or rarely produced plays that relate to special exhibitions at the Currier or objects in the museum’s permanent collection. Each play reading is free (with museum admission) and includes a discussion led by an expert in the fields of dramatic literature or visual arts. The post-play discussion gives the audience a chance to reflect on the play and the themes and issues it presents. Following the discussion guests are invited to visit the galleries to view the related artwork.

Program Audience: Adult audience

Why was this program developed? The goal of the program is to work collaboratively with local organizations to offer a cross-disciplinary event that provokes dialogue between community members, the museum and local experts.

Number of participants served in individual sessions: 50

Number of participants served annually: 150-200

When did this program begin operation? September 29, 2013

Start-up costs: \$2,925

Ongoing costs: \$4,000/year

Source(s) of funding (both start-up and ongoing): New Hampshire Humanities Council and The Jack and Dorothy Byrne Foundation

Form of evaluation: Formative evaluation survey

Is your program a model of another program or an original? There are many theatre companies that do play-reading series, but few directly linked to an art museum with an emphasis on discussion.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? In early 2012, the museum reorganized the executive-level team to elevate the Director of Interpretation and Audience Engagement and the Director of the Art Center positions. This was an outcome of the museum's increased efforts to provide relevant and engaging programs and interpretation over the past years which has been essential in allowing the Currier to better fulfill its educational mission and address the needs in our community. This shift has proven successful in identifying and implementing institutional goals related to providing exceptional experiences for visitors, and increasing the board's understanding of educational and programmatic activities.

Staff Contact: Lynn Thomson, lthomson@currier.org

The Dali Museum Junior Docent Training

Pre-teens are a demographic at risk, due to a national epidemic of poor self-esteem. By developing a vocabulary to express personal responses to works of art and through voicing these responses to their peers, an appreciable increase in self-esteem has been noted through objective data compilation. The Junior Docent Training program is administered with the College of Medicine, Department of Psychology at the University of South Florida.

Program Audience: Nine to twelve year olds. Pre-teens are a demographic at risk in a national epidemic of poor self-esteem.

Why was this program developed? The program was begun in order to build future audiences receptive to art and interested in attending art museums. Once the positive effects were noted, the program was adjusted to focus on cultivating confident, honest and articulate communication of the impact of art.

Number of participants served in individual sessions: 20 students per session

Number of participants served annually: 100

When did this program begin operation? 2004

Start-up costs: Staff time to define and prepare program. 2 persons full time one year.

Ongoing costs: Outside public school teachers, staff time, marketing and supplies. Approximately \$30,000 per year.

Source(s) of funding (both start-up and ongoing): General budget. Half the students are tuition paying (\$100 / week-long session). Half are from museum contributed scholarships.

Form of evaluation: 1) Tennysee Self-Esteem test 2) Student comments 3) parent comments

Is your program a model of another program or an original? Original in its current state. This has evolved from senior docent training and has been adjusted to the particular needs, interests and vulnerabilities of pre-teens.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have reallocated resources devoted to this program.

Staff Contact: Hank Hine, hhine@thedali.org

Dallas Museum of Art Translating Culture: Community Voices at the DMA

Translating Culture: Community Voices at the Dallas Museum of Art (DMA) is a collaborative project between the Center for Creative Connections (C3) at the DMA, artist Janeil Engelstad of Make Art with Purpose (MAP), and families of AVANCE-Dallas, a community organization that provides family support and education services for at-risk Latino children and their families. The result of the collaboration is the DMA's first-ever Spanish language printed guide and gallery wall labels, written by the participants in their own voice.

The Center for Creative Connections (C3) is a dynamic space within the DMA that provides interactive learning experiences for visitors, offering unique ways to engage with works of art and artists. By placing a special focus on the museum's collections, C3 intends to stimulate curiosity, inquiry, reflection, and creativity in guests of all ages as they connect more deeply with works of art. A central part of MAP's mission is to produce programs that are inclusive of multiple voices and perspectives, and to provide access to cultural programs for communities that are often marginalized because of ethnicity, and for socio-economic reasons. AVANCE's program prepares children for excelling in school and helps prepare parents to become volunteer leaders in the community.

Translating Culture is a collaboration that grew out of a series of conversations between Susan Diachisin, the Kelli and Allen Questrom Director of the Center for Creative Connections at the DMA, and MAP Director and Founder, Janeil Engelstad, who were trying to develop a meaningful project for the community. They consulted Maria Teresa Garcia-Pedroche, Head of Community Engagement at the DMA who has been introducing the AVANCE participants to the museum for years. They decided to work together on a project that, by honoring local knowledge and ideas, in contrast to the "expert knowledge"

that is transmitted from the museum as a part of its professional interpretation responsibility, would deepen the relationship with the AVANCE participants and open up possibilities for an exchange of new information and dialogue.

The foundation of Translating Culture was a series of workshops that took place twice per week in the summer of 2013, during which 11 members of AVANCE learned about the DMA's collections. Working independently, in pairs, and as a group, the participants wrote their personal interpretations about a work of art of their choice. Their texts, along with their portraits, and images of the selected artworks, comprise the Spanish printed guide for visitors.

Concurrently with the adult workshops were programs for the participant's children. The content of their programs mirrored that of the parent's, creating additional opportunities for family members to share and connect with one another. Participants received a complimentary DMA membership and stipend. The guide was launched as part of the 2013 MAP Festival, an international event in the greater Dallas area that included over 30 projects by local, national, and international artists and organizations. To celebrate, MAP and the DMA hosted a reception for participants, their families, and AVANCE staff and board members.

Program Audience: Adult, K-12, community partner, and the greater Dallas Spanish-speaking community

Why was this program developed? An intention of the Center for Creative Connections (C3) is the inclusion of multiple voices –artists, visitors, and the museum—to create a feeling of community ownership. These multiple perspectives, in regard to the art and related displays, extend the possibility to visitors that they can say something and have it be heard. Since its opening in 2008, C3 has promoted conversation and engagement by bringing in community partners to share their unique perspectives on the museum's collection, and to develop long-lasting, in-depth relationships. Prior to the MAP/ AVANCE project, eight community partners have created installations in the C3 gallery. This new project coincided with two new museum initiatives; 1) To expand the success of the visitor voice beyond the walls of the C3, and 2) to address a key goal in the new strategic plan which is to build the Museum's capacity to generate multi-lingual content to enhance the DMA's service to audiences for whom English is a second language. With these guiding initiatives, the partners planned and developed a project that would replicate the past community partner projects emphasizing a collaborative process that results in a mutual understanding of each other, knowing that the final "product" would emerge in the process. After many conversations, they knew they had to capture the perspectives of the participants and share them with the greater audience through a tangible guide and wall labels.

Number of participants served in individual sessions: 31 adults and children

Number of participants served annually: 31 adults and children for the program's inaugural year, plus thousands of visitors using the printed guide in the museum and reading the labels.

When did this program begin operation? Spring 2013 (planning), Fall 2013 (launch of guide)

Start-up costs: \$3,300 not including staff time or in-kind costs

Ongoing costs: \$3,400 for first set of printed guides

Source(s) of funding (both start-up and ongoing): Funds were used from the operating budget of the Center for Creative Connections at the DMA. MAP received a grant from the Harold Simmons Foundation for additional costs

Form of evaluation: MAP's evaluation plan includes traditional measuring techniques, such as looking at the project's input, activities, outputs, outcomes, and impact. The participants are given information on how to evaluate and provide constructive feedback so that they can describe, from their own experiences, how well the project accomplished the objectives. Interviews and surveys will ask all of the stakeholders what worked? What didn't and why? In addition, the DMA has a dedicated staff person that evaluates the museum's programs who will be evaluating Translating Culture. Indeed, if this program is a success, it is hoped that it will be replicated, outreaching and connecting with other community members in the summer of 2014.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Susan Diachisin, The Kelli and Allen Questrom Director for the Center for Creative Connections at the DMA, sdiachisin@DMA.org

deCordova Sculpture Park and Museum Lincoln Nursery School at deCordova

The Lincoln Nursery School at deCordova is a unique experiment in the future of arts education, audience development, and family engagement. The program embeds a Reggio Emilia-inspired preschool for three to six-year olds within a nationally recognized contemporary art museum. Residing in four sky-lit studios in the heart of deCordova's thirty-acre sculpture park, the program provides space for 60 young students, along with their teachers, to use the park and museum as their classrooms. The students quickly take ownership of the museum—becoming advocates who then engage their own siblings, parents, and grandparents in the art and daily life of the museum.

The children are participants in every aspect of the institution; observing and responding to the changing of artworks, the work of the staff, visits by artists, the changing of the seasons, visitor interactions, educational initiatives, and artist projects—all of which inform and drive the school's participatory learning model and projects for the year. The methods employed by the students vary, and include: interviewing artists; observing; documenting staff activity with cameras and through drawing; and interpreting artworks through voice, song, their own artworks, dance and more. A rusting sculpture by British artist Antony Gormley inspires an investigation of what things rust, and how; a quiet marble figure by Spanish artist Jaume Plensa leads to weeks of self-portrait examinations and consideration of what we dream; a series of bronze sculptures of fallen, miniature figures in suits of armor by Laura Ford leads to discussions of war, storytelling, and what happens when things die.

An important aspect of this program is that this education experiment works two-ways; while the families and children engage with and learn from deCordova's art and artists, the museum's close collaboration with the school informs the development and refinement of its programs, interpretives, and interactive galleries. The museum is partnering with local university museum education programs to evaluate both the museological and educational outcomes for the children and their families—and hopes to create a replicable model for other institutions to apply to their own needs. As numerous studies have shown, the take rate for arts and cultural opportunities drops precipitously when children are not exposed early and often; we believe this experiment in intense, focused, connection to a museum over several years for entire families will prove a powerful model for engendering future involvement in and support for museums.

Program Audience: Preschoolers and their families; museum educators

Why was this program developed? Like nearly all museums, deCordova's long-established and successful educational and school outreach programs were facing significant challenges over the past ten years due to changing demographics, the demands on school schedules due to standardized testing, the limited availability of funding for school trips, and the lack of inclusion of the arts in many STEM-focused educational curriculums. Seeking an innovative way to approach the challenges facing the museum field, deCordova initiated community conversations, consultations with experts, and a thoughtful strategic planning process and determined that a better approach could be cultivated through an intensive, embedded program that served young families, a continually growing and endlessly renewable museum audience. Perhaps most importantly, it is an audience that can be served at an incredibly formative time for both the child and the family—lifelong patterns of learning, familiarity, and engagement for families occur during the critical three- to six-year-old age range for children. Discussions ensued with Lincoln Nursery School, which had been located down the road from deCordova for fifty years and regularly brought their children for extended visits to the campus. Ultimately a “pilot” class was started at deCordova in 2010, and in 2012, after a year of planning and negotiation to ensure a successful launch, the full school moved to deCordova, where it exists as an independent partner non-profit organization residing in previously existing studio buildings on campus. As part of deCordova's current facilities and landscape master planning process the school and museum are currently engaged in planning to build a new joint school facility, which will serve the needs of both Lincoln Nursery School at deCordova as well as be used, in summers, as the home for deCordova's youth summer camp programs.

Number of participants served in individual sessions: Each year there are approximately 60 children in four classes, nearly 120 parents, and countless siblings and extended family members that engage deeply with deCordova through Lincoln Nursery School at deCordova. In addition, the partnership has a large impact on the philosophical and material development of deCordova's family programs, of which there are more than 35 each year, and its interactive interpretative spaces and handouts, which are available to the public every day.

Number of participants served annually: See above. Ultimately this program has impacted the experience of more than 100,000 visitors to deCordova annually.

When did this program begin operation? The Lincoln Nursery School Pilot Class was on-site during school years 2010-11 and 2011-12. As of school year 2012-13, all four LNS classrooms moved to deCordova.

Start-up costs: Less than \$70,000 to bring existing buildings up to code for use by the preschool, which utilizes museum-owned buildings via a lease agreement. Many of these costs were shared by the museum and school.

Ongoing costs: No ongoing hard costs. The lease payments by the school cover building use and maintenance. The museum has invested significant staff and institutional time and energy in the partnership, which we view as entirely mission-driven and hence no different than the investment we make in other components of our mission.

Source(s) of funding (both start-up and ongoing): Shared by both organizations; raised through gifts and shifting of operational resources.

Form of evaluation: The parents of the preschoolers have been surveyed each year, and nearly 70% of them have indicated their experience at Lincoln Nursery School at deCordova makes them “somewhat more” or “much more” likely to visit museums in future than before. Additionally, we are working with education, museum education, and economics professors from local universities to establish long-range plans and partnerships for research and evaluation to answer such questions as: What is the impact on students and their families of children going to school at an art museum? How can the values of inquiry-, exploratory- and materials-based education be transferred to other educational settings? How can we be a model for other museums who are interested in developing mutually beneficial partnerships between cultural and educational institutions?

Is your program a model of another program or an original? Original. While a very few other preschools at museums are sprinkled across the country, Lincoln Nursery School at deCordova is the first at a contemporary art museum and the only one in which the preschool and museum are partnering institutions and that have a day to day impact on each other’s educational practice and programs. (Most museum-based preschools are run by the host museum strictly as a source of revenue.)

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, as most of the museum’s staff interact with Lincoln Nursery School at deCordova staff on a regular basis. For example, the Learning and Engagement department staff is each assigned to work with one of the classes offering input and teaching where needed and gaining knowledge from the preschool that can be applied to the museum’s programs for public audiences. The Buildings and Grounds staff and their lawn and construction equipment have become part of the almost daily curriculum of the classes, which are always interested to see how things are constructed and kept up and who takes cares of the general maintenance. Visitors Services and Security staff host classes in the museum galleries and the Café staff has provided training in cookie making!

Staff Contact: Julie Bernson, Deputy Director for Learning and Engagement, jbernson@decordova.org

Denver Art Museum Creative Spaces

The Denver Art Museum (DAM) recognizes that creativity is a powerful tool for engaging a broad range of visitors, and is influential in creating positive experiences at the museum. While helping visitors tap into artists' creative thinking and using the collections as inspiration for art-making have long been a mainstay of DAM's programming, DAM's education team has recently been experimenting with a series of dedicated spaces designed to help visitors explore artist's creative and technical processes and to provide opportunities for visitors to be creative themselves.

These spaces are both tied to special exhibitions, such as the changing Studio prominently featured on the first floor of the new Hamilton Building, and integrated into galleries, such as Thread Studio, which opened alongside an expansive new space for the museum's textile art collection. Both the locations of these spaces and the dedication of significant real estate signals DAM's serious commitment to creativity being a part of the visitor experience, and underscores its belief that art museums have a special role to play in fostering creativity. Open to all visitors and included in general museum admission, these spaces offer access to live artists at work with scheduled demos and workshops, as well as to materials designed to help visitors' explore artists' processes, such as tools, sources of inspiration, and videos of technique. Most importantly, these areas provide a chance for visitors of all ages to experiment with media and processes and to be inspired by museum collections.

Currently, four specially designed and dedicated spaces encourage visitor creativity, in addition to several smaller spaces scattered throughout galleries and special exhibitions. In Thread Studio, which opened to the public in summer 2013, the museum's goal was to inspire visitors with the range of techniques, materials, and possibilities for textile art. Thread Studio includes a large-scale vertical loom activity, hands-on embroidery tables, and DIY recommendations to try at home. Displays of tools required for lace, needlework, quilting, appliqué, dyeing, weaving and fiber surround the space, while an inspiration wall and touchables both inspire and bring back memories. More than 160 local artists, creative, and textile artists contributed tools, technique samples, and inspirational pieces for display in the space. A video lounge rounds out the 1158-square foot space, which also hosts live artists demos and drop-in artists at work.

The Studio, visible upon entering the museum's iconic Hamilton Building, also offers visitors direct engagement with artists and active participation in creativity. With more than 3,000 square feet of space, the Studio has multiple activities based upon a specific theme related to the museum's traveling exhibition or a collection highlight. The space currently serves as the Drawing Studio complementing Passport to Paris, a suite of French shows. Visitors can draw from a bust in an "atelier," try out a range of drawing materials, experiment with "right brain" drawing exercises, and try out and create their own "extreme" drawing machines. Demonstrations by local artists happen every weekend, and sketchbooks and challenges encourage visitors to take their drawing into the galleries. Previously the Studio has featured quilt, paint, fashion, clay, and animation themes.

Program Audience: This program created for audiences of all ages and all abilities.

Why was this program developed? The Denver Art Museum's commitment to creativity as a vehicle for visitors is the product of a decades-long trajectory. In the 1990s, "human connection" labels, audio stops and videos aimed to link visitors to the art on view with anecdotes about the artists and their creative processes. In 2009, the exhibition Embrace! brought this human connection to life by inviting 17 international and local artists to create site-specific works that embraced the Daniel Libeskind-designed Hamilton Building. The exhibition provided multiple opportunities for visitors to encounter artists at work. More recently, the current American Indian Artist-in-Residence space features working artists of Native American heritage in an open studio within the American Indian gallery. Visitors may talk and ask questions of the artists and create art alongside the artist. This deep dive into creativity as a tool of audience engagement is further informed by a number of successful experiments around collaborations with the local creative community. A young adult project, funded in part by a 2008 Institute of Museum and Library Services (IMLS) grant, provided the initial testing grounds. A centerpiece of the young adult project is Untitled, a monthly Friday evening event. Now in its seventh season, Untitled is produced with community partners across disciplines, including: chefs and crafters, artists and architects, writers and musicians. These partners have been instrumental in creating materials and inspiration for the DAM's creative spaces. In short, the DAM's dedicated creative spaces are the culmination of several years of experiments, research and careful planning to engage our visitors by offering hands on opportunities. The impact of these spaces has been as powerful with adults as with children.

Number of participants served in individual sessions: Creative Spaces aren't a ticketed experience, and are open to anyone who comes to the museum, which has an average visitation of more than half a million per year. Most recent visitor surveys indicate that that 33 percent of all museum visitors spend time in the Studio on level one of the Hamilton Building. For the recent Quilt Studio, estimated attendance was 45,243 during its four-month run. For Thread Studio, a recent survey indicated that nearly 20 percent of museum visitors visited that space.

Number of participants served annually: Creative Spaces aren't a ticketed experience, and are open to anyone who comes to the museum, which has an average visitation of more than half a million per year. Most recent visitor surveys indicate that that 33 percent of all museum visitors spend time in the Studio on level one of the Hamilton Building. For the recent Quilt Studio, estimated attendance was 45,243 during its four-month run. For Thread Studio, a recent survey indicated that nearly 20 percent of museum visitors visited that space.

When did this program begin operation? The Studio, Level One Hamilton—Opened in 2010 as the hands-on Animation Studio space to complement Blink digital art exhibition. The space rotates roughly two times a year with each rotation ranging from four to eight months. Thread Studio—Opened to the public in spring 2013 in connection with the Textile Art gallery opening.

Start-up costs: First Floor Studio - \$65-\$75K each pending length of run and creativity topic. Thread Studio—Part of an overall renovation and installation of new Textile art galleries

Ongoing costs: First Floor Studio—Ongoing material and staffing costs are included in the budgets above. Thread Studio has received \$10,000 in annual private-donor funding for programming, materials, and creation of additional materials to coincide with changes in the main textiles galleries.

Source(s) of funding (both start-up and ongoing): Institute of Museum and Library Services, Avenir

Foundation, Newman Foundation, PB&K Family Foundation, Scientific and Cultural Facilities District, private donor funds, museum operational funds


Form of evaluation: Visitor surveys, focus groups

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Denver Art Museum has been committed for years to forward thinking interpretation and innovative use of galleries. DAM's Master Teacher system was firmly in place to support creation of Thread Studio. With this growing commitment to Creative Spaces overall, including the Studio as well as the Artist-in-Residence program and other creative opportunities throughout the campus, the museum recently created a new position on the Education team to support this development.

Staff Contact: Melora McDermott-Lewis, MMcdermott-lewis@denverartmuseum.org

Des Moines Art Center High School Days

ffered throughout the academic year in conjunction with the Des Moines Art Center's featured exhibitions, High School Days' aim is to produce in-depth learning experiences as a vehicle to opening young people's minds and to help them learn about the world through the art of today. Students in this program participate in a guided tour of the exhibition, as well as in interdisciplinary art activities, such as an artist's lecture, informative video, musical performance, studio art project, or writing workshop.

Each program provides young people with a unique experience rooted in the content of the exhibition, developed by the museum educator. For example, students have explored digital citizenship and social justice issues by viewing Civil Rights era photography and then writing Tweets and Facebook posts based on their individual response to the images. They also studied how artist Leslie Hewitt created sculpture and video in response to similar photographs in her exhibition at the Des Moines Art Center. All of these activities culminated in a final sculpture project that challenged them to think about how words are shaped, arranged, and formed, and how this relates to message and meaning.

After touring Anslem Reyle's solo show, students discussed contemporary issues surrounding aesthetic taste and artistic originality. In the studio they rewrote directions for how a ready-made paint-by-number should be created, with special notes on which colors to use and which painting techniques to apply. They then handed the paint-by-number and directions to another student for them to follow and make. At the end of the project students were asked to debate who should receive credit for the art—the person giving the directions, the maker, or the artist whom created the ready-made paint-by-number.

Currently, the program offers students the opportunity to tour the exhibition, *Gravity and Grace*, *Monumental Works by El Anatsui*. After watching a video that features his working methods, studio, and

philosophy, students engage in a figure-drawing exercise where they draw a clothed model in front of a featured work. Comparisons are made between where weight is seen in the human body and where weight is seen in the artwork. For many of them, this is their first experience with drawing from the figure. High School Days expands and builds upon what students learn in their school art classes, by affording them the opportunity to learn new techniques, experiment with media, and to engage in critical thought about the world in which they live. This program is offered free to schools in the greater Des Moines area, with transportation and substitute teachers' fees reimbursed by the art center.

Program Audience: High school grades 9 through 12

Why was this program developed? This program was developed to offer high-quality programming and to promote interest in art appreciation and museums. For many of the students, this serves as their first visit to the Des Moines Art Center, as many come from smaller towns in Iowa. Teens are an under-served audience, and this program aims to give young people a chance to learn about opportunities, ideas, and to see and experience art that they might not otherwise be provided.

Number of participants served in individual sessions: 20

Number of participants served annually: 280

When did this program begin operation? 2001

Start-up costs: \$5,000—Costs vary per program depending on the kind of materials plus the cost of hiring qualified instructors as needed. Participating schools are reimbursed for the cost of a substitute teacher and busing expenses.

Ongoing costs: \$5,000—ongoing costs, again, vary per program.

Source(s) of funding (both start-up and ongoing): General Education Funds

Form of evaluation: Written teacher evaluation

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Michael Lane, mlane@desmoinesartcenter.org

Detroit Institute of Arts Minds on Art

Through the Detroit Institute of Arts (DIA) has long partnered with the local Veterans Administration hospital to bring vets to the museum for gallery talks and art making sessions, DIA instructors have recently made changes that are increasing the program's impact. These changes have come about through the reflective practices of action research.

The core program involves small groups of veterans visiting the DIA for several hours, once a week, for five weeks. Upon each group's arrival a teaching volunteer leads participants in a one hour gallery discussion. The volunteer uses open inquiry to understand the aspects of works of art that are most intriguing to the participants, and then facilitates a discussion about the art, which emerges from those observations. In this way, the discussions are learner-centered and inherently meaningful to the participants.

Each week the veterans follow up their gallery talk with a one-and-a-half hour session in the DIA art studio. The art making sessions are progressive; in the first, the instructor introduces a topic or a problem for the participants to consider. For example, one group was asked to think about their "ultimate dream ride." The dreams were written on a chalkboard, and personal stories and memories about the imaginative vehicles were shared within the group. In the next studio session the vets were encouraged to design their dream ride in two dimensions. In the third session, 3-D materials were introduced, and work began on the final products. Once the works of art were complete, the "dream rides" were installed in a gallery and, at a reception to which the veterans' friends, families, and DIA staff were invited, the veterans stood up and explained their works of art. This basic formula has been repeated with other kinds of topics, each carefully selected to probe memories and imaginations.

After each session instructors make time to reflect on the session, and consider what worked and what did not. They work as a team to consider variations and possibilities. Through this ongoing action research, the instructors have gradually honed strategies that encourage participants' personal expression and a continuation of the creative practice after the five sessions. They use simple, easy to find materials rather than expensive art supplies. They do not model projects or show examples so that participants do not feel pressured to make something that looks like the model; this results in widely differing projects that reflect the individuality of each veteran's experience. Providing opportunities for participants to stand before a group and tell the stories of their work validates the importance of the individual's experience and builds confidence in one's own creativity. Through careful, learner-centered facilitation, the program allows veterans to work through memories and trauma in a language other than words.

Program Audience: Veterans

Why was this program developed? The VA hospital is located very near the DIA, and a new residential facility for formerly homeless veterans is within walking distance. Program coordinators at the facilities approached the DIA looking for enrichment opportunities to offer veterans struggling with PTSD and other issues. At the same time, the DIA was reaching out to underserved and nontraditional audiences.

Number of participants served in individual sessions: 15

Number of participants served annually: 30-50

When did this program begin operation? In its current form, 2011

Start-up costs: N/A

Ongoing costs: \$500 for art supplies per session; \$1,000 for exhibition and reception costs, staff salaries

Source(s) of funding (both start-up and ongoing): Museum operating budget; minimal charges to VA hospital and Piquette Square residential facility

Form of evaluation: Ongoing discussion among instructors who observe and critique each other's work, and feedback from agency coordinators.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Jennifer Wild Czajkowski, czajkowski@dia.org

Dixon Gallery and Gardens Fine Arts Portfolios for Student Growth Workshops

The Dixon, offers six workshops per year to Shelby City Schools visual art teachers interested in improving and expanding their Fine Arts Portfolios for Student Growth, a tool for assessing student progress. During each hands-on session teachers have the opportunity to explore two unique lesson plans (Elementary and Middle/High) designed to measure student growth. The workshops target specific portfolio domains and Common Core standards, and include pre and post-assessment rubrics. They also provide teachers with the instruments necessary to modify the lesson for each grade and to collect evidence of improvement or decline in student performance. The lessons are inspired by the Dixon's art exhibitions. All materials are included and provided free of charge.

Program Audience: Tennessee, Shelby County Schools K-12 visual art teachers

Why was this program developed? In 2012 the Dixon Gallery and Gardens and its partner Memphis City Schools (now Shelby County Schools) Visual Arts department saw the need to provide K-12 visual art teachers with the tools to expand and improve their fine arts evaluation portfolios for measuring student growth. The Fine Arts Portfolio for Student Growth teacher evaluation system had been in place for a year, and teachers needed more professional development in this area. In January 2013, the Dixon, in partnership with Shelby County Schools, began providing a series of professional development opportunities for visual arts teachers to expand their expertise in the Fine Arts Student Growth Portfolios. Lessons linked to images from the Dixon's collections were developed in coordination with leading art teachers and designed to focus on the four curriculum/portfolio domains: Perform, Create, Respond, and Connect. These domains, aligned with Common Core standards, are the basis for the Student Growth Assessment Portfolio. By the end of the hands-on workshop series, teachers came away with lesson plans adaptable to all grade levels, pre and post lesson assessment strategies, materials to actually teach the lesson, exemplars created by their own hands, and six complete evidence collections. In 2014, Dixon continues to offer the workshops, adding a new component that will allow art teachers to create and present their portfolios alongside other leader art teachers, Shelby County Schools Visual Arts

department staff, and Dixon education staff.

Number of participants served in individual sessions: 25 Shelby County Schools art teachers

Number of participants served annually: 150 Shelby County Schools art teachers

When did this program begin operation? January 2013

Start-up costs: Stipend for leader art teacher/instructor—during program design phase: \$200

Ongoing costs: Per workshop: Extra security: \$200; instructor fee: \$250; supplies: \$550 (covered by Shelby County Schools); total per session: \$1,000; annual total budget: \$6,000

Source(s) of funding (both start-up and ongoing): Memphis City Schools/Shelby County Schools visual arts department AutoZone ArtZone grant

Form of evaluation: Online evaluation emailed to all teachers participating.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have not so much changed our structure as significantly increased our investment in education staff and programming.

Staff Contact: Margarita Sandino, msandino@dixon.org

Eli and Edythe Broad Art Museum at Michigan State University Artist Studio Series

Generously supported by the Michigan State University Credit Union At the Broad Art Museum at Michigan State University, the Education Center is an architectural center piece of the museum, with a wall of windows spanning one wall, linking the interior of the space to the world outside. This physical connection symbolizes the museum's commitment to foregrounding arts education and making contemporary artists' work a jumping off point for learning, making, and thinking.

This education center is unique in the museum world, because it will be continually activated with powerful, site-specific art projects that both transform the space and the visitors' engagement with art. Three artists per year take part in the Artist Studio Series program at the Broad MSU, one of which is always a local Michigan artist. This special program invites artists from across the country and beyond to create site-specific installations in the space, while helping to create educational programming to support it.

This includes local school visits, curriculum created in tandem with the university as well as local school districts, collaborations with community organizations, drop-in art making activities always available in the education wing, family activities, and target museum tours. Resident artists also participate in an artist talk for the department of Art, Art History, and Design, and conduct studio visits with students in

the MFA program. The artist has the opportunity to collaborate with student groups across campus, therefore forging a strong relationship with not only the museum, but also with the university as a whole. In keeping with our pledge to serve the community, each artist agrees to spend his or her resident tenure participating in community outreach and development.

The Broad develops educational programs that bring visiting artists to K-12 and MSU students, families, adults, and the under-served community. Through programs tailored to target audiences, artists engage with specific groups to expand learning and understanding of contemporary art, as well as to tap into the public's creativity. The Education Wing is a space that is as much about making as it is about looking. Through this project, we have the ability to bring artists into the community to offer visitors a chance to learn first-hand about their practice—something rarely available to the public. This project serves as a vehicle to engage the community across generations, city lines, and socio-economic classes.

Program Audience: K-12, university students and professors, adults

Why was this program developed? This program was developed as I came into the role of founding Director of Education in a new contemporary art museum. As this is the first institution in the area to offer the resource of contemporary art as a teaching tool, the Broad found it essential to support our audience with understanding what contemporary art is and how it can help society understand the world around them. As a result of this program, we are also able to bring the artist to the community for unique interactions. The artist acts as an important and exciting resource for giving our community much needed access to the arts and the tools to enjoy what the museum has to offer.

Number of participants served in individual sessions: Sessions could be anywhere between 1 (for studio visits) to 100 (artist talks).

Number of participants served annually: 250 +/-

When did this program begin operation? Fall 2013

Start-up costs: The first artist project cost \$15,000 in total. The second artist project will cost \$30,000 total.

Ongoing costs: Each artist will work with a different budget depending on their position in their career. Emerging artists generally require less funding than more established artists.

Source(s) of funding (both start-up and ongoing): The Michigan State University Federal Credit Union has generously endowed this project for \$1M.

Form of evaluation: We are in the process of creating a formal evaluation process of this program. We currently use evaluations for our in-school program and have gotten the highest numbers in curriculum development around this project. We have also received more casual evaluations in person through the Department of Art, Art History, and Design, university students and professors, and local media outlets.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, we have increased our staff size from one to three.

Staff Contact: Aimee Shapiro, ashapiro@msu.edu

The Fralin Museum of Art at the University of Virginia

Writer's Eye

Writer's Eye is an ekphrastic writing competition that challenges participants to create original poetry and prose, inspired by selected works in the museum. Compositions can be submitted in the categories of poetry or prose, for third through fifth grade, sixth through eighth grade, ninth through twelfth grade, and university/adult. Entries for the third through eighth grade categories are judged anonymously by a panel of 12 area teachers and writing professionals. Entries for the high school and university/adult categories are evaluated by two distinguished judges, who are chosen each year from a pool of well-known writers in our region. Winning entries are published in an anthology each year, accompanied by full-color images of the works that inspired the writing.

Art selections for Writer's Eye 2013 were drawn from the museum's permanent collection as well as from four new exhibitions: *Émilie Charmy*, *Looking at the New West: Contemporary Landscape Photography*, *Ansel Adams: A Legacy*, and *In the Shadow of Stalin: The Patterson Family in Painting and Film*. The selections also included works on loan from the Kluge-Ruhe Aboriginal Art Collection and the Chrysler Museum of Art, in Norfolk, Virginia.

The museum's 60 to 80 volunteer docents lead visitors on inquiry-based tours that engage participants in dialogue about the works, stimulate creative ideas, and make connections between writing and visual art. In the fall of 2013, 3,600 students visited the museum from 57 public and independent schools in the cities of Charlottesville, Staunton, and Waynesboro, and 10 surrounding counties in central Virginia, including Albemarle, Augusta, Buckingham, Culpeper, Fluvanna, Louisa, Madison, Nelson, Orange, and Spotsylvania. The museum received 1,511 entries to the competition.

Program Audience: Third grade through adults

Why was this program developed? At its inception Writer's Eye was a docent initiative that took hold because it provided focus and an end-goal to school tours, as well an opportunity to engage university students in community outreach.

Number of participants served in individual sessions: Tour groups of 15 students

Number of participants served annually: 3,600

When did this program begin operation? 1986

Start-up costs: None. The program was begun 27 years ago by volunteer docents, and supported by volunteer judges and in-kind gifts of prizes from community businesses. The program budget is currently \$19K per year in addition to a significant percentage of two part-time staff positions: one who schedules tours, and one who trains and educates docents.

Ongoing costs: \$17,000 per year in program expenses, as well as two part-time staff positions to coordinate tours and train volunteer docents to give tours.

Source(s) of funding (both start-up and ongoing): Annual gifts and grants support program cost; state funding and endowments support staff positions.

Form of evaluation: Online tour evaluation

Is your program a model of another program or an original? Modeled on a program at a museum in England; introduced to us by a transplanted docent.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Our staff has expanded considerably over the past 5 years to accommodate growing participation in this program as well as opportunities to develop other innovative new programs.

Staff Contact: Aimee Hunt, adh4q@eservices.virginia.edu

Frick Art & Historical Center A Tuneful Trip to the Frick

In this interactive, inquiry-based, and often first museum experience, early childhood students learn about art and history—and about how fun a museum visit can be—using imagination and song. Visits take students into The Frick Art Museum and the Car and Carriage Museum, and introduce participants to artworks and historic objects ranging from still life's, portraits, and landscapes, to historic cars, carriages, and household objects. Sitting with the students on the floor, Frick educators engage students using simple props and imaginative songs sung to familiar tunes, such as “Three Blind Mice,” “Old MacDonald Had a Farm,” and “LaTourette.” Students and teachers alike can easily learn the words and gleefully sing along. Students observe, imagine, pantomime, clap, and sing—all the while learning about art, memory, and life long ago.

A culminating studio experience invites students to create a memory card game inspired by their gallery visits, using basic paper collage materials and markers. The program relies very little on materials; quality museum educator interaction is key. At the start of the program, museum staff introduce students to museums and museum behavior expectations through song, then students visit four works of art in The Frick Art Museum, including a still life in front of which they work as a group to create their own still life using objects that could be found in their classroom, and two vehicles in the Car and Carriage Museum: a carriage, where they take an imaginary carriage ride using song and pantomime, and a Model T, where they sing about how people would operate and drive a car long ago. As transitions can be challenging with this age group, movement from space to space is kept to a minimum and is tied to the subject matter being discussed. For a painting that includes a snail, for example, students are asked to “move like a snail” to the next spot. In this way, even the organization of the program contributes to the learning.

Program Audience: Pre-K through Grade 2 (school groups)

Why was this program developed? Museums are wonderful places that have so much to offer people of all ages! With this conviction, we wanted to broaden our audience and introduce young children to the experience of visiting museums. We hoped that, through fun and developmentally appropriate programs, we could dispel the myth that museums can't be child friendly.

Number of participants served in individual sessions: We have served groups ranging from 10-50 students and have broken groups up into a variety of sizes. **Number of participants served annually:** Close to 500 or more each year

When did this program begin operation?

Start-up costs: \$100 for materials; staff time for program development.

Ongoing costs: \$200 or less each year for materials.

Source(s) of funding (both start-up and ongoing): Fee-based program, but scholarships are available through institutional support; mixed operating and grant.

Form of evaluation: Electronic teacher evaluations

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Susan Bails, sbails@thefrickpittsburgh.org

The Frick Collection The Frick Connection

“The Frick Connection” is a series of afterhours courses designed for college and post-college audiences. All courses are free with membership to the Frick (\$25 for students) and offer the opportunity to study unique aspects of the Collection in small groups within the galleries when the museum is closed to the public.

Program Audience: College and post-college

Why was this program developed? “The Frick Connection” was developed to serve college and post-college audiences by providing access to the Collection in the evenings at an affordable cost. The courses also seek to engage small groups within the galleries in an intellectual endeavor, and encourage those new to museum membership to visit often and gain a deeper appreciation for works of art in the Collection.

Number of participants served in individual sessions: 12 to 25 participants per session

Number of participants served annually: approx. 300 participants per annum (academic year only)

Ongoing costs: Program utilizes minimal materials, or those already purchased for other education programs. However, there are staffing costs for employees and guest instructors, and security staff is also compensated to keep the museum open after public hours.

Source(s) of funding (both start-up and ongoing): Education receives contributions from a number of

individual donors with an interest in supporting student programs.

Form of evaluation: Participants are invited to submit written evaluations for each course.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Within the last year, we have hired a full-time Associate Museum Educator for Academic Programs to continue building relationships with local academic institutions to reach student audiences. Additionally, we have brought on an additional part-time Program Assistant to support evening programs such as “The Frick Connection.”

Staff Contact: Rika Burnham, education@frick.org

Frist Center for the Visual Arts FCVA Comprehensive Teen Program

Frist Center for the Visual Arts (FCVA) comprehensive approach to teen programs involves staff from across the Education and Outreach Department. The various teen programs are connected in a strategic and comprehensive manner, and include the following programs:

MAQ Attack!* is a monthly program, launched in November 2013, which offers teens an opportunity to explore art through various disciplines, including music, dance, and visual arts. The program also seeks to provide teens with a safe place for social interaction with their peers. The program is named after the Martin ArtQuest Gallery, an interactive, intergenerational learning space.

Nashville ArtWorks—Career Exploration in the Cultural Arts, launched in March 2013, and is offered during intersession breaks in the fall and spring, and will also be offered in summer 2014. This is a collaborative effort between local cultural organizations: Country Music Hall of Fame and Museum, Nashville Symphony, Frist Center, and the Center for Non-Profit Management. The goal is to offer high school students insight into the various careers in cultural non-profits.

ArtLab: Identity Project was piloted in 2011 and launched in 2013. This program offers young artists an opportunity to work closely with a practicing artist. The program is built around current Frist Center exhibitions and brings teens and artists together to explore new approaches to creating art.

FACE Project was launched in 2012. In support of the Antioch High School Academy of Teaching and Public Service, the Frist Center staff mentors students and teachers to develop a community art exhibition. Antioch students, as part of project based learning, organize their own community art exhibition and work with Frist Center staff from different departments, including exhibitions, education, marketing, and design.

Capstone Projects is a program in which staff works with individual students to explore research projects of their own choosing. The current Big Picture High School student is completing her third

semester with the Frist Center and will be showcasing her own clothing designs at a MAQ Attack! in February 2014.

Teen Advisory Group is a group that is still in the formation process and will be developed in 2014. Its function will be to assist staff in developing teen programs.

Additionally, since 2001 the Frist Center has offered volunteer opportunities for students 14 years of age and older. This experience gives students an opportunity to interact with the public and explore their individual areas of interest, whether that is helping visitors in the Martin ArtQuest Gallery or assisting customers and staff in the gift shop. Finally, since 2001 FCVA has offered a series of special projects with teens that typically result in exhibitions. The most recent project was Stop. Take Notice!, inspired by the Carrie Mae Weems exhibition. Students met with Ms. Weems on the opening of her exhibition. They then worked with teaching artists to create works of art for their organization, and invited the community to respond to the works. Works of art dealt with issues identified by the teens that were of concern in their neighborhoods. The works of art were recreated for an exhibition at the Frist Center.

Program Audience: Teen

Why was this program developed? The Frist Center's mission is to inspire people through art to look at their world in new ways. Frist Center staff recognized the importance of targeting teens and connecting them with our cultural organization as they are in a critical phase of personal development and learning about the world and their place in it. We want teens to feel welcome at the Frist Center and hope to develop their sense of ownership of the museum. With this in mind, the education staff strategically examined all the ways teens were served through our existing programs, and what was missing in the offerings. The staff then created a scaffold-approach for teens that includes social interaction, art making, volunteering, career awareness, and community engagement. At the same time, Frist Center educators responded to the needs of the community, both from the schools and the teens. The Metro Nashville Public Schools (MNPS) system initiated several new programs that encourage teens to explore career options. As a way to manage these requests, staff developed the intersession programs, as well as dedicating time to serve the capstone needs of seniors. In addition, the academy model was adopted within MNPS for high schools. As part of this program, the Frist Center partnered with Antioch High School. The FACE exhibition was the resulting program. Other programs were developed in response to Frist Center exhibitions and the needs of programming a community exhibition space. Since opening in 2001, the Frist Center has exhibited art work of community members in the Conte Community Arts Gallery. Often, this is in the form of exhibitions such as Stop. Take Notice!, created in response to other Frist Center exhibitions, or Young Tennessee Artists, a biennial exhibition showcasing the work of AP and IB students from across the state.

Number of participants served in individual sessions: Average of 20 students per program, with the exception of the Capstone Program, which serves one to two students each semester.

Number of participants served annually: Approximately 125-200 teens are served annually. This number is expected to increase with the monthly MAQ Attack! program. The first MAQ Attack! program served 75 teens.

When did this program begin operation? The targeted focus on teens began in 2011 with pilot

programs that resulted in the ArtLab: Identity Project.

Start-up costs: Start-up costs were approximately \$3,000-\$4,000 for the pilot ArtLab model with contemporary artists; \$20,000 for equipment (one-time expense of iPads and Apple laptops).

Ongoing costs: Ongoing costs are projected at \$5,000-\$7,000 for all efforts combined (excluding exhibitions).

Source(s) of funding (both start-up and ongoing): Sources of funding include the general operating budget; specific grants for various programs such as NEA for ArtLab: Identity Project, local community foundations to support education and outreach efforts.

Form of evaluation: A summative evaluation is done as part of the various programs.

Is your program a model of another program or an original? Our approach is a combination. We examined other teen programs across the country, such as the Walker Art Center, the Institute of Contemporary Art, Boston, and the Hirshhorn Museum and Sculpture Garden. We also looked to the strengths of our organization and community, such as developing the Nashville ArtWorks intersession program with our sister cultural organizations.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We created a new position, Educator for Experiential Learning, to respond to the current public school initiatives, such as project-based learning and career exploration through job shadows and capstone experiences. Another recent strategic decision was to develop a collaborative team approach to teen programs. Rather than allocating responsibility for teen programs to a single educator, the Frist now involves four educators— Volunteer Services Manager; Educator for Experiential Learning; Youth and Family Educator; and Educator for Community Engagement. This multilateral approach benefits teens and provides diverse avenues for learning and allows the Frist to meet teens where they are. This departmental approach responds to 21st century learning skills at the staff level by encouraging communication, collaboration, critical thinking, and creativity.

Staff Contact: Anne Henderson, ahenderson@fristcenter.org

Georgia Museum of Art, University of Georgia 5th-grade Tour Program

The 5th-grade Tour Program provides the opportunity for every fifth-grade student in the Clarke County School District (CCSD) to visit the Georgia Museum of Art. The goal of the program is to provide all Athens-area fifth-grade students with an engaging, educational, and meaningful experience with works of art, and to help them become more comfortable and familiar with the museum. Athens, Georgia has a unique demographic and socioeconomic makeup; it is ethnically and racially diverse, all CCSD schools receive Title I funding, and 25% of students in the district live below the poverty line. Without this program, the majority of the students in the school district would likely not be able to visit

the museum.

With these challenges in mind, we have designed the 5th-grade Tour Program to serve the needs of these students and to strengthen the impact of their visit. In 2013 this program partnered with the University of Georgia's Experience UGA initiative, a program that aims to bring every Clarke County student to the university campus for an annual field trip. Through Experience UGA, the 5th-grade Tour Program has expanded to include a partnership with UGA's Hugh Hodgson School of Music, and CCSD students now visit both the museum and the music school during their trip. This innovative new field trip program provides visiting fifth-graders with a unique opportunity to experience the fine arts offerings on UGA's campus, strengthening connections between the university and the Athens community.

The museum portion of the 5th-grade Tour Program lasts two hours, and includes an introduction to the museum, docent-led tours of the galleries, and an art-making activity in the studio classroom. The tour focuses on selected works from both the permanent collection and temporary exhibitions. We select works to which students can really connect, focusing especially on works of art that relate to what students have learned in school or experienced in their personal lives, in order to foster more meaningful interactions with the art. The tour features works by artists from diverse ethnic and cultural backgrounds, and includes disparate artistic styles, reflecting the diversity of the visiting students. The featured works also are chosen to complement and relate to concepts being studied in the classroom curriculum, and we make adjustments to the tour as needed to accommodate specific requests from teachers. A teaching packet is distributed to teachers beforehand, providing background information and lesson plans that tie into Common Core standards from a variety of disciplines.

Docents use participatory strategies, such as open-ended inquiry, interactive discussion, role-playing, word association, and music to allow the students to become active participants in the process of discerning meaning from works of art, rather than being told what a work means. These strategies, coupled with the selection of works, result in a memorable and meaningful museum experience. After visiting the museum, the students head to the music school for a tour and to sit in on rehearsals and classes.

Program Audience: 5th-grade students in the Clarke County School District

Why was this program developed? This program was developed in response to budget cuts and the increased pressures of standardized testing in the school district, which meant groups from the Clarke County School District were not able to visit the museum on field trips as often as they once had. The impetus for the program occurred when a group of museum docents visited another art museum, noticed that the galleries were bustling with visiting school groups, and wondered what could be done to bring more students to the Georgia Museum of Art. They brought this dilemma to the attention of museum donors, and a private donation was received to fund the cost of buses and substitute teachers for all 5th-grade classes in the school district. The 5th-grade Tour Program was developed to serve the new influx of 5th-graders visiting the museum.

Number of participants served in individual sessions: Individual sessions serve groups of 50 to 90 students and chaperones on each tour. Students are divided into groups of about 10 students per docent.

Number of participants served annually: Approximately 600 students are served each year through this program.

When did this program begin operation? 2005

Start-up costs: \$2,500 per year

Ongoing costs: \$2,500 per year

Source(s) of funding (both start-up and ongoing): Individual private donation

Form of evaluation: We evaluate this program through online teacher surveys and our own observations in the galleries during tours.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Callan Steinmann, Associate Curator of Education, callan@uga.edu

Georgia O’Keeffe Museum Pre-K Lab

The Pre-K Lab initiative is based on the importance of early intervention and education to support kindergarten preparedness and close the opportunity gap created by economic inequality, which results in students starting behind and staying behind throughout their school years.

Interdisciplinary arts integration techniques are employed to enhance basic skills, particularly language acquisition and fluency. The program encourages and develops oral expressive language, listening skills, and increases vocabulary. It develops children’s phonemic awareness, introduces concepts of print, and cultivates inter and intra-personal skills for a child’s greater self-expression. Through participation in this school year program, children can successfully develop these skills and move towards conventional literacy.

Our Pre-K Lab programs not only benefit children directly, but also provide their teachers with training in learning through the arts and developing critical thinking skills. Working in the classroom alongside teachers, museum staff and the literacy specialist model the lessons and conduct follow-up with teachers through post-lesson discussions, assessment tools, and evaluative measures. In addition to strengthening educator’s teaching skills through the demonstration of brain-based interdisciplinary techniques, the Pre-K Lab also assists in the recognition and encouragement of creative behavior in children. We offer classes throughout the school year, which include first time exposure to the museum for parents and students, as well as family passes to programs and exhibitions. We collaborate with the Santa Fe Opera to present thematic weekend family programs using interdisciplinary art forms to create sensory experiences.

Pre-K Lab serves low-income families and dual language learners through the United Way's Early Childhood Initiative. In addition, we provide services to a private pre-school, which allows comparative studies on readiness for academic success. In 2014 we will begin to serve the Santa Fe Public Schools' early identify center for children with disabilities and the New Mexico School for the Deaf's early childhood program, providing learning through the arts for special needs students who have a variety of physical, mental, or emotional needs.

Program Audience: Pre-K students, three- to five- year-olds and their families, Pre-K teachers and administrators

Why was this program developed? The Georgia O'Keeffe Museum seeks to inspire future generations through innovative public engagement and educational programs. Reports such as The Status of Young Children in New Mexico state that more than one in four of New Mexico's students are what the New Mexico Department of Education calls "limited English proficient." The Report also states that New Mexico now ranks below the national average in virtually every category tracked by the National Education Goals Panel, a bipartisan and intergovernmental body of federal and state officials created to assess and report national progress in education. The importance of preschool education for four-year-olds is now at the forefront of many federal and state initiatives, especially for those children exhibiting risk for later academic problems. Yet, while the national average for pre-school attendance is 15%, the average for New Mexico's children is 5%, a beginning that does not bode well for their future ability to compete in a complex, ever more global economy. The Museum recognizes these facts as being critical indicators of individual and community need and seeks to address these concerns through its Pre-K Lab initiative. Recent research by RAND found that low- and middle-income students who had attended public pre-kindergarten scored about 10% higher than their classmates on standard math and reading tests in fourth and eighth grades - these children also experience lower special education needs and fare better economically when they leave school.

Number of participants served in individual sessions: 15-18 students in sessions; eight students with disabilities; family programs 60 children and 40 adults with multiple artists and creative stations operating simultaneously

Number of participants served annually: 700

When did this program begin operation? Single-day pilot offered in 2004

Start-up costs: \$1,000 offered as statewide outreach in southern NM; cost includes travel and lodging fee. \$300 in staff time.

Ongoing costs: \$8,500, plus staff time and admin, \$10,000; and volunteer professional consulting valued at \$4,500

Source(s) of funding (both start-up and ongoing): William Randolph Hearst Foundation, JP Morgan Chase Foundation, The Kerr Foundation, Marineau Family Foundation, New Mexico Department of Cultural Affairs (arts integration allocation), United Way of Santa Fe, private pre-school fees; Very Special Arts/Kennedy Center contract; individual donors.

Form of evaluation: Teacher/administrators and parental evaluation feedback forms; volunteer

consultants' observation/evaluations; artist evaluations, student/children's anecdotal and simple feedback forms; pre- and post-lesson skill assessment.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have contracts with a few professional consultants (early childhood literacy specialist; artists and special ed consultants) to supplement staff; Pre-K students and their families are now welcome at the museum (prior to the program there were concerns about young children in the galleries).

Staff Contact: Sarah Zurick, szurick@okeeffemuseum.org & Jackie M, jackiem@okeeffemuseum.org

Grand Rapids Art Museum Creativity Uncorked

Creativity Uncorked is a new series of after-hours experiences presented by the Grand Rapids Art Museum (GRAM), designed to activate sustained engagement with the institution for audiences in the 25—40 age range. The program positions the museum's exhibitions and collections as the focal point for learning, collaboration, dialogue, and meeting new people. Through participatory design, Creativity Uncorked seeks to eliminate boundaries that have historically separated the emerging to mid-career professional/Generation Y demographic from the unique and transformative encounters that GRAM can provide.

Audience members begin by exploring the galleries together and investigating a theme in GRAM's exhibitions, before collaborating to complete a work of art in the studio, while enjoying a glass of wine or other adult beverages. Social learning is emphasized throughout the service delivery model, as the Studio Programs team employs creative techniques to promote comfort in meeting and collaborating with new people. For instance, the introductory activity of a program based on the *Graphic Design: Now in Production* exhibition asked guests to work in pairs to design name tags that replicated different font styles. This fun, team-based project introduced a learning objective for the evening (media literacy), while ensuring that guests were able to call one another by name during the creative exercises that followed.

Careful attention is also rendered toward participants leaving with an object of personal and expressive value. During the *Graphic Design: Now in Production* program the guests interviewed one another, before designing and screen-printing "hipster" t-shirts bearing a logo mark that distilled their "personal brand identity." From there, they were encouraged to share their products on Facebook and Twitter, in order to add a digital component to the evening's conversation. The individual whose design garnered the most "likes" was then gifted an extra shirt to share with a friend or loved one. During two Creativity Uncorked events, guests created individual egg tempera paintings based on the *Real/Surreal* exhibition, before working on community canvases inspired by the show, which were then hung in the museum's Education Center gallery. As a special value-added surprise, the participants were presented tickets

to return to GRAM and show off their contribution to the community canvases to their circle of friends. These illustrative examples underscore the significance assigned to providing next steps on the customer journey path that promote continually deepening connection to the Creativity Uncorked brand.

Program Audience: Adult Learning, Public Program, ages 25–40

Why was this program developed? Creativity Uncorked was developed to capture and engage the elusive emerging to mid-career professional demographic. Strategically, the program expands the reach of the museum's mission, while providing a point of access to a market segment who may, in the future, provide a base for the next generation of potential donors. Additionally, the program expands usage of the museum's downtown facility later into the evening, while, at the same time, emphasizing the uniqueness of the opportunity to view the galleries and create art after dark. By positioning the institution in this manner, nights at GRAM become the fulcrum for a vibrant downtown with an active creative class.

Number of participants served in individual sessions: Programs range from groups of 20–40 participants.

Number of participants served annually: 164 participants (2012–2013)

When did this program begin operation? October 2012

Start-up costs: \$3,500– Instructors, bar expenses, and support materials

Ongoing costs: \$5,000 (projected) based on expenses from the previous year and anticipated value-added supplements

Source(s) of funding (both start-up and ongoing): The Frey Foundation, Cecily Horton, Kurt and Madelon Hassberger

Form of evaluation: Mixed method, summative evaluation

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. The transition from a conventional Education Department to Learning and Audience Engagement was envisioned to allow for the high degree of cross functional collaboration necessitated by the programmatic and customer experience design process.

Staff Contact: Jon Carfagno, Director of Learning and Audience Engagement, jcarfagno@artmuseumgr.org

Samuel P. Harn Museum of Art at the University of Florida in Gainesville

Museum Nights

Imagine a museum of spacious galleries with walls graced by art from around the world. Now imagine that museum filled with hundreds of college students, children, and adults, having a range of experiences enriched by art-making activities, engaging tours, performances, music, and free food. This creative and dynamic environment is typical of Museum Nights at the Harn Museum of Art.

Museum Nights take place the second Thursday of every month from six to nine p.m. These evenings offer entertaining and inspiring activities designed by university students for university students and the larger Gainesville community. Museum Nights showcase the Harn's dual role as a cultural and educational resource for students and community members. The Harn offers an opportunity for all disciplines on campus—as well as community partners—to explore the connections between their work and the museum's collection, and to illuminate these interdisciplinary intersections through public programming. Examples of past activities include a scavenger hunt with the theme of love on Valentine's Day, presenting a fraternity's step performance and then examining the dance's African roots through object study in a special exhibition, and creating origami in the Asian Art wing in a demonstration led by a University of Florida mathematics professor.

The program enjoys long-term and yearly financial support from a number of different constituents—the Office of the Provost, academic departments, student government, and local businesses. Each group recognizes the value in supporting dynamic programming and deep engagement with the arts at the campus's arts and cultural epicenter. The Harn also coordinates two student groups that contribute to Museum Nights' success. The Museum University Student Educators (MUSEs) are one-semester project volunteers who create and present interactive and engaging experiences for museum visitors. The Student Museum Advisory Council (SMA) is a volunteer organization whose aim is to promote Museum Nights to the wider campus.

Program Audience: College students, University of Florida (UF) faculty, families with children and the wider Gainesville community

Why was this program developed? Museum Nights was developed to target and offer fun programming that would interest college-age students, as well as the larger Gainesville community.

Number of participants served in individual sessions: The Harn serves 400 to 800 students and community members at each Museum Night.

Number of participants served annually: 7,200

When did this program begin operation? Fall 2004

Start-up costs: Initial funding for Museum Nights was provided by UF Student Government. The program has grown over the years and has garnered support from the Office of the Provost to match Student Government funding, as well as support from other partners on campus as described below.

Ongoing costs: \$42,253—supplies for activities, entertainment, marketing and advertising, food

Source(s) of funding (both start-up and ongoing): University of Florida Student Government, University of Florida Office of the Provost, and the University of Florida Concession Fund provide funding for every evening. Individual University of Florida Groups and Departments fund specific evenings depending on the theme. Those UF groups include Center for Latin American Studies, Asian American Student Union, Center for African Studies, Center for European Studies, College of Engineering, Honors Program and International Center.

Form of evaluation: Periodic surveys are taken from the students participating and we are always following up with the campus and community groups that we partner with to analyze the successes and challenges so we can improve the activities we offer each year. In the Fall of 2013 students were interviewed over 4 evenings: July, September, October and November. Seventy-four students were interviewed. Following are some good examples the program's impact on students:

I am likely to return to the Harn in the future.

64% strongly agree

22% agree disagree

strongly disagree were less than 1%

The activities tonight make me feel more connected to art in general.

50% strongly agree

44% agree

5% neither agree nor disagree

disagree and strongly disagree were less than 1%

The activities tonight inspire me to explore creative outlets in everyday life.

50% strongly agree

42% agree

6.5% neither agree nor disagree

disagree and strongly disagree were less than 1%

The activities at Museum Night enrich my experience as a student at UF.

64% strongly agree

2% agree

4% neither agree nor disagree

disagree and strongly disagree were less than 1%

Having attended Museum Night, I am more likely to visit art museums when I travel to other cities.

59% strongly agree

29% agree

9% neither agree nor disagree

disagree and strongly disagree were less than 2%

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. Eric Segal, our Academic Curator of University Programs, was hired in August 2010. His goal is to encourage UF faculty and students to engage with the museum in all areas including programming collaborations and use of Harn art in teaching. He took over the direction of Museum Nights.

Staff Contact: Eric Segal, esegal@harn.ufl.edu

Henry Art Gallery Test Site Program

The Henry Art Gallery is the region's sole art museum devoted to contemporary art. With a collection of over 25,000 objects and a location on the campus of the University of Washington, we serve as a resource for object and experiential-based learning for the 55,000 faculty, students, and staff of the university, and for the 3.7 million residents of greater metropolitan Seattle. The Henry's Test Site, located adjacent to the entrance lobby, is a public space designed to engage visitors from the moment they arrive at the museum.

Test Site Programs are strategically designed experiments that test current education and engagement models by linking interdisciplinary concepts with contemporary art, artists, and ideas. They include time based-events and performances, salon style discussions, interactive workshops, micro-residencies, and other activities that are facilitated by artists and experts in the related field. Since its inception in 2011 as an incubator of ideas, the Henry's Test Site has offered eight interdisciplinary explorations into worlds as diverse as publishing (Shelf Life, 2011), independent record production (The B-Side, 2012), fashion (The Dowsing, 2012) and free-choice learning (Down Time, 2013).

The initial program, Shelf Life, encouraged visitors and participants to examine the ways in which small-scale independent publishing plays a key role in the dissemination of art and culture. Authors, artists, printers, poets, educators, librarians, and designers used a variety of methods that productively questioned how we think about and make publications today. The project was organized and facilitated across four museum departments and featured over 20 public programs, three presentations of printed materials, two short-term residencies, and a series of ongoing participatory readings. The project

engaged campus and community partners, local publishers, and the public in producing two Henry exhibition catalogues and print materials for the 2011 Wave Book Poetry Festival.

More recently, Down Time offered a series of weekly educational programs inspired by do-it-yourself culture and the online wealth of how-to resources. This eight-week presentation included tutorial videos from YouTube, which were selected by Henry staff and guest curators and were displayed on video monitors in the Test Site. Each Friday, local experts conducted face-to-face workshops on the featured subject. Topics ranged from throat singing to home fermentation, extreme makeovers to music video dance lessons. Down Time investigated the range and depth of online and in-person learning, and highlighted how video sharing platforms offer content providers and viewers the opportunity to share skills and become the authors of their own educational experiences.

Program Audience: Variable

Why was this program developed? We developed the Henry's Test Site to encourage original thought, artistic and intellectual risk-taking, and novel modes of inquiry. This came about in response to the emergence of research-based practices among artists. Rather than focusing solely on art production and presentation, Test Site programs provide creative thinkers with opportunities to investigate and realize diverse strategies for audience engagement.

Inviting artists and the public to consider the Henry as a laboratory for progressive inquiry has been a hallmark of the museum since its founding in 1927. Test Site programs provide participatory experiences that foster creativity and encourage dialogue and debate around the cultural issues of our time. Recent studies document a societal shift from formal to informal education as the primary source of learning for all age groups. In this changing cultural landscape, all museums have a stake in re-imagining their roles as learning institutions. Test Site programs offer informal learning opportunities as a part of the Henry's commitment to serving as a hub for audiences of all ages and backgrounds to be inspired by the discovery, wonder, and surprise that contemporary art, artists, and ideas provide.

Number of participants served in individual sessions: The number of participants for individual sessions as part of Test Site programs vary from 15–100.

Number of participants served annually: Test Site programs serve an average of 52,000 visitors per year.

When did this program begin operation? Test Site programs began in 2011 with Shelf Life.

Start-up costs: \$6,000 for materials and artist fees.

Ongoing costs: \$16,000 per year from our exhibitions budget plus variable programming costs ranging from \$1,000-\$3,000 from our Public Programs Budget.

Source(s) of funding (both start-up and ongoing): General operating

Form of evaluation: Staff monitoring and observation, and audience surveys.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs

inside or outside your institution? Yes. In 2011, the Henry underwent a dynamic restructuring during which time our institutional framework shifted to promote greater collaboration between our curatorial and education teams. Both teams work synergistically on the development of Test Site programs. This initiative functions as an exploratory case study that allows us to work across disciplines with a variety of artists and thinkers, to attract new audiences, and to draw conceptual connections between our exhibitions and public programs.

Staff Contact: Whitney Ford-Terry, Public Programs Coordinator, whitneyft@henryart.org

Hillwood Estate, Museum & Gardens Gay Day

In 2013 Hillwood offered its 12th annual Gay Day, an all-day program developed to warmly welcome the LGBT community to the museum. A distinguishing feature of this program is its sustained engagement with representatives of the local LGBT community who shape the overall program plan, promote the program to constituents, and deliver much of the day's programming.

Since 2001, Hillwood's interpretation department has cultivated relationships with the LGBT community via its LGBT Advisory Committee. Committee members include LGBT community leaders from across the Washington, DC metropolitan area and represent a spectrum of interests, all with ties to our mission and interpretive messages. Some highlights include:

- Straight Eights, a local chapter of Lambda Car Club, who generously display cars of the period when our founder, Marjorie Post, was in residence at Hillwood (1957-1973).
- DC Lambda Squares, who, like our founder, love a good square dance!
- Gay Men's Chorus of Washington and other LGBT performing arts groups, who provide musical stylings similar to those Marjorie Post's own guests enjoyed at Hillwood.

Alongside the community groups' offerings, Hillwood staff led a number of informal presentations and interactive demonstrations related to our founder's life story, art collections, gardens, and special exhibitions. In recent years, Hillwood has worked closely with Rainbow Families DC to welcome LGBT families in our area. Gay Day's morning hours focus on families with a pancake breakfast, hands-on activities, and plenty of time to socialize with Hillwood staff and other LGBT families. Art activities are based on objects in the collection and performers and artists engage the visitors as they stroll through the gardens.

In 2013 we added a new component to Gay Day, an early evening reception hosted by the museum's Executive Director. Conceived of as a celebration of the museum's long relationship with the LGBT community, this social hour also creates an opportunity to invite LGBT community members and leaders to participate in the larger life of the museum through membership, philanthropy, and leadership in the museum's many activities throughout the year. Hillwood offers its commitment to welcoming the LGBT

community to the museum, using Gay Day and our LGBT Advisory Committee as gateways, as our example of “next practice.”

Program Audience: LGBT (lesbian, gay, bisexual, transgender) audience, adults and families, and LGBT-friendly adults and families

Why was this program developed? Hillwood reopened to the public in 2000 after devoting three years to a comprehensive physical restoration and to recreating the visitor experience. In the months following reopening the museum set its sights on diversifying the museum’s audience. A first audience sought was the LGBT community because of the museum’s close proximity to the historic hub of LGBT life and culture. Conversations with LGBT visitors and colleagues also revealed that Hillwood and museums at large weren’t perhaps as gay-friendly as was assumed, and that it was necessary to establish our institution as a safe and welcoming space for LGBT visitors. Shortly thereafter those visitors and colleagues became our first LGBT advisors and, together, we decided that creating a Gay Day would be a first step in a new direction for the museum.

Number of participants served in individual sessions: 600 visitors attended 2013 Gay Day

Number of participants served annually: 600 visitors attended 2013 Gay Day

When did this program begin operation? Hillwood has hosted Gay Day annually since 2002. Our work in this direction began in earnest 2001 with the establishment of our LGBT Advisory Committee. Over the years LGBT programming has expanded and includes a number of events over the arc of each year including Gay Day, Divas Outdoors Film Festival, and a host of more intimate programming.

Ongoing costs: \$2,000—Performers’ fees and support materials.

Source(s) of funding (both start-up and ongoing): Corporate sponsorship from Mitchell Gold + Bob Williams

Form of evaluation: Visitor surveys; audience research

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Audra Kelly, Head of Interpretation, akelly@hillwoodmuseum.org

Honolulu Museum of Art Morning Starters

Historically, the Honolulu Museum of Art has offered docent tours at a set time and on a set topic. About a year ago we introduced a different approach, which allowed the museum guests to define the subject of the tour and the time frame. A team of five docents function as greeters who engage with

visitors and figure out what they want to see and for how long. Usually the guest requests a 15-minute tour (which they often then extend). The result is that the guest is central to their own education and the docents have become much more confident, and are able to present more of a structured conversation rather than a formal tour. The number of guests engaged and their satisfaction are both up significantly. We offer this in English and Japanese. Once four tours are launched, a coordinating docent guides extra guests to tours in progress. Tours range from ten minutes to three hours!

Program Audience: General public

Why was this program developed? Our tours were quite stale and since the starting point was fixed we limited the opportunity for our guests. If you arrived 15 minutes before a tour started we might be able to get people to go on them. Since the tours now leave when a guest arrives, we have many more people joining the tours.

Number of participants served in individual sessions: There is a huge range from 1 to 20 guests.

Number of participants served annually: 14,000 visitors take adult tours via this strategy.

When did this program begin operation? 2012

Start-up costs: none

Ongoing costs: none

Source(s) of funding (both start-up and ongoing): none

Form of evaluation: Number of people served and their feedback on how well they liked the approach.

Is your program a model of another program or an original? Not that we know of but it is possible others have a similar approach.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, we have now three lead educators. One focuses on public tours, one focuses on art making and one focuses on curating.

Staff Contact: Stephan Jost, sjost@honolulumuseum.org / Aaron Padilla, apadilla@honolulumuseum.org

Hood Museum of Art at Dartmouth College

Learning to Look: Teaching Innovation and Leadership through the Visual Arts

Since 2011, the Hood Museum of Art has been collaborating with the Tuck School of Business and providing museum sessions for participants in many of Tuck's Executive Education (TEE) programs. The two institutions have a shared belief in the importance of learning through active engagement, and the Tuck's focus on innovation and leadership in particular, and the creativity, communication, and creative problem solving inherent in the visual arts, have resulted in a highly

successful collaboration.

Engagement with the arts through the teaching methods developed at the Hood Museum of Art offer strong opportunities to practice leadership and teamwork skills. Museum staff members choose works of art to look at and craft exercises for Tuck groups that are carefully designed to resonate with TEE learning goals. All of the exercises are collaborative to varying degrees, and they are about avoiding blind spots, asking useful questions, and seeing the big picture as well as the details. In addition to the impact of the carefully designed exercises, the mere fact that artists are creative problem solvers and innovators means that simply engaging with art is often a source of inspiration.

While each TEE program targets a distinct corporate audience and has specific goals, there are certain skills and knowledge associated with leading business innovation that they often have in common. TEE programs are designed to develop participants' leadership capacity and skills in teamwork and collaboration, and heighten their understanding of the value of the collective IQ to increase the quality and scope of strategic thinking. All of this is essential to business executives' ability to successfully implement innovative ideas. The importance of effective and persuasive communication—through written, visual, and other means—is also emphasized. A vital step in the process of learning to think like an innovation leader is getting “unlocked” from old habits so they can be open to new possibilities—thinking creatively, seeing things from new perspectives, seeing themselves and their capabilities from new perspectives, avoiding decision traps by thinking again, sharing perspectives with one another, and reflecting on what they are experiencing. Carefully designed museum sessions offer myriad opportunities to practice all of these skills through engagement with and discussions around works of art.

Participants develop their leadership, collaboration, teamwork, and visual literacy skills as they spend time with the museum's encyclopedic collections, engaging with, learning from, and responding to art created in diverse cultures. This also helps them develop broader fundamental life skills, such as reflection, imagination, and creative and critical thinking. These specially designed museum sessions enable participants to practice key skills necessary for successful innovation, such as thinking creatively, seeing things from new perspectives, understanding what makes for effective visual communication, and thinking “outside the box.”

While this program is currently implemented with participants in TEE Programs, it could be offered by the Hood Museum of Art (or other museums) to local businesses to foster teamwork and leadership skills, to college undergraduates who are being encouraged to innovate and develop similar life skills, or to a host of other audiences (middle and high school students, teens, adults).

Program Audience: The current audience is business executives participating in the Tuck School of Business Executive Education programs, but the museum is exploring the potential to offer similar programs to local businesses and to Dartmouth College undergraduates in conjunction with the College's new Innovation Center and New Venture Incubator (scheduled to open in 2014).

Why was this program developed? This program was developed because a staff member from the Tuck School of Business enrolled in an adult workshop at the Hood Museum of Art that introduced participants to the museum's Learning to Look method, a five-step approach to exploring works of art designed to empower visitors to observe carefully and think critically about any work of art they encounter. He saw the resonance between our teaching methods and the goals of the business school's

programs on leadership and innovation, and asked if we would provide a museum session for participants in one of their programs. The session was so enthusiastically received that the business school has been requesting them ever since, and we have now developed a range of exercises and teaching strategies tailored around the themes of innovation, leadership, teamwork, collaboration, and careful looking.

Number of participants served in individual sessions: 15-45

Number of participants served annually: 200-250 (This is a very “high-touch” program, with trained museum educators leading intimate groups of 12-15 participants through highly interactive, discussion-based exercises.)

When did this program begin operation? Summer 2011

Start-up costs: The only startup cost was the staff time it took to meet with Tuck School of Business colleagues, learn about their goals, and then develop museum sessions that enabled participants to explore those issues and develop relevant skills through engagement with original works of art.

Ongoing costs: There are no costs apart from staff salaries.

Source(s) of funding (both start-up and ongoing): The Tuck School of Business pays an honorarium for each museum session that is created for a specific group of executives and tailored to the goals of that particular Executive Education Program.

Form of evaluation: Written evaluation that includes both a numerical ranking and comments from program participants.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? There was no need for such changes because the development of this program flowed seamlessly out of the museum’s mission and the innovative teaching practices that have been implemented at the Hood Museum of Art for years.

Staff Contact: Lesley Wellman, lesley.wellman@dartmouth.edu

Hunter Museum of American Art Art + Issues

Art + Issues is a free evening program series that invites a community leader to use an artwork as a launching pad for a community discussion on a regional issue. Leaders (including grassroots activists, thought leaders, entrepreneurs, etc.) meet with staff in advance to select a collection work that somehow represents the issue for them. The program includes a guided looking exercise, followed by an open-ended dialogue facilitated by the community leader, which draws upon the painting and the selected issue. Past programs are viewable at: http://www.youtube.com/user/huntermuseum?feature=results_main

Program Audience: Adult, public program with particular draw for novice adult learners of all generations.

Why was this program developed? Began as an NEA invitational grant, but grew due to popular demand. Continues beyond initial pilot year and is still holding strong.

Number of participants served in individual sessions: 50-80

Number of participants served annually: Approximately 750-850, many of whom are new visitors drawn specifically for the program

When did this program begin operation? 2011

Start-up costs: \$7,225 (for web development and program promotion, filming and development)

Ongoing costs: Approximately \$2,000-\$2,400/year for video documentation; all speakers donate time.

Source(s) of funding (both start-up and ongoing): NEA funding initially, ongoing in general operating budget

Form of evaluation: Surveys of participants, interview with facilitator and program logic models done for each program

Is your program a model of another program or an original? Inspired by our community approach to open dialogue and engagement and the Hunter's mission to be a center for such dialogues

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? This program is part of a larger museum decision to focus on the guest at all points of contact, bringing our visitor services department into an Education and Visitor Experience role so that all guests are given the opportunity to learn and to be welcomed at all points of the visit.

Staff Contact: Adera Causey, acausey@huntermuseum.org

Indianapolis Museum of Art Meet Me at IMA

Meeet Me at IMA is a new program at the IMA, launched in partnership with the Alzheimer's Association, Greater Indianapolis Chapter. The program is designed for early-stage Alzheimer's patients, providing an opportunity to take part in a facilitated conversation about art works in the IMA's collection with their caregiver, family, and friends. The primary outcome of the program is to enhance self-esteem and elevate participants' mood; socialization through art appreciation also helps nurture the relationship between patient and caregiver, as well as helps to develop new relationships with other participants.

While the program itself is facilitated by trained IMA docents, representatives of the Alzheimer's Association pre-screen participants to ensure they will be a good fit for the program. They have also

been present on-site to check participants in and help direct them to the galleries, as well as to assist in facilitating conversations that may be challenging due to dementia. Participants are provided with a postcard-sized image of one of the artworks viewed during their tour to help reinforce memory of their experience and to facilitate continued conversation at home. Tours currently take place on the fourth Tuesday of each month. In addition, we have added an art-making component, Make Me at IMA, which features a quarterly art-making activity in the IMA's art studios facilitated by a studio artist.

Program Audience: Visitors with early-stage Alzheimer's or dementia and their family members, friends, or caregivers

Why was this program developed? There are over 200 known individuals in the Indianapolis community living with a diagnosis of early-stage Alzheimer's disease or dementia. The Alzheimer's Association, Greater Indianapolis Chapter is passionate about building relationships with partners in the arts community and engaging new families who are facing this challenging disease. The IMA was looking for opportunities to open its doors to members of our community who may be seeking socially supportive outlets and access to its collection and galleries.

Number of participants served in individual sessions: Up to ten early-stage visitors and their accompanying family member, friend, or caregiver participate in each session. The group of twenty is divided into two groups for gallery conversations.

Number of participants served annually: Approximately 500

When did this program begin operation? In August 2013, training focused on Alzheimer's disease and education was provided for docents and IMA staff by the Alzheimer's Association. A second training was provided later that month by an educator from the Museum of Modern Art. That training provided information about MoMA's program for persons with Alzheimer's disease—Meet Me at MoMA—as well as in-gallery training for docents called Facilitating a Discussion about Art. Guidance was also provided regarding the selection of objects and special ways docents can engage people with Alzheimer's disease to encourage their observations of art and interactive conversations with each other. The inaugural tour was given in September 2013 and monthly tours have been provided since that date. Beginning in 2014, a second monthly tour on Saturday will be added to the calendar.

Start-up costs: Speaker fees for training and travel expenses for a MoMA educator for a single visit to the IMA were provided by a family foundation through the Alzheimer's Association, Greater Indianapolis Chapter.

Ongoing costs: Minimal—docents invest volunteer time creating tours that will work for facilitated conversations. Staff of the Alzheimer's Association take reservations and are present on-site to assist with greeting and directing visitors. Promotion of the program is through both organization's websites and other social media.

Source(s) of funding (both start-up and ongoing): Expenses were provided by a family foundation through the Alzheimer's Association, Greater Indianapolis Chapter.

Form of evaluation: Visitor and partner organization feedback.

Is your program a model of another program or an original? Modeled after the Meet Me at MoMA

program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes.

Staff Contact: Jennifer Todd, jjtodd@imamuseum.org

Institute of Contemporary Art, University of Pennsylvania ICA Salon

The ICA Salon was developed with the intent of bridging conversations between the spaces of the museum, academy, and studio, as well as the divide between audience members and invited guests. Inspired by the material in the museum, the Institute of Contemporary Art (ICA) hosted a series of informal conversations that stemmed from thematic issues raised by, but not exclusive to, the exhibitions on view.

Our intention was to create an environment where our guests (artists, critics, curators, etc.) would gather every other week during the fall season to speak frankly about new projects that had not yet been fully digested by criticism or the market, and to provide the audience with direct access to these established artists and thinkers in an intimate and unintimidating environment. The salons were loosely organized around general themes, such as Folk/Subculture or Studio/Post-Studio, and the audience members were encouraged to think of themselves as participants in the discussion, which took place in the semicircle, seminar-style set-up in our auditorium space.

Each invited guest was asked to prepare a short (five to 10 minute presentation) on their given topic, after which we convened for a lightly moderated group discussion with the audience that weaved together the individual presentations and tied in the ICA exhibitions as well. Instead of dwelling on old debates, the goal of the salon was to leave with new provocations, ideas, and questions. After an hour-and-a-half, and often when everyone was just getting revved up, we would adjourn to our lobby where the conversations continued over refreshments, and subsequently picked up again at the next Salon.

The Salons paired some of the most influential figures of our moment with more emerging artists from locations as far away as Tel Aviv and Guadalajara, to our own backyard in New York and Philadelphia. Over the past three years we have hosted a diverse group of speakers including R.H. Quaytman, Dona Nelson, Scott Olson, Anthony Pearson, Anthony Huberman, Gilad Ratman, Alex Hubbard, Eduardo Sarabia, Corin Hewitt, Amanda Ross-Ho, Lynne Cooke, Alex Israel, Huey Copeland, Sharon Lockhart, Terry Adkins, Homay King, Christian Scheidemann, Mark Beasley, Matthew Higgs, William E. Jones, Linda Norden, and many others.

Program Audience: College level and up

Why was this program developed? We do not have an Education Department at ICA. Instead, we have a Programming Department that is integrated into the curatorial activities of the museum. We

believe strongly that the most cutting-edge conversations about contemporary artistic practice should be here in our building and that it is our responsibility, as a contemporary art institution, to open up the works on view in our exhibitions to further consideration and debate. Instead of thinking of the salons as “complimentary exhibition programming” or as “didactic,” the challenge, for us, was to create a program that would open up the readings of the works on view in our galleries by offering new contextualization and its relevancy to other contemporary projects. Another challenge was to create a space where the audience understood that their contribution through participation was essential to the equation and that they felt comfortable joining the discussions.

Number of participants served in individual sessions: 35—80. The numbers varied per salon. We found that the ideal number of guests was around 50.

Number of participants served annually: 200—300

When did this program begin operation? Fall 2011

Start-up costs: \$12,000

Ongoing costs: \$10,000-\$12,000/year (honoraria, travel, entertainment, reception, poster, hotels)

Source(s) of funding (both start-up and ongoing): Grants and core programming funding

Form of evaluation: Attendance, individual conversations, and student-run formal evaluations

Is your program a model of another program or an original? Original, although loosely based on successful programs I developed previously at LACMA such as “Words Without Pictures” and “Experimental Film in a Museum Context”

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. We no longer have an Education Department. Instead, we have a Programming Department that is fully integrated into the curatorial activities of the museum. In addition to working collaboratively with the exhibition curators to generate programming for their shows, I develop independent programs, as well as curate exhibitions, exhibitions that incorporate programming into their structure, and programs that straddle the line between programming and exhibition-making.

Staff Contact: Alex Klein, aleklein@ica.upenn.edu

Jordan Schnitzer Museum of Art at the University of Oregon

ArtAccess

ArtAccess refers to the Jordan Schnitzer Museum of Art’s (JSMA) education programs for K-12 children, and adults with disabilities. As part of its ArtAccess program, last year the museum created three instructional videos training classroom teachers, art teachers, arts providers, and museum educators on techniques and strategies for creating accessible arts lessons for children on the spectrum of autism, children with developmental disabilities, and children with physical disabilities. Videos are

available on the museum's YouTube channel: <http://www.youtube.com/watch?v=C4am2r0C6UQ&list=P6IPIUKCQg1G65O66WmLfijBor1-gx0he>

The museum's ArtAccess program is sponsored by the John F. Kennedy Center VSA program in Washington, DC. The Kennedy Center's VSA program focuses on providing art education for children and adults with disabilities and has provided access to the arts across the United States since 1974. Because of the JSMA's commitment to inclusion, diversity and programming for visitors with disabilities, we were awarded \$17,480 to support our arts programming for visitors with disabilities last year, and \$10,000 this year for our program. An additional \$5,000 was awarded in a grant from the Oregon Arts Commission for the museum to continue to expand and increase accessible materials for use during museum tours. (This includes tactile reproductions, raised line drawings, enlarged details of museum objects, and scents for use during looking in the galleries.) This year our ArtAccess priorities are to focus on increasing the number of tours and studio programs for visitors with disabilities. The museum has created monthly accessible studio classes designed for children with disabilities and are led by museum educators and an occupational therapist.

In addition to accessible arts programs on site at the museum, we conduct art programs off site at places such as Holly Residential Care Center. Holly's clients live on site and have experienced traumatic brain or spinal injuries. Every Friday the museum provides art experiences for their clients to assist with memory, fine and gross motor skills, and creative expression. As part of our mission, the JSMA strives to find connections between our visitors' daily lives and the visual arts. The museum's ArtAccess represents this initiative and priority.

Program Audience: K-12 children and adults with disabilities

Why was this program developed? This program was developed and expanded as a result of the community need. We conduct teacher surveys for our tour programs and it became apparent that four or five students on each tour were on an Individualized Education Program or were identified with a disability. In addition, agencies such as Holly Residential and Specialized Advocacy were seeking accessible social and creative experiences for their clients. Recently the University's Arts and Administration program started a master's degree in Arts and Healthcare so this also influenced our decision to expand our programs and use the resources of graduate students who were enrolled in this program on campus.

Number of participants served in individual sessions: 12-35 each session

Number of participants served annually: 500+

When did this program begin operation? The museum has provided accessible arts programs for the past 15 years, but the newly expanded ArtAccess began in January 2013.

Start-up costs: \$18,000

Ongoing costs: \$5,000, not including staff time.

Source(s) of funding (both start-up and ongoing): Kennedy Center for the Performing Arts, Oregon Arts Commission, Wells Fargo Bank, Cheryl and Allyn Ford Endowment.

Form of evaluation: Visitor surveys, parent surveys, observation and tracking, caregiver surveys, and teacher surveys.

Is your program a model of another program or an original? Our program is inspired by the Albright-Knox Art Gallery's Matter at Hand program and the Peter and Elizabeth Tower Program for Special Needs at the Burchfield Penney Art Center, both located in Buffalo, New York.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The museum has recently gone through a successful strategic planning process, and this program is one area that aligns with the priorities for diversity in our institution. One of the changes we have made for this year is to dedicate our graduate research student (who works 15 hours a week in the museum's education department in return for tuition remission) to working on our ArtAccess program. By dedicating this position's duties to focusing on this program, we are now able to provide stronger and sustained projects as part of the ArtAccess program.

Staff Contact: Lisa Abia-Smith, abia@uoregon.edu

Joslyn Art Museum

Finding a Voice: Creative Workshop at Siena/ Francis House

Finding a Voice was developed in 2008 as a way to bring homeless individuals and health professionals together through a partnership between the University of Nebraska Medical Center's Service Learning Academy and Siena/Francis House shelter. Celebrating dignity, wellness, and community, participants are given space and means to visually interpret their personal stories, to explore and rediscover their unique perspectives, and to share their "voice" through opportunities for creativity.

Finding a Voice is made up of three programs: Artists in Recovery, a weekly, open door studio session for individual or group art projects; Turtle Project, a monthly gathering for homeless children, designed to help develop a sense of community, continuity, and care through creative activities including art projects, field trips, and physical exercise; and Creative Workshop, a weekly session led by professional storyteller, Rita Paskowitz that encourages adults to explore creative expression through writing, visual arts, music, and movement.

A year ago, Joslyn Art Museum was invited to present an art activity to participants of the Creative Workshop at Siena/Francis House. That one session has evolved into a successful partnership that now includes monthly visits to Joslyn for an art-making activity and/or a docent-led tour. These workshops and tours welcome shelter guests and residents, who are part of the drug and alcohol rehabilitation program at Siena/Francis House, and encourage them to share stories, shake up stereotypes, spark creative exploration, and build community.

Program Audience: Shelter residents in an alcohol and drug rehabilitation program and other shelter guests (adults)

Why was this program developed? We initiated this partnership as an effort to bridge the gap between an underserved demographic and a cultural institution. When Joslyn Art Museum transitioned to free admission in May of 2013, a museum patron asked, “What will you do when the homeless people start coming in to hang out, like at the library?” Comments like this simultaneously offended us and fueled our commitment to make sure each and every person would feel welcome, valued, and safe visiting our museum.

Number of participants served in individual sessions: 10-20

Number of participants served annually: Approximately 200

When did this program begin operation? December 2012

Start-up costs: None

Ongoing costs: Museum admission is now free; previously, Joslyn waived admission fees for the group. Joslyn provides one staff workshop facilitator and volunteer docents plus minimal art supplies (50 cents per session, per person). In addition, transportation reimbursement (from Joslyn’s annual transportation assistance fund) is available as needed.

Source(s) of funding (both start-up and ongoing): None

Form of evaluation: In progress

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? In the past year, with a move to free admission, Joslyn has considered, even more deeply, how the museum fits into the community and how it can be responsive to the needs of people in all kinds of circumstances. We have always offered outreach programming to community agencies, but we are now shifting our resources (mostly staff time) a bit, focusing on building new relationships and opportunities for some of the most underserved and in need organizations in town.

Staff Contact: Nancy Round, nround@joslyn.org

Jule Collins Smith Museum of Fine Art, Auburn University Skype-based tours

This program consists of teachers arranging a tour that occurs over Internet video calling with the program Skype. These online tours maintain inquiry-based methods that are the basis of typical tours, but allow for shorter prompts based on the schedule of the classroom.

Program Audience: K-12

Why was this program developed? Tours from the local school district had been infrequently requested. Through discussions with teachers, it was determined that tours cut into the classroom time

too much, and were difficult to arrange due to transportation costs. The time needed on either side of the tour was problematic, especially for younger students.

Number of participants served in individual sessions: 15–30

Number of participants served annually: Ranges based on teacher collaboration. 2011: 60; 2012: 215; 2013: 98

When did this program begin operation? 2010

Start-up costs: \$30 for the webcam.

Ongoing costs: Computers and upkeep are handled by the university as part of standard operating costs, as is internet access. Upgrades to internet service are part of a larger project to offer free wifi in the museum.

Source(s) of funding (both start-up and ongoing): A City of Auburn K-12 Arts Education Outreach Grant, state funding of Auburn University.

Form of evaluation: Conversations with the involved teachers has been the most meaningful evaluation.

Is your program a model of another program or an original? Original, but the methodology and pedagogy is essentially the same as on-site museum tours.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No.

Staff Contact: Andrew Henley, andrew.henley@auburn.edu

Laguna Art Museum Young Artists Society Gallery

Laguna Art Museum's Young Artist's Society Gallery (YASG) program allows students to mimic and understand the working process of a professional artist, creating art for exhibition. The goal of the program is to encourage creativity as a way of thinking. In the process, students get the inspiring opportunity to see their work exhibited in a museum.

The YASG features artwork by K-12 students from Orange County schools and non-profit youth groups throughout the year. The rotation of exhibitions coincides with the museum's general exhibition schedule, and student work is displayed in the same professional manner as art in the rest of the galleries. Student work is based on—and inspired by—the work of an artist on view in *ex•pose*, a series of exhibitions on contemporary artists curated by the museum's Curator of Contemporary Art. Work in the *ex•pose* series is always displayed in the gallery adjacent to the YASG.

In order to prepare for a student exhibition, museum education staff members familiarize themselves with the *ex•pose* artist's work and with his or her process, and consult with the artist directly. They then

collaborate with the students' teacher to develop a series of lessons that introduce students to the artist's work, his or her methods, the concept behind the work, and any other information that might help to deepen students' understanding. Only once students have completed these sessions, do they start working on their own pieces inspired by the artist. Whenever possible, students also get the opportunity to meet the artist and ask him or her questions, either in person or via videoconference.

Once students have completed their pieces, the Curator of Education selects the best for inclusion in the YASG exhibition. A special opening reception for students and their families takes place at the museum on the Sunday when new exhibitions open to the public.

Program Audience: K-12

Why was this program developed? Creativity has been identified as one of the essential 21st century skills. While our museum offers many opportunities for hands-on art-making activities, including during summer camps, family programs, and school outreach programs, the YASG program allows us to expose students to more complex elements of the process of creating and showing art.

Number of participants served in individual sessions: Between 30 and 100 **Number of participants served annually:** 150 on average

When did this program begin operation? Even though the Young Artists Society Gallery has been in existence for a long time, the program began operation in its current form in July 2012.

Ongoing costs: Annual budget of \$2,100, excluding salaries

Source(s) of funding (both start-up and ongoing): Grant funding from Wells-Fargo; sponsorship from Rigbee Gallery

Form of evaluation: Interviews with teachers, students, and artists; informal conversations with exhibition visitors

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Marinta Skupin, mskupin@lagunaartmuseum.org

Madison Museum of Contemporary Art MMoCA Art on Tour

MMoCA Art on Tour brings works of art from the Madison Museum of Contemporary Art's permanent collection to public elementary and middle schools for month-long displays. A three-year cycle of thematic exhibitions is presented at nine participating schools to support learning through visual art. Annually, art teachers at each school host an Art on Tour exhibition for four weeks, work to

present related cross-disciplinary classroom lessons, and bring students to the museum for guided tours.

MMoCA Art on Tour exhibitions are designed to correlate with school curricula. They feature a focused selection of carefully related works that demonstrate a diversity of style, medium, subject matter, and intent, all with an eye toward stimulating students' curiosity and interest, while providing art teachers with relevant connections for delivering lessons. In addition to the art curriculum, Art on Tour supports classroom instruction in language arts, social studies, and science curricula, and collaboration among teachers within a school. In year one, the exhibition theme is *What's Going On Here? Stories in Art*; in year two, *Where and When Is It? Time and Place in Art*; and in year three, *Can You Imagine This? Fantasy in Art*. The exhibitions present a balanced grouping of works by internationally regarded artists such as John Buck, Red Grooms, and Nicolas Garcia Uriburu, as well as by artists living in Wisconsin and the Midwest.

In addition to school-based exhibitions drawn from MMoCA's collection, the project is accompanied by a substantial interactive teaching web site that includes information on each artist, analyses of the featured artworks, sample discussion questions, links to additional resources for further investigation, teacher-developed multidisciplinary lesson plans, and a blog for participating art teachers to share their ideas and experiences with the Art on Tour exhibitions. A set of full-color posters given to each school allows art teachers to continue discussions and lessons well beyond the scope of the time period the exhibitions are installed at their school. Posters are also shared outside of the art room to allow other subject specialists to make connections with Art on Tour exhibitions. Guided classroom discussions by MMoCA's docents provide students with models for looking at and talking about works of art, and subsidized field trips to MMoCA extend learning experiences beyond the classroom.

An annual exhibition of student art produced in response to an Art on Tour exhibition is installed at MMoCA. Alongside the students' art are the original works from the museum's collection and descriptions of the lessons that motivated their work. A public celebration is held to acknowledge the students, their peers, and the partnering art teachers and schools.

Program Audience: K-8

Why was this program developed? MMoCA Art on Tour responds to increasing challenges to organize off-site visits to the museum within the public school environment. The program was developed to decrease barriers to interaction with original, museum-quality works of art by professionally installing temporary exhibitions of art at schools, offering teachers support through docent talks in classrooms, creating a highly functional and flexible web-based teaching resource centered around visual art, and providing substantial classroom visuals and lesson ideas well in advance of an exhibition's display. The program incorporates annual field trips to MMoCA that are subsidized by the museum; selected grade levels or classrooms are determined by the school. Docents who have visited school classrooms will also lead guided tours of the museum's exhibitions for Art on Tour participants.

MMoCA Art on Tour seeks to engage all students at a school with visual art from the museum's collection and to provide K-8 art teachers and their students with full access to high-quality original art from MMoCA's collection. The program aims to strengthen partnerships between MMoCA and area schools through multi-year, thematic exhibitions that combine sequential learning in schools with repeat visits to the museum. The program also encourages increased involvement of parents with MMoCA through

promotional efforts directed to them through partnering schools and by a museum-based exhibition of and opening celebration for student art made in response to Art on Tour.

Number of participants served in individual sessions: 22 to 44 per session for classroom docent talks; 22- 66 in docent-led museum tours

Number of participants served annually: 4,500

When did this program begin operation? June 2011 for development of program content and promotion to teachers; implemented in January 2012

Start-up costs: \$58,000

Ongoing costs: \$3,250 direct costs for tour subsidies and annual student exhibition at MMoCA; \$4,500 indirect costs for museum staff to coordinate the program, install school-based exhibitions, and support teachers' use of the exhibitions including facilitation of docent talks

Source(s) of funding (both start-up and ongoing): Program development was funded by a National Endowment for the Arts grant and private donors; ongoing expenses are funded through private, corporate, and foundation support

Form of evaluation: Written evaluation by art teachers

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Sheri Castelnuovo, sheri@mmoca.org

The Menil Collection Writing at the Menil

Writing at the Menil (WATM) is a long-standing experiential arts education program, and a fundamental component of an academic-year curriculum designed and implemented by Writers in the Schools (WITS). Innovative in its approach, WATM offers unique learning opportunities where the Menil Collection's permanent collection, wide-ranging activities, and current exhibitions intersect with WITS and school curricula. Professional writers make weekly visits to local classrooms and collaborate with teachers to provide integrated instruction in reading, writing, and critical thinking. The writers also provide mentorship, helping students brainstorm, draft, edit, and revise essays, poems, and stories.

Following the in-classroom experience, the students then participate in a private tour of the Menil Collection, where they write and respond cognitively and creatively to painting, drawing, sculpture and installations. The program is administered collaboratively by the Menil's public programs department and by Robin Reagler, Ph.D., Executive Director of WITS. The Menil Collection coordinates staffing,

security, scheduling, artist visits, and an annual public reading program that occurs at the museum. The WITS staff arranges student visits with the participating schools in addition to staffing, designing, and implementing the integrated instruction in the classroom. During the museum visits, the professional writers facilitate discussions, touching on emotions conjured by the art, the artists' possible intentions, and other useful topics. The students write while remaining in the gallery. They are neither directed as to what they should think, nor are they judged for their responses. Rather, they are encouraged to engage in creative expression. In many cases, this experience is often a student's first exposure to a museum and/or fine art.

Writers, teachers, and family members have observed that, for many students, this is often a "breakthrough" experience that promotes intellectual curiosity, academic success, and self-confidence. The students return to their schools and, in subsequent classroom sessions, continue to refine what they wrote while visiting the Menil. To celebrate their success and share their accomplishments with a broad audience, WATM students publish their writing in classroom anthologies. Students also share their anthologized work at The Watchful Eye, a public reading held at the Menil Collection at the end of the school year. At the most recent Menil Community Arts Festival and Houston Indie Book Festival (April 20, 2013), WATM inaugurated the Young Writers Reading, an annual juried competition for students participating in the program. All of these occasions are deeply meaningful for the students, as well as for family and friends who attend the events.

Program Audience: Primary and secondary school students, classroom teachers and local professional writers, with indirect benefits to family members, friends and the community-at-large.

Why was this program developed? Anecdotal evidence says that museum founder Dominique de Menil wanted children to visit the museum, and she felt that WITS was the only program she found that wouldn't tell the children what to think about what they saw in the museum.

Years later, the Menil Collection continues to raise public awareness of its presence and to increase its visibility in Houston while promoting its activities nationally and internationally. One goal is, of course, to increase the number of visitors to the museum and to have more people enjoy the special experience the Menil Collection provides. The Menil Collection is committed to a more active engagement with the Houston community and to presenting itself in a welcoming manner to all segments of the local and regional community. Because diversity adds energy and deepens dialogue, the Menil Collection has a strong commitment to cultural competency, which reflects the community work of founders John and Dominique de Menil. WATM has served students from diverse backgrounds, cultures, and neighborhoods. A vast majority of students served are low-income and considered "at-risk" for dropping out of school, attending Title 1 schools, with most students qualifying for the federal free lunch program. In school year 2012-13, approximately 63 percent of WITS students were Hispanic, 25 percent were African-American, 8 percent were white, 3 percent were Asian, and 1 percent of children were of multiple ethnicities (Houston Independent School District, 2013).

Recently an adult attendee said that the Menil Collection has always held a special place in her heart, because it was the first museum she attended as part of WATM. Providing a positive experience for young visitors serves in the long-term to increase museum attendance and public perception of the museum as a friendly and inspiring environment. The museum is always open and free of charge.

Number of participants served in individual sessions: Each session comprises two to five classrooms, or approximately 100 students per session.

Number of participants served annually: For school year 2012-13, approximately 6,252 students participated, with an additional 319 students visiting the Menil Collection in June during the WITS ancillary program Creative Writing Camp.

When did this program begin operation? The Menil Collection opened in 1987 to preserve and exhibit the art collection of John and Dominique de Menil. Widely considered one of the most important privately assembled collections of the 20th century, the Menil Collection has established a reputation for inventive partnerships with other cultural and educational institutions. WITS was founded in 1983 to introduce new approaches to writing instruction in primary and secondary schools. Sending professional poets, novelists and playwrights into classrooms, museums, hospitals, public parks, libraries, and community centers, the program engages children in the pleasures and power of reading and writing and helps them develop creative and analytical thinking. In 1989, the Menil Collection and WITS joined forces by initiating a unique, pilot program now nationally acclaimed for its innovative use of visual art to promote creative writing.

Start-up costs: Precise amount is unknown, obtained from various sources; extramural funding followed.

Ongoing costs: The cost per student served by WATM is approximately \$10-\$11, the majority of which helps pay fees to the professional writers. The annual budget has often reached approximately \$100,000 annually, excluding overhead costs and staff time contributed by the Menil Collection.

Source(s) of funding (both start-up and ongoing): The program was initiated with funding from various sources. Subsequently, it has grown through generous funding from schools and matching philanthropic support, as well as federal sources such as the National Endowment for the Arts. Over the past two decades, the program has had generous support (including in-kind cost contributions) from many private foundations, benefactors and contributors. In particular, funding over the past three years has been provided by the Hobby Family Foundation, The Simmons Foundation, anonymous donors, The City of Houston through the Houston Arts Alliance, Vitol Charitable Foundation, Vale-Asche Foundation, The Charles Engelhard Foundation, and Kinder Foundation.

Form of evaluation: Menil and WITS staff evaluate the program by tracking the number of participating schools and the number of students served. WITS staff, writers, and field coordinators conduct formative assessments throughout the school year of each individual classroom. WITS staff evaluate each project by observing and monitoring writers, surveying teachers and administrators mid-year and at the end of the year, reviewing student portfolios, and collecting feedback from writers. WITS has an ongoing external evaluation led by Dr. Carl Scott, Ph.D., Associate Professor and Chair of the Psychology Department at the University of St. Thomas. In 2012, Dr. Scott reported, "Writers in the Schools is a national model for quality arts education with more than a decade of empirical results, creating a lasting impact on student writing, confidence, standardized test scores, and creative self-expression."

Is your program a model of another program or an original? Original

Staff Contact: Theodore Bale, tbale@menil.org

Michael C. Carlos Museum of Emory University

Artful Stories

Artful Stories offers children ages three to five and their adult companions an opportunity to hear compelling and beautifully illustrated works of children's literature read aloud in the galleries of the Carlos Museum. The books selected relate to the cultures represented by the museum's collections of ancient Greek, Roman, Egyptian, ancient American, South Asian, and sub-Saharan African art, as well as temporary exhibitions. After each story, children and their parents look closely at and discuss one work of art in the gallery that relates to the story, and then go to the "studio" for an activity related to the artwork and/or the story. Examples of past programs include:

Buddha Stories: More than two thousand years ago, the Buddha told stories to his followers to illustrate the importance of compassion, love, and kindness. Children heard three of these stories, or "Jatakas," in the calm presence of several Buddhas in the Asian gallery. After looking carefully at these serenely seated figures, children made an image of the Buddha in gold ink on indigo colored paper, similar to the illustrations in an ancient book of Buddhist stories.

This is Rome: In the exhibition *Anticita, Teatro, Magnificenza: Renaissance and Baroque Images of Rome*, children, surrounded by maps and views of the Eternal City, listened to the classic "first travel book" called *This is Rome*. Then they looked for the monuments they had seen in the book in the prints in the galleries, and then made homemade pasta with an Italian chef.

The Fate of Achilles: The future of Achilles, the greatest warrior in Homers' *Iliad*, is set when the Fates—goddesses who shape the future—announce that his destiny is bound to the city of Troy. Children listened to *The Fate of Achilles* and learned about this hero's sense of honor and devotion to his friend Patroclus. After the story, they explored images of Achilles in the Greek and Roman galleries, including a recently installed twenty-five foot mosaic of Achilles at the walls of Troy. In the classroom children made small mosaic with colored stones.

Currently the program is held monthly on Saturday mornings during the school year, though a recent grant will allow us to expand the program. The program is free and open to the public.

Program Audience: Three- to five-year-olds

Why was this program developed? Three years ago Artful Stories was created in response to requests from community area parents for programming for children under five years old. Not only did starting Artful Stories fulfill this need but it also rounded out the museum's educational offerings by adding a new age demographic not otherwise reached. Artful Stories aligns seamlessly with the museum's strategic initiatives: to serve new and diverse audiences, be a vehicle for community outreach, and educate by inspiring learning in a dynamic environment.

Number of participants served in individual sessions: Approximately 15 children and their adult caregivers. Often these groups are multi-generational, including children, parents, and/or grandparents

Number of participants served annually: Right now, only about 300, though our new grant from PNC will allow us to expand the program. We do believe strongly that the quality of the program would be

compromised were it to serve too many people in a given program. Our gallery spaces are small, as is our studio space, and reading is an intimate experience.

When did this program begin operation? 2011

Start-up costs: There were no initial start-up costs. We found appropriate picture books in our museum bookshop, and used backstock of art materials in our storage closets.

Ongoing costs: Since the program began, with a grant from Bloomingdales/Macy's, we have purchased appropriately sized tables and chairs for three- to five-year-olds, and smocks for them to wear. We sometimes pay readers who have been selected for their appropriateness for a particular book or an artist for a particular activity (sometimes a chef!)

Source(s) of funding (both start-up and ongoing): Bloomingdale's/Macy's gave \$2,500 in 2011. We just received a grant from PNC Bank to expand the program to bi-monthly, focusing on underserved audiences, and to give children who attend copies of the book so they can re-read at home, and to reach out to preschool classrooms in the area to have them attend as a group during the week. The grant also provides funding to develop a workshop/introduction to the program and the museum's collections for preschool teachers.

Form of evaluation: Evaluation is mostly anecdotal, with raves from parents and grandparents. Many families come to every program, with repeat visitation being a good sign of program success.

Is your program a model of another program or an original? Five years ago we had a one-day program in conjunction with Reading is Fundamental, a national organization that promotes literacy. We had groups of children who came through the school system, who would hear a variety of stories tied to the collections and exhibitions in one day. We used that as a jumping off point to begin this program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The grant from PNC will provide the museum with an additional part-time staff member who will, perhaps, be the person who conducts the second program each month, and who will reach out to preschools in the area.

Staff Contact: Elizabeth Hornor, Director of Education, ehornor@emory.edu

Mildred Lane Kemper Art Museum, Washington University in St. Louis

KARE (Kemper Art Reaches Everyone)

The Kemper Art Reaches Everyone (KARE) initiative (inspired by MoMA's Meet Me at MoMA program) began in 2011, and is for those in the St. Louis community with early onset Alzheimer's and their care partners. Like the MoMA program, Kemper Education staff engages with participants in the gallery through inquiry based discussions, utilizing three to five narrative paintings, with the intent to tease out memories of participants' individual lives and relate those memories back to the paintings.

In addition to this conversational approach, Kemper Education staff engages the five senses through the use of touchables, which are meant to illustrate textures in painting, and the use of sound through the department's iPad meant to illustrate the sound of a piano or galloping horses depicted in the paintings discussed. Additionally, the KARE program incorporates the use of movement and breathing exercises led by a local choreographer who specializes in working with seniors. Research has shown a vital link between exercise and brain function and these breathing and movement exercises enhance the objectives of the program by enlivening the five senses and helping participants to stay alert. Movement exercises are incorporated three to four times during the duration of the KARE program. Finally, the KARE program ends in the Kemper classroom with a hands-on art making activity centered on the five senses and refreshments for the group. The classroom time is meant to be social in nature and to provide an opportunity for care partners to engage with their loved ones and others in the group.

As a part of Washington University in St. Louis, the Kemper Education staff has been able to utilize the many students interested in aging issues as volunteers. This partnership has proved to be invaluable, not only for the museum, but for the students who love working with this population and the KARE participants who love engaging with the students.

Program Audience: KARE is a program for those with early onset Alzheimer's and their care partners.

Why was this program developed? The KARE program was developed in response to a community need for visual arts programs that engage those living with Alzheimer's.

Number of participants served in individual sessions: Each KARE session typically serves 12 - 15 individuals.

Number of participants served annually: The KARE program is offered once a month and serves approximately 180 individuals in the community annually.

When did this program begin operation? The pilot program began late 2011 with the full-fledged program beginning January 2012.

Start-up costs: Approximately \$2,000

Ongoing costs: Approximately \$2,000/year

Source(s) of funding (both start-up and ongoing): Funding comes from Kemper Education operating budget.

Form of evaluation: Paper program evaluations are given out at each KARE session.

Is your program a model of another program or an original? The KARE program is inspired by MoMA's Meet Me at MoMA program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No.

Staff Contact: Allison Taylor, allison.taylor@wustl.edu

Minneapolis Institute of Arts MIA Creativity Academy

MIA Creative Academy at the Minneapolis Institute of Arts (MIA) is a multi-visit, museum-school program, which serves fourth-grade students. Designed to foster the development of 21st century skills, which are so crucial for students' success in a globalized 21st century society, the program is also central to the museum's mission and strategic goals. With the current emphasis on standardized tests, the school curriculum has shifted to teaching to the test, and educators are feeling the pressure of producing proficient test scores. This current trend leaves little time for activities that foster creative expression and self-discovery. Through an open-ended, student-driven, fine arts enrichment program, fourth-graders have opportunities to build communication, creativity, and critical thinking skills.

Inspired by objects from the MIA's global collection, students engage in interactive art discussions, art-making, and creative writing. Through these experiences, they make connections to the language arts curriculum and state standards based on Common Core standards for English language arts. The museum partners with Title 1 schools (schools in which 40% or more of the students are enrolled in the Free or Reduced Lunch program) without visual arts instruction. Over the course of the academic year, fourth-grade classes participate in four one-and-a-half hour lessons (two lessons in the school classroom and two lessons at the museum). The program is led by a licensed art educator, who facilitates classroom sessions and leads studio activities at the museum, and docents assist with the gallery tours. All of the lessons are developed collaboratively with the MIA Learning and Innovation staff, with input and ideas from the classroom teachers.

The MIA provides bus transportation for the school visits to the museum. The program will culminate with an exhibition of student artwork in the Community Commons, with an opening Family Night reception and activities. The museum will provide busing from the schools to the museum in order to make attendance by families possible. MIA Creativity Academy fosters creative thinking skills as well as curiosity and self-confidence in the students, while also welcoming many first time museum visitors to the Minneapolis Institute of Arts.

Program Audience: Elementary School Program (Fourth grade)

Why was this program developed? The program was developed in response to discussions with many teachers about the need for more classroom time devoted to the development of creative thinking skills and the lack of visual arts instruction in so many elementary schools.

Number of participants served in individual sessions 25

Number of participants served annually 175

When did this program begin operation? April 2013

Start-up costs: \$38,000

Ongoing costs: \$40,000

Source(s) of funding (both start-up and ongoing): Friends of the Institute, a volunteer organization of

members of the MIA

Form of evaluation: Data on the learning outcomes is collected through a performance assessment with museum staff taking photographs of student art work. This work was scored based on the specific indicators developed for each lesson. These indicators were based on two key learning outcomes: 1) Fluency/Flexibility: Generating a number of ideas and a variety of solutions; and 2) Elaboration of Artworks and Ideas: Adding, embellishing, or building off an artwork or idea to create a new artwork or idea.

Is your program a model of another program or an original? Our program is inspired by the Art in the Basic Curriculum program at the Memphis Brooks Museum of Art.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution?

Staff Contact: Karleen Gardner, kgardner@artsmia.org

Mississippi Museum of Art

C3

The C3 Participatory Art Series is a community program that was implemented in 2011 by the Mississippi Museum of Art (MMA) in Jackson, Mississippi. C3 engages visitors in three distinct areas: conversation, creativity, and community. The MMA selects a visiting artist for each year's project. This artist conceptualizes the participatory project and then integrates his or her art creation and installation into programs and workshops both within the MMA and in the community. C3's mission is to bring communities closer together, start dialogues about important topics, and foster creativity in the arts.

The C3 program was first introduced during the opening of our newly constructed Art Garden, a 1.2 acre green space that was transformed from a retired parking lot that adjoined several arts-related organizations to create the Downtown Cultural District. The garden was designed to create a respite for the downtown community and museum visitors by providing a functional space for outdoor enjoyment through visual art, the performing arts, and art found in nature. It provided the ideal location to implement and construct the C3 project.

In 2012, conceptual artist Kate Browne led our first C3 project titled Cocoon Jackson. Browne constructed a 26 x 10 foot cocoon-shaped sculpture at the MMA alongside students from local colleges and universities, community volunteers, and MMA visitors. The unveiling of the Cocoon included the final installation of volunteers and community members' Little Cocoons and recorded Wishes, and an Illumination Ceremony of the Cocoon sculpture itself. The Cocoon was designed so that visitors could walk through it, and it contained the Little Cocoons and audio of Wishes that were collected from MMA visitors and volunteers, making it a participatory artwork for the community.

In 2013, the MMA recruited South Carolina artists Gwylene Gallimard and Jean-Marie Mauclet

(JEMAGWGA). As part of their work, the artists collaborated with five different communities in the Jackson area. These partnerships produced structures that acted as icons for their community, including the State Capitol, local schools and universities, and historic landmarks. These partner groups explored themes including Civil Rights, Arts in Education, Urban Renewal, Civic Engagement, and the Arts, which were incorporated into the structures that were constructed in the various communities and installed in The Art Garden during the final week of the project.

For 2014, the museum hired local strategic advancement agency Significant Developments, LLC, led by local artist and director Daniel Johnson, to conduct a work of art called Core Sample, which surveys and presents the symbols of Mississippi identity. Core Sample will become a large circular sculpture with individual bells created and installed by members of our community, community partners, and museum visitors. This third implementation of the C3 project engages Mississippians in visual and social arts as they submit the symbols they feel resonate with their own identity and the identities of their communities. At the MMA, the impression of each symbol will be made onto a ceramic bell. The resulting collection of bells will be on display as an installation in The Art Garden in March 2014.

Program Audience: K-12, family, homeschool, seniors, minorities, museum members, museum visitors, non-profit partners, local college and universities

Why was this program developed? Our goal of developing a community wide participatory arts series was to establish ways for the Mississippi Museum of Art to further reach into the communities surrounding Jackson and also to reach out to the entire state of Mississippi, with the goal of engaging Mississippians in the visual arts. The opening of The Art Garden was a catalyst for this project as it opened up an outdoor space in which to work and display art, eliminating the 'walls' of the museum and allowed us to approach and welcome visitors who have not ever entered the building

Number of participants served in individual sessions: Approximately 20-30 **Number of participants served annually:** Approximately 2,000

When did this program begin operation? 2011-2012

Start-up costs: \$10,000

Ongoing costs: \$15,000-\$20,000 annually

Source(s) of funding (both start-up and ongoing): National Endowment for the Arts and Alternate ROOTS

Form of evaluation: Written participant evaluations

Is your program a model of another program or an original? With the help of our first participatory artist, Kate Browne, the MMA developed the format and parameters for the C3 Participatory Series.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Carol Cox Peaster, cpeaster@msmuseumart.org

Modern Art Museum of Fort Worth Slow Art Tours

The idea of “slow art” has its origins in the “slow food” movement, which began in Italy in the late 1980s and is centered on the deliberate enjoyment and appreciation of food. From this transformation in the way we eat came myriad “slow” movements that address other areas of life, such as travel, fashion, and art. The aim of the slow art movement is to deliberately break from the frenetic pace of modern life to simply enjoy works of art in a deliberate and unhurried fashion. Tadao Ando’s architecture foregrounds simple materials and straightforward form; thus, the Modern is an elegant vehicle in which to shift into this unhurried way of approaching art. Led by a docent the third Friday of each month, Slow Art at the Modern features a 30-minute tour beginning at 5:30 pm. By attending to a single artwork, visitors will be given the room necessary to think about the myriad dimensions of the piece before them. Slowing down never looked so good.

Program Audience: Tour program for the public, generally adults

Why was this program developed? Community need

Number of participants served in individual sessions: 15-25

Number of participants served annually: Approximately 180

When did this program begin operation? Fall 2013

Start-up costs: No costs per se

Ongoing costs: None to speak of

Source(s) of funding (both start-up and ongoing): The museum’s budget for education and staff salaries

Form of evaluation: Feedback from participants

Is your program a model of another program or an original? We got the idea from the annual observance of Slow Art Day

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Not particularly

Staff Contact: Erin Starr White, estarr@themodern.org

Montgomery Museum of Fine Arts Advanced Placement Art History Program

The Montgomery Museum of Fine Arts offers an Advanced Placement Art History course to local high school students. In this global survey, students explore the creations of a variety of eras and cultures. Artistic traditions are examined as reflections of society, and students enjoy observing daily life in the present with an enhanced understanding of art history. The class has the advantage of being able to interact with the museum's collection, exhibitions, and visiting speakers, and students are able to visit other museums in the southeast region, including the Birmingham Museum of Art, the High Museum in Atlanta, and the Michael C. Carlos Museum at Emory University in Atlanta.

AP Art History classes are held daily in the museum's library, starting in August and ending in May. The Assistant Curator of Education is the lead educator and administrator for the course. The Curator is responsible for: recruiting students from area schools; supervising application and registration procedures; organizing and conducting classroom discussions, activities, and assignments; processing grades; organizing field trips, and maintaining communication with area schools, including our academic sponsor, Montgomery Catholic Preparatory School.

The primary text for the course is Marilyn Stokstad's *Art History*. Every two weeks, the students study a different module in art history, beginning with the art of the Ancient Near East and Egypt, and spanning a range of cultures including, Islamic, Asian, African, European, American, and contemporary art. The teaching methods employed during the course emphasize inquiry approaches of engagement, using slides and video to examine paintings, sculpture, and architecture, providing ways for considering the historical, social and cultural context, the symbolic and aesthetic meaning of the works, stylistics distinction between artistic periods, and materials and techniques. There is a focus on peer-to-peer instruction with students assigned to teach iconic works from the Western canon and a variety of expressions from a Non-Western culture of their choice. Student performance is measured through a combination of formal and informal methods, including presentations, creative and historical written assignments, gallery discussions, and exams.

Program Audience: High school sophomores, juniors and seniors from ten local high schools that do not offer an art history course on campus

Why was this program developed? The AP Art History program was developed to increase exposure for high school students who are interested in art history. With the exception of one private school, art history is not offered as a concentrated area of study. Among the goals is the cultivation of lifelong learning in museums in among a small group who have expressed a commitment to academics and to pursuing learning in museum settings. The class is under the umbrella of teen council and has shown demonstrated results in building individual and school enthusiasm for and loyalty to the teen council events, teen volunteer programs, and junior curator events.

Number of participants served in individual sessions: An average of 12 to 15 students participates in individual sessions or classes held Monday through Friday.

Number of participants served annually: An average of 12 to 15 students participate in the program annually.

When did this program begin operation? The AP Art History program has been offered every year since its inception in 1997.

Start-up costs: \$500 is used for scholarships and materials and supplies. An additional \$500 is provided for program related expenses, and \$2,000 is provided for transportation to regional museums.

Ongoing costs: The Assistant Curator of Education is the primary educator for this course. (Twenty percent of the salary or \$10,000 is the ongoing cost for maintaining the course.)

Source(s) of funding (both start-up and ongoing): BBVA Compass Foundation, Winifred and Charles A. Stakely

Form of evaluation: The Associate Curator of Education offers tests, themed-based writing assignments, opportunities for instruction and self-expression, and exams throughout the year, in preparation for the national AP exam held in May of each year. The students also complete an open-ended evaluation about classroom instruction methods, assignments, learning in the museum environment and more.

Is your program a model of another program or an original? While AP Art History programs are offered throughout the country, it is rare for an art museum to offer a course of this type. Museums are rarely staffed to accommodate a program of this magnitude for a specific target audience. It therefore can serve as a model for how other museums can implement the program, including staffing and resources

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The Curator II position, which is responsible for teen and adult programs, has been structured to accommodate the demands that an AP Art History course requires. We are also preparing to make adjustments in the future, in which the course will place a greater emphasis on non-Western cultures. All assignments will be submitted digitally.

Staff Contact: Alice Novak, anovak@mmfa.org

Montreal Museum of Fine Arts Art for Well-being: A Museum, Hospital and University Collaboration

Art for Well-being: A Museum, Hospital and University Collaboration is designed to provide individuals who have been diagnosed with eating disorders an opportunity to interact with the art objects in the museum's collections, accompanied by a museum educator and an art therapist. The participants are being treated by Montreal's Douglas Mental Health University Institute. The program runs for one year, with participants meeting twice a month. The thematic tours of the collections and exhibitions are followed by an art-making activity conducted by a certified art therapist associated with Concordia University's Art Therapy graduate program and the museum educator who has led the museum visit. Thus the "seeing" and the "doing" practices will be done not only for the pure pleasure that these activities bring but also for therapeutic purposes.

Through these activities, we strive to provide an unthreatening environment that will allow the participants

to surpass feelings of isolation, create a feeling of belonging to the wider community, foster a climate for self-discovery, and encourage the participants to regain a positive body image. The educational program includes an exploration of aspects of identity, of body image in both traditional and contemporary art, and of the pervasive need to conform to stereotyped images of “beauty.”

Many museums around the world are recognizing their potential as agents for social change. Internationally, museums have made their collections and exhibitions more accessible using a variety of methods. The Montreal Museum of Fine Arts “Sharing the Museum” program aims to promote accessibility and fight exclusion by inviting audiences who do not ordinarily come to museums, to participate in educational activities around our collections and exhibitions free of charge.

Since the inception of the Bridging Art and the Community program in 1999, which evolved into the Sharing the Museum program in October 2004, numerous community organizations have partnered with the museum to develop activities free of charge around the museum’s collection that are tailor-made to serve the needs and interests of the populations they serve. More than 200,000 individuals have participated in the Sharing the Museum program, and the second most frequent users of the Sharing the Museum program are people afflicted with issues in mental health. With this in mind the members of the Education and Community Program Department of the Montreal Museum of Fine Arts, the Douglas Mental Health University Institute, and the Art Therapy Graduate Program of Concordia University are confident that the results of the program will be positive and will provide a model of best practices in museum education and collaboration with higher learning institutions and hospitals.

Program Audience: People with eating disorders undergoing a therapeutic process.

Why was this program developed? The program is a response to a need expressed by members of the Douglas Mental Health University Institute’s Eating Disorders program. Additionally, the Montreal Museum of Fine Art, has been a leader in museum accessibility and social inclusion since 1999 with the inception of the award-winning Bridging Art and the Community program (Canadian Museums Association award for outstanding achievement in educational programming) that later became Sharing the Museum in 2004. Our reputation for offering exceptional programs and long-standing experience with groups of individuals with mental health issues was a definite factor in the selection of the Montreal Museum of Fine Arts by the Douglas Institute. Through this program we develop a unique and rich experience allowing individuals with special needs to interact with art. The program is thus an extension of our commitment to reach out and respond to the needs of the most marginalized and underserved populations. Our new Michal and Renata Hornstein Pavilion for Peace - International Art and Education, whose projected opening is in 2017, will have extended facilities to accommodate all our educational programs with a special emphasis on art for well-being.

Number of participants served in individual sessions: 20

Number of participants served annually: Approximately 250 (projected number)

When did this program begin operation? September 2013

Start-up costs: \$75,000

Ongoing costs: \$100,000

Source(s) of funding (both start-up and ongoing): Museum, university and hospital contribution and private funding

Form of evaluation: The program will be evaluated and documented by evaluation specialists from both Concordia University and the Douglas Institute and approved by the ethics committees of both institutions. The evaluation process will help us understand the outcomes of the project and evaluate the benefits of artistic practices on the well-being of the individuals. An exhibition of the participants' works created during the project will help de-stigmatize mental health issues, and particularly, eating disorders.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Since the expansion of our educational spaces in the Fall of 2012, we have been able to increase the volume of school and community groups by 40%. In past years we were limited as to the number of reservations of activities we were able to accept. It was thus imperative that we expand our workshop spaces from two to the current eight. Of course, the Education and Community Programs Department has increased its staff to respond to this demand. Additionally, with an increasing demand from underserved populations, and in particular, groups with mental health issues, the MMFA has committed itself to responding to the needs of these special groups. Our new Michal and Renata Pavilion for Peace - International Art and Education will include extensive resources for education including spaces to extend the Art and Well-being practices to embrace the formal practice or art therapy in a museum setting. Professional art therapists will be integrated into our team of art/museum educators.

Staff Contact: Marilyn Lajeunesse, mlajeunesse@mbamtl.org

Museo Arocena Rally in Library and Research Department

The Museo Arocena Library and Research coordinator has proposed, designed, and implemented a new program that not only responds to the museum's mission to encourage, strengthen, and stimulate research, but also fosters the expressive abilities of the community and users of the museum and library. The program was generated as a response to the imperative need to bring more users into a library—a place commonly considered a boring place. With this implementation, the library has finally become its own sustainable space, for the first time since its official opening on November 18, 2005. The program was designed as a series of “rallies”—of which there are currently three of—and are based on a child's game of contests. Each rally is a game that ignites enthusiasm through a competitive challenge to solve clues and beat other teams, in order to win the grand prize.

It begins with the premise of “to appreciate a theme or what it represents, go make it yours: enjoy it as if you were part of its history.” The rallies are designed as a playful and unforgettable experience that is meant to trigger in the user a feeling of being a privileged witness in the time in which an object or

event occurs, as if it was happening in this very moment. Participants are divided into groups of four, and revive circumstances that reveal mysteries and weave challenges to discover facts, characters, objects, and encrypted data using the library collections and exhibitions to enlighten or to understand history. Participants must use the library collections and museum exhibitions to solve their clues, clues that lead each group through common roots and inspirations from books that are then reflected in the exhibitions, linking associated theory with real life applications. The three rallies include: “Murillo Code,” which delves into the life of Bartolomé Esteban Murillo, painter of “La Inmaculada Concepción,” one of the most important works of Museo Arocena; “Codex Moctezuma,” a foray into the first contact between the indigenous people and European conquistadors; and “Fish Story,” a history of the Comarca Lagunera region.

The overwhelmingly positive response by the community and the 64,000 participants in its six-year life span can attest to the success of these rallies. They have now been emulated at many local museums and schools.

Program Audience: K-12 and family

Why was this program developed? Encourage reading and research skills, and response to community need

Number of participants served in individual sessions: Six or seven groups, four in each group.

Number of participants served annually: Approximately 9,000

When did this program begin operation? 2007

Start-up costs: Only copies of a very simple document for each group of four students, and salary of a guide.

Ongoing costs: Same as start-up costs, about \$5,000.

Source(s) of funding (both start-up and ongoing): Museum budget

Form of evaluation: The teachers answer a questionnaire.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Not at this time. The museum is seven years old so we are still working with the same organizational chart.

Staff Contact: Lilia de la Peña, lilipe55@gmail.com

Museum of Contemporary Art

Home Field Play by Alberto Aguilar

Interpretive Practice—Multi-generational Interpretation

In 2013, the Museum of Contemporary Art (MCA) Education department commissioned artist Alberto Aguilar to create an interpretive installation responding to the ideas in the exhibition *Homebodies*. The

premise of the exhibition was to highlight artists who examine the space of the home, both literally and figuratively, as a site for making art. The interpretive installation was conceived for a large public space adjacent to the entrance of the exhibition and was proposed as a way to explore the key exhibition themes.

Aguilar's work was featured in *Homebodies*, and this commission was a major interpretive component of the show. The artist's installation was comprised of five 'stations' each designed with ordinary domestic objects that were used and staged in unfamiliar ways. The work was intended to be a prompt for audiences to engage and use these objects in alternative ways, setting the stage for viewing works by artists who utilized similar processes. Further, we were keen on providing our visitors with a sense of agency in this social and participatory space.

The five areas consisted of: a bed and bookshelves containing a library selected by the artist; an area rug with balloons and hand-held bells; a television, mirrors and videos of old TV shows; a selection of domestic chairs donated by MCA staff; and a mirror-covered dining table divided by a fence lattice and accompanied by ping pong paddles and balls.

There was a traditional extended label explaining the work's connection to *Homebodies*, but no signage or explanatory notes for the audiences about 'how to use the work'. The installation was staged with the premise that audiences would use the space either as intended or in alternative ways. We were keen not to prescribe the 'experience' but wanted to encourage the audience to embody the premise and ideas of the exhibition.

Further, in collaboration with the artist, the education team curated a series of performances to activate the area over the course of the installation to draw even more attention to this work and the larger exhibition, and to show how the idea of the domestic is a creative inspiration and prompt for artists living and working in Chicago.

Program Audience: Multi-generational

Why was this program developed? During the past 12 months (2013-2014) the MCA Education department committed to interpretation as a key strategy to increase audience agency and encourage greater familiarity and comfort, and thus enjoyment, with contemporary art. During this period, we have increased more traditional interpretive work - investing in timelines and other tools to provide context and relevance, devoting extra resources to didactics, and increasing our reading spaces and new media opportunities.

We have also invested in a series of artist-activated works to create and produce interpretive opportunities for our multi-generational audiences. These works include artist-generated timelines, performances, and conversations created for specific exhibitions. One of the key components of the MCA vision is to ensure we generate artist-activated and visitor engaged opportunities. Education has led with this in much of their work. We are very interested in working with artists to create unique experiences. As a department, we are committed to building greater relationships and partnerships with local artists and our publics. In the city of Chicago, the MCA can become a key platform for ascendant talent.

This project was also part of an ongoing set of experiments to not only increase audience engagement,

but also the social and critical opportunities in the museum. As part of our overall education ambitions, we are interested in increasing the possibilities for sociability across generations. Further, we aim to encourage risk-taking and experimentation in everything we do in order to widen assumptions and strengthen understanding.

Home Field Play was the most ambitious and also the most experimental of our interpretive work thus far.

Number of participants served annually: 93,145

When did this program begin operation? The duration of the project was June 29–October 13, 2013

Start-up costs: \$3,000 commissioning and materials, plus \$1,000 internal resources

Ongoing costs: \$800 (honoraria for performers)

Source(s) of funding (both start-up and ongoing): Education budget: Interpretive Practices core budget

Form of evaluation: Observational Research: We did not conduct formal visitor research around this project. However, education staff spent a great deal of time observing visitor interactions and monitoring the performances. We can report that there was a marked increase in the amount of time visitors spent in the physical space when it was reconstructed as an interpretive installation rather than another use. Alberto Aguilar's installation in particular engaged a higher number of visitors and for almost 30 minutes longer than when the lobby contains formal artworks.

Further, visitors reported their satisfaction and enjoyment of this installation both in visitor comments, via social media and to staff and volunteers. We have substantive feedback in the positive from our visitors who were provoked to comment on the success of this installation. Our evaluation of the program in terms of its educational, interpretive, and social aims are described in the section above.

Is your program a model of another program or an original? I am sure there are other artist-commissioned interpretive projects, but we did not formally reference or draw from one specific project initiated by another museum or cultural institution.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, there was a restructure in the education department 16 months ago whereby we created new positions. A Deputy Director of Public Programs and Interpretive Practices was defined and working directly with this person was a new programmer of public programs and a new programmer of interpretive practices. Both of these positions have led to more production, experimentation and dynamism in our "free" learning and informal educational offerings - including interpretation and public programs - for our audiences. We are very focused on our multi-generational visitors and their needs. We are also thinking more about social learning through the activation of the galleries to include more conversational talks, performance, workshops and artist-activated projects.

Lastly, we have restructured the exhibition planning process to include deeper conversations and a greater emphasis on audience engagement and interpretation.

Staff Contact: Heidi Reitmaier, Beatrice C. Mayer Director of Education, hreitmaier@mcachicago.org

Museum of Contemporary Art Denver

Failure Lab

Failure Lab, the Museum of Contemporary Art Denver's (MCA Denver) Teen Program, is an internship program for a select group of high school students. Because MCA Denver believes that risking failure is an integral element of creativity, this program was designed to provide teens with a unique opportunity to try out wild ideas. Always encouraged to take chances, teens engage with museum staff, interact with artists, and work with other teens to organize exhibitions, programs and events for their peers. MCA Denver's goal is to become the premier cultural space for teens in Denver.

The program is divided into two parts; the first is an intensive leadership program for high-school aged teens, called Failure Lab. The second is a series of episodic large audience youth events, planned by Failure Lab teens, organized and implemented five to six times per year.

Failure Lab's leadership program provides opportunities for teens to work with artists and creative professionals on projects that culminate in exhibitions, installations, and projects. Through intensive, small group experiences, teens are encouraged to take risks and experiment with failure. The students in the program are recruited through a competitive open call targeting twenty Denver-area schools representing the diverse spectrum of the Denver community. Teens are required to serve one year as a Failure Lab intern and have the option of applying for an additional year. Failure Lab interns work to design their own events, including exhibitions, lectures, concerts, and craft shows, which are open to all Denver area teens.

The program meets weekly in a dedicated space for teens housed on the third level of the museum in a space known as the Fox Family Idea Box. In 2013, Failure Lab teens worked with a professional designer to create a dedicated environment for their weekly meetings. The playful, functional, space also doubles as a gallery for the exhibitions Failure Lab hosts throughout the year.

In 2013 the Failure Lab teens planned and hosted six events in their space, including a large-scale exhibition of high school students' visual art, two exhibitions of their own work that was produced through intensive six-week workshops with local artists, one teen craft fair, a teen lecture series, and a high school music night. This year, through a grant from the David & Laura Merage Foundation, MCA Denver became the first museum in the Denver area to offer FREE admission every day to all visitors 18 and under.

Program Audience: Teens

Why was this program developed? This program was developed after completing a longitudinal study of MCA Denver's youth and family offerings, as well as a broad environmental scan of the programs and services offered for teens at other cultural institutions in the Denver region. High-school aged teens were identified as MCA Denver's primary youth audience segment because they, like the artists MCA Denver exhibits in the galleries, are rebellious, innovative and questioning. Teenagers are old enough to process contemporary art, including works of art that are socially, politically or religiously challenging. In addition, teens are an underserved audience in our cultural community. MCA Denver saw both a need and an opportunity to create a program that could make a difference in the lives of teenagers.

Number of participants served in individual sessions: Failure Lab is a group of 12 teenagers who meet weekly. 100-400 students are served per teen event. **Number of participants served annually:** In FY13 MCA Denver served 6,000 youth visitors, of which 5,000 were teens. We hope to grow the number of teenagers served annually by 2,000 each year over the next three years.

When did this program begin operation? Failure Lab began in September 2013. It was a rigorous redevelopment of an existing program at MCA Denver, Teen Council, which began in 2007.

Start-up costs: \$21,500—including cost of event production, redesign of dedicated teen space and transportation costs.

Ongoing costs: \$93,800 in internal resources, including staff salaries

Source(s) of funding (both start-up and ongoing): David & Laura Merage Foundation, Liberty Global, the Fox Family, the Sidney E. Frank Foundation, Riverfront Park Community Foundation, A Anonymous Fund, Colorado Creative Industries and the citizens of the Scientific and Cultural Facilities District

Form of evaluation: On-site small sample interviews of teen visitors; non-experimental data collection of teen visitation patterns; written surveys from Failure Lab interns

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Sarah Kate Baie, sarahb@mcadenver.org

Museum of Contemporary Art San Diego (MCASD) Extended School Partnership (ESP)

The Museum of Contemporary Art San Diego's (MCASD) Extended School Partnership Program (ESP) empowers middle and high school teachers to use the museum as an extension of the classroom through ongoing and responsive professional development. By developing the teacher's ability to incorporate contemporary art into a curriculum, MCASD provides a unique way to reinstate arts-based learning in the classroom.

The program consists of multiple weeks of class visits to the museum led by both the classroom teacher and MCASD Gallery Educators. It provides students and teachers with a space for intimate interaction with works of art, thereby enriching non-arts curriculums by allowing students to learn in an interdisciplinary way. There is a culminating event in which the school's community, as well as students' families and friends, celebrate their accomplishments and showcase their artwork and their artistic knowledge at the museum.

The goals of the Extended School Partnership are to inspire life-long connections between students and the visual arts, and to develop the classroom teacher's ability to teach about original works of art in both the gallery and in the classroom. MCASD aimed to achieve these goals in 2013-14 through:

Working directly with 23 teachers at 11 San Diego County middle and high schools, providing professional development meetings with MCASD education staff, offering curriculum resources related to current exhibitions, and providing opportunities to practice gallery teaching skills.

Offering nearly 750 students the chance to visit the museum four times per year (through transportation scholarships) and working to create an atmosphere in which students feel like “insiders” and practice artistic exploration.

Offering free year-long educator membership to all participating teachers, empowering them to personally embrace their museum as a community resource for art appreciation and education and to encourage students to use it in the same fashion.

Hosting public showcases for the participating schools that celebrated the students’ achievements, and inviting friends, family members, and the public to experience and share in the accomplishments.

The arts have the unique power to create a desire to learn. The Extended School Partnership addresses a clear need of community educators for opportunities for arts exposure inside and outside of the classroom. The program empowers teachers to spark students’ interest in art by introducing them to original art objects in the galleries, and therefore strengthening the role of the gallery as a learning environment. This project fills the gap created by reduced arts funding in our schools, ensuring that visual art remains integrated into the wider learning experience to produce critical-thinking and question-asking students. The ultimate aim is the preparation of young culture-makers, equipped with the skills, curiosity, and confidence to help them make sense of the world of today and to help author the world of tomorrow.

Program Audience: 6th- 12th grade teachers and their students in San Diego County, California

Why was this program developed? There is a significant need in the San Diego community for quality arts programming for young people, since public schools have all but abandoned arts activities, and the local school districts have become focused far more on math, science, and reading than on the liberal arts. Over the years, MCASD has placed focus and resources on serving children from underprivileged areas of San Diego County, particularly from Latino neighborhoods and the urban neighborhoods that often receive fewer educational resources. We pride ourselves on accessibility and inclusiveness, serving students from all ethnic and socioeconomic backgrounds.

We have found that contemporary art is an especially powerful tool for learning with underserved audiences, because today’s artists address many issues of contemporary life that are familiar to young people regardless of their background. This focus dovetails with a curatorial emphasis on Latin American art, and is reflected in the fact that we offer bilingual English/Spanish didactic material—wall texts, brochures, Gallery Educator tours, etc.—which further build connections with the majority of the underserved students we see.

The Extended School Partnership developed out of the museum’s desire to support classroom teachers at middle and high schools serving our region who were eager to integrate the arts to their curriculum. Many teachers expressed to us the desire to bring their students on field trips but also the lack of travel funding; therefore, we adapted previous outreach models to provide busing service with the added value of a high-quality and impact program. Through transit scholarships and a teacher-centric focus of professional development, the ESP program has been very important to this community. Teachers are

able to integrate the arts into their classroom in spite of severe cutbacks, and have been eager to do so through ESP participation.

Number of participants served in individual sessions: In 2013-2014, the classroom size averages 32 students for individual sessions, although multiple classrooms from the same school will visit the museum together. We accommodate the individual needs of the schools and teachers in scheduling sessions, in some cases welcoming an entire grade (150 students) in a single museum visit.

Number of participants served annually: During the 2013-2014 academic year, the ESP program is collaborating with 23 teachers, directly serving 750 students and 1,000 community members. Thirteen showcases will be hosted at the museum for eleven San Diego County schools. Those 23 teachers will continue to implement the techniques and tools they learned for the length of their career, indirectly serving thousands for years to come.

When did this program begin operation? Initiated in 2010 as an outreach program in four schools, our impact was limited to the classrooms served directly by museum education staff. In 2011, the program was adapted to become an in-reach model, and since that time ESP's participation has grown remarkably.

Start-up costs: \$7,614 — These include gallery educator hourly fees, subsidized transportation for schools that could not pay for their own transportation, showcase expenses, and MCASD memberships for all partnering teachers.

Ongoing costs: \$17,065* — These include gallery educator hourly fees, subsidized transportation for seven of the 11 partnering schools, showcase expenses, curriculum development, marketing materials, printing, and MCASD memberships for all partnering teachers. *note: does not include MCASD education staff salary figures for full-time education curator and part-time education coordinator.

Source(s) of funding (both start-up and ongoing): Funding for the program is currently covered through operating support, the City of San Diego Commission for Arts and Culture, ResMed Foundation, Target, and the Price Charitable Trust. Extended School Partnership start-up costs were covered in part by a generous grant from the Hearst Foundations.

Form of evaluation: Evaluations are primarily qualitative: the students and teachers receive an expectations questionnaire at the beginning of the partnership and they respond with a "reflection board" at the end of their partnership. The results allow MCASD education staff to see where changes are necessary, and help students and teachers express how their expectations have been met. Throughout the program the students and teacher create sketches, journal entries, mind maps and other resources, which also help to assess their learning process. MCASD staff takes these responses into account in designing the approach for the subsequent semester or the next school program year. Quantitative results are gathered chiefly through participation, such as number of students present on field-trips to the museum and the number of attendees to the culminating showcase events.

Is your program a model of another program or an original? ESP is a unique model to our knowledge, and is certainly unique in the region. It combines the consistency of an outreach program with philosophy of an in-reach and teacher development program, putting the teacher and the gallery at the center of the experience. In this way, the program is more responsive to the needs of middle and high

school teachers in the area who were eager to become a part of the museum on their own terms and in an interdisciplinary way.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, by adapting successful school program relationships and strategies, our education staff responded to the challenge to strengthen arts education through teachers. ESP has brought the students, teachers, and the school community closer to the institution. Structurally, in response to the program we went from a large paid gallery educator staff (20 freelancers) that served multiple audiences to training and working with a smaller group of educators (eight part-time staff), about half of whom were specialized to lead ESP tours. In turn, these gallery educators can be more focused on modeling successful gallery techniques for teachers. ESP has become the cornerstone of school programs at MCASD. As such, our resources, both financial and in staff time, have become dedicated to these long-term and multi-visit partnerships which serve the museum's desire to expand the quality of engagement over the quantity served in order to maximize results and resources.

Staff Contact: Cris Scorza, Education Curator, cscorza@mcasd.org

Museum of Fine Arts, Houston

hang@MFAH

(Houston.art.new.generation@Museum of Fine Arts Houston)

In response to an increasing demand for teen programming at the MFAH, the museum formed a learning lab for teens: hang@MFAH (Houston.Art.New.Generation at the Museum of Fine Arts, Houston).

Learning Labs are spaces in museums and libraries where young people use their own interests as a guide to discovering their talents, learn to experiment, and utilize their creativity. The labs are equipped with modern digital media tools that engage young people, and offer safe places for learners to ask questions and create bonds with mentors and their peers. The program is designed to build the intellectual curiosity and the peer and mentoring networks needed by young people.

Hang@MFAH is composed of a group of motivated area teens that are interested in the visual arts and digital media. While the group is guided by a local mentor artist (with visits by additional guest mentors), the program participants self-direct their own learning experiences and initiate a variety of projects. This 21st century model of connected learning exemplifies the theory of HOMAGO, the principle behind Learning Labs.

The concepts of Connected Learning have been studied for the last 15 years, as an approach to addressing inequity in education in ways geared to a networked society. It is based on evidence that the most resilient, adaptive, and effective learning involves individual interest as well as social support to help young people overcome adversity and provide recognition. While the theory was originally developed to explain how teens interact with new media (moving through the stages of engagement: from

Hanging Out, to Messing Around, and then Geeking Out), it has grown to encompass informal learning experiences as well.

Just as artists manifest their interpretations of the world through their studio practice, it is essential that the individual define their own studio practice and creative process. hang@MFAH fosters a communal practice of creation and reflection, with artist mentors who can support young people in the transition from teacher-directed art making, to a pursuit of personal growth based on their own interests. Hang@MFAH participants can ask questions, discover what they want to pursue, and then make it happen in a communal environment.

Inspired by the growing maker movement/culture (a technology-based extension of the Do-It-Yourself culture), the hang@MFAH program participants are working on a series of projects and programs that explore the world of physical computing, art, and digital media, in relation to the Museum of Fine Arts, Houston (MFAH) permanent collection. As the museum grows in the face of many changes (social, technological, etc.), it must create new ways to engage with and educate young people. The MFAH seeks to build on our successful existing programs that curate information and learning opportunities by merging them with new approaches to learning.

Program Audience: Teens age 13-18

Why was this program developed? The project was developed to address an audience the MFAH wants and needs to cultivate, but has never addressed—teens ages 13 to 18.

Number of participants served in individual sessions: 15-20 teens for weekly meet ups (we work with one mentor artist and one junior mentor artist per 15 teens); 150 per pop-up event

Number of participants served annually: 1,400

When did this program begin operation? Discovery phase began January 2012;

Think Tank phase began fall 2012

Start-up costs: \$50,000

Ongoing costs: \$35,000

Source(s) of funding (both start-up and ongoing): The timing and funding to initiate this project were afforded by a Grant for Learning Labs from the IMLS (Institute of Museum and Library Services). Special funds provided by a grant from the John D. and Catherine T. MacArthur Foundation allowed the MFAH to develop a project with three overlapping phases:

1. A Discovery phase, to allow the project team to assess MFAH community needs and interests and national best practices;
2. A Think Tank phase, to bring together community decision makers and national experts to determine goals and a plan of action for hang@MFAH; and
3. A Pilot phase to allow the project team to offer and assess hang@MFAH prototype experiences.

Additional support is provided by Air Liquide USA LLC and The Marcus Institute for Digital Education in the Arts.

Form of evaluation: Surveys, interviews, and focus groups with teens and parents

Is your program a model of another program or an original? The “Hanging Out, Messing Around, and Geeking Out” concept has been tested in multiple settings since 2009 including YOUmedia in Chicago, the Hirshhorn Museum and Sculpture Garden in Washington D.C., the Miami Dade Public Library and DreamYard in the Bronx, New York City. The Learning Labs initiative is built on the success and learning from these projects. MFAH is a part of the national network of 24 learning labs. Each site is unique but built around these principles of learning and design.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The connected learning framework is influencing many other areas of the education department, including the development of curriculum for teachers, professional development strategies for teaching artists and teachers, the development of visitor resources etc.

Staff Contact: Jennifer Beradino, jberadino@mfa.org

Museum of Glass

Hot Shop Heroes: Healing with Fire

Museum of Glass’s partnership with Joint Base Lewis McChord (JBLM) began last President’s Day under the auspices of artist Dale Chihuly who initiated the contact through his sponsorship of “Military Day” at Museum of Glass (MOG). Over 1,500 soldiers and their families enjoyed hands-on activities, glass blowing demonstrations, and gallery experiences. Subsequently the two partners engaged in productive talks, which resulted in the development of an after-hours program for JBLM wounded warriors in the museum’s Hot Shop. JBLM officials believe that the disciplined, team-oriented environment necessary to make work in glass would echo military life, as every member of the glassblowing team has his or her own role to fulfill to ensure the success of the unit. Additionally, the inherent risk associated with glassmaking is also thought to be helpful in working with soldiers suffering from Posttraumatic Stress Disorder.

Step one in this process was to implement two six-week sequential pilot classes. Pilot one commenced Tuesday evenings beginning on October 15, 2013. The second pilot will begin in mid-January 2014. Each class serves 12 soldiers. There is currently a waiting list of over 60 soldiers for the program. The goal of the pilots is to gather data to support a permanent, on-going partnership with JBLM, designed to build technical glass and life skills for wounded warriors, helping to make the transition back to civilian life more successful.

The pilot program includes two sequential six-week classes. The curriculum for the program was designed with input from JBLM and focuses on the fundamentals of glassmaking, safety, and the teamwork required to execute basic techniques such as cones, spheres and cylinders, which are the foundation for all things made out of glass. At the end of each six-week course, the initial goal was for each soldier to make a drinking glass. Pilot I participants far exceeded this goal by sculpting a Phoenix, the symbol of the wounded warriors transition battalion, which will return to JBLM. The class is led by artist/educator Patricia Davidson who supervises three instructors selected for their notable

educational and glass expertise. JBLM also provides an occupational therapist that is present at each class. In addition, the museum has contracted with artist Charlie Parriott, an expert in designing tools and workspaces for and teaching glassblowing to people with physical disabilities, to consult on program and curriculum development. Parriott, along with occupational therapists from JBLM, ensure that every participating soldier is able to experience glassblowing regardless of physical or mental disability.

In order to evaluate the effectiveness of the program the museum is working with University of Puget Sound Professor of Education Amy Ryken. Professor Ryken has developed feedback mechanisms for participants so that they may reflect on learning and help to identify strengths and weaknesses in the workshops.

Program Audience: Active military and veterans

Why was this program developed? Hot Shop Heroes developed organically as a community partnership grew between the Museum of Glass and Joint Base Lewis McChord. Museum of Glass is located in Tacoma, Washington, which has a large military community, and is the only facility in the area with a Hot Shop large enough to accommodate this type of program for wounded warriors. Museum of Glass strives to create new and innovative partnerships that impact as many members of our community as possible.

Number of participants served in individual sessions: 12

Number of participants served annually: 60

When did this program begin operation? October 2013

Start-up costs: \$3,780

Ongoing costs: \$49,094

Source(s) of funding (both start-up and ongoing): Individual donors

Form of evaluation: In order to evaluate the effectiveness of the program the Museum is working with University of Puget Sound Professor of Education Amy Ryken. Professor Ryken has developed feedback mechanisms for participants to help identify strengths and weaknesses in the workshops. Additionally, occupational therapists from Joint Base Lewis McChord are conducting a separate evaluation of the success of the program.

Each participant has a journal and writes 3-5 sentences after each class session in response to the prompts below.

- *A key learning I am taking away from today's experience is . . .*
- *A suggestion for improving today's learning session is . . .*

These journal entries will provide weekly reflection on experiences and evidence of participant learning and program strengths throughout the development of the course.

Overall Written Reflections at the Beginning and End of the Course:

At the beginning of the first class session participants respond to the prompts below:

- *I chose to participate in this learning experience because . . .*
- *Working with glass requires risk taking, collaboration, and discipline. How do you think you will experience these elements in the glass class?*

In the final class session participants could respond to some/all of the prompts below:

- *Two key learnings I am taking away from this glass course are . . .*
- *Key strengths of the glass course are . . .*
- *My suggestions for improving the glass course are . . .*
- *Working with glass requires risk taking, collaboration, and discipline. How has the course deepened your knowledge of these elements of working with glass?*

The above will provide a global sense of participant learning. All data will be carefully reviewed by Museum staff, instructors and JBLM officials and integrated into a final program design by the spring of 2014 to provide the basis for a permanent long-term program.

Comments received from participants in Pilot I after the conclusion of the class include:

“The positive feedback/accomplishments of this class was better than months of therapy.”

“[The class] awakened previously hidden joy in creating things by hand. [Made me] able to actually ‘feel’ something other than numb.”

“Glassblowing is very relaxing. You forget everything and focus on glass—I love it.”

Is your program a model of another program or an original? Hot Shop Heroes is an original program that we hope can be duplicated at other museums with hot shops and glassmaking facilities.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? In response to the need to more deeply engage with our community, the Museum of Glass has secured funding to hire a Curator of Education and Community Engagement. This new position will be in charge of the Hot Shop Heroes program and other existing community partnerships as well as developing new partnerships. The Curator of Education and Community Engagement will be a member of the museum’s senior staff and will report directly to the executive director.

Staff Contact: Susan Warner, swarner@museumofglass.org

Museum of Latin American Art MOLAA in the Classroom

MOLAA in the Classroom is a three-part, interdisciplinary program that meets California Content Standards in the visual arts and either social studies or language arts. It engages students in object-based activities, combining reflective and active work through dialogue and participatory classroom projects. Students take part in document-based questioning using objects from the Museum

of Latin American Art's (MOLAA) exhibitions as primary source material. Individual and collaborative projects are included in each lesson.

The program includes a pre-visit presentation and classroom activities facilitated by the classroom teacher, a field trip to MOLAA, and a post-visit assignment, during which students apply the concepts and themes that they have learned during the first two sessions. The field trip experience is comprised of a docent-led tour of the galleries, a self-guided activity component, and an artist-led workshop.

The hands-on art-making component of the program allows students to physically interact with objects, and to become involved in a sensory-based lesson plan that engages students and allows them to interpret ideas in a concrete way. As arts programs are cut across schools in California, it is imperative that youth have a place where they can practice these specific skills. The program details are as follows:

Part 1: Pre-visit: On the pre-visit day, students review a set of social studies concepts or language arts examples relevant to their current syllabus. These terms and ideas are reviewed within the context of objects from MOLAA's permanent collection and temporary exhibitions. A vocabulary list for that lesson, the concept of the exhibition, and various images they will see on their visit are featured in this presentation. They then work either individually or in groups to categorize images, answer questions as they view images, or respond to images in written form.

Part 2: Museum Visit: The two-hour visit to the museum includes a docent-led tour of the galleries, a self-guided tour, and an artist-led workshop. During the tour section, docents engage students in dialogue revolving around the concepts for that section and around a pre-selected group of works. After the docent-led tour, students visit the artworks on their own in order to complete a graphic organizer that will prepare them for their final assignment. Docents are available to answer any questions students may have. The final part of the visit is led by a teaching artist. Working individually, students create an art project related to the concept of the lesson plan and based on a set of objects in the galleries.

Part 3: Post-visit: Back in the classroom, students share their opinions of the exhibition, based on the information they completed on their graphic organizers. They then either work on an individual final assignment (language arts) or are broken up into small groups to complete a final project (social studies). The projects utilize the concepts and terms learned within a particular session. They are required to use the skills, concepts, and artworks reviewed in the section to support their final product.

Program Audience: Middle and high school students

Why was this program developed? An interdisciplinary model was selected in order to be able to provide arts instruction to schools without an arts program within the framework of a subject (Social Studies, Language Arts) that is deemed more "necessary" than visual arts training.

The on and off-site approach to the program allowed the museum to provide much-needed exposure to the arts at the school, and provided under-served communities with the opportunity to experience a field trip to an art museum.

The program was used as an outreach tool. MOLAA educators worked directly with local non-visual arts teachers in the Long Beach and Los Angeles School Districts to plan relevant lessons that could fit seamlessly into a teacher's existing syllabus. The process of researching and developing this program

allowed us to form new partnerships with instructors and organizations in the region with whom we had not previously worked.

Number of participants served in individual sessions: Each individual session served between 15-30 students. Outreach was conducted on an individual, educator-to-educator basis, as the program required a large commitment from each instructor.

Number of participants served annually: 700 students

When did this program begin operation? 2012

Ongoing costs: Contract labor (instructors), classroom instructor honoraria, bus rental (transportation was included, due to outside funding), materials.

Source(s) of funding (both start-up and ongoing): Los Angeles Department of Cultural Affairs Grant (ongoing); grant from Los Angeles Board of Supervisors Chairman Don Knabe (start-up).

Form of evaluation: Written comments from students, teacher surveys.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Gabriela Martínez, gmartinez@molaa.org

Museum of Modern Art **Art & Inquiry: Museum Teaching Strategies for Your Classroom, Coursera MOOC (Massive Open Online Course) partnership**

This past spring the Museum of Modern Art (MoMA) decided to team up with the Massive Open Online Course (MOOC) provider, Coursera, to offer professional development for K–12 teachers all over the world. Lisa Mazzola, Assistant Director of School and Teacher Programs, worked with MoMA's Digital Learning staff to develop MoMA's first MOOC, titled "Art and Inquiry: Museum Teaching Strategies for Your Classroom." The four-week, free course launched in July 2013 and was designed to give teachers the tools to create meaningful, object-based learning activities that can be integrated into a wide variety of curricula. Each week participants were exposed to different museum-based teaching strategies through narrated videos of MoMA educators modeling our methods with students in the galleries. More than 17,000 people from over 110 countries around the world enrolled in this course. Participants were mainly women in their 20s and 30s, and were typically professionals who had never been to MOMA. Although 40% of participants were not teachers, they found the materials pertinent to their own work. Thousands of weekly student posts in discussion forums enlivened and enriched the course content.

Students created their own study groups aligned by language spoken or areas of interest. During the

course, Lisa, and her MoMA colleague Stephanie Pau, also hosted a live Google Hangout that students could participate in and pose questions to Lisa through, adding a live personal component free for all students. Students also actively used MoMALearning (<http://www.moma.org/momalearning>), a website rich in resources for teachers, students, and informal learners, which also has a social media component. This was a way to create and foster a continued connection to MoMA after the end of the course. Over 1,400 students completed all of the course assignments, including a final peer-assessed project, and received a certificate of completion. MoMA's Department of Education is planning to offer the course again in March 2014 and is currently working on a second, follow-up course to be offered in summer 2014.

Program Audience: K-12 teachers

Why was this program developed? MoMA is the first art museum to create a MOOC Course for K-12 teachers. Although MoMA has offered fee-based online art history and art studio courses since 2010, this partnership allowed MoMA expand beyond the museum walls and bring our existing on-site professional development programs to a global audience.

Number of participants served in individual sessions: 17,000 people enrolled in "Art and Inquiry: Museum Teaching Strategies for Your Classroom." It was offered again in March 2014. A second Coursera course, "Art & Activity: Interactive Strategies for Engaging with Art," will build on the first course's content and be offered in summer 2014.

Number of participants served annually: 17,000 people enrolled in "Art and Inquiry: Museum Teaching Strategies for Your Classroom." It was offered again in March 2014. A second Coursera course, "Art & Activity: Interactive Strategies for Engaging with Art," will build on the first course's content and be offered in summer 2014.

When did this program begin operation? July 2013

Start-up costs: \$15,000 video production. Services such as video editing and course instruction were provided by in house FT staff.

Ongoing costs: \$5,000 for travel to annual Coursera Partners conference. Services such as video editing and course instruction were provided by in house FT staff.

Source(s) of funding (both start-up and ongoing): MoMA received funding from Volkswagen to develop fee-based online courses for adults. This gave MoMA the capacity and expertise to take advantage of the invitation from Coursera to become a Coursera partner and provide a free online course through their network. Additionally, funds from the MoMA education operating budget were re-purposed to cover some basic costs for video.

Form of evaluation: Before starting the course, MoMA staff developed a pre-course survey in order to better understand the audience given the high volume of registered students. We also distributed a post-course survey to gather participant feedback about their experiences. Both tools provided invaluable feedback that now informs future MOOC course development.

Is your program a model of another program or an original? MoMA is the first art museum to create a MOOC Course for K-12 teachers.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Since 2010, MoMA has invested in expanding the Department of Education staff to include a team devoted to digital learning. MoMA has also advocated for professional development and training to help all museum staff gain the digital skills needed to engage in new technologies that amplify the Institution's reach

The museum has also formed collaborative working groups to include staff members from across departments to work on new digital projects.

Staff Contact: Wendy Woon, The Edward John Noble Foundation Deputy Director for Education, wendy_oon@moma.org

National Museum of Wildlife Art Open Studio

The Open Studio is a drop-in, art-making space for all ages at the National Museum of Wildlife Art. Open Studio was designed to encourage interactive engagement with both permanent collection pieces and travelling exhibitions. The space is beautifully designed, with round tables, round red rag rugs, custom painted stools, hanging paper lanterns, and fine art on the walls. It includes four art-making stations, each of which features a custom, creative activity associated with a particular exhibit. It features unusual, high quality art materials and includes a resource table with large format art books related to exhibits, an interactive iPad with a tagging activity, eight framed photographs by Tom Mangelsen on the walls, and vinyl wall 'stickers' as decoration. It is centrally located near the admissions desk rather than being hidden in an obscure, out of the way location. Three strands of wire strung with attractive origami pigeons create a swooping directional 'sign' into the Open Studio space. Visitors find themselves drawn to the space rather than needing tedious directions on how to find it.

Program Audience: Drop in/all ages

Why was this program developed? We believe there is value for visitors of all ages to experience the pleasure of creativity through art making first hand within an art museum. Our existing Children's Gallery is clearly meant for young children. Our adult workshops usually involve expense and a scheduled time commitment. The new Open Studio art making space is more casual, inviting, and capitalizes on inspirational connections to current exhibits.

Number of participants served in individual sessions: 58.3% of all museum visitors visit the space. 19.8% of all museum visitors make art in the space. It is open during regular public hours, 9-5.

Number of participants served annually: Approximately 50 participants per day during the summer months. We anticipate approximately 6,000 participants in the first year of operation with a summer season and a winter season.

When did this program begin operation? Summer 2013

Start-up costs: \$3,500 for furniture (4 tables), lights, rugs, signage, an interactive iPad, and art materials for one month of operation.

Ongoing costs: Summer: \$700 per month to stock art supplies for four distinct projects. Winter: \$200 per month to stock art supplies for two distinct projects.

Source(s) of funding (both start-up and ongoing): We had some savings from an exhibit that came out ahead on its budget. We were able to redirect these funds since the activities helped with exhibit interpretation.

Form of evaluation: Direct observation by intern with a tally sheet. Record keeping on the number of “projects” completed. Written evaluations by staff and volunteers. Visitor interviews/conversations. Visitor quotes:

Beautiful resource. Just stunning. —*Female visitor, New York, 65*

This is the happiest my kids have been all week! —*Male visitor, Colorado, 43*

Nice and peaceful. I don't want to leave! —*Female visitor, Wyoming, 28*

See link to info graphic assessment: <http://info.gr.am/Open-Studio-Project?src=web>

Is your program a model of another program or an original? We saw a similar Painting Studio at the Denver Art Museum in conjunction with their Impressionism exhibit during fall/winter 2012. Seeing their success getting a variety of ages to engage in quality art making provided the inspiration. We adapted it to our own needs and space by adding a greater variety of art making options as well as the adding art books, an interactive iPad, music, and framed art on the walls.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have relied heavily on intern help create and maintain this Open Studio space. We hired an Americorps intern for the first time this winter to help maintain it. We have begun to budget for additional art supplies specifically for this project.

Staff Contact: Jane Lavino, jlavino@wildlifeart.org

Nasher Museum of Art at Duke University Words & Pictures

She Nasher Museum of Art at Duke University worked with kindergarten through second-grade teachers in Durham Public Schools to co-develop a free website called Words & Pictures, to help bring more art into the classroom. The website is filled with lesson plans and an image gallery for teaching language arts, visual art, and visual literacy. The project addresses the challenges of using the new Common Core curriculum standards in English language arts while also infusing the school day with more art education and visual literacy.

The Words & Pictures website is designed for teachers to use in their classrooms, but the program is also accompanied by guided visits to the museum for participating classes. Evaluation is ongoing to determine whether students who use the Words & Pictures lessons are more, less, or equally proficient in English language arts than students who do not use these lessons. The project is also investigating whether the use of reproductions of the artwork in the classroom compared to seeing the actual art objects at the museum influences the efficacy of the Words & Pictures lessons.

45 states and the District of Columbia have adopted the Common Core curriculum standards. This creates a large audience for the Words & Pictures website and its free resources. Since North Carolina was one of the first states to implement the Common Core, our website can serve as a resource for teachers who are just beginning to work with the new standards.

Our next step is to partner with museums in states that use Common Core so that we can expand the number of images available on the website. When we work with other museums, we can add artwork from their permanent collections to appropriate Words & Pictures lessons. For example, a teacher in Atlanta would be able to implement Words & Pictures lessons in his classroom with images of artwork from a nearby museum. This local tie provides a more meaningful connection for teachers and students, and also sets the stage for students seeing the real art object if they are able to go on a field trip to their local museum.

Unfortunately, as school budgets are cut across the country, it is more and more difficult for teachers to find the time and resources for a museum field trip. Museum education staff knows that it is imperative to offer on-line resources to teachers and students because of this. But creating these on-line resources can be prohibited by cost of labor and time. The Words & Pictures website offers the opportunity for many museums to have an on-line educational presence for elementary classroom teachers that may not be feasible on their own.

Program Audience: K-12 students and teachers

Why was this program developed? The program was developed in response to the opportunity provided by the new Common Core curriculum standards to create lessons and teaching tools are applicable to the vast majority of teachers and students in the U.S.

Number of participants served in individual sessions: Students visit the museum for field trips in groups of 40–60 students. (They tour the museum with a gallery guide in groups of 15.) In the classroom, teachers work with 18-25 students.

Number of participants served annually: 240 students directly served in the 2012-2013 school year; 360 student directly served in the 2013-2014 school year; plus any teachers/students who access the website

When did this program begin operation? Summer 2012

Start-up costs:

Pilot year (2012–2013)—12 classrooms

Website design: \$11,000

Teacher stipends: \$7,500

Bus transportation for field trips: \$2,160

Evaluator: \$15,000

Part-time grant coordinator: \$15,600

Ongoing costs:

First Full implementation year (2013–2014—18 classrooms

Bus transportation for field trips: \$4,320

Evaluator: \$15,000

Part-time grant coordinator: \$15,600

Running the website has no ongoing cost. It can be managed by museum staff.

Please note that the costs above are associated with the large-scale evaluation of the program. There are no costs associated with other museums/teachers using the website and lessons.

Source(s) of funding (both start-up and ongoing): National Endowment for the Arts (NEA) grant (pilot year and first full implementation year)

Form of evaluation: The NEA grant covers the cost of an external evaluator who is assessing student attitudes and learning through written surveys and one-on-one interviews.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Juline Chevalier, juline.chevalier@duke.edu

Nasher Sculpture Center Nasher Summer Institute for Teens

Since 2008, the Nasher Summer Institute for Teens has given talented and committed high school students a truly immersive experience in the arts, connecting participants with current scholarship in art history, career guidance from arts professionals, and the studio practice of North Texas artists.

Each year, high school teachers from districts throughout North Texas are invited to nominate 9th–12th grade students who are interested in pursuing art-related fields in college, and as a primary career choice. From these nominees, Nasher staff members select 30 participants, forming a class that brings together students with a wide range of socio-economic backgrounds, skill levels, and interests. The Summer Institute for Teens provides many participants with their first significant contact with a museum,

their first visit to a gallery, and their first exposure to an art world beyond the walls of their school. One of our key program goals is for students to develop a sense of ownership and belonging in the Nasher and in the Dallas arts community in general, and to form relationships with other students who understand their passion for art. Because the Nasher believes this program should be attainable for deserving students from all walks of life, tuition for accepted participants is free of charge, and includes art supplies, meals, and a transportation stipend.

A typical schedule for the week-long institute includes: daily study and discussion of modern and contemporary art in the Nasher galleries; career-focused sessions with professionals who have forged their own paths in the art world including designers, gallerists, publishers, arts administrators, preparators, and educators; studio art making with practicing artists; and off-site visits to museums and galleries throughout the city. The week culminates in a family reception where students are invited to display their own artwork and share their experiences at the Nasher with their parents and teachers.

Program Audience: High school

Why was this program developed? Although the Dallas/Fort Worth area contains a rich variety of art museums and galleries, many students lack the resources and opportunities to experience these institutions. It became clear through our work with teachers that a category of students who were hungry for the chance to learn about art beyond their school curriculum and to discover real-world applications for their talents were not being served by existing programming in the area.

Number of participants served in individual sessions: 30

Number of participants served annually: 30

When did this program begin operation? 2008

Start-up costs: N/A

Ongoing costs: \$10,000 - Art supplies, meals, transportation stipends for students, guest speaker and artist honoraria, transportation to off-site galleries, student memberships

Source(s) of funding (both start-up and ongoing): O'Donnell Foundation grant, El Centro College sponsorship, private contributions

Form of evaluation: Formative and summative written evaluations for students.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Anna Smith, asmith@nashersculpturecenter.org

Nelson-Atkins Museum of Art

Community Voices in Gallery Spaces

This program finds different opportunities to present visitor voices in temporary and permanent gallery spaces, and involves working with different community groups for different projects. The first step is

to decide if the exhibition project lends itself to this strategy. This is determined by the subject matter, the scope of the project, and the potential connections to the local community. The project team (curator, designer, and interpretive planner) considers the various opportunities for community input and engagement. Community voices have been included as separate sections of exhibitions, or integrated into the main presentation.

For example, for our exhibition *Frida Kahlo, Diego Rivera, and Masterpieces of Modern Mexico from the Jacques and Natasha Gelman Collection*, we decided to work with school groups. Museum educators, interpretive planners, and the exhibition curator travelled to the chosen schools to make introductory presentations about the upcoming exhibition. Small groups of two or three students were then assigned a specific artwork, which they discussed intensely. They then responded to the question “What’s going on in this picture?” Students developed labels for the works, aiming at 50 words maximum. These labels were lightly edited by the interpretive planner and curator, and hung below the traditional label for 60% of the exhibition. Students and their families were invited to a special “opening” event. Visitors indicated that they largely found the labels positive or neutral; very few negative responses to the presence of student labels in a paid exhibition were identified.

A second temporary exhibition, *Echoes: Islamic Art and Contemporary Artists* featured works largely from the Middle East and South Asia. During front-end evaluation, local Islamic groups expressed concern that the exhibition did not connect to active and diverse Islamic groups in the local region. With the community, we decided to add a section to the exhibition called Community Voices, in which members of different Islamic communities were invited to respond to three questions: What does Islam mean to you? What would you like the people in Kansas City to know about Islam? And How is art a part of your life? Responses were copy-edited only. We received approximately twenty-five responses, which became part of the exhibition satellite space that was created to connect the exhibition with a Pakistani Cargo truck parked immediately outside a museum entrance.

Finally, the American collection includes a gallery for works on paper that has rotations. To celebrate the fiftieth anniversary of the Civil Rights movement a nimble partnership was formed with the Mid America Black Archives and the American Jazz Museum. They brought a group of community members together, who responded to 13 works of various media, related to the Civil Rights movement and the African American experience in the sixties. Community members spoke of their memories for long periods of time. The video recording of those interviews resides in the archive. Sections of those interviews were extracted to become the labels for the exhibition. The exhibition *History and Hope: Celebrating the Civil Rights Movement* also offers visitor response space.

Program Audience: General audience

Why was this program developed? Museum research indicates that two main reasons that the infrequent or non-visitors find art museums intimidating are they cannot “see themselves” in our presentations, and that they believe pre-existing art knowledge is necessary for meaning-making. This program is an effort to demonstrate to visitors that the art novice can have compelling responses to art, and that those responses do not have to be based in art historical frameworks.

Number of participants served in individual sessions: N/A

Number of participants served annually: Participants in three projects in 2013: 150; visitors who experienced projects: 400,000

When did this program begin operation? 2012

Start-up costs: None

Ongoing costs: Part of exhibition and/or rotation budget - redeployment of existing funds

Source(s) of funding (both start-up and ongoing): Operating budget

Form of evaluation: Visitor research: interviews, tracking

Is your program a model of another program or an original? Other museums have done similar work, but this was not modeled on another program. Rather, we are building a sustained practice with our community.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, slightly. Different people are taking leadership roles in new ways.

Staff Contact: Judy Koke, jkoke@nelson-atkins.org

New Museum of Contemporary Art Experimental Study Program (ESP)

The Experimental Study Program (ESP) for young people ages fifteen to twenty is a 10-week after school program that pairs 10 to 12 teens in intensive collaborations with artists in residence at the New Museum. The program, which was inaugurated in fall 2013, is discussion-based and research-oriented, and provides extended contact between artists and youth in meaningful ways.

As part of the program, which is led by New Museum staff and artists, teens engage in critical discussions around contemporary culture using art as a platform, learn about different artistic practices, and investigate central themes and questions alongside partnering artists. Over the course of the program, students also work towards a culminating endeavor with the artist, including being trained to activate certain works, developing and presenting research for upcoming artist's projects, or co-producing a text, performance, or event with the artist. These final projects are outcome-oriented in the sense that "real work happens," a phrase often used by high school students to describe their ideal outcome for a museum program, but the program's pedagogical method is rooted in a process-based approach to learning, reflective engagement, and collaborative work.

ESP and its partnering artists in residence are part of an innovative restructuring of Education and Public Engagement programs at the New Museum, built around bi-annual Research and Development Seasons (R&D Seasons). Based on a thematic approach to programming, R&D Seasons constitute a series of live performances, exhibitions, screenings, online publications, and teen programs that explore a unifying topic presented each fall and spring. R&D Season themes unite diverse yet connected events occurring

in the museum's Theater, Resource Center, galleries, and classroom, and allow R&D Season artists to engage across many types of initiatives to realize projects that take multiple forms.

For example, in conjunction with the fall 2013 R&D Season theme of "Archives," Yanira Castro of the performance group a canary torsi was the partnering artist for the fall ESP semester, and worked intensively with the teens on generating proposals for audience interactivity for her upcoming 2015 project *Performing Portraits: Live*. Concurrently at the museum, she was featured in an exhibition, participated in archival research, and produced a performance of her work in the museum's Theater. In the spring 2014 R&D Season, themed "Voice," artist Jeanine Olsen will collaborate with ESP students for several months, and will involve them in her research for an experimental opera and exhibition of her video and sculptural work, to be produced at the New Museum later in the spring.

Program Audience: Youth aged 15-20

Why was this program developed? This program was developed to provide sustained interaction between contemporary artists and young people. As the only art museum dedicated solely to contemporary art in New York City, the museum is in a unique position to provide direct access to artists for its audiences, including teens. While the New Museum offers several opportunities to connect teens with contemporary art, including through its Global Classroom (G:Class) school partnership programs and Teen Nights, both our visiting teens and New Museum staff felt a strong need to create deeper opportunities for youth involvement. The program also responds to another model education program, Museum as Hub, which in addition to acting as a curatorial platform exploring global interests, brings together international artists with teens to participate in relatively short-term workshops. ESP expands this work with increased time for artists and teens to collaborate together, more complex, artist- and student-driven project planning, and future ESP semesters that pair international artists in residence with teens over a full seasonal semester.

In a broader context, ESP offers a way to bridge traditional divides between audience-based programming and approaches to content often found in museums. Typically, in museum education departments, programs for adults and academic audiences and teens happen in isolation. By making ESP a core component of R&D Seasons, the Department of Education and Public Engagement has created a structural approach that integrates teen programming content and philosophy with other adult and academic programs, be they artist residencies, performances, panel discussions, exhibitions, publications, etc.

Number of participants served in individual sessions: Each fall and spring semester, the program serves 10-12 students and one to three partnering artists. Partnering artists are included as participants as they set forth and receive specific gains from the students and program, including research material, proposals for projects, performance activation, etc. To the greatest extent possible, the relationship between artists and students is considered mutually beneficial in its reciprocity.

Number of participants served annually: 20-28 students, three to six partnering artists

When did this program begin operation? Fall 2013

Start-up costs: \$2,500, fees include for costs for artist stipends, materials, and program refreshments

Ongoing costs: \$2,000-\$6,000 each semester. Fees for artists will evolve as artists and project outcomes changes. For example, if an artist produced a publication with students, subsequent fees would follow. International artists would require significantly more support for accommodations.

Source(s) of funding (both start-up and ongoing): Generous support is provided by the Keith Haring Foundation School and Youth Programs Fund. The Global Classroom is made possible, in part, by the Bloomingdale's Fund of the Macy's Foundation, the May and Samuel Rudin Family Foundation, and the New York City Department of Cultural Affairs in partnership with the City Council.

After School Teen Programs are supported by a grant from the Laurie M. Tisch Illumination Fund.

Endowment support is provided by the Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.

Form of evaluation: The program is evaluated informally and formally. Informal evaluation assessments include regular student reflections in writing, and planning meetings with New Museum staff and artists and New Museum staff involved in Season programming, including director-level, curatorial, and educator staff. Formal evaluations consist of written evaluations from students and participating artists, an online publication entry reporting on the program events, and a final presentation open to the family, friends, New Museum staff, and other museum colleagues in which students present their culminating proposals with the current ESP partnering artist.

Is your program a model of another program or an original? In planning the program, we looked at many models of after school programs for teens, but believe and developed ESP to be an original program model, in its integration with other Education and other department activities and due to the level at which it involves contemporary artists in residence and their associated projects.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? The New Museum has, since its inception, operated as a platform for emerging ideas—a site where learning is an implicit, and central, aspect of encountering art. To this end, education has always been a central part of the museum's mission, though renewed visibility for this work has been attained through the Education Department's new Seasonal approach. By posing and then plumbing questions over 4-6 month periods, the Seasonal approach foregrounds and embraces multiple perspectives around objects, ideas, and artistic practices.

Staff Contact: Jen Song, jsong@newmuseum.org

New Orleans Museum of Art Mini Masters

Mini Masters, a school and museum initiative that engages the youngest members of our community by linking early childhood learning with arts-integrated education, is entering its

second pilot year. This pioneering program for three to five year-olds, developed by New Orleans Museum of Art (NOMA) in partnership with Educare, Kingsley House, The Bayou District Foundation, and the Tulane University Teacher Preparation & Certification Program, is based in the Educare Early Learning Center, which opened in Fall 2013 in the Columbia Parc neighborhood, located near NOMA. According to the National Education Association (NEA), high quality early childhood education has wide-ranging impacts on a child's performance in school and their interactions with peers, and therefore represents one of the wisest investments our country can make. Additionally, studies have shown that arts education stimulates creative and critical thinking, teaches problem solving, and develops social skills. Recognizing a unique opportunity to introduce arts-integrated learning into children's lives at a very young age, NOMA and the Mini Masters' partner organizations anticipate that this innovative program will influence the success of the young participants in their personal and educational endeavors.

Mini Masters debuted as a pilot program during the 2012-2013 school year at Kingsley House's Head Start instructional site, housed temporarily at a local church, while awaiting construction of the state-of-the-art Educare facility. Forty students and seven teachers participated in Mini Masters pilot year one. Five pre-service teachers in their final year of teacher preparation at Tulane University selected the Mini Masters program as a service learning experience. As part of their course, they designed and taught arts-integrated lessons to the Kingsley House students. Both classroom teachers and pre-service teachers attended professional development workshops at NOMA, which helped them become familiar with selected works of art and taught them new strategies for incorporating the arts into classroom instruction. Between November 2012 and April 2013 Kingsley House students visited NOMA three times, and were guided on specialized, age-appropriate tours by NOMA docents. The school year concluded with the Mini Masters Showcase at NOMA, a reception where parents and family were invited to celebrate student achievement and creativity and to see the student's works of art on display.

Program Audience: Pre-Kindergarten, ages three to five

Why was this program developed? In the years following Hurricane Katrina, New Orleans has emerged in a unique position at the center of education reform in the United States. As a city, New Orleans is exploring new strategies, designing new schools, and implementing new teaching methods. These efforts are paying off. The December 17, 2012 issue of *The Daily Beast/Newsweek* commended Mayor Landrieu and the City of New Orleans for their commitment to leadership in education reform and innovation. NOMA has responded to this challenge by exploring new opportunities for our children. With an early introduction to arts education, children will develop skills that will make a difference in how they experience the world and ready them to learn more effectively by engaging a variety of learning styles and intelligences.

Number of participants served in individual sessions: Pilot Year One: 40 students, seven classroom teachers, five pre-service teachers

Number of participants served annually: Anticipated Pilot Year Two: 80 students

When did this program begin operation? Academic year 2012-2013

Start-up costs: Mini Masters is in its initial pilot phase, with partners contributing services in-kind to keep expenses minimal until major funding can be secured. Start-up costs have been approximately

\$30,000.

Ongoing costs: Mini Masters is in its early pilot stages. Ongoing costs are still being determined.

Source(s) of funding (both start-up and ongoing): Individual, foundation and corporate grants

Form of evaluation: In addition to portions of the Denver Prescreening Developmental Questionnaire II already administered at the school site, program specific evaluation tools include:

- Pre-assessment interview with students; pre-assessment surveys with lead teachers & pre-service teachers
- Post-assessment interview with students; post-assessment surveys with lead teachers & pre-service teachers
- Completed curriculum materials and course-work by Tulane pre-service teachers
- Pilot Year Two to incorporate additional evaluation tools such as video.

Is your program a model of another program or an original? While a number of museums offer programs and interactive opportunities for very young children, Mini Masters is an original program concept designed to provide arts integration and the museum's collection into formal Pre-K school curricula.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? An additional staff person has been added to coordinate the Mini Masters program, facilitate gallery learning and professional development.

Staff Contact: Allison Reid, areid@noma.org

The Noguchi Museum The Think Tank

The Noguchi Museum Think Tank is a group of 15 classroom teachers and museum educators who meet five times over the course of a school year to collaboratively discuss and research a question of mutual interest. The Think Tank began in 2012 and, at the time, was comprised of eight museum educators who represented institutions including The Noguchi Museum, The Metropolitan Museum of Art, The Guggenheim Museum, and eight classroom teachers from K-12 schools across New York City. During the 2012-2013 school year, this group focused on the connections between the art museum field trip experience and classroom learning.

In order to conduct this investigation, The Think Tank relied on several methods, including reading and discussing relevant articles from the field, group discussion and brainstorming, conducting research outside of meeting times, and reporting findings back to the group at large with regular check-ins. Individual members also chose questions of particular importance or interest to their own teaching

practice and used these guiding questions to execute informal research during their teaching work. A Facebook group was created that all Think Tank members participated in so they could communicate their findings and discoveries in between sessions and share relevant articles with each other. Ultimately, the group created a report that articulated conclusions and offered tips that resulted from their investigation, and which also included a list of recommended articles. The report was shared with the field at large on the museum's website and during a presentation at the 2013 NYCMER conference at the American Museum of Natural History.

For the 2013-2014 school year, the structure and format of The Think Tank remains the same, but with a new topic of interest: What kind of philosophical questions do students pose and address with a work of art? When does inquiry with art become philosophical inquiry? The group is again comprised of about half museum educators and half classroom teachers, and includes six returning members. So far, we have met twice this year and members have determined individual research questions. Investigations have begun, and findings are already starting to be shared.

Program Audience: Professional Development/K-8 teachers and art museum educators

Why was this program developed? In 2010, as part of an institutional strategic plan and in the interest of both strengthening ties with area schools and further refining programs and resources for students and teachers, The Noguchi Museum launched a Teacher Advisory Group made up of school-based educators. The Think Tank represents the evolution of the Teacher Advisory Group and reflects a desire on the museum's part to be at the forefront of developing dialogues across disciplines and teaching practices to contribute to the education field at large.

Number of participants served in individual sessions: 15

Number of participants served annually: 15

When did this program begin operation? 2012

Start-up costs: \$900 (museum catalogs, sketchbooks, food for meetings)

Ongoing costs: \$600 annually (museum catalogs, food for meetings)

Source(s) of funding (both start-up and ongoing): General operating funds

Form of evaluation: There was no formal evaluation conducted for this program at the end of its pilot year. However, the report did function as a form of evaluation. At the end of this year, we will conduct a more formal evaluation about the successes and challenges of The Think Tank.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Heather Brady, hbrady@noguchi.org

Norman Rockwell Museum

Four Freedoms Forums: Town Hall Meetings at Norman Rockwell Museum

Inspired by Norman Rockwell's 1943 *Four Freedoms* paintings, iconic works featured in the Norman Rockwell Museum's permanent collection, Four Freedoms Forums programs are an engaging series of community conversations inspiring civic discourse and structured reflection on significant issues impacting our region and our world.

Scheduled quarterly, these town hall-style conversations explore aspects of our democracy and important social concerns that affect us in our rapidly changing society. Each program features an opening reflection on the topic for the evening, followed by brief commentary by two to four experts in the field, and an open microphone, during which program attendees are invited to voice their opinions or ask questions of the audience. A reception follows the ninety-minute program, during which individuals are encouraged to continue the conversation and to engage with other participants at the museum or beyond. All Four Freedoms Forums are free of charge to the public.

People from all walks of life have acted as thought-leaders at Four Freedoms Forums programs, including legislators, journalists and authors, mental health professionals, artists and arts leaders, physicians, scientists, technology specialists, social service professionals, and many others. Programs are recorded in video format, and a Facebook site relating specifically to the Four Freedoms Forum series provides an addition portal for commentary at <https://www.facebook.com/NRMFourFreedomsForum>.

Past programs and themes have included: Politics Today: Fact of Fiction? A conversation about the tenor of our times and the accountability of politicians, commentators, and the media to establish a climate for civil discourse; Teaching to the Test? Educating Our Next Generation, a look at issues in education, from competency testing and its impact on teaching and learning to the school choice debate; Teens in the 21st Century: Growing Up in Challenging Times, a realistic look at the challenges that teens face at home and in the virtual world, and a discussion about how families and communities can support their health and well being; and Can We Turn This Economic Downturn Around? Reflections on the economic challenges that Americans face today, and creative solutions for bringing prosperity back in a new age.

The tradition of Town Hall meetings has its roots in the founding of our nation as small New England communities gathered to invite citizen opinion and vote on matters of importance to their towns. A town meeting is a form of direct democratic rule, used primarily in portions of the United States since the 17th century, in which most or all the members of a community come together to legislate policy and budgets for local government. In his January 1941 address to Congress, President Franklin Delano Roosevelt articulated his vision for a postwar world founded on four basic human freedoms: freedom of speech, freedom of religion, freedom from want, and freedom from fear. Wishing to interpret Roosevelt's sentiments, Norman Rockwell happened to attend a town meeting where one man rose among his neighbors to voice an unpopular view, inspiring the realization that he could paint the freedoms best from the perspective of his own experiences, using everyday, simple scenes, such as his own town meeting, as an impetus for his work.

Program Audience: Teens to adults, all ages and interests

Why was this program developed? To engage community members in meaningful discourse and to find real-world connections to Norman Rockwell's art.

Number of participants served in individual sessions: A Four Freedoms Forum program typically serves forty to eighty people onsite. Program concepts are also explored online through the Four Freedoms Forum Facebook page for a wider audience. Select programs have been broadcast on radio.

Number of participants served annually: Up to 320 participants are served on location at the museum annually.

Start-up costs: \$2,500 was allocated for marketing/communications and program receptions. Thought leaders/speakers donated their time and expertise.

Ongoing costs: \$4,000 allocated annually for marketing/communications, program receptions, modest honoraria and travel costs.

Source(s) of funding (both start-up and ongoing): Berkshire Bank

Form of evaluation: Written evaluation forms completed by program participants, suggestions from the audience about potential topics, speakers, and discussion formats.

Is your program a model of another program or an original? Original. The program was inspired by Norman Rockwell's Four Freedoms artworks and the historical and democratic concepts that they illuminated.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, curators and educators draw upon the expertise and interests of the public when determining programming directions for the Museum.

Staff Contact: Stephanie Plunkett, splunkett@nrm.org

North Carolina Museum of Art ArtNC (www.artnc.org) and Concept Explorer tool

ArtNC (www.artnc.org) provides excellent instructional resources for the classroom. It features over 150 of the most teachable works of art in the North Carolina Museum of Art's (NCMA) collection. Detailed information and high-quality images allow teachers to easily share works with students. A collection of lesson plans model best practices for integrating collection works into non-art instruction. Videos demonstrate how art impacts student learning, and how it can be incorporated into an instructor's teaching practice. Calendar information for professional development events and courses keep teachers up to date. A blog details new features, programs, and methodologies. All of this content can be shared and saved online within the teachers' personal ArtNC portfolios.

While these ArtNC resources stand out for their quality and ease of use, they are not new within the field of museum education. So how is the new ArtNC different from other online teacher resources? Instead of just providing resources, ArtNC teaches teachers how to use museum resources to create unique, art-integrated lessons that strengthen student learning across the disciplines. ArtNC content is searchable by 31 teaching concepts, which span diverse grade levels, subject area content, and skills. These concepts (e.g., change, communication, problem-solving) are immediately recognizable to a wide range of teachers and allow them to connect with the site and its content regardless of their comfort with and knowledge about art.

The concepts also relate in authentic ways to NCMA works of art and their historical contexts. As educators from different disciplines browse works of art, lesson plans, and programs by concept, they begin to see how those concepts play out in other subject areas. The site helps them discover that art is a powerful common denominator among the disciplines. Site navigation becomes a vehicle for professional development, building teachers' knowledge about how subjects connect and modeling how concepts and works of art in combination can serve as catalysts for curricular integration.

The innovative Concept Explorer gives teachers the ability to explore and create their own connections between classroom content and objects, while building skills in visual analysis and making connections. Built on the familiar metaphor of "mind maps," teachers tag relationships between given concepts and works of art using an intuitive drag-and-drop interface. The concept maps they create become the starting point for lesson plans. The tool gently guides a teacher's thinking about the best instructional use of an object, while freely allowing the teacher to determine how an object relates to his or her own classroom environment. Teachers can share, edit, and learn from other users' concept maps. These maps not only inform site users, but they also demonstrate to museum staff how teachers are connecting works of art to classroom instruction, as the information gathered cycles back to strengthen the museum's professional development programming and lesson plan content.

ArtNC is one component of The Big Picture, a comprehensive statewide professional development program for K-12 educators of all disciplines. Promotion and use of this online resource are incorporated into all elements of Big Picture programming. The site received a MUSE award from the AAM Media & Technology Division in 2012 and a Best of the Web award from Museums and the Web in 2013.

Program Audience: Online tools designed for use by PK-12 educators and students

Why was this program developed? The North Carolina Museum of Art is the state's art museum serving citizens in all 100 counties. A key priority in the NCMA 2015 Strategic Plan is to "develop vivid and out-of-the-ordinary art education experiences in the museum, in classrooms, and around the state" and promote the NCMA as "a welcoming place that values creativity and encourages imaginative thinking." The geographic range of the state and institutional capacity make it difficult to offer face-to-face programming in each county or region. Online resources are one solution to expanding the educational reach of the museum and offering the collection to citizens who may not be able to visit the galleries themselves.

ArtNC is one component of The Big Picture, a comprehensive statewide professional development program for PK-12 educators of all disciplines. Promotion and use of this online resource are incorporated into all elements of Big Picture programming, which include on and offsite workshops,

events, fellowships, and student exhibitions.

The NCMA launched a refined version of its online teacher resource ArtNC in February 2012 to support the Big Picture program. Major modifications include new site design, addition of personal portfolios and the innovative Concept Explorer tool, and reorganization of site content around a set of teaching concepts.

DESIRED OUTCOMES

Teacher users will demonstrate:

Increased use of NCMA works of art and art-based lesson plans and instructional strategies in the classroom.

Improved understanding of how NCMA works of art relate to concepts they teach in the classroom.

Increased use of concept mapping as a lesson-planning tool.

Number of participants served in individual sessions: The web site receives approximately 44,000 site visits per year from all 50 states and over 100 countries.

Number of participants served annually: The web site receives approximately 44,000 site visits per year from all 50 states and over 100 countries.

When did this program begin operation? The revision of the website and the development of the unique Concept Explorer were completed in February 2012.

Ongoing costs: \$30,000-\$50,000 is budgeted annually for site development and maintenance.

Source(s) of funding (both start-up and ongoing): North Carolina GlaxoSmithKline Foundation

Form of evaluation: The website was developed with audience involvement and guided by formative evaluation. Annual evaluation of site use and impact are conducted by Jeanine Ancelet, Senior Researcher, Audience Focus.

Is your program a model of another program or an original? ArtNC and the Concept Explorer are original and innovative online collection tools designed to meet the unique needs of a specific museum audience, but replicable for a broader range of audience types. The web site builds skill and is organized by concepts, rather than traditional art-related terms. As PK-12 educators from different disciplines browse works of art, lesson plans, and programs by concept, they begin to see how those concepts play out in art and other curriculum areas. Site navigation builds teachers' knowledge about how subjects connect, improves skill in making connections and visual literacy, and models how concepts and works of art in combination can be used to spur learning across the disciplines.

The Concept Explorer tool is the only image-based concept mapping tool of its kind and includes functionality (e.g., image detail tagging and concept tagging) that goes beyond the capabilities of Google Art Project and other innovations in online image exploration.

Have you changed your organizational structure to respond to changing education needs inside

or outside your institution? The museum is in the process of examining and reimagining its educational structure and offerings to align with next practices.

Staff Contact: Ashley Weinard, aweinard@ncartmuseum.org

Oakland Museum of California Visitor Centered Tours

Visitor Centered Touring (VCT) is a way of conducting a tour that involves visitors participating in and creating their tour experience. Our overall goal for visitor centered tours is for visitors to experience our galleries as welcoming and comfortable places where the docent will provide opportunities to create memorable connections with gallery content and inspire the visitor to return to explore California in new ways.

The visitor-centered tour draws upon students' curiosities, to help shape and direct their gallery experiences. While our docents have long been trained in inquire strategies, we wanted to take it further by putting greater emphasis on actively involving visitors as partners in creating the tours, and using their imaginations, interests, and investigation skills to guide the experience. The docent becomes the facilitator, acting as a coach for students as they explore the exhibits. This approach is especially timely in the 21st century when students increasingly direct their own learning and pursue their curiosities through the use of technology.

Although many of the tour techniques that docents already used are adaptable for VCT, we wanted to expand their repertoires by focusing on storytelling, inquiry, and improvisation. These techniques involve using the students as team players in creating the tour, and employing 21st century skills. For example, the skill of creating a narrative or story is needed more than ever, to make sense of the myriad information present in our galleries and to make history, art, and natural sciences meaningful.

The use of improvisational skills entails having a variety of games and tools at hand, and being comfortable with quickly making changes and choosing the right techniques at that moment to connect students with the exhibits. With improvisation skills, docents are more able to act spontaneously in an effort to use students' curiosities and questions to guide the tour. Our new approach offers docents better tools for listening to and reading an audience, and helps them develop strategies for using visitor questions and observations to shape the tour. Improvisation also makes the tour enjoyable for docents as they get to know the students better.

The use of inquiry is a technique with which docents have long been familiar. Our VCT training task was to sharpen use of these skills, skills that are important because they involve students in a critical thinking process that entails observation, investigation through questioning, and making discoveries. Through inquiry, students draw their own conclusions supported by evidence in the exhibits. During the tour they share their interpretations with each other and learn how to consider perspectives different from their own. Combining this with improvisation techniques help docents to creatively respond to the needs and interests of their visitors.

Program Audience: K-12

Why was this program developed? Our goal of developing and training docents in a visitor centered approach to touring was based on school tour evaluation comments and feedback from members of our Teacher Advisory Council. They passionately expressed how they wanted their students to have memorable experiences that make encounters with history authentic and real in ways that their textbooks cannot. They also noted how important it was for student to have a hand in directing their own learning experiences. As one advisory member put it, we needed to transform a docent from a “From Sage on the Stage to Guide on the Side.”

Number of participants served in individual sessions: School class of 30–40 students and chaperones. A class is typically broken up into groups of five or six kids with one docent.

Number of participants served annually: 38,000 students served through docent led tours

When did this program begin operation? May 2010 with the reopening of the museum’s new History and Art Galleries

Start-up costs: \$7,250—Techniques trainers and support materials

Ongoing costs: \$13,000—College professor to teach content class, techniques trainers and support materials

Source(s) of funding (both start-up and ongoing): Cowell Foundation Grant, National Endowment for the Humanities (NEH) Grant

Form of evaluation: Written teacher evaluations

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, we have changed our organizational structure in the area of education, community engagement, and learning initiatives.

Staff Contact: Scott Thiele, Senior Learning Initiatives Developer, sthiele@museumca.org

Oklahoma City Museum of Art Healing Arts: St. Anthony Behavioral Medicine

The mission of the Oklahoma City Museum of Art is to enrich lives through the visual arts. This mission extends beyond the walls of the museum and includes reaching members of the community who are unable to travel to the museum due to health reasons. The Healing Arts program at St. Anthony Behavioral Medicine brings art education to children ages four to 17, who are housed in two residential treatment facilities in the Oklahoma City metro area. Children housed in these facilities suffer from developmental delays, as well as behavioral and psychological problems, and stay for an average of 10 months at a time. Once a month, a teaching artist from the museum travels to each of the two facilities to work with multiple classes. The teaching artist works with a recreational therapist to develop

and provide curriculum that fulfills the state standards for visual arts, and provides the patients with creative opportunities and knowledge of different media and techniques, while also keeping the safety of the teaching artist, therapist, and children in mind.

Projects often aim to encourage discussions about goals, emotions, and ideas of safety, security, and family—ideas that many of these children have trouble expressing. In addition, workshops are held for employees of St. Anthony Behavioral Medicine to provide knowledge of basic art techniques, terms, and project ideas that can be carried out between each visit. Most of the therapists' training involves a limited knowledge of art practices and terms. By holding these workshops, the museum aims to have the therapists become more comfortable incorporating art techniques into their expressive therapy sessions when a teaching artist from the museum is not on-site. Finally, patients are brought to tour the museum through OKCMOA's bus sponsorships. On approved outings, patients are brought to the Museum free of charge to experience the galleries, learn proper museum etiquette, and engage in discussions about the art that they see using the terminology they have learned during art-making sessions.

Program Audience: PreK-12

Why was this program developed? St. Anthony Behavioral Medicine patients have no exposure to art education without the help of the Oklahoma City Museum of Art's Healing Arts Outreach. Certified teachers are provided by Oklahoma City Public Schools, but art education is not part of their curriculum. The museum's program aims to provide art education that fulfills the Oklahoma visual arts standards while providing the patients with a creative outlet and exposure to different media and techniques. Other than approved outings, the children do not leave the St. Anthony facility for up to ten months, so creative and therapeutic learning are an important part of their development and recovery. The hospital's partnership with the museum also offers opportunities for patients to visit the museum during outings. To date, forty five patients have toured the museum, most of whom had never visited the Oklahoma City Museum of Art before.

Number of participants served in individual sessions: Five classes are taught a month serving approximately 12 - 18 students per class

Number of participants served annually: Since January 1, 2013, 511 students have been served.

When did this program begin operation? June 2012

Ongoing costs: \$17,450 / year

Source(s) of funding (both start-up and ongoing): Love's Travel Stops & Country Stores, Target, Philip Boyle Foundation, Oklahoma City Community Foundation, Dr. and Mrs. Jordan J.N. Tang, and Allied Arts

Form of evaluation: Online evaluations completed by recreational therapists

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Amanda Harmer, aharmer@okcmao.com

Orlando Museum of Art Art's the Spark @ OMA

Art's the Spark @ OMA is a monthly therapeutic program for those diagnosed with memory impairment and their healthy caregivers. Recognizing the medicinal need for socialization for those diagnosed, the Orlando Museum of Art's program offers a safe and stimulating environment for an interactive tour and studio activity. Art's the Spark @ OMA is appropriate for those with Alzheimer's, Parkinson's disease, or complications from a stroke. It is also valuable to healthy caregivers: it allows for an enjoyable adult experience with a loved one, and lessens the isolation often felt by caregivers.

Art's the Spark @ OMA begins with an hour tour in the museum's galleries. Inquiry questions are used to inspire imagination, discussion of personal interests, and group dialogue. Often those with memory impairment shy away from groups and speaking in public, and these non-threatening, private environments lessen visitors' anxiety. Occasionally, a gallery activity is used to encourage those diagnosed and their caregivers to become a team and look independently at the art in a gallery. It engages decision-making and personal reflection. After the tour, those diagnosed participate in a studio activity based on what was seen and discussed in the galleries. Individual packets of art materials are given to each participant to generate their own artwork, tapping into abstract thinking areas of the brain.

At the same time, caregivers are taken to another area of the museum for refreshments and therapeutic respite time. Their good health is imperative for keeping medical costs to a minimum and allowing their loved one to stay at home. As one caregiver, Linda Creque, stated, "This program is a 'God send.' My husband was a talented musician, had his own business, could fix anything, and then Alzheimer's! This program has given him back his confidence. It has given him a new outlet for his creativity. He feels proud of his artwork. We display it in the house. He forgets many things but he always remembers his 'art' program. God bless you all!"

The program is evaluated before and after it is given. The evaluations were given to both participants and caregivers. Compiling the results showed that of the 73 caregivers who responded, 93% strongly agreed that the one diagnosed was engaged in the program, 75% strongly agreed that the program caused interaction, and 86% strongly agreed that the program was good, healthy fun. The Central Florida region is booming. Art's the Spark @ OMA and its success has allowed the museum to develop community partnerships with Florida Hospital's Parkinson Outreach Center at its Neuroscience Institute, Adventist University (FL Hospital College of Health), the Winter Health Foundation, and the College of Medicine at the University of Central Florida. In this way, the Orlando Museum of Art is partnering with major health providers in Central Florida to bring art and wellness to the community.

Program Audience: Seniors

Why was this program developed? The Orlando Museum of Art was approached by the Winter Park Health Foundation in 1998 to develop an arts-related program for seniors living in congregate centers who were suffering from depression and isolation after their move to the center. A lot of research was being developed at the time that proved that visual art was a springboard to discussion, reminiscing, stimulation and life-long learning. This outreach, suitcase program, Art On the Go, introduced the

museum staff to the extent of the need for programs for seniors, in particular, and others in the community that traditionally had difficulty coming to the museum. In 2009, the State of Florida had funding available for museums wishing to expand existing programs. The OMA wanted to expand on Art On the Go to make it an on-site program and to better support the healthy caregivers of those still able to remain at home. The State of Florida ranked the program a number one priority and matching funds came from the Winter Park Health Foundation. An Advisory Board was developed from area specialists and Art's the Spark was born.

Number of participants served in individual sessions: Maximum diagnosed participants: 12; maximum caregivers: 12

Number of participants served annually: In 2013—252 including caregivers in 10 sessions; 72 volunteers

When did this program begin operation? 2010

Start-up costs: \$20,000

Ongoing costs: \$10,000

Source(s) of funding (both start-up and ongoing): State of Florida, Winter Park Health Foundation, Lockheed Martin Grant

Form of evaluation: Written caregiver form; smiley face evaluation for those diagnosed. Participant feedback:

“This is one of the best—not only for the participant but for the caregiver as well. It gives them a sense of still being important and knowledgeable. The art and discussions make them think—the crafts are fun—just coming and being here is something I as caregiver really look forward to. I can't say enough about how wonderful this program is!”

“I am writing to express our deep appreciation of the Art's the Spark @ OMA program and to encourage its support as a very worthy cause. We have attended for over a year and it is so rewarding to listen to the enthusiastic conversations engendered among the participants. Many of the participants recount memories from their life experiences that relate to the paintings and sculptures. It gives their caregivers an opportunity to share experiences that they may not be aware of and to gain insights into aspects of importance for those who have lost the ability to communicate their thoughts efficiently. We are all so enriched by the opportunity to enjoy the museum in a safe and friendly environment without the added anxiety of worrying about our loved one perhaps disturbing other museum visitors.”

Is your program a model of another program or an original? Art's the Spark @ OMA is based on Museum of Modern Art's Meet Me at MoMA, but is unique in its own right. We have a combined tour/studio experience, which expands on MoMA's program to engage abstract areas of the brain through process. It also takes into consideration the manual aspects of art-making to address senior issues of coordination and arthritis.

Have you changed your organizational structure to respond to changing education needs inside

or outside your institution? No

Staff Contact: Jan Clanton, Associate Curator for Adult Programs, jclanton@omart.org

Peabody Essex Museum Art to Go

Art to Go offers a museum experience at school for students in kindergarten through sixth grade, by bringing museum collection objects to their classrooms. Museum objects are transported to local classrooms to engage students in looking at, learning from, and being inspired by works of art. Art to Go creates opportunities for students to encounter high quality art objects in person, even if their school cannot arrange a visit to the museum (due to budgetary reasons or other restrictions). Through this unique engagement with works of art, this program sparks creative curiosity and promotes key skills for today's students: observation, communication, global awareness, and critical and creative thinking. Through this program, students, teachers, and schools deepen their connections to the Peabody Essex Museum (PEM).

An Art to Go school visit takes place in three parts in order to accommodate as many classrooms as possible per visit. One classroom starts with the object in the classroom and explores with guidance from a museum educator and a staff member from collections management. In addition to close analysis and discussion about the object, students discover how the object is cared for at the museum and the careful attention to detail required to pack and unpack the object in order for it to come to the classroom. The other two classrooms explore content related to the object through writing and hands-on art making. The students rotate as groups to complete the activities in each of the three classrooms. The program lasts approximately 90 minutes.

An object that PEM has utilized in this program is a Chinese brush washer made of duan stone, and its wooden stand. The object dates to the 18th century or early 19th century and would have been used by a calligrapher to clean his or her brushes. In addition to carefully studying the brush washer, students write descriptions of the object, examine other items used in calligraphy, such as brushes, ink stones, and ink sticks, and learn how to do basic calligraphy brush strokes. Students are able to take home their own artwork, a packet about Chinese calligraphy, a color image of the brush washer, their written response, and a free admissions pass to visit the museum with their families.

Program Audience: K-6 students

Why was this program developed? The museum has significant partnership programs with local school districts and while grant funding pays for a large portion of fees and transportation costs, there are still many classrooms that cannot participate in a museum-based program. This program mitigates that issue by bringing the museum to them and deepening the whole-school partnership with PEM.

Number of participants served in individual sessions: Depending on the number of students in each classroom, but up to 90

Number of participants served annually: 2012-2013 was a pilot year and we served 100+ students; in 2013-2014 we anticipate 200+

When did this program begin operation? Fall 2012

Start-up costs: \$800 for supplies and transportation

Ongoing costs: \$1100 for supplies and transportation

Source(s) of funding (both start-up and ongoing): Operational budget, private funding

Form of evaluation: Student and teacher feedback. From a Grade 4 teacher: “After the visit to our school of the Chinese Brush Washer, students were frantically looking for their calligraphy packets and pictures [of the brush washer]... They really wanted to share them with their families over the weekend! Some were even crying over the possibility that their packet could be lost....”

Is your program a model of another program or an original? We did not model this program after any other programs. While doing research for a program name we did come across similar programs, however we found only one other program that provides a museum collection object as part of the classroom experience.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No, not in this case.

Staff Contact: Gavin Andrews, gavin_andrews@pem.org

The Phillips Collection Prism.K12

Prisim.K12 is an innovative set of teaching strategies designed to promote arts integration, a teaching method that blends the arts with other core curricula areas, such as social studies and language arts. This teaching framework gives K–12 teachers of any subject the tools they need to produce high-quality, arts-integrated curricula. The Phillips Collection developed this innovative framework based on 10 years of evidence-based research conducted by the museum with independent evaluation firms and K–12 educators from around the country. While arts integration is now a proven method for impactful teaching and learning, especially with underserved schools, research shows that there are few ways that teachers can learn how to implement rigorous arts integration.

Prism.K12 was designed to address this. It includes six Prism strategies, or “rays”—connect, compare, express, empathize, synthesize, and identify—which are nonhierarchical, and reinforce teachers’ ability to design creative lessons that will appeal to multiple learners. For example, a teacher may choose to use the strategy of “identify” in a science/art lesson where students look closely at an object for scientific evidence and then sketch details of the object to show its weight, size, and texture. The museum is now in the process of developing a portfolio of digital Prism.K12 tools to both expand the reach of Prism.K12

and to provide teachers with interactive, 21st-century vehicles for professional development. The museum is developing online resources, including a Prism.K12 website and social media tools, which will increase teachers' ability to use Prism.K12, and allow for the production and sharing of arts-integrated curricula.

The first phase of the Prism.K12 website launched in December in conjunction with the museum's special exhibition, *Van Gogh Repetitions*. Educators in the museum's partnering schools began to use the Prism.K12 strategies with van Gogh paintings to produce arts-integrated lessons (see Prism.K12 Pinterest site). Research is beginning to show that educators are turning to alternative tools, such as the Prism.K12 website to enhance their professional development. The New Media Consortium has discovered that the increasing demand for customized education is "driving the development of new technologies that provide more learner choice and control and allow for differentiated instruction" (Johnson, Adams, and Cummins, 2012). In the next year, the Prism.K12 website will include a robust array of online webinars, best-practice videos, and a system for obtaining "digital badges," to record and track progress in arts-integrated teaching.

Program Audience: K-12 educators: local, regional, national, and international

Why was this program developed? Prism.K12 is central to the museum's pursuit of K-12 education reform and its mission as a 21st century museum. The Phillips Collection developed Prism.K12 and its supporting digital tools in an ongoing effort to improve academic achievement within elementary and secondary education. The teaching framework is the result of the Phillips' work in the field of K-12 arts-integrated teaching and learning for over a decade. The museum's Education Department has researched and produced award-winning arts-integrated teacher resources, engaged in local school partnerships, and led national K-12 initiatives. These programs are rigorously assessed by third-party independent evaluators. Similarly, Prism.K12 is the result of numerous evidence-based assessments in K-12 and museum education.

It is widely understood that teachers have increasingly limited planning and collaboration time and receive little professional development in contemporary, creative teaching methods like arts integration (Sabol, 2010). Through the development and implementation of Prism.K12, The Phillips Collection bolsters teachers' ability to create rigorous arts-integrated curricula, thereby improving achievement, meeting Common Core State Standards, and addressing 21st century skills in the classroom.

The intended result of the Prism.K12 project is to create a dynamic, integrated suite of digital teacher training tools that will positively impact teacher capacity, attitude, and behavior regarding arts integration and support the vital role of museums as partners in K-12 education.

Teachers who participate in the project will demonstrate:

- increased enthusiasm and confidence in using arts-integration strategies in the classroom, and the Prism Framework specifically (attitude);
- greater understanding of how arts integration connects with Common Core State Standards (capacity);
- improved teaching skills required to effectively implement arts-integration in the classroom (behavior);
- increased facility using the Digital Prism tools (behavior); and

- greater appreciation for and understanding of museums as effective educational partners in helping schools achieve their goals and provide training in arts integration (attitude).

Number of participants served in individual sessions: This varies from 20-100 teachers, depending on the training vehicle. The depth of training also varies from half-day workshops to ongoing yearlong working relationships with teachers.

Number of participants served annually: Nationwide reach includes 27 states and 257 educators served as of 2012.

When did this program begin operation? The Prism.K12 project is an iterative initiative built upon The Phillips Collection's national arts-integrated teacher resources, which began in 2001. The Prism.K12 Teaching Framework was developed by The Phillips Collection and the evaluation firm Audience Focus in spring of 2010. Testing and formative evaluation took place from 2010-2012. Prism.K12 was piloted in 2012-2013. The Prism.K12 website and social media is in the process of being launched. The website will be in development in 2014. Full program deployment will take place in 2015.

Start-up costs: \$300,000 (approximately \$100,000 over three years)

Ongoing costs: \$40,000 starting in 2015

Source(s) of funding (both start-up and ongoing): Sherman Fairchild Foundation multi-year grant and Phillips Collection operations

Form of evaluation: Since 2010, the Phillips has evaluated Prism.K12 extensively through national formative evaluations and local testing with partner schools, working with multiple nationally-known research and evaluation firms such as Audience Focus. In conjunction with the development of the Prism.K12 website and social media, the museum is embarking on a multi-year study of teachers' understanding, attitudes, skills, behaviors, and engagement using Prism.K12. The museum will gather and assess qualitative and quantitative data from a variety of sources as Google Analytics, teacher surveys, interviews, and focus groups.

Is your program a model of another program or an original? This is an original program and concept created by the Phillips in collaboration with K-12 teachers.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Suzanne Wright, Director of Education,

swright@phillipscollection.org

Portland Art Museum
Object Stories

Object Stories is an open-ended exploration of the relationship between people and objects, the museum and the community, and the subjective and objective. By putting objects and the public at the center of its inquiry, Object Stories ruminates on the ways that objects make us, as fully as we make objects, and the myriad ways objects speak to and shape who we are—our ideas, emotions, values, relationships, and aesthetics.

The Object Stories in-gallery experience at the Portland Art Museum is home to a recording booth where visitors are able to leave their own story, as well as interactive kiosks that enable visitors to browse, search, and listen to over a thousand collected stories about personal objects and artworks from the collection.

On the surrounding walls, visitors find a rotating selection of museum objects that have been the subject of recent stories in concert with portraits of storytellers posing with their personal objects. The Object Stories website houses a searchable database of stories, options to share these stories through social media, and information on how to record a personal story. After the first year of programing, it became clear that the project had organically changed scope.

In addition to offering a platform for the general public to tell a personal object story, the museum is building Object Stories into focused experiences with specific local communities around collection objects. The museum has extended Object Stories into a multi-year partnership with area middle schools that involves in-depth teacher professional development, artist residencies, and multiple visits to the museum that culminates in students' own personal "object stories." Recent Object Stories projects have also brought the Portland Art Museum into an international partnership with the Museo Nacional de San Carlos in Mexico City, as well as a more locally-focused partnership with the Native American Youth Association (NAYA) Family Center, empowering urban native teens to tell their own personal narratives in relation to objects in the museum's widely-recognized Native American collection.

Program Audience: Object Stories is an in-gallery and online experience targeted to the Museum's general visitors and audience. A three-year IMLS-funded extension of the Object Stories initiative has connected project activities with middle school students and their teachers in seven schools across the Portland area, and additional funding from the Oregon Arts Commission has supported community outreach projects reaching additional underserved youth populations.

Why was this program developed? In light of the challenges of the 21st century, institutions across the globe are reassessing their strategies to be more relevant in the lives of their communities. Framed by this larger discussion, the museum began to rethink how we relate to our audience. We questioned the role of the public as mere consumers of information and strove to diversify the populations that we serve. In doing so, we uncovered that both the museum and the public needed a catalyst for active participation, personal reflection, and meaningful ways to rediscover works of art in the collection. It was out of this larger, ongoing thinking that the Object Stories initiative was born. Since its inception, the Object Stories concept has evolved into a comprehensive educational platform for engaging audiences and forging community collaborations. By capturing, honoring, and sharing participants' stories, the Object Stories project aims to demystify the museum, making it more accessible, welcoming, and meaningful to a greater diversity of communities—while continuing to highlight the inherent relationship between people and things.

Number of participants served in individual sessions: Located in a prominent gallery in the museum's lower level, the Object Stories gallery serves regular daily visitors to the museum. Individual recording sessions can accommodate up to 2 people, and the Object Stories gallery is regularly used for school tours and other group visits (which can range from 6 participants to as many as 20 participants). The pair of in-gallery viewing kiosks has two sets of headphones per station, which can comfortably accommodate up to four people listening to stories at one time. The Object Stories website and iPad app extend the number of participants served by this project, especially as the museum uses the app to record stories off-site at partnering schools and community organizations.

Number of participants served annually: The museum's annual attendance each year since the Object Stories project was launched has been approximately 250,000, and the Object Stories gallery sees regular daily visitorship from a large segment of this audience as they navigate through the lower level galleries. The museum does not currently track the number of stories listened to by visitors on-site. For the Object Stories website and online archive, the museum reported approximately 7,000 unique, unduplicated visitors over the 2013 calendar year. During the 2012-2013 school year, the middle-school-focused Object Stories program worked with 474 individual students.

When did this program begin operation? 2011

Start-up costs: Start-up costs for building the Object Stories gallery, recording booth, interactive kiosks, related content management system and user interface, and related technology hardware were approximately \$230,000.

Ongoing costs: Currently, the museum supports ongoing operating costs for this project that include approximately \$20,000 in contract services, printing, and equipment each year as well as a full-time Interpretive Media Specialist (annual salary plus benefits) to coordinate the project and related activities. The museum also has been awarded external grants and funding each year to support extended Object Stories projects such as the IMLS-funded Object Stories from the Middle and Oregon Arts Commission funding for community-based projects such as the current Listening to the Ancestors project with the Native American Youth Association (NAYA) Family Center.

Source(s) of funding (both start-up and ongoing): In addition to being part of the museum's education budget, the museum has received external funding from the MetLife Foundation, Lehman Foundation, Kress Foundation, PGE Foundation, U.S. Department of State (MuseumsConnect program), and the Institute for Museum and Library Services, as well as support from individual private donors, the museum's Education Board Committee, and the Portland Art Museum Docent Council.

Form of evaluation: An exploratory study of the project's interpretive media was performed by the Oregon Museum of Science and Industry's Evaluation & Visitor Studies Division, completed in the fall of 2013. The museum has requested funding to develop a more thorough front-end, formative, and summative evaluation of the visitor experience with Object Stories in connection with new resources and spaces being developed in conjunction with the museum's Native American collection and galleries.

Is your program a model of another program or an original? Original program, inspired by several exemplary non-museum storytelling projects such as StoryCorps.

Have you changed your organizational structure to respond to changing education needs inside

or outside your institution? The internal process of developing and implementing Object Stories has encouraged the dissolution of long-established departmental silos, the growth of new partnerships with community organizations, and the confidence to experiment with a formative approach to programming that incorporates audience feedback. Current Object Stories gallery installations bring education and curatorial staff into new forms of collaboration as they work together to foster community dialogues about objects in our collection.

Staff Contact: Mike Murawski, mike.murawski@pam.org

The John and Mable Ringling Museum of Art Collecting Recollections

Collecting Recollections is a public program that is a collaboration between three departments within the Ringling: Archives, Education, and the historic Asolo Theater. The program is designed to capture personal memories of individuals that have a connection to the museum's legacy, the city and county of Sarasota, and the larger community. These stories enrich our knowledge of the museum's history, provide valuable information for staff, students, and scholars, capture voices and recollections that may not otherwise be heard, and enhance the community's connection with the Ringling Estate. Based on the premise that museums offer authentic experiences, whether it's an object or an individual's memories, these narratives are conducted in a conversational interview in front of a live audience. The programs are recorded, formatted into videos and housed in the archives where they will be available for research, exhibitions, and educational program content, and eventually for public access.

The Ringling's rich permanent collections, which include Old Master, Modern, and Contemporary art, a circus museum, an historic home, and 66 acres of grounds and gardens, provide the organizing principle for this program. Staff from Education, Archives, and the theater meets to develop this multi-part, themed series, which takes place over the course of the year. Each series is focused on a single theme, e.g. award-winning circus performers, the development of the visual arts in the community, etc. Individuals in the community who can speak to these themes are invited to participate. The staff develops a series of questions internally, which are designed to steer the conversation and gather particular information before a live audience. A member of the staff then conducts a live, onstage interview in The Ringling's theater that runs approximately 45 minutes. The audience is invited to submit questions in writing, which are compiled by a member of the education team. Ten to 15 minutes is allotted at the end of each interview to answer these questions. The entire interview is recorded in high definition so that the resulting video will be of high enough quality to use on the website, in an exhibition, or for other educational purposes. A simple reception is held afterwards to allow for a meet and greet with the guest and the audience.

Program Audience: Public program for all ages

Why was this program developed? The primary goal of the Collecting Recollections program is to acquire the personal stories that rarely make it into archives. The program allows the museum to capture

these personal stories, adding a new dimension to The Ringling historical record and to present The Ringling history in a new way. Collecting Recollections will also emphasize the importance of The Ringling to the history of Sarasota as an important economic and cultural driver for the area. Equally important, it presented an opportunity to create an engaging program that would enhance the museum's connection to the community and would attract a new and diverse audience.

Number of participants served in individual sessions: Audience numbers vary according to The Ringling's "high" and "low" season. Minimum attendance is 100 while we have experienced sellouts of 225.

Number of participants served annually: The first season of Collecting Recollections served 1,500. We are on track to increase that number this coming season

When did this program begin operation? Fall 2012

Start-up costs:

Recording Equipment: \$14,000* onetime cost

Honoraria: \$5,000 Honoraria are not fixed but are flexible for the needs of the program. Many guests decline the honorarium.

Reception Supplies: \$2,000

Digital Media Supplies: \$2,000

Ongoing costs:

Honoraria: \$5,000 Honoraria are not fixed but are flexible for the needs of the program. Many guests decline the honorarium.

Reception Supplies: \$2,000

Digital Media Supplies: \$2,000

Source(s) of funding (both start-up and ongoing): All funding has been acquired through grants

Form of evaluation: Audience survey

Is your program a model of another program or an original? Collecting Recollections incorporates elements of well-known oral history programs such as NPR's StoryCorps. However, recording these personal stories in a public setting with the dual intention of re-purposing the content for a variety of educational purposes as well as providing an engaging program appears to be unique.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes, and will continue to do so.

Staff Contact: Maureen Thomas-Zaremba, maureen.zaremba@ringling.org

RISD MUSEUM

Double Take

Double Take focuses on works of art as points of access and exchange between academics, makers, and a diverse public. Two specialists from differing fields offer their interpretations of a single collection object. These in-gallery conversations stimulate thinking about social context, artistic interpretation, and the ever-evolving meaning of objects.

Speakers from differing fields are paired together to address specific objects. An archaeologist and ceramicists analyze a Greek amphora. An economist and boat builder consider a 17th-century Dutch landscape painting. A material designer and bicycle storeowner discuss a tween and reflective cycling suit. This public program encourages active participation from the audience, encouraging them to share their own perspective on the object, ask questions, and examine one work intently for one hour, led by speakers who lend specific expertise. These combined elements provide opportunities to deepen collegiate relationships, expand scholarship, and widen access to content.

The speakers are also invited back to discuss the selected object in a recorded session. An intimate group of educators and curators gather to learn from each expert pertinent details related to the construction, purpose, significance, or meaning of an object. Observations and questions are considered while studying the object. This session is recorded, edited, and published online. These segments are available in the galleries via mobile device and accessible through the online collection.

In these recordings, the unscripted voices of artists, curators, conservators, students, scholars, and critics offer insight into the creative process by providing multiple perspectives on the nature and context of art making. These diverse, interdisciplinary views on works of art and design provide access to the life-history of the object by offering historical and social context, discussion of materials and process, and other narratives, such as ownership and use, that contribute to the object's significance. These short recordings focus on a specific object and offer a unique, personal, perspective on that work. Each object in the Double Take series has at least two different voices.

Program Audience: Adult audiences including college and university students.

Why was this program developed? The RISD Museum was founded as part of the Rhode Island School of Design and as the principal art museum for the city of Providence and state of Rhode Island. The museum serves as a creative hub in a community distinguished by its density of higher education institutions, creative practitioners, and diverse publics. Our unique collection of art and design, as well as the expertise of our staff and RISD artists and designers, situate the museum as an institution with significant resources to benefit local and global communities.

This program was developed to embrace the depth of our collection and diversity of our community. Double Take uses works of art as the point of access and exchange between academics, artists, specialists, creative thinkers and a diverse public. The content generated from this program is also published online. This program responds to the collection and community

By bringing together voices and perspectives from various contexts, we seek to cultivate a sense of

ownership of the museum as a participatory public space and a site of generative exchange where individuals and communities can learn alongside and from one another. The RISD Museum is an important site for cultural dialogues and exchanges that may have broader social and political impacts. By supporting imaginative and critical engagement with art and design, we aim to cultivate an ever-growing, creative community.

Number of participants served in individual sessions: 25–30 for each in gallery program, 4,000 per month online

Number of participants served annually: Approximately 300 in gallery participants and approximately 48,000 online.

When did this program begin operation? Fall 2010

Start-up costs: \$500 for recording equipment

Ongoing costs: \$3,500—honoraria for the participants, transcription services, and audio editing.

Source(s) of funding (both start-up and ongoing): Yearly programming budget

Form of evaluation: Surveys/interviews

Is your program a model of another program or an original? Not to our knowledge

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We are always responding to the changing needs of our institution and our publics to develop responsive and accessible programs. Art schools with museums—especially where exchange between the two is responsive and rigorous—are uniquely positioned to operate as sites where not only artists but the public can learn about and make sense of the complexity of the world imaginatively. Museum collections provide the opportunity for anyone to develop generative and lifelong relationships with art and design. Through close-looking, careful investigation, and thoughtful reflection, objects from varied cultures and contexts invite us to encounter complex social and cultural narratives, to draw upon personal knowledge and experience, and to imagine multivalent ideas and meanings—to let curiosity about the existing lead to the production of the new.

Staff Contact: Sarah Ganz Blythe, sganz@risd.edu

San Antonio Museum of Art School Partnership Program—Customized School Tours

The San Antonio Museum of Art has developed the School Partnership Program for kindergarten through eighth grade students in low-income schools in San Antonio. The School Partnership Program (SPP) builds enduring and long-term partnerships with teachers, students, and families, and introduces them to the transformative power of art by integrating the museum's art collection into

school core curriculums. Through a combination of in-class discussion, hands-on activities, study of primary source materials, and active examination of the museum's encyclopedic collection and exhibitions, students learn to understand and appreciate original works of art, strengthen and enrich their understanding of school subjects, and apply critical thinking skills as they matriculate from kindergarten through eighth grade. This is not an average field trip!

The critical component of the SPP is that it is "custom" designed to meet the specific needs of each school's curriculum and the students' developmental level. SPP tour content is developed by both professional museum educators and classroom teachers in a pre-meeting, during which the educators discuss age-appropriate and curriculum-appropriate content. Through this collaboration the tour and workshop activities are designed specifically for the students and grade levels, with the flexibility for teachers to modify tour curriculum each year. Tour themes have been selected by the teachers of each grade level to meet their needs per the state-mandated curriculum requirements for each grade level, as well as to fit the specific learning goals of their students. Learning in the museum's galleries reinforces the content students study in class and provides a place for students to gain and apply critical skills such as observation, making inferences, rationales, supporting opinions, collaboration, analysis, and drawing conclusions, while also learning about art.

All programs are conducted in English and in Spanish, according to the school's request. Tour topics have included Math and Art, Museum in a Box, Reading Art, Art Opinions, Living in the Past, and Storytelling in Art. Program participation begins in kindergarten with one to two museum visits per class each year. Museum educators work with teachers to design custom programs that meet state-mandated curriculum requirements (TEKS) and create vertically aligned curricula so that each grade level's museum visit builds on the previous year's content. Museum staff and volunteers visit each school to preview tour content, conduct a hands-on activity related to the tour's theme, and to review behavior expectations and the schedule for their visit. Following the tours, participating students and parents attend a family-oriented event to reinforce what they have learned, to enable parents to become more fully engaged in their children's education, and to highlight the museum as an accessible and enriching resource. SPP is free of charge to all students, teachers and chaperones, and the museum reimburses the cost of school bus transportation. SPP museum visits typically last from 9:00 a.m. to 1:00 p.m., and include a one-hour tour of the gallery, two hands-on workshops, and lunch in the museum's covered pavilion overlooking the San Antonio River.

Program Audience: K–12

Why was this program developed? Arts education has been on the decline in urban public schools for more than 30 years, with profound negative effects. Restricted budgets, an ever-growing list of state mandates that has burdened classroom teaching, and a public sense that the arts are pleasing but not essential, has forced school districts to delete art and music classes from their curricula. Since its inception, the museum's school tour program aimed to align tour content with school curriculum standards. Through the School Partnership Program we are able to foster relationships with teachers and individual school campuses to strongly and more assertively match school tour content to the curriculum and the specific needs and learning levels of the students.

In addition to making it easier for teachers to use the museum to enrich students' academic performance, we wanted to reach students and schools that may not normally visit the museum. We realized teachers

were the key to accessing possibly first time-museum goers, and the partnerships with teachers are the bridge between the museum and school communities.

Number of participants served in individual sessions: In an individual, three-hour sessions at the museum, we serve a minimum of 40 students and four teachers/chaperones and up to 120 students and 12 teachers/chaperones. The classes are divided into 10 students per docent or gallery educator.

In the pre-visit or pre-teach at the school, we serve the entire grade level, or up to 160 students, in up to three concurrent 45-minute sessions per day.

Number of participants served annually: 3,750 students served through School Partnership Program at 7 school campuses, grades K-8

When did this program begin operation? SPP began in 2011 as a pilot Family Day program with Columbia Heights Elementary School in Harlandale Independent School District. All 150 first-graders and their families were invited to attend an Egypt-themed event at the museum, which included a tour of the Egyptian collection, creative writing activities, self-portraits and writing with hieroglyphs. The Columbia Heights principal and teachers worked closely with the museum's education staff to design activity stations that directly related to TEKS learning objectives and supported classroom curriculum. Teachers were enthusiastic about the curriculum connections found in the museum's collections and the overwhelmingly positive response from their students.

The success of this initiative motivated the museum to expand SPP to include every student at Columbia Heights Elementary and to establish partnerships with six additional schools. The School Partnership Program serves three schools in San Antonio Independent School District (Bowden Elementary, Briscoe Elementary and Austin Academy), and Cable Elementary in Northside Independent School District, and two IDEA Charter Schools, (Idea S. Flores Campus and Idea Carver), which all serve economically disadvantaged children.

Start-up costs: \$10,000—to hire a part time Museum Educator, Teacher and School Programs, to focus exclusively on SPP curriculum development

Ongoing costs: \$25,400—for School Partnership Programs at seven Campuses—includes supplies, contract educator services; \$8,700—Professional Development Educator Workshops for School Partnership Program Schools—an educator workshop at the museum for all staff at a partner campus; \$10,000 for school bus reimbursements

Source(s) of funding (both start-up and ongoing): Individual Support (Individual financing program in one school district); corporations

Form of evaluation: Written teacher and student evaluations

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Lindsey Smith, lindsey.smith@samuseum.org

San Francisco Museum of Modern Art Live Projects: artist commissions

San Francisco Museum of Modern Art (SFMOMA) collections and exhibitions are starting points from which to explore alternative perspectives on where we live. Local artists are commissioned to create live works—that is to say, in the genres of performance, pedagogy, and public practice (with ancillary print and online elements)—that investigate the cultural history and geography of the San Francisco Bay Area. A few examples include:

Rebecca Solnit, *Infinite City: A San Francisco Atlas*, 2010.

For SFMOMA's 75th anniversary, we sought to explore hidden histories of the Bay Area. Writer Rebecca Solnit invited more than 30 local artists, writers and performers to participate in monthly programs (talks, walks, performances, and screenings) at significant locations over six months. The locations were keyed to a set of maps, commissioned from artists and writers, and produced as broadside editions.

Stephanie Syjuco, *Shadowshop*, 2011.

For *The More Things Change*, an exhibition of the C21st collection, Syjuco created a project that was a fully functioning store installed in the exhibition, and which sold affordable items made by Bay Area artists that were outside their formal art practice. More than 100 artists were included. *Shadowshop* reflected on the economies of art making, and presented a snapshot of Bay Area creativity.

Sam Green, *The Love Song of R. Buckminster Fuller*, 2012.

For the exhibition *The Utopian Impulse: Buckminster Fuller and the Bay Area*, filmmaker Sam Green and musicians Yo La Tengo were commissioned to create a live documentary that drew on materials from Fuller's personal archive. Two performances were staged as a co-presentation with the SF International Film Festival. The piece explored technology and counter-culture in the Bay Area through Fuller's life, ideas, and influence here. It has since toured nationally and internationally.

Aaron Gach, *Field Trip: The Abstraction of Politics and the Politics of Abstraction*, 2013.

Field Trip was an artist-designed walking symposium on Angel Island—a former immigration station and military base—created to coincide with the exhibition *Mark di Suvero at Crissy Field*. The project featured art historians, park interpreters, data analysts, a US military remote viewer (aka psychic spy), and an NSA whistle-blower, who all participated in a sequence of site-specific discussions, presentations, and exercises. The project investigated relationships between abstract art and politics since the mid-twentieth century.

Program Audience: This is a set of discrete projects, sharing a common approach, rather than a continuous program of recurring offerings. These projects integrate what have traditionally been separate educational and curatorial modes. Live Projects have been addressed to diverse adult publics in the SF Bay Area. We are now extending this approach to other publics, including families and high schools.

Why was this program developed?

It was developed:

- to help SFMOMA better connect with the diverse cultural communities of San Francisco and the Bay Area;
- to anchor an audience strategy based on aggregating specific publics rather than projecting to a “general” audience;
- to recognize education as itself a form of cultural practice.

Number of participants served in individual sessions: The number of participants has depended on project-design. Field Trip and Love Song... sold out at 130 and 550 respectively. Infinite City had >2,000 participants. Shadowshop was visited by more than 50,000 members of the public.

Number of participants served annually: N/A (not an annual program)

When did this program begin operation? 2010

Start-up costs: \$100,000 over two years

Ongoing costs: The non-payroll budget for each of these projects is between \$20,000 and \$50,000.

Source(s) of funding (both start-up and ongoing): The William and Flora Hewlett Foundation (start-up). Operating budget (ongoing).

Form of evaluation: Participant feedback and in-house questionnaires.

Is your program a model of another program or an original? It is an original but it has affinities with hybrid curatorial/educational ways of working at other institutions: e.g. the Walker Art Center, the New Museum of Contemporary Art, the Queens Museum, the Serpentine Gallery in London, the Mercosul Biennial in Porto Alegre, and the Barcelona Museum of Contemporary Art among others.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? SFMOMA's existing structure (which places Education & Public Programs as one of its five curatorial departments) has provided a platform for these new directions. New forms of cross-functional collaboration have emerged. The creation (2014) of the role of associate curator of public practice will consolidate the hybrid curatorial/educational profile of this work.

Staff Contact: Dominic Willson, dwillson@sfmoma.org

San Diego Museum of Art Open Spaces

The James Irvine Foundation's Exploring Engagement Fund supports museum initiatives that seek out new ways of engaging audiences through art. As a result, the San Diego Museum of Art has initiated Open Spaces, an Artist-in-Residence program that focuses on public art. Open Spaces'

main focus is to provide opportunities for residents of underserved neighborhoods to create their own public works of art. The residents of these communities will work with chosen artists to determine the content, medium, and site of each public artwork. Each year an Artist-In-Residence will be chosen to work with two local communities. This Artist will live in San Diego throughout their residency. For each neighborhood project, a Lead Artist will be chosen to assist the Artist-In-Residence. The Lead Artist must be a resident of the neighborhood in which the project takes place. Finally, a Program Coordinator will be hired by the museum to help oversee all logistical components of every project.

Residents will work with the chosen Artist-in-Residence and Lead Artists to determine the content, medium, and site of a public work that celebrates the unique character of their neighborhood. The process for each project begins with community meetings held in different locations, including community centers, libraries, and local businesses. During these ongoing encounters we hold conversations about existing public art and open up the discussion about the specific needs of the neighborhood. This group of participants then begins to plan for the creation and/or installation of the public work of art. The planning process includes deciding on location, permits (if needed), fabrication, buying material, equipment, etc. These very intimate meetings have been the key to building meaningful and sustainable relationships between the community and the museum.

Four communities in San Diego County are participating in this exciting two-year initiative, which began with Lincoln Park and Logan Heights greater area in 2013. The two additional neighborhoods for 2014 will be National City and Lemon Grove. Open Spaces will help the museum realize many important goals in the upcoming years, including the creation of permanent, iconic works of public art that reflect the unique social fabric of each participating neighborhood; engaging neighbors through direct and ongoing encounters with art; supporting the creativity and imagination of San Diego communities; strengthening our communities' sense of place and identity; and creating positive economic impacts through art. We recognize there is a great opportunity to support the development of public art in all communities through community projects.

Program Audience: All ages/community: residents, students, educators, elders, business owners, artists, organizations, etc.

Why was this program developed? The San Diego Museum of Art recognizes that public art creates a unique sense of identity and distinction, enjoyment and pride, for both the citizens of a neighborhood and the visitors to their community. The best examples of public art can create a stimulating environment that reflects and enhances a specific area's heritage, diversity of culture, and character through integration with existing architecture, infrastructure, and landscapes. The act of creating public works of art with the participation of community residents creates a meaningful relationship among neighbors and allows residents to further contribute to, and ensure positive impact in, their community. Art, culture, and heritage exist within all of us, and public art gives us the opportunity to express this rich identity as a member of a distinct and vibrant community. The San Diego Museum of Art encourages partnerships that utilize art to highlight and celebrate the beauty in our communities, as well as strengthen our city's cultural environment. We are excited to support, implement, and collaborate on the development of public art and art education programs throughout San Diego.

Number of participants served in individual sessions: Community meeting participants vary from 25 to 35.

Number of participants served annually: Participation in meetings: 420. Other participation includes presentations by Open Spaces staff to organizations within the community, council members and other residents.

When did this program begin operation? February 2013

Start-up costs: None (see ongoing costs)

Ongoing costs:

Ongoing cost for meetings held with community, total of 12 meetings \$4,800

Printing cost roughly \$200 per month.

Funds for public work of art \$30,000 per neighborhood, two neighborhoods per year, total \$60,000

Celebration/ribbon cutting \$5,000 per neighborhood, two neighborhoods per year, total \$10,000

Source(s) of funding (both start-up and ongoing): James Irvine Foundation: Exploring Engagement Fund

Form of evaluation: Surveys completed by participants and video interviews, followed by an engagement grid used to measure changes in attitude toward art and museum practices.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Irma P. Esquivias, iesquivias@sdmart.org

San Jose Museum of Art Sowing Creativity

The San Jose Museum of Art (SJMA) is piloting an ambitious elementary-school education program called Sowing Creativity, which integrates arts education with multi-disciplinary curricula. The goal is to embed the arts in the teaching of two core 21st-century learning skills, Creativity/Innovation and Cross-Disciplinary Thinking, both of which are essential to students' future success. This program responds to current national, state, and regional education reform movements, as well as to a new window of opportunity for museum/school partnerships focused on arts integration and project-based learning.

SJMA is the largest provider of arts education in Santa Clara County. Sowing Creativity tests a model for revamping the museum's traditional arts offerings: it promotes student creativity, personal health, and livable communities. Sowing Creativity integrates collaborative arts learning with the new Common Core language arts standards (writing applications, speaking, and listening), Integrated Classroom standards

in science (investigation, experimentation, scientific progress), social studies (economic reasoning, understanding the local economy), and California Health Education standards, all aligned with the California Visual Arts standards.

It pilots a museum-school program new for SJMA in terms of process, operational structure, and partnerships. SJMA's experienced museum educators and teaching artists joined forces with public school teachers and garden educators to develop a rigorous curriculum based on the exhibition *Around the Table: Food, Creativity, Community* on view from November 9, 2013–April 20, 2014. Food is an accessible topic that directly relates to San Jose's agricultural past, to cultural heritage, to issues of equity, to biosciences, and to local micro-economies, explored through the work of contemporary artists. Sowing Creativity, which includes eight hands-on project lessons plus two field trips, uses the exhibition and the schools' gardens as venues, and includes field trips to urban community farms focused on sustainability and youth empowerment. Sowing Creativity has the power to transform teachers' expectations of SJMA from an occasional field-trip destination to an ongoing educational partner with special resources to strengthen students' creative, collaborative, and critical-thinking skills.

Sowing Creativity focuses on four major food themes: production, distribution, consumption, and community. The scope and sequence of the curriculum is guided by essential cross-disciplinary questions. For example, lesson one on the production of food requires students to work in small groups to design three-dimensional compositions using (mock) food items that represent the rich agricultural production of California. The students must consider: What foods are produced where I live? What unusual and unexpected materials can I use as an artist? How can I work collaboratively with others to achieve something bigger? The students engage in 2-D and 3-D design processes to explore composition, symmetry, and pattern. Students then discuss California produce and their upcoming farm field trip.

Program Audience: K-12

Why was this program developed? The student population of Sowing Creativity resides in California, the most agriculturally abundant state in the country, which produces more than 400 food commodities and nearly half of US-grown fruits, nuts and vegetables (CFDA California Agricultural Production Statistics, 2012). However, many students are unaware of the rich nature of food production in their community and of the importance of eating fresh foods. This program incorporates meaningful place-based content that reaches beyond the confines of the classroom and beyond the parameters of SJMA's traditional art-education offerings. Additionally, the curriculum requires students to work together to achieve a shared goal. This experience is directly transferable to the real world and sharpens relevant 21st century life skills.

The shift to the Common Core standards opened a window of opportunity for project-based learning and integrated arts curriculum. The San Jose Museum of Art was well poised to deliver content in this way with its long history of inquiry-based classroom strategies, object-based arts activities, and experienced teaching artists. Integrating art into the dominant STEM (science, technology, engineering, and math) educational model has opened up new funding opportunities from science and technology companies.

Number of participants served in individual sessions: Each classroom (roughly 25-30 students) participates in eight classroom sessions and two field trips, one to SJMA and one to a community farm.

Number of participants served annually: In total, Sowing Creativity will reach approximately 1,500 students in the first year.

The original pilot program (sponsored schools) will reach 360 third-grade public elementary school students and 12 teachers in four San Jose Unified schools: Empire Gardens, Grant, Lowell, and Horace Mann. The schools are in under-served communities with large populations of Title One students, where many students have limited English-language skills and where nutrition is a frequent concern. For example, at Lowell Elementary School the student population is 84% Latino, 8% Asian, 3% African American, 2% White, 3% Other. Lowell ranks five out of ten in API score. 64% of the students are English Learners and 89% of them are eligible for free/reduced lunch (in order to qualify for reduced lunch, a family of four must make less than \$3500 a month). 50% of the Lowell parents are not high school graduates, 29% are high school graduates.

For the 2013-2014 school-year an additional eight schools with 39 classrooms, for a rough total of 1,100 students have allocated significant resources to contract the program (paid).

When did this program begin operation? September 2013

Start-up costs: \$57,000 direct costs + \$64,000 staff time

Ongoing costs: \$22,000 + \$4,400/school

Source(s) of funding (both start-up and ongoing): Cisco Systems; Farrington Historical Foundation; Hitachi Data Systems; JPMorgan Chase ; Lockheed Martin; SanDisk; Tech CU; Wells Fargo Foundation

Form of evaluation: SJMA's teaching artists will use the assessment template created by the Alameda County Office of Education with Harvard's Project Zero (based on making learning visible, like the performance-based assessment for new national standards, in lieu of testing) to assess student work alongside student sentence-completion exercises. Classroom teachers will be trained to use the "Habits of Mind" evaluation grid, applied throughout the sessions, to look for evidence of critical thinking, problem solving, and communication and collaborative skills as well as the transfer of skills across disciplines.

SJMA's goals for the project are: 1) to create a replicable model for integrated arts learning; 2) to provide quality arts instruction and reinforce the benefits of arts education vis a vis cognitive and social skills; and 3) to support San Jose's goal of nurturing a future workforce of creative thinkers by fostering an observable increase in creativity and cross-disciplinary thinking in 75% of participating students. Teacher surveys will be administered at the end of each session to assess SJMA's success at implementing Sowing Creativity and garner feedback on the curriculum and teaching artists.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Lucy Larson, llarson@sjmusart.org

Seattle Art Museum

My Favorite Things Tours

A few years ago, the Seattle Art Museum (SAM) launched My Favorite Things Tours—a new tour program designed to: connect people, contemporary issues and creative practices to works of art; foster return visitation; create opportunities for the public to experience the museum and works of art through the eyes of people they found interesting; give agency to people other than museum staff to be authorities in the museum setting; and create what our Deputy Director for Education and Public Programs call “you had to be there moments.”

The program title is a play on the John Coltrane Jazz standard “My Favorite Things,” and these short tours, which are led by highly opinionated people from Seattle and beyond, do not exceed 30 minutes. The idea is that by having some of the most interesting, compelling, and challenging personalities lead these tours, they may attract crowds that may not otherwise come to the museum, while simultaneously animating objects in ways that excite and engage existing visitors.

One of our parameters is that we have no idea what the invited guide will talk about. Imagine an incredible dancer taking you on a tour of SAM collections or special exhibitions using the language of dance. Celebrated choreographers Donald Byrd and Mark Morris have led these tours. Byrd once toured the galleries saying, “when I look at this object I think of this movement because...” Another time we invited the entire editorial staff of a major weekly newspaper to lead tours. This group of critics could not believe that we would allow this. As a result, they not only conducted the tours, they also came to the museum ahead of time to prepare, wrote about their plans in their publication prior to their tours, and finally, applauded the museum for being so bold.

Program Audience: Curious adult visitors and general public across ages

Why was this program developed? The program was developed as a strategy to further lives our vision of “connecting art to life.” We believe that people respond to people and that for so long museums have occupied the role of purveyors of knowledge. This program creates a great point of entry for SAM to serve as a convener of interesting, curious and compelling people. Finally, we also believe in the magnetic pull of great content. This program is designed to move beyond intellectually bankrupt activities that are just about numbers. The program allows space for rigorous discussions about a diverse cross-section of topics that attract people interested in specific ideas e.g. science, dance, literature, urban planning politics, art, etc.

Number of participants served in individual sessions: Number of participants range from 10-60 depending on when the tour is taking place. For example, we offer these tours 10 times with different guides during Remix, a quarterly program designed for 18-40ish visitors. Each tour has 40 to 60 people. As a whole, Remix (an explosion art activities featuring performances, tours, art making, dancing, etc.) attracts almost 3,000 visitors. We also offer the tours every week for drop in visitors. Those sessions attract approximately 20 participants.

Number of participants served annually: Approximately 2,500 participants

When did this program begin operation? Approximately 2008

Start-up costs: \$0-\$50/tour depending on the speaker

Ongoing costs: Marketing expenses, staff time, tour fees, tickets to visit the museum

Source(s) of funding (both start-up and ongoing): Wallace Foundation and Starbucks

Form of evaluation: Currently, we ask for feedback from participants and tour guides. Attendance is also a form of evaluation. We are considering other mechanisms in the coming year. We also conduct surveys at many of the events.

Is your program a model of another program or an original? We'd like to believe this is original as it grew out of a staff member's personal experience.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Sandra Jackson-Dumont, sandraj@seattleartmuseum.org

Smart Museum of Art at the University of Chicago CoCre8

CoCre8 is a pilot project launched in 2013 by three Chicago-based organizations: the Smart Museum of Art; the University of Chicago's Arts & Public Life Initiative (APL), which builds creative connections on the historically less prosperous South Side of the city; and Urban Gateways, which delivers arts programs to schools and communities. The project is not a K-12, teen, or professional development program—not, at least, in the ways that these terms have historically been understood. Rather, CoCre8 brings together a cohort of artists, high school students, educators, and arts administrators to explore new models for collaborative arts education. Participants are equal stakeholders in the process, contributing their skills and perspectives to the work of dismantling traditional learning hierarchies and learning to embrace multiple roles as learner, teacher, and maker. CoCre8 aims to be a supportive, constructive space at the nexus of participants' shared interests—an opportunity to collectively explore the many ways in which art can help us think critically and creatively about our world.

There is no set curriculum for CoCre8. During the first CoCre8 session, for example, participants chose “place” and “borders” as the big ideas they wanted to investigate and, ultimately, to connect with their own lives. Grounded in Alan Cohen's photographic series *Improbable Boundaries* and *NOW* (which the cohort found while exploring the Smart's collection), participants broke out into groups to collaboratively plan and make a work of art in response to these themes. The results—a film, an installation of photographs and woodworking, and a freestanding mixed media sculpture—were celebrated during an exhibition attended by friends, family, and colleagues at the Arts Incubator, a multiuse site managed by APL.

The second session of CoCre8 will take place in spring 2014 and—as with the first session—will run for six weeks, with participants meeting outside of school hours twice a week for two-and-a-half hours. The program will continue to be overseen by staff at the Smart, APL, and Urban Gateways, who have invited four teaching artists and nine teachers from four South Side high schools to take part. Each teacher will invite two students from their school into the program, for a total of eighteen youth participants. As with the first iteration of CoCre8, this new cohort will choose the subject they want to focus on for the duration of their experience.

In time, we plan to expand the scale and impact of CoCre8 by partnering with additional organizational partners and casting CoCre8 “alum” as facilitators who can bring this collaborative new model for learning into schools, cultural centers, and community organizations.

Program Audience: Currently enrolled high school students as well as artists, educators, and arts administrators

Why was this program developed? Smart Museum staff, in partnership with APL, developed the idea for CoCre8 to explore new models of urban arts education that would 1) inform the future direction of the Smart’s current K-12 initiatives; 2) catalyze intra-University and community partnerships; and 3) potentially shape a comprehensive methodology through which arts-based organizations associated with the University of Chicago could engage with schools on the South Side. Ultimately, we hope that CoCre8 will serve as a model for universities located in urban areas across the country. This ambitious work aligns with the University’s recent, significant investment in the arts as a means of stimulating interdisciplinary dialogue across campus and building connections with our surrounding neighborhoods—a dynamic shift in which, as the University’s fine arts museum, the Smart plays a critical role.

Number of participants served in individual sessions: CoCre8 launched with 12 students, six teachers, three artists, three administrators, and one evaluator for a total of twenty-five individuals meeting for an immersive two-and-a-half hours twice a week for six weeks. Participants joined the cohort through a radiating system of invitation designed to create a sense of agency in constructing the group dynamic and to facilitate supportive working relationships. To begin, the three organizing administrators each invited one artist and one teacher from their contacts. The teachers then each invited a colleague from their school to participate, and worked together as a team to select one student from their school. That student then invited a peer to join the cohort.

Number of participants served annually: The 2013 CoCre8 pilot began with a cohort of 25 total participants. (The size of the group fluctuated during the session due to scheduling conflicts.) The second iteration of the project started in January 2014 and involves thirty-five individuals, as we have expanded to include a team of three teachers and six students from an additional local high school.

When did this program begin operation? Winter 2013

Start-up costs: \$13,500—teacher/artist honoraria, student recognition, supplies, refreshments

Ongoing costs: \$19,500—documentation, teacher/artist honoraria, student recognition, supplies, and refreshments for an expanded cohort of participants

Source(s) of funding (both start-up and ongoing): The total costs of this program are shared between

the Smart, APL, and Urban Gateways. Given the modest scale of the program at this stage, the Smart Museum has been able to cover its expenses through an education endowment fund, though we are exploring other sources of funding which might support the program in its future iterations.

Form of evaluation: The winter 2013 CoCre8 session was evaluated using a multi-faceted process developed by Carrie Rosales. The components are outlined below.

1. Ongoing participant interviews: Four times throughout the program, participants were asked to pair up and interview each other, using flip-cams and their own phones. They responded to three pre-set questions and also had the chance to ask one of their own questions.
2. Recorded observations: For each session, program administrators completed forms to document activities, participant interactions, session highlights, and areas for improvement.
3. Survey: An online survey was distributed to all participating teachers and teaching artists approximately mid-way through the program. The questions were developed with input from program administrators to find out how the program might be adjusted for the remaining half.
4. Post-program reflection: A feedback session in June 2013 allowed all program participants to discuss their experiences and make suggestions for future improvements. Carrie also held one-to-one interviews with a sampling of four participants to retrieve more in-depth feedback.
5. Documentation: Throughout the project, the team took photos, collected and displayed work as it was made, and shared their interviews and other videos with each other online.

Carrie is currently working to analyze the results of this evaluation system, which will be adapted slightly for the 2014 iteration of the program. Initial results from the analysis have resulted in several changes to the program, including creating “resource boards” to show participant skill sets, clarified scheduling, greater public documentation of the work (such as blog posts), and an extended exhibition of the final projects

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. In 2012, we re-conceived the Smart Museum’s Director of Education position to better reflect our commitment to meaningfully engage with our audiences—a key objective of the Smart’s current strategic plan. As Director of Education & Interpretation, Michael Christiano takes an expansive view of art as a vehicle to stimulate dialogue, build community, and encourage learning. While working at the Southeastern Center for Contemporary Art in North Carolina, Michael embraced the philosophy that it can be more effective by building programs with audiences instead of for them. He brings this approach to the Smart, collaborating with staff and partners alike to expand the scope and impact of our core curricular and educational programs while uncovering new ways to connect audiences through art. CoCre8 is a clear example of the Smart’s ambition to build partnerships across the University and our South Side community in order to create mutually relevant—and sometimes unexpected—arts experiences that are at once social, cultural, and educational.

Staff Contact: Michael Christiano, mchristiano@uchicago.edu

Smith College Museum of Art

Excavating the Image

Excavating the Image is an annual collaboration between the Kahn Liberal Arts Institute at Smith College and the Smith College Museum of Art (SCMA). Each year, a single artwork in the museum's collection is chosen as the centerpiece for a two-day, cross-disciplinary colloquium, involving faculty from a range of disciplines and departments. The two-day program begins and ends with close observation of the object and open discussion, using the Visual Thinking Strategies approach to engender dialogue, and careful visual analysis. In between, the participants meet scholars who address different layers of the artwork, including its physical construction, provenance, content, and cultural significance.

On the second day, additional related primary sources (which have included text, image, and multi-media sources) are introduced for faculty to explore and consider in small groups before they return to re-considering the object itself. The two-day investigation is open-ended and discussion-based—art historical knowledge and insight is not privileged but rather featured as just one of the many lenses with which to view a work from the museum's collection.

Program Audience: College faculty

Why was this program developed? In the SCMA's current interpretive plan, we state the intention to support Smith College's curricular goals by modeling "multi- and interdisciplinary approaches to thinking and learning" and by encouraging "understanding of multiple perspectives by making the museum a welcoming space for dialogue." This program aims to engage faculty members in this interdisciplinary thinking and open dialogue. It seeks to model the depth of teaching and research that can be sparked by a single art object. The program proves to be eye-opening for many faculty who experience the rich possibilities of object-based learning, perhaps for the first time. The program furthers the museum's ultimate goal of encouraging transformative experiences with art objects for Smith College students by providing this type of experience for the faculty who we hope will continue to deepen their use of the museum and its collection in their teaching.

The Kahn Liberal Arts Institute supports collaborative research among Smith College faculty, students, and visiting scholars and it is well-known on campus as a center for interdisciplinary dialogue. The Institute was a natural partner for this faculty colloquium due to its established and respected reputation.

Number of participants served in individual sessions: First year: 11 faculty participants, four visiting scholars; second year: eight faculty participants, three visiting scholars

Number of participants served annually: See above

When did this program begin operation? January 2012

Start-up costs: None

Ongoing costs: The museum shares the costs of this program with the Kahn Liberal Arts Institute. The museum budgets \$2,000 to cover a portion of the catering for the two days and modest fees for our

participating speakers.

Source(s) of funding (both start-up and ongoing): The source of funding is an endowed fund created through a Mellon Foundation challenge grant the museum received in June 2008 to deepen academic use of SCMA's collection.

Form of evaluation: A Survey Monkey questionnaire was distributed following the second offering of this program to gather feedback from participants. We plan to continue this in the future.

Is your program a model of another program or an original? Original. Our local colleagues at the Mead Art Museum at Amherst College and the Mount Holyoke College Art Museum have also instituted similar interdisciplinary faculty seminars based in their permanent collections.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Several years ago, we hired another Academic Programs educator to support faculty teaching and outreach at the museum and we have seen continued growth in use of our collection by Smith and Five College faculty (both in numbers of class visits and diversity of disciplines).

Staff Contact: Maggie Lind, mlind@smith.edu

Spencer Museum of Art, University of Kansas Art Cart

The Spencer Art Cart is a portable art-making station that changes themes and locations every month, and which offers self-guided, hands-on art activities for intergenerational engagement and creative play in the Spencer Museum of Art (SMA) galleries every weekend. Spencer staff identified three program objectives: increase youth and family audiences at the Spencer, encourage multigenerational learning, and increase interaction between youth and family audiences and the museum's collection.

The Art Cart activities directly connect with works of art from the collection and special exhibitions. Because the activities are self-directed, SMA education staff carefully designs projects with a step-by-step process to accommodate visitors of all ages and abilities. However, SMA education staff or volunteers are also available to answer any questions, facilitate discussion, and encourage interaction between works of art and visitors. The hands-on activities are designed to take around 30 minutes to complete, but participants can take more or less time depending on their own time frame or levels of engagement. The location of the Art Cart and activity topics change monthly, encouraging repeated museum visits that offer new forms of creative interactions. Some of the more popular activities have occurred in the galleries that highlight arts and cultural materials from the Americas, Africa, and Oceania.

For example, "Totem Tales" had visitors studying a totem pole to learn about the traditional Haida story told using symbols. Families were then encouraged to create their own totem pole in clay. "African Beading" focused on a Maasai wedding necklace, and families worked with colorful beads to create necklaces or bracelets inspired by the Maasai pieces. During fall 2013, we introduced an iPad to the

program, which allows Art Cart staff and volunteers to access additional information about works of art, historical content, and relevant videos related to the activity. Such access provides participants with greater opportunities to learn about the works and create a richer experience. Since the program's launch in January 2012, the number of visitors to the Art Cart has grown steadily. Volunteers note that many families return each month and look forward to the new activity, and quite often families visit the Spencer specifically for the Art Cart. Because the Art Cart is portable and quick to set up, staff can easily integrate the Cart into established youth and family activities such as our Saturday Art Adventure and our Family Days, as well as respond to families visiting the museum during school holidays and seasonal breaks.

Program Audience: Family

Why was this program developed? This program was developed with three goals in mind: to increase family audiences to the museum, to provide opportunities for multigenerational interaction, and to encourage visitors to engage with the museum's collection. While many of the Spencer's existing programs for youth and family audiences touch on those goals, they tend to be more structured or formal in nature and occur only during specific times. Because the Art Cart is offered during gallery hours Saturdays and Sundays year-round, allowing participants to stay as long or as little they like, it meets a need for a regularly occurring, informal, drop-in art making opportunity for all ages.

Number of participants served in individual sessions: On average, 12 adults and children participate each Saturday and Sunday.

Number of participants served annually: In 2012, the total number of participants served was 1,118. In 2013, total participants numbered 1,465.

When did this program begin operation? January 2012

Start-up costs: Start-up costs included the purchase of six chairs and six modular tables of adjustable height for use by both children and adults, which can be arranged in various configurations when moving from gallery to gallery. Costs also included a light-weight, wheeled cart for supplies that can be moved safely and easily within the galleries. Magnetic sides facilitate the addition of signage and other visually enticing promotional components. Additional start-up costs went to web advertising, promotion and art-making supplies. Total start-up costs equaled \$990.

Ongoing costs: Excluding staff time for developing the activities and weekly setting up of Art Cart, ongoing costs amount to \$2,500 per year and include supplies for monthly activities, web advertising, and promotion.

Source(s) of funding (both start-up and ongoing): In 2012 the Spencer received a grant from Douglas County Community Foundation for the initial purchase of cart, tables, chairs, and supplies. We receive ongoing funding from the Lipman Children's Education Fund for art-making supplies.

Form of evaluation: The Art Cart provides one of many examples of an education initiative with compelling evaluation results. Observation reports, which are used by Art Cart volunteers and museum staff, were created to track the impact of the Art Cart. Volunteers record the number of adults and children in each group and the amount of time spent on the activity. Using a numerical scale, volunteers

rate the level of group interaction and the level of interaction with the collection and record any pertinent comments or observations. One of the Art Cart's goals was to provide opportunities for intergenerational engagement. Survey-based ratings and observational reports gathered by volunteers demonstrate that interactions across generational lines among groups using the Art Cart have been high, particularly when the activities have been paired with exhibitions exploring cultural diversity. Another indicator shows that the duration of time spent at the cart has varied. Both the activities and the physical orientation of the Art Cart have been adapted based on this information to encourage visitors to spend more time looking at art before beginning work on the hands-on activities.

Is your program a model of another program or an original? Although there are similar Art Cart program at other museums, we have not found one identical in nature. Spencer staff was invited to present on a panel with education staff from the Dallas Museum of Art and the Museum of Contemporary Art in Houston at the 2014 National Art Education Association conference on the topic of Art Carts. This will provide the Spencer with an opportunity to learn of similar programs, share ideas, and strengthen our own program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. In 2011, position descriptions changed for the two permanent staff members in the education department. The changes were initiated in order to respond to changing educational needs, to focus more on youth & family audiences, schools and community engagement, renew focus on University student involvement, and develop strategies for incorporating emerging technologies into interpretive materials, for both new and existing educational programs.

Staff Contact: Kristina Walker, kewalker@ku.edu

Sterling and Francine Clark Art Institute

Responding to Art Involves Self Expression (RAISE)

The RAISE program is a five-session program designed in collaboration with the Berkshire County Juvenile Court System, hosted by the Sterling and Francis Clark Institute twice a year, in November and in March. The court sentences participants to the program; it is a mandated program for them. Each session lasts for two hours. The program involves a combination of looking at, thinking about and talking about art, and writing and drawing activities. Each session has goals and objectives, which build upon each other, leading up to a graduation ceremony that celebrates the participants' achievements in the program. The final week begins with each participant leading a half hour gallery tour for his or her parents or guardians, school personnel, and court officials. Each student and their parent/guardian complete an evaluation, which is used to further refine the program, and measure its success.

Goals for participants include:

- To expand their sense of human experience and possibility, including building a more constructive sense of how they fit into the larger world
- To learn to look at, think about, and talk about art in a meaningful way
- To realize that their view matters

- To consider an art museum as a place where they belong
- To become more aware of their competencies, including their ability to lead a small group of adults through the museum talking about favorite works of art and answering questions

Since its inception in 2006, RAISE has served more than 200 boys and girls ages 12–17 from Berkshire County, a rural area in western Massachusetts with a population of approximately 129,000. The majority of the participants are from households with a poverty threshold income, and which have had involvement from the Department of Children and Families due to abuse and neglect. Most participants are failing in school and are in alternate school settings, and are not involved in structured activities such as sports and clubs. Many participants are in homes with substance abusing parents, or are abusing substances themselves. RAISE participants generally have no exposure to the arts and culture. They have not seen a play, heard an orchestra, or been to an art museum. They have extremely limited knowledge of art or artists—Remington might only be thought of as a type of gun. These students would never consider walking into a museum; both because they are intimidated by the experience and because a museum has no meaning in their world.

Program Audience: The program audience is adjudicated youth but we also consider the adults associated with our participants as part of the audience as well.

Why was this program developed? The program was conceived of during a sidelines conversation at a soccer match. One of our local juvenile court judges and the Clark’s head of education both had daughters playing in the game. Berkshire County’s juvenile courts are innovative leaders in the alternative sentencing movement, focusing on education instead of punishment and have partnered with the many cultural organizations in the county to develop sentences that involved connecting young people with the arts. Shakespeare and Company had just won a national award for their program, Shakespeare in the Courts, where kids are sentenced to produce and perform in a Shakespeare play. There were other programs, involving dance, creative writing and even studio art but there were none that involved looking at art in a museum. The judge asked if the Clark would consider developing and hosting a museum based alternative sentence program.

At the Clark, our goal is to make the museum relevant to as many different audiences as possible. At the core of all of the education programming is the belief that looking at, thinking about and talking about art can enrich people’s lives, ALL people’s lives. We really believe that engaging with art makes people more fully human; art can make us more aware of our own constructive tendencies and can make us appreciate differences in others. What audience could benefit from our programs more than a group of kids who have gotten in trouble in the mainstream world, who have behaved in ways that have been destructive to themselves and others? The court’s need matched the Clark’s goal to be innovative in programming and relevant to our community.

Number of participants served in individual sessions: The program serves eight to twelve participants and their families and court personnel. Although the young offenders are our primary audience, we work with the adults involved with the adjudicated youth to help them learn new and more positive ways to engage with them.

Number of participants served annually: 16–24 participants and their associated adults

When did this program begin operation? We piloted the program in the fall of 2006 and we have been running the program regularly since then.

Start-up costs: The start-up costs were primarily staff time dedicated to developing the program, writing the curriculum, meeting with various people to get cooperation and “buy in.”

Ongoing costs: Each program session involves in-kind staff time, \$800 for other teachers and personnel involved with delivering the program, \$500 for program materials and refreshments, and transportation assistance. The Clark is located in a rural area so for us these transportation costs are significant and can cost as much as \$1000 over the five week program.

Source(s) of funding (both start-up and ongoing): The Clark pays for this program out of its operating budget.

Form of evaluation: From the beginning, we have conducted qualitative evaluation of the program with all participants and their adults filling out feedback forms at the end of the program. In 2011, the Clark contracted with a Williams College psychology professor to conduct a formal three-year program evaluation. The study includes three methods of evaluation, a pre- and post-self-analysis measure, post-program feedback from participants, custodial adults and court personnel, and an observer rating of participant behavior in the program. Although the evaluation report is not complete, initial analysis suggests that the program is indeed successful.

Court personnel discuss the RAISE program with the participants and report that it is described as an everlasting experience. While each graduate has a very personal experience from which they draw meaning, the participants all comment that they were affected by viewing works of art and how this experience gave inner meaning to their personal struggles. Prior to the RAISE program, the participants would likely never have gone to the Clark on their own, but following their RAISE program experience they find the museum a peaceful and comforting venue, and want to go back because they felt a sense of personal ownership. The participants felt accepted and cared about without being judged, and their experience was as priceless as the works in the Clark’s collection. The recidivism rate for RAISE program graduates is next to nothing.

The program has had a positive impact on our community and has strengthened the Clark’s profile. With programs like RAISE, the Clark has reinforced its position that museums are no longer places solely for elite audiences and it has provided an opportunity to serve existing and new audiences in ways that have never before been imagined. RAISE provides alternatives for juvenile offenders in our community and is a first step in raising their self-esteem and functionality in mainstream society.

But of course, the most important and significant outcomes have been with the participants. There are many stories but perhaps the most dramatic is that of a participant who is now enrolled in Berkshire Community College studying to be a parole officer. She reported to her probation officer that the RAISE program gave her confidence and taught her that there are options in life and that early intervention with troubled teens can and does make a difference. She wants to share her transformation with other teens through the court system.

The parents and participants in the program can perhaps best state the outcomes of the program. Following are sample comments:

Parents:

“...he has put a lot of effort and thought at the Clark and has changed his outlook on things and is doing a lot of positive thinking.”

“Education versus isolation, learning respect, appreciation for art and culture can only enhance a child’s progress in getting along with others in a positive atmosphere.”

“I believe it is a great alternative sentencing for juveniles of the court. They need as much positive reinforcement as they can get, and new doors to open at every opportunity.”

From participants, when asked what they got out of the program:

“That everyone can do something as long as they put their mind to it.”

“That if I try I can do anything I put my heart into.”

“...knowledge, respect, strength, and a new personality to see the next time I look in the mirror.”

“Apparently I’m smart.”

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Ronna Tulgan Ostheimer, rtulgan@clarkart.edu

Taft Museum of Art

Artists Reaching Classrooms

Artists Reaching Classrooms (ARC) is an outreach program engaging ten to twelve area high schools. The program brings art students into contact with professional artists, drawing connections between the Taft’s collections and art being made today. This academic, yearlong program culminates in a public exhibition of original student work based on the Taft’s collection. Through a collaboration with the Cincinnati Public Library, the ARC exhibition is installed in the Main Branch in downtown Cincinnati, resulting in greater public access to the exhibition than at its previous location on the eighth floor at the Pendleton Art Center.

The program includes: one-hour classroom visits by artists; a visit to an artist’s studio; docent-led tours of the Taft Museum of Art to encourage discussion of the connections between the Taft’s original works and the regional artists’ work; a presentation by the students on a work of art of their choosing in the Taft collection; a workshop with a working artist who instructs students in writing artists’ statements; and completion of works of art by participating students related to the ARC experience. New this year is a gallery-based activity in which students participate in a docent-facilitated visual analysis of select works of art and write a creative artist’s statement from the point of view of an artist and work of art represented in the Taft collection. Docents report higher levels of engagement on the part of students during this session, which is typically conducted during the students’ first visit to the Taft.

Since ARC’s inception, the overarching goals of the program have been to offer high school students

with a significant interest in art the opportunity to interact with professional artists, to learn about and respond to the Taft Museum of Art's collection in making their own work, and to prepare for and participate in a professionally installed exhibition. The ARC program goals are to: encourage students to learn about ways artists think about their work and lives; challenge students to closely examine and communicate about their own work; enable students to understand how contemporary art is part of a continuum; demonstrate that the Taft collections can be a source of artistic inspiration; guide museum docents in the development of alternative interpretive strategies that connect the art of the past to the art of the present; provide local artists with support and the opportunity to discuss their work with student artists; give students an opportunity to learn about issues relating to professionally organized art exhibitions; create an opportunity for significant dialogue/collaborations among students, artists, docents, teachers, and the museum community; professionally validate the efforts of visual arts teachers and their students among their families and within the educational community; provide aspiring artists with role models; and help develop cognitive skills.

Program Audience: High school art students

Why was this program developed? The program was developed in response to a need to demonstrate to art students the viability of an artistic career, and to demonstrate the relationship between art being made today to art of the past.

Number of participants served in individual sessions: 14-42

Number of participants served annually: 248 (plus exhibition attendees, additional 800)

When did this program begin operation? 1990

Start-up costs: \$10,000

Ongoing costs: \$25,431

Source(s) of funding (both start-up and ongoing): Volunteer fundraising; local foundations; general operating support

Form of evaluation: After each year-long program, students, docents, teachers, and artists complete comprehensive evaluation instruments. Museum staff collects and analyzes responses, which are examined during summer ARC meetings. Staff and docents make adjustments to the program as suggested by the feedback.

Is your program a model of another program or an original? This program is original, as far as we know.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Lisa Morrisette, lmorrisette@taftmuseum.org

Telfair Museums

PULSE Art and Technology Festival

Telfair Museums' PULSE Art and Technology Festival is a free, public program that has developed as a rare forum for the bridging of art and science teaching, for a broad spectrum of museum visitors and outreach audiences. From its inception as a small series of four programs in 2007, the project has evolved to become a five-day festival—an educational and curatorial collaboration with the local community and international artists. The goal of the festival is to bring audiences into contact with new artistic practices made possible by emerging technologies and the creative hacking of existing technologies.

Programs are typically based on three or more exhibitions or artist's projects, which coincide with the festival. Exhibitions have included internationally noted artists such as Leo Villareal, Zach Lieberman, and Mary Flanagan. Works have ranged from algorithmic light sculpture and interactive installations, to robotic sculpture and videogames as art. In 2014, the program will include the debut U.S. museum show by Rafael Rozendaal, the first artist to sell websites as art to private collectors. The program includes a variety of educational opportunities to address different segments of the local audience. Visiting and local artists present evening lectures and performances, as well as informal presentations and discussions during the school day aimed at middle and high school students.

The program seeks to transform students from consumers of technology to creators and makers who understand the potential of new tools for expression. To this end visiting and local artists lead hands on workshops for teens, adults, and educators in subjects including video game design, 3D printing, augmented reality, microcontrollers (Arduino), and circuit bending. Offsite workshops are offered at local colleges and universities as well, in order to take advantage of lab facilities at those locations. Community creativity and engagement is also strengthened by collaboration with local schools and organizations, from an inner city non-profit gallery to the city's new public STEM Academy. Local artists and students at four local universities participate in workshops with national artists, further encouraging creative applications of technology in the Savannah area. In addition to local artists, K-12 students are invited to exhibit technology oriented creative projects—including robotics and student-designed videogames—at a large family day and expo.

Program Audience: Teens, college students, young adults, K-12, family

Why was this program developed? The opening of the museums' Jepson Center for the Arts in 2006 brought a host of new possibilities for audience engagement that had been limited in the museums' original nineteenth century building. The program was designed to increase youth and young adult participation in Telfair Museums' programs, interpret the increased presence of new media art and interactivity in the museum's exhibitions, and to creatively address the interaction of art and science in a community in which schools fare poorly in math and science. Given the standing-room- only attendance and filled workshops for the limited initial programs in 2007 and 2008, the museum grew the event in to a five day festival called PULSE that has been attended by as many as 7,000 people. The City of Savannah, a provider of major funding for the festival, has prioritized arts programs which target teens and young adults and contribute to skill attainment. More than 1,000 youth participate in PULSE annually

in artist discussion for youth and workshops at the museum, and in offsite workshops for high school and middle school students offered at community centers and local college media labs.

Number of participants served in individual sessions: The number varies based on program type. Workshops accommodate from 12-20 students, lectures accommodate 240 people with overflow capacity of 280 and a larger audience through distance learning arrangements with a local college. A Family Day/expo event attracts up to 700 people annually.

Number of participants served annually: Other than a one-year expansion to a nine day event which was attended by 7,000, the five day version of the festival is attended by 3,000-4,000 annually.

When did this program begin operation? In January 2007, the museums offered a small series of four programs. The series became a festival in 2009 and now includes 15 - 24 programs annually and several exhibitions.

Start-up costs: \$6,380—Artists, fees, travel, advertising and AV operators

Ongoing costs: \$44,000—Includes national and international visiting artists' fees, AV technicians, travel, lodging, local artist fees, equipment rental, shipping.

Source(s) of funding (both start-up and ongoing): City of Savannah Department of Cultural Affairs, local corporate sponsors and in kind donors

Form of evaluation: Written evaluations are distributed at each individual program. A community advisory board meets each year to plan the festival with museum staff.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Harry DeLorme, delormeh@telfair.org

Timken Museum of Art Art in Juvenile Hall Outreach Program

The Art in Juvenile Hall Outreach Program provides preventative services to abused, neglected, and at-risk youth in San Diego. Tailored specifically to girls and their unique issues and needs, the program takes place at the Girl's Rehabilitation Facility (GRF) in San Diego's Kearny Mesa Juvenile Hall, where the Timken's teaching artist facilitates a two-hour art class every other week. The classes are designed to encourage self-exploration through traditional drawing and painting techniques.

The GRF is a 24-hour, minimum-security program exclusively for female offenders awaiting Juvenile Court. The program serves up to 50 girls between the ages of 12 and 18 who are held by court order for minor to severe offenses, ranging from truancy to theft. The average length of stay is about two-and-

a-half to three months. Each class begins with a PowerPoint presentation of a selection of artworks from the Timken's collection, which are shown alongside contemporary works of art. All presentations are accompanied by class discussions, in which students closely examine the artworks and share their ideas with their peers. After each class discussion, the girls are given a demonstration of the art project and are provided with all of the necessary art materials to create their own artwork. Each class ends with the girls sharing their artworks with the class, and receiving positive feedback for their efforts from their peers, their teachers, and the museum's teaching artist.

The project makes a difference in the lives of incarcerated adolescent girls by teaching them how to use the arts to express themselves and to communicate their thoughts, ideas, and feelings with others. The ability to speak knowledgeably about a piece of art builds confidence, and provides a chance for positive recognition. For some of the girls, this may be the only positive attention they receive during their day.

Program Audience: Underserved youth

Why was this program developed? Response to community need.

Number of participants served in individual sessions: The program serves between 20-50 girls per session (the class size varies).

Number of participants served annually: The program serves 135-160 girls.

When did this program begin operation? May 2013

Start-up costs: \$11,000

Ongoing costs: \$9,000

Source(s) of funding (both start-up and ongoing): U.S. Bank, SDG&E, The Commission for Arts and Culture San Diego, The Truman C. Kuehn Trust, and The Pratt Memorial Fund.

Form of evaluation: Oral teacher evaluation

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Kristina Rosenberg, krosenberg@timkenmuseum.org

Toledo Museum of Art Toledo Museum of Art Baby Tours

Museums across the country are beginning to offer tours to the youngest members of their audience, and the Toledo Museum of Art (TMA) is leading the way. In the past two years the museum began offering monthly baby tours designed by one of the world's foremost experts on how

babies' visual experiences can fuel learning and cognitive development. The innovative tours for two to 18 month-olds are the brainchild of Dr. Kathy Danko-McGhee, Emma Leah Bippus Director of Education at the Toledo Museum of Art.

Dr. Danko-McGhee's groundbreaking research centers on how infants and toddlers respond to art, and the impact of early art experiences on literacy and critical thinking skills. "Being literate in the arts gives young children an advantage in learning to read and write," said Dr. Danko-McGhee. Separate research cited by Dr. Danko-McGhee indicates that students involved in the arts score higher on standardized tests. Studying interesting shapes, lines, and colors promotes early neuron connections in the brain and lead even the youngest children to observe and decode symbols in works of art. During the tours caregivers are encouraged to name and describe different characteristics in a work of art. Dr. Danko-McGhee explains that comprehension and vocabulary are developed through social interaction, so the tours serve as a bridge to literacy as well.

So what types of art do babies like? Brightly-colored contemporary works by artists such as Frank Stella in the TMA collections are big hits, as well as works of art that feature human faces. Caregivers receive information, including take home materials about brain development in infants and how they can stimulate development and pre-literacy skills in their children by looking at, and interacting with, works of art. The monthly docent-led tours last for 30 minutes and are offered during the workday and after work hours on a rotating basis to allow all parents to participate. They are offered free of charge.

Program Audience: Baby art tours geared for infants ages 2-18 months of age accompanied by a parent or guardian

Why was this program developed? This program was developed to support the museum's teaching visual literacy objective that is part of our strategic plan. It plays upon the strengths of our current director of education and introduces a whole new audience to the museum.

Number of participants served in individual sessions: 12-30 infants and their caregivers attend each month

Number of participants served annually: 240 babies plus parents

When did this program begin operation? August 2012 on a pilot basis, January 2013 as part of ongoing programming

Start-up costs: Photocopying of materials was the only expense and that was done in-house.

Ongoing costs: \$5,000 to produce a take home book for parents to follow up on skills learned during the tour at home. Includes popular works from the TMA collection.

Source(s) of funding (both start-up and ongoing): Landman Goldman Foundation, TMA operations budget

Form of evaluation: While a formal program of evaluation has not been completed to date, that is in process. The tours use a rotating series of works of art, which are evaluated informally based on how the babies respond. If the babies do not like it, an object is dropped from future tours. This informal feedback is in addition to the formal research Dr. Danko-McGhee did using the TMA collection while a

full professor in art education at the University of Toledo.

Is your program a model of another program or an original? We believe this program of baby tours, with its focus on visual literacy development and pre-literacy skill building, is the first of its kind in this country.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes. Teaching visual literacy is one of the Toledo Museum of Art's five operating objectives and our entire staffing and financing structure has changed over the past three years to be oriented around these objectives. We have hired more staff in education to create educational content, we have totally revamped our docent training to focus on visual literacy and the development of critical thinking skills by looking at works of art, we have initiated more community-based partnerships, and are in the process of building a Center for Visual Literacy to provide ongoing training and learning opportunities for visitors of all ages here at the museum.

Staff Contact: Kathy Danko-McGhee, kmcghee@toledomuseum.org

Tucson Museum of Art Museum as Sanctuary

Part of a multi-faceted, multi-organizational partnership, Museum as Sanctuary provides the first step in the process of adjustment and healing for refugee families in our community. This program transforms our museum into a place of sanctuary, in which often-overlooked victims of torture, trauma, and forced dislocation from a multitude of troubled nations may find cross-cultural unity, healing, empowerment, and personal transformation. Though there are a number of programs in the United States to help refugees find employment, education opportunities, and financial assistance, little has yet been done to provide for a genuine, progressive healing and acculturation process for these traumatized and dislocated individuals.

Museum as Sanctuary uses the physical and non-physical assets of a museum as a foundation from which to begin and continue the healing process. Using art discussion and creation as well as the Cherokee myth of Owl and Panther as tools to generate both internal and external dialogue, this program offers a balm for the unseen wounds inflicted upon these children and their families abroad, encourages opportunities for community cultural reflection and mutual respect, and challenges restrictions and assumptions that sadly often hinder us from seeing our basic kinship with these marginalized individuals.

Meetings take place every Tuesday night at the museum and begin with a dynamic, interactive gallery tour led by educators specially trained in cultural sensitivity and the unique needs of traumatized individuals. These tours are participatory and discussion-based. In order to facilitate the diverse group of refugees, discussions of the art are based on both-verbal and non-verbal means of communication and questions for both internal examination and post-tour group dialogues are given. After the gallery exposure, the refugee individuals are then given opportunities to express their reactions and interpretations to

their museum experience and what they have experienced over the course of the week via the multi-media creation of art. Participants are progressively led along the story of Owl and Panther and gently encouraged to understand how the lesson of the myth—the special strengths granted to those who survived seemingly insurmountable odds and suffering—applies to their own lives.

In addition, several times throughout the year, Museum as Sanctuary participants are taken on “environmental excursions” within the program. Such off-site events are carefully coordinated tours of sites that are of important social, cultural, historical, or geographic significance, consisting of places such as ranches, nature preserves, and historical sites. These tours are intended to expose refugees to their new environment and, more importantly, to connect to it as genuine members of the society it hosts, thereby breaking down barriers of uncertainty and foreignness.

Program Audience: International refugee children and families

Why was this program developed? The program was developed out of a growing concern for the large and ever-increasing population of refugees in Tucson. Our city ranks fourth in the nation for refugee resettlement, and in fact per square miles hosts the densest population of such individuals in the entire nation.

Number of participants served in individual sessions: Approximately 32

Number of participants served annually: 60-75

When did this program begin operation? 2010

Start-up costs: \$50,000

Ongoing costs: \$20,000 - Staff time, transportation subsidies and admission fees for environmental excursions, art-making materials, social gathering materials, ongoing staff training fees, etc.

Source(s) of funding (both start-up and ongoing): The program is primarily funded through grants. Past grantors have included MetLife, the Arizona Commission on the Arts, the Tucson Pima Arts Council, and a number of smaller private or family foundations.

Form of evaluation: Qualitative—We largely measure the success of our program by the progressive growth and rehabilitation of each individual both internally within our museum and programs and externally in their education, career, and personal achievements in their new communities.

Is your program a model of another program or an original? Though its format is similar to other programs, its execution, cultural and circumstance considerations, themes, and audience are entirely original.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No. We change components of programs in response to community reactions and relevance; however our organizational structure itself has not changed.

Staff Contact: Morgan Wells, mwells@tucsonmuseumofart.org

Vancouver Art Gallery TAG—Teen Art Group

Teen Art Group (TAG) is a unique educational program offered by the Vancouver Art Gallery in collaboration with the Vancouver-based Emily Carr University of Art & Design (ECUAD). TAG provides approximately 30 high school students (ages 15-18) with a yearlong, in-depth program that speaks directly to the Gallery's mission to spark curiosity through the visual arts and to use the power of art to engage, motivate, and inspire. Running bi-weekly throughout the school year, participating students apply to the program through a competitive process that includes a short essay, with fees highly subsidized through corporate sponsorship.

TAG provides teen-aged students who are interested in the visual arts with a unique chance to continue their interest in and broaden their curiosity to the many styles, occupations, and opportunities that are available to them. The foundation for the program curriculum uses the Gallery's current slate of exhibitions and the artists and artwork featured within these presentations. Working closely with the faculty of ECUAD, the Gallery develops a curriculum that includes in-depth introductions to several Gallery exhibitions, including curator's tours, with specific attention being given to the artist/s' practice. Students are then provided with the opportunity to respond with studio work at both the Vancouver Art Gallery (in our education studio space) and ECUAD.

For example, in November 2013, in response to the exhibition *Kimsooja Unfolding*, TAG students looked at the work of this internationally renowned, Korean-born contemporary artist, and explored the way in which she juxtaposes culture, looks at everyday objects in new ways, and uses installation to integrate the museum visitor using fabric, video, and sound. Their subsequent studio work, led by one of the Gallery's professional educators, involved a hands-on approach to painting abstract landscape or portraits using fabric. A further studio workshop at ECUAD, led by a fabric artist, introduced the process of weaving to the students, and their individual weaving projects were later part of a larger collaborative installation.

The program allows students to be mentored by professional educators and artists who actively create and practice the visual arts. Participants gain exclusive access to the artists, curators, and guest speakers who are involved in the Gallery's current slate of exhibitions and public programs. TAG participants are also introduced to a behind-the-scenes look at the inner workings of a museum, as provided through tours, departmental introductions, and talks. Through this in-depth introduction to the inside of a major contemporary and historical visual arts museum, combined with an exclusive look at one of Canada's most prominent post-secondary visual arts institution, TAG participants are provided with many opportunities to shape their ideas about their future educational and career pursuits.

Program Audience: Teens

Why was this program developed? The Vancouver Art Gallery strives to create and initiate partnerships to actively enhance and increase the quality and depth of service to the community and is proud to work with primary, secondary and post-secondary schools, professional artists and educators, and other organizations to create education-based programs and events to encourage and expand learning

opportunities in Vancouver and the greater region. While the Gallery continues to provide half-day school programs for approximately 20,000 elementary and secondary school students annually, it became apparent that there was a need for high quality, in-depth program for teenage students who are interested in the visual arts.

Number of participants served in individual sessions: Approximately 30 students

Number of participants served annually: Approximately 30 students

When did this program begin operation? 2011

Start-up costs: \$6,500—Educator training, curriculum development and support materials.

Ongoing costs: Approximately \$14,000

Source(s) of funding (both start-up and ongoing): Corporate sponsorship

Form of evaluation: Written student and educator evaluations.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Kathleen Bartels, Director, ksbartels@vanartgallery.bc.ca

Wadsworth Atheneum Museum of Art

Collection Tours (audio/video/print)

The first Collection Highlights audio tour for adults and families was launched in September 2012. The tour is offered in English and Spanish via Guide by Cell and allows visitors to access additional insights into the art via their cell phone. In addition to general descriptions of artworks, some audio tour stops include commentary from local leaders, contemporary artists, museum staff, and experts in a number of fields. There are currently 36 audio tour stops for adults and 14 new stops in production. There are also nine audio tour stops for families, which are featured in the Let's Move! and See Some Sculpture family guide.

Let's Move! is a comprehensive initiative, launched by First Lady Michelle Obama, dedicated to solving the challenge of childhood obesity, so that children born today will grow up healthier and more able to pursue their dreams. Let's Move! Museums and Gardens launched in May 2011 as a national initiative coordinated by IMLS. In response, the Wadsworth Atheneum developed a bilingual family guide and children's audio tour about sculpture in the collection that also takes visitors outside to see sculptures by Alexander Calder and Carl Andre, as well as the historic Bushnell Park Carousel. While engaging with art, families can count their steps using pedometers provided by Aetna, the museum's Second Saturdays for Families program sponsor.

Hartford Public Schools family Welcome Center is a partner in family engagement, promoting the Wadsworth Atheneum as a resource for parents. The Welcome Center was created in 2007 to provide a welcoming, friendly, and professional environment for families and the community, and to engage them in

improving student academic achievement. Also in 2012, seven framed posters featuring images from the museum's permanent collection with accompanying audio tour signage were installed at the Center so families waiting for service can listen in on their cell phones and preview a visit to the museum.

In 2013, the Wadsworth Atheneum partnered with the American School for the Deaf (ASD) to translate 12 of the adult highlights audio tour stops into American Sign Language. The stops will be presented as video via QR codes in the gallery or on iPod Touch devices that visitors can borrow. Editing has just been completed and the tour will launch in early 2014. Deaf visitors from all over the world come to the Wadsworth Atheneum specially to see the Charles Willson Peale portraits of Laurent and Eliza Clerc, so we began with the ASL translation of those paintings and continued with 11 works nearby in the American collections. Our goal is to continue expanding the ASL video tour in the future.

Program Audience: Bilingual (English/Spanish) audio tour for adults, video tour in American Sign Language for adults, bilingual Let's Move printed family guide and audio tour

Why was this program developed? The Community Engagement Initiative launched in 2008 at the Wadsworth Atheneum with a series of Chatbacks, in which Hartford community members provided feedback about the exhibitions, programs, and the museum in general. Five key issues emerged from that community feedback including: access for all, welcoming visitors, creating relevance, engaging the community, and building awareness. In 2010, the museum received a grant from the Hartford Foundation for Public Giving that helped to fund the development of new programs. In direct response to visitor feedback, the Community Engagement Initiative was developed to engage new, diverse audiences while strengthening its relationship with existing audiences, making the Wadsworth more accessible and welcoming to the entire community.

The American School for the Deaf (ASD) is an ongoing community partner. Laurent Clerc is a prominent figure in the history of Deaf culture and Hartford. Clerc came to America from France in 1816 to help co-found the American School for the Deaf (ASD) in Hartford, the oldest school for the deaf in the United States. It all began in Hartford in 1814 when Thomas Hopkins Gallaudet, a recent Yale graduate and clergyman, met the Dr. Mason Fitch Cogswell family and their deaf daughter, Alice. Cogswell and ten prominent citizens, including the Wadsworth's founder Daniel Wadsworth, decided there was a great need for an American school for the deaf. In a short time, sufficient funds were raised to send Gallaudet to Europe to study the methods of teaching the deaf. In Paris, Gallaudet enlisted Laurent Clerc, a talented, young deaf teacher to join him in an historic journey to establish the first permanent school for the deaf in the United States. On April 15, 1817, The Connecticut Asylum (at Hartford) for the Education and Instruction of Deaf and Dumb Persons opened with seven students in Bennett's City Hotel at Main and Gold Streets (across the street from the Wadsworth Atheneum).

Previous collaboration:

Connections Gallery: American School for the Deaf, February 27–June 6, 2010

The American School for the Deaf (ASD) and the Wadsworth collaborated to create an installation celebrating ASD co-founder Laurent Clerc. The Connections Gallery featured two portraits of Laurent and Eliza Clerc by Charles Willson Peale on long-term loan at the Wadsworth from ASD as well as other historical artifacts from the School's museum. A 34-minute film was created for the installation "Portrait of

a Community: American School for the Deaf,” which documented the legacy of Laurent Clerc through the work and aspirations of the women and men of ASD. Through video, the letter “e” that Eliza signs in the Peale painting expands and reveals the lyrical beauty of American Sign Language (ASL). The students, faculty, staff and alumni of ASD represent a language minority. Using ASL, 150 women, men and children at ASD today tell us their names, their connection to the school, their favorite things and their hopes for the future. Their video portraits connect almost 200 years of teaching and learning at ASD. Visitors were encouraged to learn basic signing skills with an interactive component “E is for Eliza: Fingerspell your name,” be using ASL alphabet magnets. There was also a selection of related reading materials and a display of visitor comments.

Number of participants served in individual sessions: N/A

Number of participants served annually: In 2012, 784 unique callers listened to a total of 3,791 audio stops. Audio tours were available for special exhibitions including *Patti Smith: Camera Solo* and *Medieval to Monet* as well as the permanent collection highlights tours which launched in late September.

When did this program begin operation? The bilingual highlights tour launched on September 20, 2012 and Let’s Move! family audio tour launched on September 28, 2012. The ASL video tours will launch in early 2014.

Start-up costs: Approximately \$25,000

Ongoing costs: \$2,000 for Guide by Cell annual subscription

Source(s) of funding (both start-up and ongoing): Hartford Foundation for Public Giving, The Ellen Jeanne Goldfarb Memorial Charitable Trust, American School for the Deaf and Greater Hartford Jaycees

Form of evaluation: Focus group.

Is your program a model of another program or an original? ASL video is modeled after the British Museum’s sign language tour. Let’s Move audio and guide was developed in response to corporate sponsor’s goal to promote healthy living and First Lady Obama’s Let’s Move campaign.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Johanna Plummer, johanna.plummer@wadsworthatheneum.org

“I am for an art” visitor comment cards in association with the exhibition *Claes Oldenburg: The Sixties*.

This participatory project was developed in conjunction to the exhibition *Claes Oldenburg: The Sixties*. Taking cues from the artist’s own practice and influential manifesto, we sought to engage people in the spirit and energy of the exhibition and reflect on the experience of looking at art before even entering the galleries. Small (5 in. x 5 in.) yellow and blue cards with the phrase, “I am for an art...,” were made available, and guests could write or draw whatever they wanted in the blank space. Excerpts from Oldenburg’s own writing were pre-printed on cards and placed on the wall as a prompt and source of inspiration. As visitors completed their cards, they could pin them to a grid on the wall where a collective public manifesto took shape over time.

Here was the information given to the guests: In 1961, Claes Oldenburg produced his most famous and enduring piece of writing, *I Am For...* While some consider this writing a manifesto, Oldenburg has called it “a slightly satirical ode or paeon to possibilities of using anything in one’s surroundings (mostly urban) as a starting point for art...” We are taking this work as inspiration to invite you to reflect and share your thoughts about art. #iamforanart

This activity was launched in the Walker’s main lobby as part of our Free First Saturday family days. A table with cards, markers and a simple invitation was put out, designed to be casual, self-directed, and not closely supervised. The project proved to be popular and effective and was kept in the lobby until the exhibition closed. The participants were broadly representative of our visitors as a whole, with all ages, new visitors, and return visitors spending time on the activity. Some utilized the hashtag #iamforanart to post Tweets or share photos on Instagram. Numerous visitors who did not participate spent time looking at the wall and were seen talking about what others had written or taking photos of cards with mobile phones.

Program Audience: General museum audiences of all ages.

Why was this program developed? This project was designed in response to the exhibition *Claes Oldenburg: The Sixties*.

Number of participants served in individual sessions: 443 participants posted cards. More than 18,000 visitors saw the installation.

Number of participants served annually: N/A

When did this program begin operation? December 7, 2013

Start-up costs: \$100

Ongoing costs: N/A

Source(s) of funding (both start-up and ongoing): Family day corporate sponsorship.

Form of evaluation: No formal evaluation of this project was planned. We did, however, make informal observations throughout its duration. Noticing that clear instructions and minimal staff facilitation generated greater participation, we modified the project accordingly. Any attempt to explain the project simply got in the way of guests' participation and made them self-conscious.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? N/A

Staff Contact: Christina Alderman, christina.alderman@walkerart.org

Walters Art Museum Sensory Mornings

The Walters' Sensory Morning program is designed exclusively for families of children with Sensory Processing Disorders, and encourages exploration, play, and discovery. Through developmentally appropriate opportunities for hands-on learning in the galleries and art studios, children and adults of all levels and abilities are welcome to learn in the museum. It is our primary goal to provide engaging opportunities for diverse learners, while establishing an environment that is welcoming, engaging, and free of judgment for all. The Walters offers Sensory Morning programs four times annually: once during the spring, summer, fall, and winter. A minimum of 10 participants is required and a maximum of 100 participants may be registered for each Sensory Morning program. We invite families to join us at 9 a.m., one hour before the Walters opens to the public, giving them an opportunity to enjoy time together during quiet hours. The program concludes at 11 a.m. at which time we invite families to continue exploring the galleries and to participate in art-making activities if they wish.

Sensory Morning programs are free of cost and are appropriate for participants of all ages. Each Sensory Morning program centers on a theme that relates to the Walters collection or a special exhibition. Families may choose a guided or self-guided tour of selected galleries while visiting hands-on stations. These stations include tactile and movement activities, visual supports, and interpretive materials that have been created with multimodal theories and practice in mind. Families may also utilize our Sensory Fun Packs filled with stimulating games, fidgets, and guided activities, intended to support learning within the galleries. During Sensory Morning programs, participants are invited to create a work of art together in our dimly lit studios or take a break from activities in the Sensory Break Area, located in the calm, dark space of the auditorium. Museum Educators, Occupational and Physical Therapists, and Security Officers work to create an environment that is welcoming, engaging, and free of judgment for all.

Program Audience: Sensory Mornings are intended for families of children with special needs.

Why was this program developed? Sensory Mornings were developed to fill a gap in our program offerings for families. From visitors and potential visitors, we learned that a museum visit may not be a positive experience or an option at all, for families of children with Sensory Processing Disorders. It is our

primary goal to provide engaging opportunities for diverse learners.

Number of participants served in individual sessions: We have served 35-100 participants in individual sessions. A minimum of 10 participants is required for our Sensory Morning programs. A maximum of 100 participants may be registered for each Sensory Morning program.

Number of participants served annually: In 2013 we served 328 participants.

When did this program begin operation? Fall 2010

Ongoing costs: Currently our costs are for Security Officers and part-time educators, as well as art materials and supplies for the Sensory Fun Packs.

Source(s) of funding (both start-up and ongoing): As this is considered a pilot program, we do not yet have a designated budget for Sensory Mornings. We are researching potential partnerships and funding options for the future.

Form of evaluation: We ask families to complete an evaluation form and provide feedback following each Sensory Morning program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? We have not changed our organizational structure.

Staff Contact: Rebecca Sinel, rsinel@thewalters.org

Westmoreland Museum of American Art Middle School Tours and Workshops—An integrative and immersive experience

The Middle School Tours and Workshops tours are designed to be a highly immersive experience, and range from a half day to a full day. During that time, students work in small groups of 12 to 15, and visit the various galleries with the docents. Docents have been trained to engage the students in actively looking at and talking about the art, rather than providing a strictly didactic tour.

The tours provide a variety of activities, including many that provide time for individual reflection, and which encourage students to connect with the work on a more personal level. Activities are also designed to explore art through a variety of other subjects including writing, music, poetry, social studies, mathematics, drama and movement. Each tour is designed through a collaborative process between the Director of Education and Visitor Engagement, and the middle school art teachers and subject teachers. Each gallery rotation is scheduled to last thirty to forty minutes in order to provide time for discussion, description of the activity, time for students to perform the activity and then time to share at the end of the activity before moving to the next gallery.

Flow is very important to these tours and docents are well trained in helping students to understand the flow and connection between each gallery and each activity. The notion of scaffolding is also very

important to these tours and it begins with the initial planning of the tour: the art teachers provide a pre-visit project or activity prior to the museum visit, then the museum visit and activities build on that and, finally, teachers perform at least one post visit activity to reinforce the experience. In many cases the gallery activities provide written and other materials that the students can take back to school to either complete or build upon.

Program Audience: Middle school, grades five to seven

Why was this program developed? The museum's tours for middle school have always sought to align with the art teachers' curricula. However, the tour program has been revamped in the last few years to provide a richer and more engaging tour that helps students get deeper into looking at and understanding the art in the museum. It was also hoped that the new tour program would increase comfort level with the art and help all students gain an understanding of and appreciation for looking at and learning from art. Lastly, the interactive tours were developed in the hopes that we would encourage a desire to return to the museum at a later date with friends or family.

Number of participants served in individual sessions: Up to 100 students divided into groups of 12-15.

Number of participants served annually: 1660

When did this program begin operation? 2012

Start-up costs: Nominal amount to cover materials and props for activities.

Ongoing costs: Costs associated with the museum visits remain relatively unchanged with only a slight cost in materials fees for certain projects.

Source(s) of funding (both start-up and ongoing): EITC Funding

Form of evaluation: Feedback form from participating teachers and students.

Is your program a model of another program or an original? Not modeled on any specific program but it is loosely modeled on observations of practices within other museums and their use of tools and activities to engage students.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Joan McGarry, Director of Education and Visitor Engagement, jmcgarry@wmuseumaa.org

Wexner Center for the Arts Art & Environment

The Art & Environment program provides area high school students the opportunity to wrestle with ecological issues, be inspired by the creative solutions of eco-artists, try out their activist "chops,"

and further their self-directed learning skills on campus at Ohio State University with the Wexner Center for the Arts at the helm.

Created in 2004, this free, half-year course for high school juniors and seniors has been newly updated in content and structure with a focus on innovative, tech-enabled learning techniques, and the new Haiku Learning-enabled course will launch in fall 2014. Students mix learning online with field trips to sites such as Stratford Ecological Center, the Byrd Polar Research Center and the Solid Waste Authority of Central Ohio. Students attend classes on campus at the Wexner Center, meet and interview artists involved in Center programming, and attend evening films and performances. Extensive reading is involved online as well as through two textbooks: Margaret Atwood's novel *Oryx and Crake* and the resource guide *WorldChanging*. As a final project, students complete a "grant" proposal for a major visual art project that, if approved, will be funded and put on view at the Wexner Center for a culminating exhibition. Field trips to view the exhibition by younger students allow the Art & Environment students to serve as mentors and experts, polishing their public speaking skills.

Students can apply and attend from any area school district. They arrange their own transportation with the financial and logistical support of Wexner Center staff. Students in every class are diverse in terms of economic and cultural background, but also in terms of their experience of nature (urban versus rural, for instance). Students receive high school level flex credit through their home school district in science, visual art, or a mix of the two. The course is taught directly by Shelly Casto and is supported by a paid visual arts intern. This curriculum has also been transformed into an online-only format for K–12 visual art teachers. Utilizing many of the resources developed over the past 10 years, this course will allow teachers to take the content and develop their own art and ecology curriculum units. The course will be launched during the summer months of 2014.

Program Audience: High school students and K–12 art teachers

Why was this program developed? In 2004 the Wexner Center was looking to expand involvement with teenagers. The conception of the course sought to capitalize on several unique Wexner Center assets: the ability to bring major contemporary artists into direct contact with teenagers, the historical and increasingly vibrant involvement of contemporary artists in ecological issues, and the Center's location on a major research university campus with broad faculty involvement in the environmental sciences.

Number of participants served in individual sessions: 18 (youth) & 25 (teacher)

Number of participants served annually: 18 (youth) & 25 (teacher)

When did this program begin operation? 2004

Start-up costs: Approximately \$10,000

Ongoing costs: Approximately \$8,000

Source(s) of funding (both start-up and ongoing): Various corporate and foundation grants

Form of evaluation: Extensive written feedback from students and sponsoring teachers.

Is your program a model of another program or an original? Original

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? No

Staff Contact: Shelly Casto, scasto@wexarts.org

Williams College Museum of Art (WCMA) **WALLS (Williams Art Loan for Living Spaces)**

Williams College Museum of Art's (WCMA) William's Art Loan for Living Spaces program (WALLS) enables Williams students to have deep, memorable, personal, and extended experiences with original works of art in the intimate and personal context of their own dorm room or apartment.

The WALLS program is a multifaceted program that, at its core, is a discrete collection expressly created to be loaned to students. The collection comprises ninety works of art created by a diverse range of artists, and which span a wide range of time and geography.

Additional components of the WALLS initiative include: a website that shares digital images of all artworks in the collection and short texts authored by students in The Williams' Master of Arts program in Art History; a week-long exhibition of the collection in its entirety, hosted by WCMA's Museum Associates, undergraduate facilitators; a series of exhibition-related programs that are co-created and co-presented by faculty, students, and staff from across disciplines; a launch day on which students learn the results of the lottery, enter the galleries and lift their work of choice off the wall; participatory, collaborative and cumulative marketing materials that offer all students the opportunity to curate their own mini exhibitions with WALLS artwork trading cards; a series of programs that invite recipients of artworks to host mini satellite galleries in their rooms and to invite their student colleagues to convene and converse; a series of structured response opportunities that invite recipients to share their reflections on and experiences related to living with a WALLS artwork with the broader college community and beyond.

All aspects of the program were crafted in close collaboration with Williams undergraduate and graduate students.

Program Audience: College students

Why was this program developed? WALLS program goals: To broader access to original works of art for students of all majors and disciplines; to broaden and deepen the sense of ownership and investment in WCMA and its collection.

Number of participants served in individual sessions: N/A

Number of participants served annually: In this, the initial year, 90 students will hang artworks from WALLS collection in their rooms. We anticipate engaging 500 other students through related programming (the week-long, pop-up exhibition of the 90 artworks of the WALLS collection; programming during the run of the exhibition; the wcmawalls.williams.edu website; satellite gallery

openings and walks once the 90 artworks are installed in dorm rooms; and the participatory, collaborative, and cumulative marketing materials that invite students to curate their own mini exhibitions of WALLS artwork trading cards.

When did this program begin operation? The program launched in February 2014.

Start-up costs: \$250,000

Ongoing costs: TBD

Source(s) of funding (both start-up and ongoing): Generous support of a donor committed to student engagement with art and with WCMA: Fulkerson Fund for Leadership in the Arts

Form of evaluation: WCMA will collaborate with its Student Advisory Council to implement a range of evaluative methodologies: general student surveys, intercept interviews at the program launch; longitudinal focus groups with those who lived with an artwork in their room, with those who participated in related programming, and those who did not participate in the program.

Is your program a model of another program or an original? In developing its own approach, WCMA found inspiration in Oberlin's Allen Memorial Art Museum Art Rental Program and MIT List Visual Art Center's Student Loan Art Program.

Have you changed your organizational structure to respond to changing education needs inside or outside your institution? Yes

Staff Contact: Sonnet Kekilia Coggins, sonnet.k.coggins@williams.edu

AAMD would like to thank Education and Community Issues Chair Lori Fogarty; editor Abby Margulies; and all 100 AAMD members who submitted their education programs to this project.

Index by Program Audience

General/All Audiences

Albright-Knox Art Gallery
Blanton Museum of Art
Carnegie Museum of Art
Contemporary Art Museum Houston
Cranbrook Art Museum
Denver Art Museum
Eli and Edythe Broad Art Museum at Michigan State University
The Fralin Museum of Art at the University of Virginia
Samuel P. Harn Museum of Art at the University of Florida, Gainesville
Henry Art Gallery
Hillwood Estate, Museum and Gardens
Honolulu Museum of Art
Mississippi Museum of Art
Modern Art Museum of Fort Worth
Museum of Contemporary Art Chicago
National Museum of Wildlife Art
Nelson-Atkins Museum of Art
Portland Art Museum
The John and Mable Ringling Museum of Art
San Diego Museum of Art
San Francisco Museum of Modern Art
Seattle Art Museum
Telfair Museums

Walker Art Center

K-12

Aspen Art Museum
Colby College Museum of Art
Dallas Museum of Art
Eli and Edythe Broad Art Museum at Michigan State University
Frick Art and Historical Center
Georgia Museum of Art, University of Georgia
Jule Collins Smith Museum of Art, Auburn University
Laguna Art Museum
Madison Museum of Contemporary Art
The Menil Collection
Minneapolis Institute of Arts
Museo Arocena
Nasher Museum of Art at Duke University
North Carolina Museum of Art
Oakland Museum of California
Peabody Essex Museum
San Antonio Museum of Art
San Jose Museum of Art
Westmoreland Museum of American Art

Early Childhood

Amon Carter Museum of American Art
Asian Art Museum

Index by Program Audience (continued)

deCordova Sculpture Park and Museum
Georgia O'Keeffe Museum
Michael C. Carlos Museum of Emory University
New Orleans Museum of Art
Toledo Museum of Art

Adult

Birmingham Museum of Art
The Bronx Museum of the Art
Carnegie Museum of Art
Currier Museum of Art
Dallas Museum of Art
Eli and Edythe Broad Art Museum at Michigan State University
Grand Rapids Art Museum
Hunter Museum of American Art
Institute of Contemporary Art, University of Pennsylvania
Norman Rockwell Museum
RISD Museum

Teen/Pre-Teen

The Andy Warhol Museum
Brooklyn Museum
The Cleveland Museum of Art
Columbus Museum of Art
The Corning Museum of Glass
The Dali Museum

Des Moines Art Center
Frist Center for the Visual Arts
Montgomery Museum of Fine Art
Museum of Contemporary Art Denver
Museum of Contemporary Art San Diego
Museum of Fine Arts Houston
Museum of Latin American Art
Nasher Sculpture Center
New Museum of Contemporary Art
Smart Museum of Art, The University of Chicago
Taft Museum of Art
Vancouver Art Gallery
Wexner Center for the Arts

College/University Students

Eli and Edythe Broad Art Museum at Michigan State University
The Frick Collection
Samuel P. Harn Museum of Art at the University of Florida, Gainesville
Williams College Museum of Art

College Faculty

Eli and Edythe Broad Art Museum at Michigan State University
Smith College Museum of Art

Family

Crocker Art Museum

Index by Program Audience (continued)

Museo Arocena

Spencer Museum of Art

Teachers

Amon Carter Museum of American Art

Dixon Gallery and Gardens

Georgia O'Keeffe Museum

The Menil Collection

Museum of Modern Art

Nasher Museum of Art at Duke University

The Noguchi Museum

North Carolina Museum of Art

The Phillips Collection

Wexner Center for the Arts

LGBT

Hillwood Estate, Museum and Gardens

Seniors

Indianapolis Museum of Art

Mildred Lane Kemper Art Museum, Washington University in St. Louis.

Orlando Museum of Art

Veterans/Military

Detroit Institute of Arts

Museum of Glass

Executives

Hood Museum of Art at Dartmouth College

Disability/Special Needs

Jordan Schnitzer Museum of Art at the University of Oregon

Oklahoma City Museum of Art

Walters Art Museum

Deaf/Hard of Hearing

Wadsworth Atheneum Museum of Art

Homeless

Joslyn Museum of Art

Health

Montreal Museum of Fine Arts

Justice System

Sterling and Francine Clark Art Institute

Timken Museum of Art

Refugee

Tucson Museum of Art

Bilingual/Non-English Speakers

Dallas Museum of Art

Wadsworth Atheneum Museum of Art

Index by Museum Budget

\$1–\$2 million

Cranbrook Art Museum
Jule Collins Smith Museum of Fine Art, Auburn University
Laguna Art Museum
Madison Museum of Contemporary Art
Museo Arocena
Timken Museum of Art
Westmoreland Museum of American Art
Williams College Museum of Art

\$2–\$4 million

Aspen Art Museum
The Bronx Museum of the Arts
Colby College Museum of Art
Contemporary Art Museum Houston
The Dali Museum
Dixon Gallery and Gardens
Eli and Edythe Broad Art Museum at Michigan State University
The Fralin Museum of Art at the University of Virginia
Georgia Museum of Art, University of Georgia
Samuel P. Harn Museum of Art at the University of Florida, Gainesville
Hood Museum of Art at Dartmouth College
Hunter Museum of American Art
Institute of Contemporary Art, University of Pennsylvania
Jordan Schnitzer Museum of Art at the University of Oregon
Michael C. Carlos Museum of Emory University

Mildred Lane Kemper Art Museum, Washington University
Mississippi Museum of Art
Museum of Contemporary Art Denver
Museum of Latin American Art
The Noguchi Museum
Norman Rockwell Museum
Orlando Museum of Art
San Jose Museum of Art
Smart Museum of Art, The University of Chicago
Smith College Museum of Art
Spencer Museum of Art
Taft Museum of Art
Tucson Museum of Art

\$4–\$6 million

The Andy Warhol Museum
Currier Museum of Art
deCordova Sculpture Park and Museum
Des Moines Art Center
Frick Art and Historical Center
Grand Rapids Art Museum
Henry Art Gallery
Joslyn Museum of Art
Montgomery Museum of Fine Arts
Museum of Glass
Nasher Museum of Art at Duke University
National Museum of Wildlife Art
Oklahoma City Museum of Art
Telfair Museums

Index by Museum Budget (continued)

\$6–\$10 million

Albright-Knox Art Gallery
Birmingham Museum of Art
Blanton Museum of Art
Columbus Museum of Art
Crocker Art Museum
Georgia O'Keeffe Museum
Hillwood Estate, Museum, and Gardens
Modern Art Museum of Fort Worth
Museum of Contemporary Art San Diego
New Orleans Museum of Art
RISD Museum
San Antonio Museum of Art
Wadsworth Atheneum Museum of Art
Wexner Center for the Arts

\$10–\$15 million

Amon Carter Museum of American Art
Carnegie Museum of Art
Frist Center for the Visual Arts
Honolulu Museum of Art
The Menil Collection
Nasher Sculpture Center
New Museum of Contemporary Art
Oakland Museum of California
The Phillips Collection
Portland Art Museum
The John and Mable Ringling Museum of Art
San Diego Museum of Art
Vancouver Art Gallery
Walters Art Museum

\$15–\$20 million

Museum of Contemporary Art Chicago
North Carolina Museum of Art
Sterling and Francine Clark Art Institute
Toledo Museum of Art
Walker Art Center

\$20–\$30 million

Asian Art Museum of San Francisco
Dallas Museum of Art
Denver Art Museum
The Frick Collection
Indianapolis Museum of Art
Minneapolis Institute of Arts
Montreal Museum of Fine Arts
Nelson-Atkins Museum of Art
Peabody Essex Museum
Seattle Art Museum

\$30–\$45 million

Brooklyn Museum
The Cleveland Museum of Art
Detroit Institute of Arts
San Francisco Museum of Modern Art

\$45–\$100 million

The Corning Museum of Glass
Museum of Fine Arts Houston

\$100 million+

Museum of Modern Art

Index by Location

New England

Colby College Museum of Art
Currier Museum of Art
deCordova Sculpture Park and Museum
Hood Museum of Art at Dartmouth College
Norman Rockwell Museum
Peabody Essex Museum
RISD Museum
Smith College Museum of Art
Sterling and Francine Clark Art Institute
Wadsworth Atheneum Museum of Art
Williams College Museum of Art

Mid-Atlantic

Albright-Knox Art Gallery
The Andy Warhol Museum
The Bronx Museum of the Arts
Brooklyn Museum
Carnegie Museum of Art
The Corning Museum of Glass
Frick Art and Historical Center
The Frick Collection
Hillwood Estate, Museum, and Gardens
Institute of Contemporary Art, University of Pennsylvania
Museum of Modern Art
New Museum of Contemporary Art
The Noguchi Museum
The Phillips Collection
Walters Art Museum

Westmoreland Museum of American Art

Southeast

Birmingham Museum of Art
The Dali Museum
Dixon Gallery and Gardens
The Fralin Museum of Art at the University of Virginia
Frist Center for the Visual Arts
Georgia Museum of Art, University of Georgia
Samuel P. Harn Museum of Art at the University of Florida, Gainesville
Hunter Museum of American Art
Jule Collins Smith Museum of Fine Art, Auburn University
Michael C. Carlos Museum of Emory University
Mississippi Museum of Art
Montgomery Museum of Fine Arts
Nasher Museum of Art at Duke University
New Orleans Museum of Art
North Carolina Museum of Art
Orlando Museum of Art
The John and Mable Ringling Museum of Art
Telfair Museums

Midwest

The Cleveland Museum of Art
Columbus Museum of Art
Cranbrook Art Museum
Des Moines Art Center
Detroit Institute of Arts

Eli and Edythe Broad Art Museum at Michigan State University
Grand Rapids Art Museum
Indianapolis Museum of Art
Madison Museum of Contemporary Art
Mildred Lane Kemper Art Museum, Washington University
Minneapolis Institute of Arts
Museum of Contemporary Art Chicago
Nelson-Atkins Museum of Art
Smart Museum of Art, The University of Chicago
Taft Museum of Art
Toledo Museum of Art
Walker Art Center
Wexner Center for the Arts

Mountain Plains

Amon Carter Museum of American Art
Aspen Art Museum
Blanton Museum of Art
Contemporary Art Museum Houston
Dallas Museum of Art
Denver Art Museum
Georgia O’Keeffe Museum
Joslyn Museum of Art
The Menil Collection
Modern Art Museum of Fort Worth
Museum of Contemporary Art Denver
Museum of Fine Arts Houston
Nasher Sculpture Center

National Museum of Wildlife Art
Oklahoma City Museum of Art
San Antonio Museum of Art
Spencer Museum of Art

Western

Asian Art Museum of San Francisco
Crocker Art Museum
Henry Art Gallery
Honolulu Museum of Art
Jordan Schnitzer Museum of Art at the University of Oregon
Laguna Art Museum
Museum of Contemporary Art San Diego
Museum of Glass
Museum of Latin American Art
Oakland Museum of California
Portland Art Museum
San Francisco Museum of Modern Art
San Jose Museum of Art
Seattle Art Museum
San Diego Museum of Art
Timken Museum of Art
Tucson Museum of Art

Mexico

Museo Arocena

Canada

Montreal Museum of Fine Arts
Vancouver Art Gallery