

Next Practices

in Diversity and Inclusion



I'm delighted to share Next Practices in Diversity and Inclusion, a compendium of 51 submissions from AAMD's membership exploring a wide range of ways that art museums are striving to become more diverse and inclusive places, both inside and out. This is the third edition of the Next Practices series, following 2014's Next Practices in Art Museum Education and 2015's Next Practices in Digital and Technology.

The Next Practices series highlights creative and innovative initiatives to spark new ideas for how museums operate and serve the public. Next Practices publications also provide practical information on how institutions start, support, and evaluate these programs. The series is designed to be both a guide and an inspiration.

This publication showcases concrete examples of how AAMD members are working to make their museums more diverse and inclusive, inside and out—from community programs serving Title I schools to fellowships seeking to diversify museum staff to offering gender-neutral restrooms.

For the purposes of this publication, we used the American Alliance of Museums' definitions of diversity and inclusion. Our thanks to AAM for sharing these thoughtful definitions on their website.

Diversity: The quality of being different or unique at the individual or group level. This includes age; ethnicity; gender; gender identity; language differences; nationality; parental status; physical, mental and developmental abilities; race; religion; sexual orientation; skin color; socio-economic status; education; work and behavioral styles; the perspectives of each individual shaped by their nation, experiences and culture—and more. Even when people appear the same on the outside, they are different.

Inclusion: The act of including; a strategy to leverage diversity. Diversity always exists in social systems. Inclusion, on the other hand, must be created. In order to leverage diversity, an environment must be created where people feel supported, listened to and able to do their personal best.

I believe that museums cannot fully carry out their missions if we do not do what is required to have more diversity in who works in our museums, in the work we present in our museums, in the audiences we welcome to our museums, and in the leadership of our museums. I hope that Next Practices will inspire action across the art museum field!



Dr. Johnnetta Betsch Cole
President, Association of Art Museum Directors
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Albright-Knox Art Gallery ■ Buffalo, NY

Access AK



Accessibility and Community Programs Coordinator Teri Fallesen (second from right) leads Creative Connection participants on a tour of the special exhibition *Eye to Eye: Looking Beyond Likeness*. In the foreground is Felix Gonzalez-Torres's *Untitled (Double Portrait)*, 1991.

Photograph by Tom Loonan.

The Albright-Knox Art Gallery is committed to creating and fostering a universal environment for visitors of all ages and abilities. Access AK programs are designed to provide meaningful engagement through viewing and making art with a diverse audience. Each program—including Creative Connection, Verbal Description Sensory Tours, and Veterans Connecting through Art—is uniquely formatted to allow for participants to express themselves both verbally and nonverbally within the context of the museum.

The Access AK: Creative Connection program encourages people to positively interact with visual art. Guided tours, hands-on art workshops, and discussions are used to reach the goals of each participating group. Focus is placed on providing opportunities for recreation and socialization, increasing sensory awareness and integration, and improving feeling identification and expression through the use of art. The sessions are available for organizations that provide services for people with disabilities. Tours are scheduled on the basis of group participation, are free of charge, and are ninety minutes long. Access AK: Creative Connection runs Tuesday through Friday year round.

Access AK: Verbal Description Sensory Tours are designed for adults who are blind or partially sighted. An in-depth verbal description tour is enhanced by engaging several senses, often including, but not limited to, the sense of touch. Tours are given of select works from the Albright-Knox's collection and special exhibitions, and additional sensory experiences are provided during or immediately following the

tour. Monthly two-hour sessions are held year round. Individualized group sessions are also available upon request and are free of charge.

The Access AK: Veterans Connecting through Art program welcomes veterans and their spouses or caregivers to explore the museum's collection through discussion and art making. This program is directed by participant interest. The museum tour is designed to foster conversation most relevant to individual participants. A wide range of art materials offered in the classroom allows for each artist to create according to their distinct interests that day. Monthly two-hour sessions are held year round. Individualized group sessions are also available upon request and are free of charge.

Each year, Access AK presents an exhibition highlighting artwork created during all workshop sessions and hosts a community reception honoring program participants.

American Folk Art Museum ■ New York, NY Museum Career Internship Program



Internships and Fellowships



2015-2016 Museum Career Internship Program participants with Education Specialist Natalie Beall (on left) at the American Folk Art Museum exhibition *Art Brut in America: The Incursion of Jean Dubuffet*.

The Museum Career Internship Program is a partnership between the American Folk Art Museum and LaGuardia Community College that was created to foster diversity and inclusion in the museum field. Eight students from LaGuardia Community College participate in a paid, yearlong internship at the museum's Collections and Education Center in Long Island City, Queens, which is two blocks from the

LaGuardia campus. This program encourages students from diverse backgrounds to consider careers in the arts, especially in museums.

This program is targeted towards LaGuardia Community College students who have an interest in the arts. LaGuardia Community College is located in the borough of Queens, a highly diverse area in terms of race, ethnicity, nationality, language, and income level.

Through participating in a semester-long, biweekly Introduction to Folk Art course at the Collections and Education Center, students are introduced to and acquire expertise in the field of eighteenth to twenty-first century folk and self-taught art. Students gain behind-the-scenes access to the museum's exhibitions, permanent collection, and archive; discuss and write about works of art; make art; hear from expert guest speakers; and participate in field trips to other cultural institutions. At the end of the semester, each student prepares a research project and gives a presentation to museum staff on an aspect of folk art pertaining to their interests.

Students are then matched with one of the following museum departments for their project-based internships: education, collections, archives, institutional giving, publications/website, or curatorial. Participating interns receive training in their respective departments and contribute to essential museum projects. Throughout their internships, participants continue to meet as a group for professional development opportunities designed to prepare them for the job market, such as résumé and cover letter workshops, and Q & A sessions with arts professionals.

The Art Institute of Chicago ■ Chicago, IL

The Leadership Advisory Committee (LAC)



The Leadership Advisory Committee (LAC) is a volunteer outreach and advisory committee comprised of African American (AA) community and business leaders from Chicago. The Committee's mission is to promote and sustain diversity and inclusion throughout the Art Institute of Chicago. The committee accomplishes its mission by devising, supporting, and encouraging a variety of programming and initiatives throughout the year, including: free and reduced-price public exhibition access, paired with lectures, symposia, and performances; art-making activities both inside of the museum and out in the community; special programs such as the Legends and Legacy Award, which honors lifetime achievements of African American/Black artists; and New Paradigms, which identifies and presents emerging African American/Black artists to the Chicago public.

The LAC also encourages and supports curatorial inclusion and diversity with support and engagement of the Mellon Fellowship and Summer Academy programs at the Art Institute, and by encouraging the museum to consider AA/Black candidates for open positions. As well, the LAC encourages and uses its community relationships to identify AA/Black candidates for all open staff positions. Finally, the LAC supports the acquisition and showing of AA/Black artist's work by encouraging the museum to consider such work/shows, and by using their personal and professional networks to help promote exhibitions that include AA/Black artists.

Bass Museum of Art ■ Miami Beach, FL

Creativity in the Community



Community Programs

In 2014, the Bass received a three-year, \$500,000 grant from the W.K. Kellogg Foundation to develop Creativity in the Community, an expansion of its successful, now seven year-old IDEA@theBass program, which was designed to engage families and increase participation within partner communities. For the first time, IDEA@theBass outreach activities are focused on literacy through art, with the goal of providing opportunities for increased family engagement that will lead to parents' active participation in their children's education. Creativity in the Community was designed as a trilingual program in which a cohort of "amBASSadors"—individuals who are themselves parents from partner communities—were trained to lead IDEA@theBass workshops in English, Spanish, and/or Creole.

The goal of Creativity in the Community is to fulfill the Bass' mission to inspire and educate Miami-Dade County families through art. Building on its four-year track record, the museum aims to widen its reach within Miami-Dade's large metropolitan area by developing new community partners, which will allow it to run off-site trainings and classes for families in underserved areas. The Bass has developed relationships with a variety of non-profits large and small—from the Miami-Dade Public School system and the county library system, to community centers and small non-profits like the Little Haiti Cultural Center and Chapman Partnership. The Bass' goal is to become the only museum in Miami-Dade County that uses art as a means to empower families, providing access to the space and tools for parents to become active stakeholders in their children's educational development.

Major project activities include:

- Once-a-week trilingual programming at community sites, taught by amBASSadors
- Participation in IDEA@theBass free Family Day activities, including bussing to and from the museum from community partner sites
- Participation in a culminating event at the conclusion of the semester, featuring participants' artwork on display from all community partner sites

Community partners for Creativity in the Community were selected in five Miami-Dade neighborhoods – Little Haiti, Little Havana, Miami Beach, North Miami, and Overtown. These partners were chosen because they remain underserved by cultural organizations due to economic disadvantages and/or cultural isolation. The program continues to diversify our young audiences by focusing on three distinct populations of underserved children and their families: Haitian-American families in Little Haiti and North Miami; African-Americans families in Overtown; and Hispanic families in Little Havana. Participating children range in age from two to 16, with relative gender parity. Most students are in elementary school and are selected to participate in collaboration with our community partner sites. These children are often the most challenged in seeking out and participating in art programs. It is the Bass' goal to provide high quality artistic programming to all young people, regardless of means.

Creativity in the Community provides critical arts access to youth and their families in a safe community space, either at a community partner site or at the museum's Creativity Center. The program promotes literacy, language, and communication skills through trilingual family art programs. The Bass' goal is to use

art to empower families by providing parents the space and tools to become active stakeholders in their children's educational development in three languages: English, Spanish, and Creole.

Creativity in the Community fueled the creation of the “amBASSador” program, in which parents and community members are trained to lead workshops in English, Spanish, and/or Creole. AmBASSadors addresses the perceived intimidation factor of institutionalized programming by making art approachable and fun for community members. By training community members to teach each other, the pedagogy of Creativity in the Community will become a sustainable part of the education of young people at community partner sites, continuing beyond the museum's residency.

Brooklyn Museum ■ Brooklyn, NY

Gender Identity Family Programs



Community Programs

In 2015, drawing inspiration from themes in the Brooklyn Museum's special exhibition *Zanele Muholi: Isibonelo/Evidence*, museum educator Adjoa de Almeida developed a suite of programs for visitors of all ages, which challenged binary conceptions of gender. On one weekend day, six families with children age five and under explored gender construction and gender identity through a developmentally-appropriate story time and pretend-play approach in a gallery space adjacent to the Brooklyn Museum's historic Dutch houses. Simultaneously, 26 children, ages six through 12 joined “What Makes Me Me!” a lively series of activities investigating gender and the language of identity, developed in partnership with the Ackerman Institute Gender & Family Project. At the end of the day, both groups of family members were reunited to attend a reception where they had the opportunity to build community and meet the artist, Zanele Muholi.

The final program in the series brought Muholi back to meet with community organizers, parents, educators, and youth for a panel moderated by LGBTQ activist and museum educator, Becky Aleman (whose teen programs were included in AAMD's 2015 Next Practices report). Panelists and audience members engaged in open dialogue as they responded to a variety of creative media, including Muholi's photographs, short videos featuring nonconforming children and young people, and an audio recording by long-time Trans activist, Miss Major. The panelists and the examples of projects stressed the importance of striking a balance between creating positive and aesthetically beautiful images, and media documenting multiple gender expressions, while at the same time standing in solidarity with past generations and current gender nonconforming individuals who are marginalized and experiencing ongoing abuse and violence.

This initiative is meant to promote greater inclusion of LGBTQ audiences while also promoting a deeper and more progressive understanding of gender identity for all audiences. In particular, it seeks to create a space for families and children who are seeking non-binary and more varied models/images of gender identity as a reflection of their own lived reality. In terms of our internal staff development efforts, we hope to increase our ability to respond and engage children and families utilizing more gender-fluid approaches.

These efforts reflect the Brooklyn Museum's larger commitment to inclusion generally and to gender diversity in particular, as reflected in ongoing programs such as the LGBTQ Teen Night Planning Committee. What

is significant about the series of programs described above is the inclusion of young children and families in the dialogue around issues of gender, which is an important step beyond engaging only with teens and adults on this topic. Moving forward, we hope to continue employing an expansive understanding of gender for multiple audiences in our ongoing internal staff development efforts, and in developing upcoming programming for exhibitions such as those that will be on view during the tenth anniversary year of the Brooklyn Museum's Sackler Center for Feminist Art.

Burchfield Penney Art ■ Center Buffalo, NY

3-E (Encourage, Equip, Employ) Program



Hiring Practices

1 Accord Cleaning Services, Inc. and Southeast Works have joined forces to integrate their know-how in providing job development, training, and placement at the Burchfield Penney Art Center. The Burchfield Penney is the first art museum in New York State to be certified by the U.S. Green Building Council's (LEED) Leadership in Energy and Environmental Design program, and received a silver rating.

1 Accord Services, a minority-owned business that specializes in a suite of nationally certified cleaning standards, provides hands-on training programs that teach soft skills to diverse work populations. Awards and honors include the University at Buffalo All State Entrepreneur Protégé of the Year and Southeast Works 2015 Community Business Partner of the Year for its programs at the Burchfield Penney. 1 Accord is also a work and certified corporate partner with New York State Industry for the Disabled (NYSID). Southeast Works provides support throughout Western New York to help people with developmental disabilities to lead productive, independent, and fulfilling lives, and annually acknowledges community partnerships that result in work.

The Burchfield Penney has provided invaluable support. 1 Accord's professional cleaning team is on-site during museum operating hours to sanitize and clean the restrooms, café, common areas, and exhibit galleries. 1 Accord succeeded in gaining the contract through the company's demonstrably clear understanding of the requirements of the museum, not only to improve and enhance the visitor experience and ensure staff safety, but also through preventive conservation, to help prevent damage to museum collections.

"So many people at the Burchfield Penney reach out to my staff on-site to let them know they're are doing a great job. Working together on this journey we've maintained a high standard of service infused with relationships, encouragement, and training to support those with disabilities in reaching their goals," said Sherman W. Washington, 1 Accord sales/operations manager. "Our investment of time, effort, and patience has resulted in sustainable outcomes."

"This was our first opportunity to work with an independent contractor and the New York State Industries for the Disabled (NYSID) to support a program of this nature," said William Menshon, Burchfield Penney facilities manager. "The 1 Accord staff provides first-rate service and the exchange has added a valuable dimension to our workforce. Most of them have overcome tremendous obstacles to become employed. We're honored to be a part of their inspiring stories."

1 Accord Services, Inc. is a minority-owned business contractor. Their program also serves people with disabilities and their clients include Roswell Park Cancer Institute, ECMC Hospital, University at Buffalo, and Kaleida Health Clinics.

Carnegie Museum of Art ■ Pittsburgh, PA

Carnegie Legacy Girls Membership Program



Community Programs

The Carnegie Legacy Girls Membership Program, launched in November 2015, provides one-year, dual memberships to 500 middle and high school-aged girls. The goal of this new initiative is to welcome girls who would not otherwise have access to Carnegie Museum of Art due to cost, lack of awareness, or to an “unwelcome” feeling, into a deep and long term relationship with the museum.

The Carnegie Legacy Girls are middle and high school-aged girls living in the Pittsburgh region, for whom the cost of museum admission is beyond their financial reach. In addition to economic diversity, the project sought to increase ethnic and racial diversity.

The project was initiated by Carnegie Museum of Art Women’s Committee (a volunteer support group) to celebrate the 120th anniversary of the founding of Carnegie Institute. The Women’s Committee sought the collaboration of Carnegie Museum of Art education department to help shape and implement the program. Together, they worked with community agencies that serve girls to identify and recruit the 500 girls. The memberships provide free admission for the member girl and a guest for a full year to Carnegie Museum of Art and its related organizations—Carnegie Museum of Natural History, Carnegie Science Center, and The Andy Warhol Museum—that collectively are the Carnegie Museums of Pittsburgh.

In total, 522 memberships were awarded. Of the registered girls, 294 girls plus 108 of their guests attended Carnegie Legacy Day on November 17, 2015 and participated in six “gallery adventures”—participatory experiences in the galleries around six themes that introduced art through making, talking, role playing, and other games. Phase two of the program is a yearlong communication and programming effort to encourage the new members to use their memberships frequently throughout their membership year. An education department staff member will maintain ongoing communication in the form of an email newsletter and print mailings to the girls to keep our new members aware of relevant activities at the four Carnegie Museums and to learn from them how the museums can become more relevant and valued in their eyes.

Chrysler Museum of Art ■ Norfolk, VA

Tseng Kwong Chi: Performing for the Camera



Community Programs



Visitor Services



Elise Theuer for the Chrysler Museum of Art

Tseng Kwong Chi: *Performing for the Camera* opened at the Chrysler Museum of Art with a celebration bash attended by more than 1,000 people. Hampton Roads Pride and Hampton Roads Business OutReach, two organizations dedicated to serving the LGBT community in Hampton Roads, sponsored the free opening party to help the museum promote the exhibition. The organizations were inspired by Tseng Kwong Chi's exploration of identity politics and examination of the AIDS crisis. Their support of the exhibition represents their commitment to the community and investment in the Chrysler, while the museum's partnership with these groups shows the museum's growing effort to create an environment where diversity and inclusion are valued and prioritized.

After the opening event, several programs were developed to appeal to the Hampton Roads' LGBT and supportive communities. A number of organizations, including Hampton Roads Pride, Hampton Roads

Business OutReach, Access AIDS Care, and Equality Virginia, were invited to the museum for a private tour and discussion of the issues around Tseng Kwong Chi's work. The Chrysler also developed a special program to welcome Gay/Straight Alliances from local high schools. Students were offered curator-led exhibition tours, a conversation with a high-level staff member who identifies as LGBT, and a "pride-themed" glassblowing demonstration at the Chrysler Museum's renowned Glass Studio. On World AIDS Day, the Chrysler offered a gallery talk focused on the AIDS crisis led by Diane Wright, Barry Curator of Glass, and Seth Feman, Curator of Exhibitions and Acting Curator of Photography. The gallery talk included objects from the museum's permanent collection and *Performing for the Camera*.

In response to the changing social landscape for LGBT people, the museum developed a training program with Equality Virginia for staff and volunteers designed to create a more hospitable environment for LGBT visitors. The training, *Creating an Inclusive Museum: Welcoming LGBT Students and Visitors*, was promoted with the following description:

While the past several years have seen significant advancement in terms of full equality for the lesbian, gay, bisexual, and transgender (LGBT) community, the fact remains that many LGBT people feel they must hide their sexual orientation or gender identity to avoid discrimination or harassment. However, leading cultural institutions know that creating a fully inclusive environment is not only the right thing to do, but will enrich and enlighten our visitors' experience. This workshop will provide staff and volunteers with the fundamentals needed to foster an inclusive environment where LGBT visitors feel safe and respected. Starting with basic definitions and terminology, this workshop will also cover challenges, solutions, and best practices that will allow our museum to become a more welcoming place to visit.

The program received local media coverage from *The Daily Press* in Newport News. The programming and training related to Tseng's exhibition has not only pushed the museum to the forefront of regional leadership in inclusive practices, it has also created a more hospitable environment for our region's diverse audiences than ever before.

Colby College Museum of Art ■ Waterville, ME

Aspiration Tours



College and University



Community Programs

A host of studies show that children and their families make decisions about college attendance in middle school—a crucial window when children place themselves on either a vocational or a college preparatory track. Two thirds of the 3,500 to 4,000 schoolchildren who visit the Colby Museum each year fall within this window, providing the museum with an opportunity to influence decisions about college attendance in Maine—a state that ranks forty-seventh in the nation for the percentage of high school graduates who go on to pursue post-secondary education.

Created and administered in partnership with Colby College's Admissions Department and the Goldfarb Center for Public Affairs, the Aspirations Tour program provides hour-long, student-led tours of Colby's campus for visiting schoolchildren in fifth through ninth grades. Our goal is to offer children already coming to the campus to visit the Colby Museum a view into the college experience, and encourage them to

consider post-secondary education as an option for themselves. Student docents at the museum and student admissions guides work together to introduce these children to various elements of college life. In addition to the museum, they visit the library, a classroom, a studio or laboratory, a dormitory, an athletic facility, and have lunch in a cafeteria. These tours are discussion-based, and children are encouraged to ask questions of their student guides who, in turn, share their own college experiences and aspirations. The tours also offer schoolchildren opportunities to interact with Colby faculty, witness a college class in progress, and imagine themselves as college students.

Maine is a state with enormous income disparities within its population. While affluent Mainers tend to live in the southern and eastern parts of the state (near the coast), those living in central, western, and northern counties are disproportionately economically disadvantaged. Nearly all of the schoolchildren visiting the Colby Museum hail from economically challenged regions of the state, where an average of 85% receive federally subsidized free and reduced-price school meals—a widely recognized index of poverty. Reports generated by the Maine Education Policy Research Institute show that cultural factors associated with poverty have a serious impact on students' aspirations to pursue a post-secondary education. Although various forms of financial aid are available to help Maine students overcome economic barriers to college, familial and cultural barriers are more difficult to transcend. Only 63% of Maine middle-schoolers without a college-educated parent have post-secondary education plans, and this percentage drops as they advance through high school. By introducing a positive and encouraging experience on a college campus to children from economically disadvantaged homes, and thereby encouraging them to consider post-secondary education, we hope to remove some of the cultural barriers that limit their aspirations.

Contemporary Arts Museum Houston ■ Houston, TX

Casa Cultural de las Americas International Literature Festival



The Contemporary Arts Museum Houston (CAMH) is pleased to host the first evening of Casa Cultural de las Americas International Literature Festival. Each year, the festival celebrates authors from the Americas. Authors have come from Argentina, Colombia, Ecuador, Mexico, Peru, and Uruguay, among other countries. The event includes opening remarks, panel discussions, and readings by celebrated authors.

Cool Culture ■ Brooklyn, NY

Cool Culture Family Leaders Program



Community Programs

Deep-seated informational and perceptual barriers keep far too many diverse and working class families from utilizing museums as a resource for early learning and quality family time. New York City-based non-profit Cool Culture has created the Family Leaders Program to address these and other barriers, so that all families with young children, regardless of income or background, can access valuable arts and cultural experiences that are a family's ticket to a lifetime of learning.

Cool Culture's Family Leaders Program leverages parents' capacity to serve as their child's primary educator, and cultivates parent leadership to provide peer-to-peer support for other families new to museums. By drawing on families' cultural connections and social capital to increase the number and diversity of museum advocates in each participating preschool community, Cool Culture is building the inclusive museum audience of the future from the ground up. In Family Leaders' own words (some translated from Cantonese, Mandarin, and Spanish) one sees how investing in the inclusion and development of new museum audiences results in important child, family, and community outcomes:

- "It has helped my son in school. Before he tried to tell me things I would want to hear but now he is forming [ideas] and telling me his own."
- "Thank you for helping me [to] become a better mom."
- "I felt like I was back in school. I remembered how much I enjoy learning!"
- "My son is pretty shy, so I wanted to become a family leader to model courage to him."
- "[The Family Leaders program helps me to] recognize that I have power and I can use it, not just for myself, but for the community...It gives me confidence with my own family. I didn't grow up going [to museums]. It's intimidating. Now I know how to speak with my daughters about what we see, and now I share that with other parents."

The Family Leaders program is one component of Cool Culture's Intensive Community Collaborations, in which Cool Culture facilitates family engagement partnerships between seven subsidized preschools and eight cultural institutions. Annually, Cool Culture recruits and trains approximately 20 Family Leaders from across all seven preschools to conduct outreach to other families in their community.

Participating preschools help recruit individuals interested in becoming Family Leaders. Cool Culture leads an eight-part training, which engages participants in visiting museums and learning open-ended strategies for making family visits with young children fun and educational. Together, the Family Leaders develop tools and the confidence to reach out to other families at their preschool. Family Leaders increase their communities' participation in Cool Culture programs and, individually, work with families to make visits to cultural institutions together. Cool Culture meets monthly with Family Leaders to learn from and support their continued community outreach, and to coordinate their efforts with that of preschool staff. Partnering museum educators have the opportunity to learn from the experiences and perspectives of the Family Leaders. Family Leaders receive an honorarium in acknowledgement of their significant contributions to the program.

Crystal Bridges Museum of American Art ■ Bentonville, AR

Diversity Internship Program for High School Students



Internships and Fellowships



Crystal Bridges' Founder and Board Chair Alice Walton (center) with 2015 inaugural summer residential interns Tamara Cook, Briana Hardnett, Stantaisha Murry, and Taquesha King.

The Diversity Internship Program for High School Students is a residential internship program for high school students from races/ethnicities under-represented in the museum field in general, and at Crystal Bridges specifically. The program is designed to provide wide exposure to a variety of museum career options, while offering a residential setting in order to encourage candidates from diverse geographies. This summer, the internship reached students while they had the flexibility to be away from a high school setting, and also offered the opportunity for exposure to other cultural amenities within Northwest Arkansas.

During 2015, the KIPP Delta School System in Helena, Arkansas was the educational institution with which we piloted this program. As an established organization seeking internship opportunities for students from Eastern Arkansas, many of African-American heritages, KIPP provided a well-aligned partner.

The process was as follows:

Four rising high school seniors were selected by the KIPP-Delta administration. A residential mentor was also selected by KIPP-Delta. The mentor and four students arrived in Bentonville on July 6. During their time in Northwest Arkansas they lived in a house adjacent to the museum property (this house is used as a residence for scholars), and were paid \$7.50 per hour. The internship was four weeks in length and

concluded on July 30th. Each week the students were provided an individual calendar, which listed the assignments for the week. Recognizing that the students had no previous museum experience, it was decided that each student should be provided a wide variety of assignments with various departments. The students were also invited to attend select meetings so they could understand the numerous issues that are discussed, debated, and decided on a regular basis. They even met with the museum's board chairperson for hear directly about the museum's founding and its mission to share art, architecture, and nature with all.

Assignments/Activities:

In order for the students to understand the wide range of employment opportunities within the museum field, each week the individual students were provided a schedule with various assignments.

Assignments included job shadowing or working on projects in the following departments:

- Guest services
- Advancement services
- Protection services
- Prep team
- Exhibitions
- HR
- Accounting
- Volunteer services
- Culinary
- Museum store
- Communications and museum relations

The students were given the opportunity to shadow our executive director and deputy director as well. They attended art talks and lectures, and were provided a tour of a temporary exhibition by the curator. The students attended senior level meetings, manager meetings, and participated in evaluating our public tours of the collection and trails. Special arrangements were made for the interns to tour the University of Arkansas and meet with advisors in the major the student indicated they planned to study. Additional activities included attending an exhibition opening, attending an art and culinary event, and visiting other regional cultural amenities (arts centers, museums, performance spaces, and more). In addition, each week, two or more members from the executive leadership team planned and cooked a dinner with the interns at the house.

Des Moines Art Center ■ Des Moines, Iowa

Community Outreach Program



Community Programs



School Programs



Youth from Achieving Maximum Potential, Summer 2015.

The Des Moines Art Center's community outreach program is a partnership between health and human service organizations and schools to provide art education and healing to underserved youth. The goal of the program is to provide impactful art education within our community by using art education to inspire youth to acknowledge their unique identities and use artistic expression to overcome adversity and establish a sense of self-worth. Each student's background and identity is unique, however all have struggled in some capacity: some have suffered from abuse and/or poverty; some are homeless or are refugees; and many have learning disabilities. In addition, all of the participants suffer from low self-esteem, apathy, and/or behavioral problems. Due to their circumstances they are left struggling to achieve academic success and stability in life.

The program aims to counteract these detriments by providing art education in a safe and supportive environment where students can break from their shells and discover their potential. The individualized and intensive art education utilized by our outreach programs not only enhances students' academic acumen, but also helps students overcome barriers inherent to their situation. All of the programs have a relationship building component as well, promoting bonds between teaching artist and youth, or child and mentor, and vary from single day events with the youth and mentors, to extended week programs that encompass credit recovery through Des Moines Public Schools.

The community outreach program serves at-risk youth who receive services from health and human service organizations in our community. A few of our partners are:

District Wide Classroom/Children and Families of Iowa (CFI): A partnership between Des Moines Public Schools and CFI, District Wide Classroom serves 15 to 20 students in grades six through 12 with chronic mental health needs. CFI's curriculum is interdisciplinary, combining art education with math, literature, sociology, science, etc. to provide a comprehensive academic experience. While in this setting, youths receive academic support through individual and group instruction. An additional focus is placed on individual interventions to increase their relational skills through intensive social instruction.

Des Moines Alternative: Girls Program: Des Moines Alternative serves students who need special attention due to behavioral disorders. Des Moines Alternative Principal Randi Oleson reports that 100% of the students in this program are economically disadvantaged, as defined by their participation in the free/reduced lunch program. Des Moines Alternative provides intensive instructional support through career and vocational exploration and experience, literacy support, project-based learning, behavioral intervention services, social work services, and collaborative community services.

Voices to be Heard: Voices to be Heard is a support group for families, friends, and children of an incarcerated loved one. During sessions, while the adults participate in discussions, children attend counseling classes where art education is used to promote creativity and personal growth.

Youth Emergency Services and Shelter: YESS provides emergency shelter, respite, and counseling for children from birth through age 17, all of whom fall within the federal definition of homeless. Runaway, abused, and troubled youth may stay at the YESS 24-hour emergency shelter when “home” is not an option.

Mentor Iowa: Predicated on the understanding that “every child deserves a future,” Mentor Iowa provides trained volunteer mentors to abused, neglected, and delinquent children under the jurisdiction of the Juvenile Court in Polk County. This program provides guidance to children in need of assistance to enhance their self-esteem and stability, and gives them a chance for a positive future.

Achieving Maximum Potential (AMP): A program of the partnership of Iowa Foster Care Youth Councils, AMP is a youth-driven, statewide group that seeks to unleash the full potential among foster and adoptive children in Iowa. By offering leadership opportunities, service learning projects, speaking opportunities, and education/vocational assistance, AMP provides the life skills youth need to become self-sufficient, independent, participants of society. AMP participants are youth ages 13 and older who have been involved in foster care, adoption, or other out-of-home placements.

Oakridge Neighborhood Services: This program is a donor-supported organization that provides a wide range of social services to help young children with disabilities. The ultimate goal of the program is to enable young students to succeed in the public school system, and to prepare young adults for the world of work. In 2011, Oakridge conducted a census of participants in their program, and the following statistics were identified: 98% of the participants who live at Oakridge reported an annual income of less than \$9,500; 74% of these households were single-parent families; 42% of the participants noted English as their second language; and 16 different nationalities were represented with 24 different primary languages.

Orchard Place: Through their three programs—Orchard Place Campus, the Child Guidance Center, and the PACE Juvenile Center—Orchard Place serves nearly 10,000 of Iowa's most at-risk children each year. The only state-accredited community mental health center for children, Orchard Place is a nationally recognized leader in children's mental health and juvenile justice services:

- **PACE Juvenile Center:** Through PACE, a program designed to help troubled

children ages nine to 17, which have had problems in school or with the law, Orchard Place works to help each child complete their education while helping to improve their opportunities and well-being throughout life.

- Orchard Place Campus: Dedicated to developing strong futures for children and youth with mental health and behavioral challenges, Orchard Place Campus is the premier Psychiatric Medical Institute for Children in Iowa, regularly caring for a capacity of 103 children ages ten to 17.

Ethnic Minorities of Burma Advocacy and Resource Center (EMBARC): Established in 2011, EMBARC seeks to help nearly 6,000 refugees from Burma who have made Iowa their new home by expanding their world of possibilities through advocacy, education, and community development. Founded by refugees who have been successful in adjusting to their new home, this nonprofit assists refugees by providing tutoring and English learning classes, family advocates who have helped many access resources such as food pantries and transportation, and cultural competency presentations which serve to inform native Iowans of their new neighbors and community members.

The Frick Collection ■ New York, NY

The Frick Film Project



Community Programs



Honor students from The Cinema School at The Frick Collection.

Photo: Michael Bodycomb

The Frick Film Project is a pilot collaboration between the Ghetto Film School (GFS), a Bronx-based independent film organization, and The Frick Collection. The initiative provides onsite arts education across two creative disciplines: the fine arts and the cinematic arts. Over the last year, honor students from The Cinema School—the nation’s first and only high school devoted to film making, founded by GFS in partnership with the New York City Department of Education—participated in seminars led by the Frick’s Peter Jay Sharp Chief Curator Xavier F. Salomon. The seminars focused on the concept of narrative in the works of art in the museum’s collection and encouraged the students to consider the visual arts in relation to their own storytelling and filmmaking. The program culminated with the creation of a student-produced short film inspired by the Frick, and filmed on location at the museum. This year’s inaugural film, *The Progress of Love*, written by senior Gabby Martinez, is loosely based on the series of works of the same name by the eighteenth-century French artist Jean-Honoré Fragonard. For more information about the Ghetto Film School, visit www.ghettofilm.org.

Dr. Salomon says of the program, “The collaboration between The Frick Collection and the Ghetto Film School has been an extraordinary journey for everyone involved. I found it a deeply enlightening, enriching, and often moving experience. I have learned so much from these twenty talented students and I am so proud of their work and what they have achieved.”

Director Ian Wardropper adds, “At the Frick we find special satisfaction in developing a relationship over

time with a school or institution. We look forward to continuing and deepening our partnership with the Ghetto Film School, opening our collections and staff to these creative students and in turn seeing art afresh through their eyes.” (Please see <http://nyti.ms/1TK9tpA>)

The George Washington University Museum and The Textile Museum ■ Washington, DC

GW Student Corps



George, the university mascot, joins a Student Corps tour at the “GW Loves DC” Student Night event.

Photo by Zach Marin / The George Washington University

The Student Corps is a diverse group of university students who lead 10-minute interactive exhibition tours, and introduce the museum and its collection to other members of the GW community. This group is also given access to museum events and behind the scenes experiences with museum professionals.

Student Corps members and their tours are the highlight of events such as GW Student Nights, the signature student event each semester, and other student-organized events at the museum. The Student Corps tour model is brief, interactive, and fun. Corps members engage their peers by asking provocative questions, creating short gallery activities, and sharing the pieces that inspire them or are most relevant to student life.

Georgia Museum of Art ■ Athens, GA

Black History Month Dinner



Attendees of the 2015 Black History Month dinner at the Georgia Museum of Art applaud award-winner Amalia Amaki (front, center).

Every year, the museum's membership organization (the Friends of the Georgia Museum of Art, or Friends for short) organizes a dinner to celebrate Black History Month and recognize African American leaders in the arts. The event has grown to the point where it is self-supporting through ticket sales and sponsorships, and it now features the presentation of two awards: the Larry D. and Brenda A. Thompson Award and the Lillian C. Lynch Citation. The first award goes to an African American artist, ideally one with a strong presence in or connection to the state of Georgia, but whose profile is raised through this recognition. The second goes to an African American who has otherwise enriched the local and state community through a commitment to arts, culture, and education. Recipients of both have included or will include: Emma Amos, Amalia Amaki, Charles Pinckney, Michael Thurmond, Natasha Tretheway, Harold Rittenberry, and Larry and Brenda Thompson themselves (after which the award was named for them).

In addition to bringing needed recognition to the award-winners and writing them into the cultural history of the state, the event has helped increase the diversity of the Friends (and its board). Attendees who had not previously been familiar with the museum become so and join the membership group. In turn, they often participate in its planning in subsequent years and bring in their own circles of friends, family, and acquaintances. The museum has continually tweaked the event, adding components and increasing attendance, and the effect continues to snowball. The University of Georgia's (UGA) President's Office has been committed to attending in recent years, which both contributes and speaks to the event's cachet.

Ties to groups such as The Links, Inc., have been greatly strengthened, and UGA students, who are also becoming more diverse as a body, are extended a special ticket rate. The hire in the past year of the museum's newest curator, Shawnya Harris, who focuses on African American and African diasporic art, should only help the event continue to grow and benefit the museum's overall diversity, in membership, visitorship, and collections.

Georgia O'Keeffe Museum ■ Santa Fe, NM O'Keeffe Art and Leadership Program for Girls and Program for Boys



Participants of the Art and Leadership Program for Girls discussing Georgia O'Keeffe's painting *Pelvis Series, Red with Yellow*, 1945 with college intern Hannah Kroes.

Photo Credit: Madison Dettor

The Georgia O'Keeffe Museum created the O'Keeffe Art and Leadership Program for Girls in 1998 in response to studies that demonstrate how girls' levels of achievement drop significantly as they approach their teen years. With negative female stereotypes perpetuated by the mass media and unrealistic physical ideals promoted by the fashion industry, it is no surprise that adolescent girls' self-esteem plummets and that they often retreat from friends and family, fearing or refusing to express themselves.

The Art and Leadership Program for Boys, which began in 2002, is focused on self-discovery and the exploration of creativity through art-making, theater, music, and creative-writing exercises that promote

personal expression. The program encourages independent thinking and nonviolent behavior. Boys have an overall tendency to express their feelings through action, so participants learn to choose positive rather than self-destructive actions.

The Georgia O'Keeffe Museum Art and Leadership Programs are customized to meet the needs of each individual participant. The discussions and issues addressed serve as the basis for the session that the child is a part of. Learning activities and games are used to help develop their self-esteem and leadership. Many girls and boys return to the program throughout their middle-school years in an alumni program.

Participants are nominated from local schools by their teachers and tuition is completely free. The funding, which comes from a variety of charitable organizations, covers the costs of art supplies, food, and travel for every child. Preference is given to students who show an interest and talent in the arts and who are from low-income families.

Each year, college interns from around the country and high school interns lead lessons that promote self-discovery, as well as guide discussions on gender issues that are faced by teens today. Professional artists hold hands-on workshops in various mediums such as drawing, painting, writing, movement, and comic book arts. These activities introduce new concepts and techniques in art as well as teach leadership and promote self-esteem.

Indianapolis Museum of Art ■ Indianapolis, IN St. Mary's Child Center at the Indianapolis Museum of Art

 School Programs



St. Mary's Child Center at the Indianapolis Museum of Art Preschool.

Photo by Eric Lubrick

Through a partnership with St. Mary's Child Center, the Indianapolis Museum of Art (IMA) offers an on-campus preschool. The embedded nature of the preschool classroom within the museum provides a unique and innovative early learning environment for children ages three to five.

The St. Mary's Child Center at the IMA preschool is anchored in Reggio Emilia inspired teaching. Children enrolled in the preschool have robust opportunities to experience the galleries, explore the gardens and grounds, and initiate projects inspired by the IMA's art and nature. Specifically, the preschool students have access to the entire campus, including: the museum and its vast collections; featured exhibitions; The Virginia B. Fairbanks Art & Nature Park: 100 Acres; historic buildings such as the Lilly House and Madeline F. Elder Greenhouse; and the gardens.

Students in the St. Mary's Child Center at the IMA participate in interest-driven experiential learning that provides opportunities for project work, self-expression, and multiple avenues of learning through the arts. Additionally, students document their learning through the arts, including printmaking, pottery, photography, sculpting, painting, drawing, papermaking, drama, music, and woodworking. St. Mary's Child Center at the IMA is a half-day preschool. School days are five days a week from 9 to 11:30 a.m., for 180 days, following the local public school calendar. With a low child to adult ratio (six to one), St. Mary's Child Center at the IMA provides exceptional learning opportunities and personal attention to ensure optimal social, emotional, cognitive, and physical development of the child.

While the IMA generally provides cultural enrichment that benefits the entire community, the St. Mary's Child Center at the IMA preschool specifically advances the IMA's role as a community leader in early childhood education for local children with diverse backgrounds. Additionally, enrolled preschoolers serve as connectors between the museum and their families and communities. As such, the preschool provides opportunities for the IMA to connect to the everyday lives of nearby audiences, including underserved neighbors. More broadly, as the first encyclopedic art museum in the United States to include a preschool with a focus of serving an underserved population, the St. Mary's Child Center at the IMA positions the IMA as a trail-blazer in the museum field.

A core belief for the St. Mary's Child Center at the IMA preschool program is that learners benefit from diversity in all its forms, including, but not limited to, age, ethnicity, language, culture, and socio-economic status. The St. Mary's Child Center at the IMA reaches a diverse market of families with children ages three, four, and five, with a specific goal of serving children in poverty. As such, each year the IMA seeks funding through contributed support in order to provide full scholarships for 50% of the enrolled students. When awarding scholarships, the museum prioritizes families who receive government assistance, live in zip codes that adjoin the IMA, and those who might benefit best from the half-day format of the preschool.

Jordan Schnitzer Museum of Art, University of Oregon ■ Eugene, OR

Club de Arte para Mamás



Community Programs

Club de Arte para Mamás is a museum-based studio workshop designed to be a welcoming, supportive, and inclusive environment that encourages participants to explore self-expression through art with a variety of media. Sessions are held twice a month in the museum's art studio, where participants are given opportunities to create artwork that is personally significant to their own lives and situations. During each session, which lasts for 90 minutes, participants view and interpret art within the parameters of their own experiences, and also share experiences with other participants. There is no cost for participation in the Mamás workshops, and participants receive free childcare, activities for their children, and temporary parking passes for the museum's lot. These elements benefit the participating mothers and their children by allowing them to fully participate without regard to income limitations.

The museum's education staff trains volunteers, student assistants, and interns to lead art activities for the children, enabling the mothers' full participation in their own art projects. Local artists are hired to lead sessions for the mothers, and activities range from ceramics and mask making to traditional Mexican folk art painting. Some sessions provide opportunities for mothers and their children to create art together.

This program was created in response to town hall meetings and a series of focus groups based on our Latino Engagement Plan, which was started in 2012. Input from Latina mothers was consistent: they desired a place for social enjoyment, safety, and a respite from their lives. They sought a gathering place where they weren't discussing politics and immigration, and wanted an experience that would enrich their lives.

Please see: <http://www.nytimes.com/2015/03/19/arts/artsspecial/museums-flex-their-multilingual-multicultural-muscles.html>.

Joslyn Art Museum ■ Omaha, NE

Refugee Fashion Arts Program



Community Programs



New American teens in Joslyn's Refugee Fashion Art Program preparing their looks for the Omaha Fashion Week runway.

Joslyn Art Museum's Refugee Fashion Arts Program creates the context for teen refugees to explore original fashion and textile designs under the guidance of a professional fashion artist mentor. In partnership with Omaha's Refugee Empowerment Center, Joslyn's weekly fashion arts program gives teen refugees textile-based instruction that focuses on developing technical skills and exploring different ways to actualize creative ideas. After 12 to 16 weeks of practice, the program culminates in a runway fashion show in collaboration with Omaha Fashion Week, providing teen designers with the professional experience of working with models, stylists, and photographers, and exhibiting on a catwalk.

Omaha has a large refugee population that includes people of all ages from Afghanistan, Bhutan, Burma, Burundi, the Congo, Ethiopia, Iraq, Liberia, Somalia, and Sudan. While these new Americans are being resettled, their transition into the community can be stressful. Art can provide an outlet for this stress, while also serving as a platform for communication and expression. We felt this program could help the greater Omaha community embrace refugees and support their creative visions.

The Refugee Fashion Arts Program provides a chance for new American teenagers to express themselves and their culture to a large audience. This program is designed to diversify our community's notion of fashion, art, and the expression of identity, by including refugee populations that otherwise might be left out of the local arts scene. In this way we are hoping to enrich the cultural capital of our city by helping represent a more complete and reflective creative community.

Los Angeles County Museum of Art ■ Los Angeles, CA

The Andrew W. Mellon Undergraduate Curatorial Fellowship Program



Internships and Fellowships



Group photo of the first class of Mellon Undergraduate Curatorial Fellows in front of Urban Light by Chris Burden at the Los Angeles County Museum of Art.

Photo © Museum Associates/LACMA

Launched in 2014, the Andrew W. Mellon Undergraduate Curatorial Fellowship program aims to make a critical impact on American art museums by expanding the diversity of their curatorial staff. The program, which provides specialized training in the curatorial field for students across the United States from diverse backgrounds, is being implemented at five partnering institutions: the Art Institute of Chicago; the High Museum of Art, Atlanta; the Los Angeles County Museum of Art (LACMA); the Museum of Fine Arts Houston; and The Nelson-Atkins Museum of Art, Kansas City. The program is organized around two components: the Summer Academy and the Undergraduate Curatorial Fellowship Program.

Students must first apply to the Summer Academy, a one-week immersion program designed to provide a rich experience in the museum environment and expose the 15 selected students to career options related to art and art history. Each partner museum's Summer Academy includes workshops, tours, field trips, and networking events with museum professionals. Then, upon the completion of each Summer Academy, two participants are selected as fellows.

Fellows participate in the Andrew W. Mellon Undergraduate Curatorial Fellowship Program throughout their undergraduate career, with the goal of entry into a graduate program. The two-year fellowships provide students with hands-on experience inside a museum setting, working with curators and staff on exhibitions, collections, and programs. Fellows will be matched with a museum mentor/curator who works

to enrich the academic experience and to increase exposure to the museum context, while broadening a fellow's understanding of art and art history. Fellowships include engagement during the academic school year followed by summer internships at his/her host museum.

Please see <http://www.lacma.org/mellonfellowships>.

The Metropolitan Museum of Art ■ New York, NY



It's late on a Friday afternoon and the Metropolitan Museum of Art's (Met) Ruth and Harold D. Uris Center for Education is buzzing with the voices of more than 60 teens from all over the city. Many of them are laughing and engaged in an icebreaker designed by the Met's high school interns. Others sit and chat. Over the next two hours they hear from four museum staff members and two guest experts about their career paths, their favorite parts of their jobs, and what their day-to-day is like. They also "try out" aspects of the panelists' professions during hands-on, skill-building workshops. The topic is 'design,' a theme chosen by the Met's high school interns, who make up half of the group. The other 30-plus teens came with friends or on their own, eager to learn about career paths in museums and the arts.

Career Labs is a free, drop-in Friday evening program for teens ages 15 to 18 who are curious to explore careers in the arts, museums, and creative professions. The program acts as a multidisciplinary incubator connecting young people to the Met and each other, as well as to experts and ideas from other fields. This year, the labs feature a tattoo artist, an eye wear designer, a creative director for an arts and fashion publication, and an illustrator, among others. Career Labs are an opportunity for teens to meet these professionals, ask them questions, and seek guidance in identifying and pursuing career goals. Our aim is that a broad, diverse, cohort of teens perceive careers in the arts as viable, and view the museum as a resource for personal, professional, and creative development.

As part of comprehensive youth development programming at the Met, a key component of Career Labs is the opportunity for teens to contribute to shaping the content and format of the program, and to see the impact of their ideas manifested throughout the year. As such, several labs are teen-driven and facilitated by the Met's high school interns—building teens' leadership skills and sharing knowledge they have gained in the program. Now in its fifty-first year, the Met's High School Internship program brings together a cohort of youth with diverse backgrounds and interests through long-term placements (occurring over the school year and summer), where teens are introduced to and build skills related to creative arts careers—whether they be interested in law, social media, education, curatorial, or conservation fields.

The target audience for Career Labs is high school youth (teenagers ages 15 to 18) of all backgrounds and abilities who are curious to explore careers in the arts, museums, and creative professions. The Met's high school interns reflect the diversity of New York City—residing in all five boroughs and attending a wide range of schools. Each year, 45 of the 75 interns attend a New York City Department of Education Title 1 high school (schools with a high percentage of students from low-income households), which account for approximately 75% of New York City's public high schools.

Mississippi Museum of Art ■ Jackson, MS

Museum After Hours



Community Programs



Third Thursday Museum After Hours.

Photo by Julian Rankin

Every third Thursday the Mississippi Museum of Art hosts Museum After Hours, during which we open the doors after hours to partner with and embrace Mississippi's creative community. These collaborations feature one-night pop up exhibitions of contemporary Mississippi art, dining experiences with our executive chef and culinary curator, food truck festivals, live music, outdoor movies, games, and more. Through this series, we have diversified both the way in which we leverage art to engage with the community and the makeup of the participants themselves. Our interaction with the public around these events is playful, inclusive, and open, and as a result, has helped fuse new ties with those who have not traditionally been our core supporters.

The program is anchored by an exhibition of art by contemporary artists in the state whose work is most often not currently represented on the walls of the museum. We've partnered with first-time guest curators like Phillip Rollins (AKA DJ Young Venom), an African American entrepreneur, DJ, and owner of Offbeat – a comic book and record store, performance venue, and gallery. The show he put together featured subject matter sourced from comic books and video games. Only steps away from our ongoing exhibition of more traditional work in the permanent collection, we displayed renditions of X-Men, Pac Man, and Pokemon. By appealing to a diverse cross section of our community, we have helped set the stage for interpersonal interactions and collaborations that begin at the museum and grow beyond our walls.

From this central exhibition, the event radiates outward with live music, dance, exhibition tours, and culinary

offerings. Local farmers are celebrated and supported in pop up dining experiences led by our executive chef, whose monthly menus during Museum After Hours—which are always vegetarian and vegan friendly—appeal to the growing populace of community-minded Mississippi foodies. During fair weather months, crowds overflow into The Art Garden at the Mississippi Museum of Art (a 1.2 acre public green space in the heart of the city) for outdoor film screenings, food trucks, concerts, and fashion shows. Organizational partners include the Mississippi Arts Commission, The Greater Jackson Arts Council, Crossroads Film Society, the city of Jackson, Visit Mississippi, the Bureau of the Creative Economy, and the Mississippi Food Truck Association, to name a few.

Museum After Hours has fostered diversity among our participants and visitors. The program is intended to appeal simultaneously to any and all people of all backgrounds and ages—local residents and visitors alike—while also targeting specific groups and communities who are traditionally underrepresented. Among these groups, we have tactically engaged the African American community (a majority demographic in Jackson), millennials, young professionals, contemporary artists, chefs, farmers, foodies, the LGBT community, and families who have never before visited the museum. Other partners for future events include the Muslim community through the International Museum of Muslim Cultures.

The pop up art exhibitions themselves have provided a platform for tattoo artists, independent filmmakers, gamers, body painters and make up artists, minority artists, photographers, furniture builders, muralists and sign makers, screen printers, outsider artists, and more. This diversified content is intentional, created with input from the public to appeal to communities interested in the artistic elements of design, pop culture, urban aesthetics, and other hyper-contemporary modes of creation and consumption. While the museum maintains control over logistics and presentation, we have strategically ceded some curatorial control to our capable and passionate constituents.

Modern Art Museum of Fort Worth ■ Fort Worth, TX

Modern Interpretations



Modern Interpretations docent and interpreter teach from *Kehinde Wiley: A New Republic*.

Photo: Diana Nicole Dussan

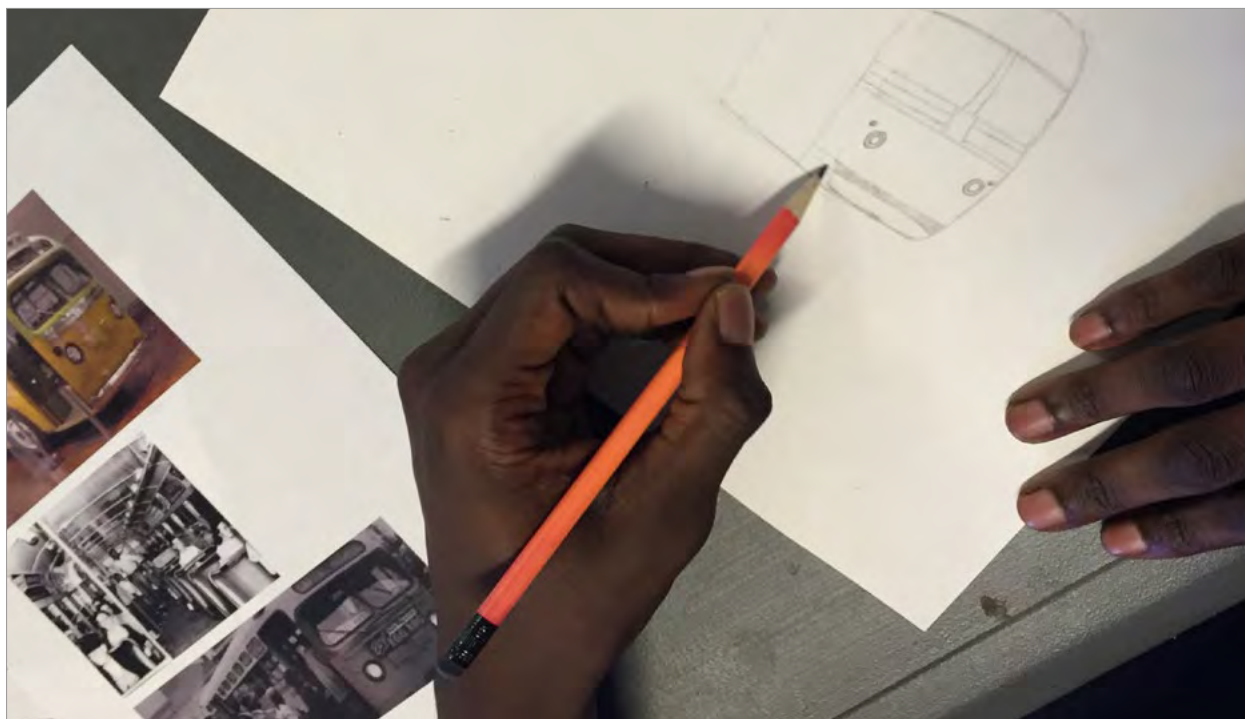
Held the fourth Tuesday of each month, Modern Interpretations is a special tour program designed for individuals who are deaf or hard of hearing. Participants experience works of art through conversations facilitated by specially trained museum docents and student-ASL interpreters. Following each tour, all touring groups gather in the education studio for a hands-on art making project related to the concepts and imagery discussed on their tours. This free program includes admission to the galleries and all materials.

Montgomery Museum of Fine Arts ■ Montgomery, AL

Art in the Afternoon—Mt. Meigs Campus, Alabama Department of Youth Services



Community Programs



A student drawing the Montgomery city bus on which Rosa Parks refused to give up her seat.

The Montgomery Museum of Fine Arts' (MMFA) Art in the Afternoon program at the Mt. Meigs Campus of Alabama Department of Youth Services (DYS) strives to nurture the confidence, self-expression, and personal growth of adjudicated males in a juvenile correctional facility. The students are engaged through enriching discussions of art and related projects, designed to foster interdisciplinary connections, teamwork, and self-discovery.

Due to the nature of the facility, the students are unable to visit the museum in the short term, so teachers travel to the site. Class series are offered quarterly, each consisting of seven weekly, one-hour class meetings. For each session, a theme is selected, drawn from the museum's permanent collection and special exhibitions, with reproductions presented in class for viewing and analysis. Following open-ended discussions of the selected objects, museum-trained teaching artists instruct relevant fundamentals of composition and technique and encourage students to create unreservedly, regardless of their level of talent or experience. In a typical class students are encouraged to form and share opinions on the selected works of art and create works of their own in a correlating project. At the end of class, students are offered the opportunity to share their piece, during which time teachers, staff, and peers alike offer positive feedback on the expression.

Collaboration is a key component of the program. While honing their individual critical thinking skills, the young men are also encouraged to build collective interpretations in their discussions of works from the

museum. Likewise, in addition to individual projects, the students also work in teams on various projects. For example, the City of Montgomery recently celebrated the sixtieth Anniversary of the Bus Boycott. After a historic introduction to the period founded upon the students' personal knowledge of the boycott, the students, working in two groups, created mixed media collages based on historic images of the protest.

Other examples of collaboration include campus beautification projects. For example, the students painted murals for their dining hall representing the names of their residence halls and created garden planters using recycled materials.

Munson-Williams-Proctor Arts Institute ■ Utica, NY

Shared Traditions: Visual Language and Literacy



Museum Education Director, April Oswald in the galleries with the Shared Traditions students.

Munson-Williams-Proctor Arts Institute Museum of Art (MWPAl) developed Shared Traditions: Visual Language and Literacy to explore ways to meaningfully engage with Utica, New York's diverse community, which is composed of 20% immigrants and refugees. MWPAl partnered with the Mohawk Valley Resource Center for Refugees (MVRCR) and Utica City School District (UCSD) Adult Learning Center for English Language Learners (ELL) on a program aimed to empower refugees and immigrants using art as a foundation for building skills, learning about new cultures and communities, and creating a forum for expression.

Weekly sessions with adult refugee and immigrant ELL students consisted of two components: gallery conversations and photography discussions and lessons. Museum educators and curators facilitated conversations on works of art to explore points of commonality among community members. The goal was to grow language skills while using participants' personal experiences to connect them with our primarily Western art collection. The works discussed ranged from Thomas Gainsborough's *Landscape with Peasants* from about 1750, to Louise Bourgeois' *Spider II*, 1995. Discussion facilitators introduced new vocabulary, the principals of art, and art and cultural history. Program participants' gallery presentations incorporated vocabulary and concepts learned through the sessions, as well as art historical context and formal analysis of artworks. Participants demonstrated a command of novel concepts in a new arena, having built confidence in a nurturing learning environment, which had formerly been unknown and foreign.

During the second half of each session, photographer Sylvia de Swaan led workshops that introduced the students to the history of photography and photographic techniques. De Swaan's experience as a refugee who fled Romania as a child, immigrating to the U.S. via the refugee camps in Western Europe, is central to her work and inspired program participants to share their experiences through conversation and images. The students were lent cameras and given assignments to photograph their city, homes, friends, and families. The participants' photographs were part of an exhibition drawn from the MWPAI permanent collection and held in conjunction with the program. *Shared Traditions: Place, Ritual, and Personal Identity & Adornment* presented works of art organized by themes that resonate across cultures and were expressed through the exhibition objects and echoed in the photographs of the program participants. Shared Traditions participants' photographs also became an integral component of the school program developed for the UCSD second and third grade classes. The students delighted in pairing photographs by program participants with the artworks in the exhibition with similar compositions, settings, or activities.

In addition to promoting conversation skills, the program helped MWPAI make progress in engaging Utica's diverse population, while highlighting points of commonality among customs practiced by a great variety of community members. Video-recorded discussions will serve as a component of a permanent collection audio and video interpretative program. Exhibiting photographs taken by the participants showing family, home, and celebrations, allowed all museum visitors to see our community members, their city, parks, and places of worship, within the context of great works of art illustrating the same themes.

Museo Nacional de San Carlos ■ Mexico City, DF

Museo Nacional de San Carlos: Toca una obra de arte (Touch an artwork)



Access Programs

Toca una Obra de Arte is a program designed for visually-impaired visitors in which they can have an aesthetic experience through a sensory tour, especially through touch and sound. To achieve that purpose, the museum has created a tactile gallery where visitors touch four 3D-texturized reproductions of paintings from the Gothic to the Neoclassical style that can be found in the permanent collection. In addition, they touch the original nineteenth century sculptures found in the museum, wearing latex gloves. The museum staff that guide the visitors are Isaías Vázquez and Alberto Santillán, two visually-impaired volunteers who are trained in different methodologies to lead a dynamic and participatory visit, engaging the public in what they are feeling and hearing. During their tour they start by making the visitors feel comfortable by showing them different places in the museum. After, they start with the sensory visit in the tactile gallery, and then move on to the nineteenth century sculptures.

The program also invites visitors with no visual impairments to participate. Blindfolded, visitors experience the same sensory tour, developing their sense of touch and hearing, rather than sight, which is commonly used in an art museum. This program helps intensify the perception of everything that surrounds us, as well as helping us to imagine how it would be to have a visual impairment, in order to act based on what we have discovered. At the end, all visitors participate in a sculpture workshop. This workshop is a place of irreverence and creativity, where the reproductions and sculptures that they previously touched during the visit provoke the expression and imagination of the participants. They do not try to copy what they perceived from the visit; instead they take part in a process of creation and reinterpretation. Expression is perceived as a process, not as a result.

The sensory tour through the tactile gallery and the sculptures, along with the workshop, is an adventure to feel, think, and make sense of our existence—an opportunity to create an inclusive culture and embrace diversity.

Museum of Contemporary Art San Diego ■ San Diego, CA

The Extended School Partnership Program



A museum educator teaches students from San Diego's Hilltop High School about the Museum of Contemporary Art San Diego's current exhibitions as part of the Museum's Extended School Partnership program.

Photo by Alex Devereaux

The Museum of Contemporary Art San Diego's (MCASD) Extended School Partnership (ESP) program empowers sixth to twelfth grade teachers to use the museum as an extension of the classroom. By developing the teacher's ability to incorporate original art objects into a curriculum, MCASD provides a way to strengthen the role of the gallery as a learning environment. The program consists of professional development for the classroom teacher, class visits to the museum led by both the classroom teacher and MCASD gallery educators, and a culminating event in which students showcase their accomplishments at the museum. The students' friends and family are invited to attend the events.

ESP aims to foster diversity among our current and future audiences. It also makes access to the museum's resources—including the collection, galleries, and museum staff—more inclusive. ESP targets educators at middle and high schools, as well as the students they serve. ESP partners with middle and high schools serving diverse student populations, from private schools like the Bishop's School in La Jolla, to unique charter programs like the Preuss School, and Title 1 schools like Hoover High School. ESP serves a majority (60%) of Title 1 schools with low-income and at-risk students.

The primary population benefitting from ESP is the San Diego educators who partner with MCASD during the school year. Through professional development and training with MCASD education staff, teachers who complete the ESP program are educated and empowered to lead self-guided tours of museum exhibitions,

and to create object-based lesson plans for their current and future students. After participating in the program for up to two years, ESP teachers graduate from the program so MCASD may develop the gallery teaching skills of new educators.

The secondary population is the approximately 1,250 middle and high school students that participate in ESP during the school year.

The tertiary population is the family members, friends, and museum public who will witness the achievements of these students at the final celebratory showcase of their works held at the museum.

Museum of Fine Arts, Houston ■ Houston, TX

Eye on Houston: High School Documentary Photography Program and Exhibition

 School Programs



Karina Perez, *All Mine, Through The Lens* – Houston, 2015. This picture was taken at our local farmer's market where I go to every weekend. The little girl was holding tightly onto the bag of candy she had just bought. She told me that she was so excited that her parents were able to buy her candy that day.

The annual program and exhibition, Eye on Houston: High School Documentary Photography, is a collaboration between the Museum of Fine Arts, Houston (MFAH), and area Title 1 high schools, to document and celebrate the diversity of Houston's neighborhoods. The exhibition invites students to offer a glimpse into their daily lives, experiences, and personal stories. This year, the annual presentation expands to include a greater number of Houston communities. These neighborhoods are showcased through images by students from six area high schools, along with students from Houston Independent School District's Through the Lens, a district-wide after-school program that focuses on photography as a profession.

As a "Next Practice" program, Eye on Houston fosters diversity and inclusion in many forms. The participants in the exhibition are from under-served communities and schools in Houston and receive documentary photography instruction from MFAH staff, as well as the opportunity to have their photographs hung on the walls of the museum. They, their families, and friends attend the opening of the exhibition, free of charge, bringing communities to the museum who might not normally feel comfortable attending. During the three-and-a-half month run, the exhibition creates a welcoming and supportive environment at the MFAH, allowing all visitors to see something of themselves and their city in the students' photographs.

This program integrates diverse communities with the renowned MFAH collection of photography, which includes extensive holdings of civil rights photographs, Texas photography, and the Target Collection of American Photography. The students' photographs hang on walls that are contiguous with the History of Photography installation, which is the focal exhibition space for this important MFAH collection.

Please see <http://www.mfah.org/exhibitions/eye-houston-high-school-documentary-photo-2016/>.

The Museum of Modern Art New York, NY

Prime Time



Community Programs



Prime Time participants redesign everyday objects in MoMA Studio: Design Interactions, November 2015.

P rime Time is a multi-year research and development project that aims to re-think how museums and cultural institutions can support a fulfilling aging process—one defined by creativity, curiosity, connectedness, and continued growth. Through Prime Time, The Museum of Modern Art (MoMA) hopes to develop a nuanced conversation that illuminates the various roles that older adults play in maintaining a vibrant and relevant cultural institution. In addition, the museum aims to examine the unique contributions that museums and cultural institutions can make to support older adult audiences.

Together with a group of advisors with varying personal and professional experiences with the arts, museums, and aging, MoMA has conducted an in-depth evaluation of its current offerings for older adults to assess the other ways in which this audience is participating in the life of the museum. Based on this research, MoMA staff has launched new, free programs to serve older adult audiences of diverse abilities, backgrounds, and experiences with art. Programming takes place in the museum collection galleries and special exhibitions, as well as in the studio, and is advertised to independent, older New Yorkers. At this point, MoMA is one of only a few museums in New York City that offers free programs specifically to older individuals (as opposed to groups from senior centers or other community-based organizations). In addition, we also partner with community-based organizations that bring older adults together, based on shared life experiences or interests, to facilitate prolonged engagement with modern art and ideas, both at the museum and in the community.

Another goal of Prime Time is to increase the visibility of older adults at MoMA, and to elevate their

voices. To this end, we work to identify ways in which older New Yorkers can not only participate in MoMA programs, but can also lead those programs, thus expanding on their interests and experiences. For instance, a special guest lecture series invites older New Yorkers from a local peer-to-peer learning group to deliver talks on select MoMA exhibitions. Beyond teaching programs, we have invited older adults to share information about themselves and their experiences at MoMA, as well as with art more broadly, through the MoMA blog Inside/Out. Overall, we hope that these efforts will give broader visibility to older adults and the myriad ways they engage with MoMA, illustrating just how dynamic this group is.

As an institution that champions asking questions rather than answering them, MoMA is always re-examining the needs of its audiences to ensure that the museum is a source of inspiration in their lives. As New Yorkers live longer, MoMA staff strives to discover how the museum can continue to be a place that fosters curiosity and creativity and that facilitates social, intellectual, and emotional connections between art and older adults. MoMA seeks to be a leader in contributing to a new notion of aging, one defined by dynamic participation in and contribution to the arts and society at large. To that end, MoMA will also encourage other local museums to consider ways in which they can engage with the diverse community of older adults across the city.

National Gallery of Art ■ Washington, DC

Art Around the Corner (AAC)—Multiple-Visit Outreach Programs

 **School Programs**



After looking closely and discussing Saint-Gaudens' Shaw Memorial, Art Around the Corner students take on the pose of soldiers in the 54th Massachusetts, the first Civil War regiment of African Americans enlisted in the North.

Art Around the Corner (AAC) is a partnership between the National Gallery of Art and District of Columbia Title I public elementary schools, serving local students, families, and teachers who are unlikely to have visited the National Gallery.

The original impetus behind Art Around the Corner was to serve high-poverty elementary school students in Title I schools who live “around the corner” from the National Gallery of Art, but who were, for the most part, not coming to the museum. The program has since expanded to include students’ families and teachers. (Title I is a measure of poverty, based on the number of students receiving free and reduced lunch.)

Art Around the Corner focuses on high-poverty neighborhoods in the District, with a focus on Wards five, six, seven, and eight. In Wards seven and eight, poverty rates are the highest in the city, with one-in-three residents living below the poverty line. These wards are over 90% African American. In Wards five and six, where AAC serves schools with large African-American and Latino populations and moderate Asian populations, poverty rates are also high. In all of these wards, the majority of households are single, female-headed households. Because of the growing number of Latino families in our programs, all AAC communications to families is bilingual, Spanish-English.

Art Around the Corner consists of:

1. A six-visit (“long”) program
2. A three-visit (“mini”) program for students
3. Two Family Days for students’ families
4. A four-part professional development course for participating classroom, art, and special education teachers

These operate as follows:

1. In the AAC “long” program, fourth and fifth grade students come to the National Gallery six times each year, totaling twelve times over two years, to experience authentic works of art and make personal and interdisciplinary connections to them. They develop visual literacy, critical thinking skills, learn new vocabulary in context, explore various modes of self-expression, and gain a sense of ownership of the National Gallery of Art.

AAC’s mission is three-fold: to deepen understanding of art; strengthen critical thinking; and broaden life experiences. AAC lessons are linked by the ‘Big Question,’ “How can we connect with art?” Museum visits, taught in small groups by the same gallery teachers, last one-and-a-half to two hours. During each lesson students engage with original art in the galleries, looking closely using ‘Artful Thinking’ routines, sketching, writing, acting, and creating art in the education studio in response to the gallery lesson. Students receive pre- and post-visit activity booklets to use at school and sketchbooks to use in the gallery. Between museum visits, classroom teachers—who are essential partners—engage students in activities that include vocabulary, reading about the featured artist, writing and sketching prompts, and reflection exercises. Classroom teachers receive comprehensive materials, including program curriculum, children’s books, and art reproductions. Teachers are encouraged to display student artwork in the classroom or hallways at school.

2. The Mini-Multiple-Visit Program (MMV) is a condensed version of Art Around the Corner. In a series of three visits that take place within one week (one in the classroom, two at the National Gallery), students delve deeply into one arts-integrated topic, using the methods of the long program.

3. Family Days bring students' families to the National Gallery for an event that celebrates their students' engagement in the program. It often includes an interactive tour using AAC strategies, an art making experience, and/or a student exhibition that invites families to make meaningful connections with their children, works of art, and the museum.
4. The AAC four-part professional development course for classroom teachers, entitled Using Thinking Routines to Integrate Art and Support Literacy, is designed to model how to integrate works of art in the classroom using thinking routines. The course enables classroom teachers, introduced to thinking routines in the student program, to deepen their understanding and competency with this arts integration method, thus increasing the overall impact of AAC.

National Museum of African Art ■ Washington, DC Smithsonian Institution Museum Day Live! 2016: Inspiring Women and Girls of Color



Community Programs



Held during Women's History Month, Museum Day Live! 2016: Inspiring Women and Girls of Color event will encourage all people, and particularly women and girls of color, to explore their nation's museums, cultural institutions, zoos, aquariums, parks and libraries, which will offer free admission for the day.

Researchers and scholars have offered various explanations for the differences in racial and ethnic patterns in museum attendance, including:

- Historically grounded cultural barriers to participation that make museums feel intimidating and exclusionary to many people
- The lack of specialized knowledge and a cultivated aesthetic taste ("cultural capital") to understand and appreciate what are perceived by many as elite art forms, especially in art museums
- No strong tradition of museum going habits, whether these were fostered in childhood or through

other family experiences and traditions

- The influence of social networks to encourage museum-going rather than other leisure activities—i.e., if none of your friends go to museums, you don't go either (Farrell & Medvedeva 2010:13)

The goal of the Museum Day Live! 2016 event is to inspire and empower women and girls of color to explore our nation's cultural institutions.

528 museums from every US state and the District of Columbia participated in Museum Day Live! 2016.

Hear more about the Museum Day Live! 2016 in an interview with National Museum of African Art director Johnnetta Betsch Cole on the National Endowment for the Arts Podcast.

National Museum of Women in the Arts ■ Washington, DC

FRESH TALK



Community Programs

FRESH TALK, the signature program of the museum's new public program initiative focused on women and the arts as catalysts for change, convenes prominent women in the arts with individuals outside their fields for creative conversations on art, gender, equity, the environment, identity, education, health, social and economic opportunity, and more. After each FRESH TALK we invite audiences to add their voice to the conversation during Sunday Supper, a group meal served family-style, or during Catalyst, a cocktail hour with a topic and a twist. These social experiments in conversation building extend the program dialogue to create community, and the chance to discuss great ideas during dinner or over cocktails. To be broadly accessible, programs are live-streamed and recorded for online access shortly after each presentation. Audiences are invited to add their voices via social media or during programmed Twitter chats using #FreshTalk4Change.

Oakland Museum of California ■ Oakland, CA

OMCA Connects



Community Programs



The Oakland Rover in action as part of the OMCA Connections Program.

Photo by Sibila Savage



OMCA Connect brings together community members, professional artists, community-based organizations, and museum staff to create offsite participatory arts projects in public spaces in Oakland. The program focuses on four specific neighborhoods in Oakland immediately surrounding the museum, which have among the highest concentration of low-income residents and communities of color in the city.

The Oakland Rover, Oakland Museum of California's (OMCA) interactive electric mobile vehicle, provides pop up art activations at neighboring community sites, events, and festivals. The main goal of the Rover is to engage the community through art making activities that foster creativity and nurture a community of artists both within and outside of the museum walls. Many of the events and festivals are hosted by or affiliated with OMCA community partners, such as the Oakland Asian Cultural Center and the East Bay YMCA.

Peabody Essex Museum ■ Salem, MA

Peabody Essex Museum's Native American Fellowship Program



Community Programs



Internships and Fellowships



PEM's 2015 Native American Fellows: Jordan Dresser, Alexandra Nahwegabow, Ashley Tsosie-Mahieu and Halena Kapuni-Reynolds.

Photo by Kathy Tarantola/Peabody Essex Museum.

Launched in 2010, the Peabody Essex Museum's (PEM) Native American Fellowship (NAF) program is a paid, full-time, 10-week residential fellowship opportunity for Native American (the use of the term Native American refers to any person of indigenous descent from the United States or Canada), Native Hawaiian, and Alaska Native graduate students, and early-career, in-service, cultural professionals. Fellows receive 30 hours of interactive leadership training and discussion, and 320 hours of pragmatic, operational experience and application.

It provides participants with a comprehensive perspective on the theory and practice of museums aimed at helping to develop skills in museum leadership and operational practices. Participants gain practical experience in areas of museum studies including: strategic planning, curation, exhibition planning and design, collections management, facilities and operations, education programming and interpretation, marketing and media communications, museum administration, and related disciplines, while building a lasting network of colleagues. The program is professionally evaluated annually, and results are used to measure and continuously improve all aspects of the program.

Program goals are to provide a comprehensive perspective and concrete experience on museum theory and practice including:

- High-quality, in-depth access to key museum leaders and select staff
- Formal and informal discussions, self-directed reading, leadership assessments, and practicum assignments. The curriculum incorporates time for peer conversations, group study, and private reflection.
- Sessions that broaden conversations about museum practice beyond PEM
- Shorter, discussion-based sessions to encourage richer dialogue
- Promoting the development of expanded leadership skills necessary for today's emerging museum and cultural-sector leaders
- The opportunity to build a professional network of colleagues of emerging Native arts and cultural organization leaders between PEM's Native American Fellows present and past
- Increasing PEM staff familiarity with Native communities and their cultural history and collections knowledge
- Strengthening connections between fellows and PEM staff, and fellows and external museum professionals, through continued mentorship and outreach

Pennsylvania Academy of the Fine Arts ■ Philadelphia, PA

Student Docent Program



Student Docents giving a tour to their classmates at the Pennsylvania Academy of the Fine Arts.

Photo credit Elizabeth Hamilton

The Student Docent Program (SDP) is a partnership between the Pennsylvania Academy of the Fine Arts (PAFA) and area schools where PAFA trains sixth to twelfth grade students to be the tour guides for their peers during a museum visit. Teachers nominate between six to 10 students to become student docents, and they then come to the museum after school for several sessions to train with museum staff. Specifically, student docents learn to use PAFA's artwork as a starting point to facilitate discussions amongst their peers. This curriculum hones twenty-first century skills, specifically observation, critical thinking, leadership, and presentations skills. PAFA seeks to work with a range of audiences, and encourages educators to nominate students based on their interest and ability to benefit from the program, with no restrictions on minimum grade point averages or other qualifiers.

During the class field trip, student docents lead small groups of their peers through the museum for between 45 and 60 minutes. Docents are given complete control over the content of their tour, picking out the artworks and topics they want to focus on. Museum staff, school educators, and chaperones shadow the individual groups with the understanding that the students remain in charge of the experience.

PAFA partners with a variety of schools, prioritizing students who either do not have an art program or wouldn't otherwise have the opportunity to come to the museum. Our nine partner schools include public, private, charter, virtual schools, and the Pennsylvania School for the Deaf. The Student Docent Program makes itself as accessible as possible and therefore provides free training to student docents, free admission for class field trips, free bus transportation for class field trips, family memberships to PAFA for all graduating student docents, and free American Sign Language Interpretation.



Visitors participating in the Portland Art Museum's artNOW program.

Photo by Cody Maxwell

The Portland Art Museum launched its new artNOW program in 2015 to directly serve individuals living with dementia and their care-partners. On four consecutive Monday afternoons every other month, visitors are welcomed into the museum while it's closed to the public for a creative, two-hour experience. artNOW is designed as an opportunity for individuals living with young-onset or early to mid-stage dementia and their care-partners to connect with the museum and its collection, each other, and other individuals who have similar experiences and interests.

According to the Alzheimer's Association, research has shown that staying active and engaged in life is the most powerful way to manage dementia. "Alzheimer's is a misunderstood and stigmatizing disease," said Sarah Holland, of the organization's Oregon chapter. "Programs like artNOW provide opportunities for those living with dementia and their caregivers to connect and create when so much of their days are about loss."

Participants agree. Said one caregiver of her husband: "I think that his art, music, and social acceptance at artNOW builds his confident sense of self."

Each program is organized around a theme, such as how artists use color to express emotions or ideas. During an hour-long conversational tour in the galleries, specially trained docents or staff focus on what visitors observe in a work of art and visual analysis—always focusing on the present moment. On one tour, the group reflected on a still life in the museum's European galleries, discussing the flowers that

were included and what feelings they evoked, then created a flower arrangement together using images from magazines and books. Afterward, the group moved to the museum's classroom for refreshments, discussion, and another art activity: creating replicas of insects found in gardens during summer or in the paintings in the museum's collection. Some took their creations home; others donated their artwork to the walls of the classroom.

Living with dementia can be an isolating experience for both the person with memory loss and their care-partner. For that reason, de-stigmatizing memory loss and raising awareness in the Portland community is an integral component of artNOW. The museum serves as an advocate by hosting events such as a related film screenings and discussion in conjunction with a conference, and this spring and summer, artNOW is partnering with the museum's interpretive storytelling program, Object Stories. Participants in artNOW will create artworks that will be displayed in the museum's education gallery, along with a recorded reflection created by each pair of visitors, thus weaving the artNOW community's experience into the museum's culture. A celebration and opening during Alzheimer's and Brain Awareness month in June will be a platform for visitors to connect with each other, resources, and staff at the museum to raise awareness of both dementia, and the artNOW program internally and externally.

The artNOW program was developed through a partnership with the Oregon Chapter of the Alzheimer's Association, which has provided training to docents and staff, valuable guidance and expertise, and significant staff support to the program. Staff from the C. Rex and Ruth H. Layton Aging and Alzheimer's Disease Center at OHSU and the Companion Art Studio were meaningful consultants on the project.

Queensborough Community College ■ Queens, NY

CALTA21, Cultures and Literacies Through Art for the 21st Century



Community Programs

CALTA21 is an intervention model initiative that builds professional capacity to empower adult immigrant English language learners (ELLs). The foundations of CALTA21 are the Professional Development Institute and the curriculum "Identity, Portraiture and Photography." Evaluation demonstrates that participating ELLs have improved their language skills and taken ownership of museum experiences in the curriculum's 30-hour process of transformative learning, which culminates in students curating successful museum visits for families and friends.

Through CALTA21, literacy instructors have the opportunity to gain new understanding of the value of authentic, art-based discussions and strengthen teaching practices when hearing students' immigrant narratives in spaces of public value. CALTA21 encourages museum educators and docents to embrace the philosophy of shared meaning making. It builds communities of global learning and civic engagement, while strengthening the immigrant voice and helping museums to maintain their relevance and cultural roles.

The program identified needs for its three audiences. For museums, there is a vital need to find innovative ways to engage and empower new and diverse audiences. Demographic shifts will result in a "majority-

minority” U.S. population in 30 to 40 years, but only 9% of the nations core visitors to museums are minorities. For the community college and literacy instructors, there is a need to support an increasing number of adult English language learners with new engagement and literacy strategies. For the adult English language learners, with limited access to higher education, English language skills are key to their success in the workforce, academic world, and civic participation.

RISD Museum ■ Providence, RI Nancy Prophet Fellowship



Internships and Fellowships



Photographer unknown, *Nancy Prophet*. Date unknown.

National Archives and Records Administration.

The Nancy Prophet Fellowship at the RISD Museum is a two-year, full-time position for artists and scholars embarking on a career in the arts and who are considering a museum profession and the roles museums play in an increasingly diverse society. Named in honor of Nancy Prophet, an artist of Narragansett and African heritage and RISD’s first graduate of color in 1918, this program provides significant professional-practice opportunities to high-achieving college and graduate school alumni up to three years post-graduation. Fellows have the opportunity to participate in all aspects of the museum’s curatorial and programming work. Through mentorship and professional-development support, they develop the knowledge, skills, and experience necessary to make important contributions to the museum field.

The RISD Museum acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design, the museum educates and inspires artists, designers, students, scholars, and the public through exhibitions, programs, and publications. The RISD Museum is committed to building a diverse and inclusive community where members from all backgrounds can learn and create. With the goal of increasing the diversity of the museum profession, we aspire to create a climate that recognizes and values diversity as central to excellence. Amber Lopez has been selected as the first Nancy Prophet Fellow. She graduated magna cum laude from Rhode Island College (RIC) in May 2015 with a bachelor's degree in art history and Africana studies. Through the fellowship she will expand upon her studies of multiculturalism and community in museum practices, and the significance of art through the ages by and of people of African descent.

"What is most exciting about my position as a Nancy Prophet Fellow is that I will be working with a community that recognizes the importance of access to opportunity for artists, scholars, and students of color," says Lopez. "I believe that it is important for emerging professionals, such as myself, to be given the opportunity to gain a wealth of knowledge and experience while working between two departments and focusing on their area of study. I am thrilled that some of my projects include working closely with, and researching, the Nancy Sayles Day Collection of Modern Latin American Art, while also assisting in the realization, organization, and facilitation of public and academic programs."

Saint Louis Art Museum ■ St. Louis, MO

Saint Louis Art Museum Romare Bearden Graduate Minority Museum Fellowship



Internships and Fellowships

The concept for the Saint Louis Art Museum's Romare Bearden Graduate Minority Museum Fellowship was initiated in 1990 with the support of a local museum benefactor. A longstanding member of the St. Louis School Board and an advocate for racial desegregation, the donor wished to make a donation to the museum that would further his goal of improving racial relations in St. Louis. The funds were used to create a full-time position, based in the education department, to nurture a promising minority professional's work in the museum field. The position was designed to allow fellows to work with staff to develop programs to diversify the museum's offerings and audiences, thereby serving the museum and the St. Louis community, while gaining valuable professional museum experience and better equipping minorities to compete for art museum positions nationally.

The Bearden Fellow is fully integrated into the museum through a full-time salaried position, with the opportunity to work with various departments, including learning and engagement, publications, curation, registrar, and development. Specific assignments are tailored to the fellow's interest and skills and the museum's needs. Duties usually include curatorial research, program development, teaching, and the writing of interpretive materials. The fellowship was officially named after African American artist Romare Bearden with the permission of the Romare Bearden Foundation. Bearden's extensive career as a social

worker, visual artist, and writer made him a fitting namesake for the fellowship.

Most recently, the museum has partnered with the Romare Bearden Foundation to advance the missions of both institutions through the establishment of a residency program at the Bearden Foundation's offices in New York City. The goal of the residency is to strengthen the relationship between the art museum and the Bearden Foundation, and to broaden the work experience of the fellow, who will be exposed to the contrasting working environments and organizational structures of a public non-profit museum versus a private arts foundation. The experience enables the fellow to better understand the interdependence of arts organizations and the roles they play in fostering relationships with patrons of the arts.

There are now 22 fellow alumni working as curators, professors, public programmers, educators, and administrators at institutions such as Spelman College Museum of Fine Arts, Taft Museum of Art, University of Pennsylvania, Mildred Lane Kemper Museum of Art, and the Saint Louis Art Museum.

Seattle Art Museum ■ Seattle, WA

Seattle Art Museum Racial Equity Initiative



Hiring Practices



Internally Focused Programs

S eattle Art Museum (SAM) recently launched a new initiative focused on cultivating racial equity within the museum. This initiative builds on previous work and includes extensive staff and board trainings, the formation of an internal equity task force, the development of new paid internships targeted at historically underrepresented groups, and an expansion of our recruitment practices. The goal of this work is to make the museum a more inclusive, reflective, and engaging space for all staff, trustees, and audiences.

The foundation of this program is a series of racial equity trainings for all SAM staff and board members. These trainings help participants develop common language and build understanding in key concepts to allow for further discussion and action. Trained facilitators lead these workshops in partnership with SAM's Equity Team—a cross-museum team of staff volunteers. Following these trainings, the Equity Team will develop an action plan for this work moving forward.

Parallel to these internal trainings, SAM leadership and HR have developed expanded recruitment practices focused on increasing racial equity amongst staff. Beginning in 2016, SAM launched a new paid internship program focusing on creating career pathways for groups historically underrepresented in museums. We are also redesigning our recruiting models to ensure a wider diversity of candidates.

While equity and inclusion have long been at the heart of SAM's programming and education work, we believe that this internal focus will create an institutional infrastructure that empowers us to better serve diverse communities.

Career Close-Ups: Developing a Career in the Museum World



Career Development



College and University

The Spencer Museum of Art at the University of Kansas, in collaboration with the University's Career Center, Natural History Museum, Museum Studies Program, and other campus units, invites undergraduate and graduate students to explore how any major can lead to career possibilities within museums. The Career Close-Ups program encourages students from diverse backgrounds and experiences to consider working in the museum field. Comprising different perspectives from museum professionals with concrete career resources, the program offers students multiple approaches to consider a museum career.

This two-hour event features a panel of museum professionals from different backgrounds who share how they came to their positions, as well as suggestions for how students can position themselves for various museum careers. The panel concludes with more general information about career development and Career Center resources. A networking reception follows at which students are also introduced to available internships and other opportunities at regional and national museums. The program concludes with the option to join a behind-the-scenes tour to experience some of the inner workings of either the Spencer or the Natural History Museum.

Career Close-Ups was developed in 2014 by the multicultural coordinator and Mellon Academic Programs graduate interns at the Spencer Museum of Art as a means to introduce museum career opportunities to a wider student audience, and thereby contribute to an expanded and more inclusive field. More than 20 students from 14 disciplines participated in the initial program and demonstrated a strong interest for more such programs. Career Close-ups is now an annual program that subsequent graduate interns in these positions continue to develop. For the 2016 iteration, outreach efforts have expanded among student organizations and departmental units, including courses and programs that specifically serve underrepresented students.

Tacoma Art Museum ■ Tacoma, WA

Dia de los Muertos – Free Community Festival



Community Programs



Visitors contribute to the festival by creating colorful and personal memorials to hang from the Tacoma Art Museum atrium.

Tacoma Art Museum (TAM) hosts Dia de los Muertos in collaboration with longstanding community partners Centro Latino, Proyecto MoLE, and the Mexican Consulate of Seattle, a program that is now in its twelfth year. The program has two goals: to celebrate and highlight Latino American arts and culture and to educate the public about the symbolism and cultural meaning behind Dia de los Muertos.

On average, around 3,000 people attend the festival, creating art and experiencing the traditional music and performances associated with Dia de los Muertos. Museum admission is free during the celebration, which decreases barriers to access and encourages more participation from the community.

As an art museum, we work with our community partners to find ways to bring meaningful art experiences to visitors. Each year, we work with a local artist to design and create a traditional tapete, or sand painting, which serves as a visual focal point in the museum for the week leading up to the festival. The artist encourages participation from visitors, welcoming tour groups to add sand to the design.

From families to neighborhoods to nonprofits, community members of all demographics collaborate to create altars, which are on view with the tapete in the weeks leading up to the festival. Our partners at Proyecto MoLE oversee the creation, install, and labels for the altars. Proyecto MoLE is a year-round program that provides activities that promote academic achievement, personal development, and cultural pride. Many Proyecto MoLE youth will volunteer at Dia de los Muertos and assist with altar management.

In addition to creating an altar, the Mexican Consulate of Seattle collaborates with TAM to produce bilingual resources for visitors, art historical resources, and programming consultation. Every year, Centro Latino meets with TAM education staff to discuss how to improve the festival, both logistically and programmatically. As thought partners, Centro Latino works with TAM to develop new program offerings and to streamline existing offerings. In addition Centro Latino staff provide a workshop (co-facilitated with Proyecto MoLE) about the symbolism and significance of Dia de los Muertos, supporting our goal to educate the public about the meaning of the holiday. Also, Centro Latino brings in between 15 and 30 volunteers each year to provide free calavera (skull/skeleton) inspired face painting to patrons.

Taft Museum of Art ■ Cincinnati, OH

The Duncanson Artist-in-Residence Program



Alysia Nicole Harris

To honor the relationship that was established between Robert S. Duncanson and Nicolas Longworth—artist and patron—the Taft Museum of Art annually recognizes the achievements of contemporary African American artists through the Duncanson Artist-in-Residence Program. The residency program is held for two weeks during the month of October and includes programs held at the museum and programs in collaboration with local artists, schools, and cultural organizations.

Duncanson painted the murals that adorn the walls at 316 Pike Street, which at that time belonged to Nicholas Longworth. To this day, they constitute one of the largest existing pre-Civil War domestic mural decorations in the U.S.

The Duncanson Artist-in-Residence program is meant to foster diversity by targeting diverse audiences, with a special focus on African audiences from children to senior citizens. With the exception of the murals by Duncanson, the permanent collection focuses mainly on European and Asian art prior to the twentieth century. The residency allows us to give a special focus to African artists living today, thus expanding our potential reach to a broader segment of the community.

Toledo Museum of Art ■ Toledo, OH

Early Childhood Development & Visual Literacy

 School Programs



Image courtesy of the Toledo Museum of Art

The Toledo Museum of Art (TMA), in collaboration with the Toledo Public School system (TPS), piloted a program to measure pre-literacy outcomes associated with the introduction of visual literacy curriculum to preschool children ages three to five. Visual literacy is the ability to read, comprehend, and write visual language. In early childhood, this ability begins with the child's ability to see and comprehend symbols, and the ability to produce what is seen and to use symbols to relate their own thoughts and feelings.

The purpose of the program was to assess the extent to which pre-literacy skills were enhanced by exposure to visual literacy treatment. The study was conducted jointly by TMA staff, docents, TPS teachers, and occupational therapists.

The program consisted of four groups:

- Group One featured a curriculum that was worked on collaboratively by TMA and TPS

- Group Two featured a TPS teacher instructing strictly on the basis of TMS curriculum
- Group Three utilized curriculum from a TPS teacher who adapted TMA's curriculum without input from TMA
- Group Four was a control group and was not provided with visual literacy curriculum

At the conclusion of six sessions, when compared with the control group, which added no vocabulary words, Group One added an average of 4.66 words per student per session (amounting to 26 new words over the course of the study). Group Two added an average of 1.95 words per student per session, and Group Three added an average of 1.01 words per student per session. Overall, the results were statistically significant and are attributed to the visual literacy treatment. The results of the pilot program not only suggest that visual literacy intervention has significant potential to positively affect early childhood learning outcomes, but also validated the need to further develop visual literacy programming at TMA. Notably, the results suggest that the best outcomes are achieved when TMA and TPS collaborate, further demonstrating the positive impact of TMA in the community.

The program focused on preschool literacy skill development within the Toledo Public School (a district with 41% African American and 11% Latino enrollment) preschool setting. TPS preschools serve children with special needs in classrooms alongside typically developing peers. Specifically, the pilot program included 55 students between three and five years of age. The sample included only those students who participated in the entire 12-week program.

The need for quality programs that enhance literacy skills is best related to the data report completed in 2014 by ASPIRE, a group of community leaders who focus on improving the health, development, and education of the children of Lucas County, Ohio. It notes that in Lucas County more than 65% of children are not ready for kindergarten.

Recent statistics indicate a serious problem with pre-schooling in Toledo and its environs. Middle-class children are read to for about 1,000 hours before they reach age five. Low-income children are read to for approximately 100 hours, and they tend to have two or fewer books at home. The program worked to TMA's strengths: using our collection and the visual literacy knowledge of our staff members to enhance textual literacy. Numerous studies have concluded that students who receive picture-supported texts significantly outperform students in the no-picture control group: in these studies, children learn to read more effectively by "reading" illustrations first.

Within the Toledo Public School District over 70% of students qualify for the free/reduced lunch program (demographic data is from the 2013-2014 school year and was provided by the National Center for Education Statistics). Within the Toledo area, children from families whose incomes are at or below 130% of the poverty level are eligible for free meals, while children whose parents are between 130%—185% of the poverty level are eligible for reduced-priced meals during the school day.

Since its founding, TMA provides education programs for students, families, and the community. TMA's purpose is especially important knowing how many students in Lucas County are economically disadvantaged. Within Lucas, Wood, and Seneca counties, over 39,000 families read at or below the basic fourth grade reading level. Five year olds from low-income families often lack the oral language and vocabulary skills to successfully begin kindergarten. A child from a socio-economically at risk (i.e. health, income, nutrition) family enters kindergarten with a listening vocabulary of 3,000 words. A child from a family with little or no risks enters with a listening vocabulary of 20,000 words. TMA is in a particular position to make a difference amongst this demographic.

Virginia Museum of Fine Arts ■ Richmond, VA

VMFA Family Events



Community Programs



VMFA Family Day: Chinafest, 2014

Each event is themed to a special exhibition on display or a specific culture, drawing from the museum's permanent collection of art, which spans nearly 5,000 years of world history. VMFA Family Events bring to life the study of world cultures by offering our visitors the opportunity to explore authentic works of art, create and build with hands-on art making activities, and view and participate in live performances of music, dance, and theater. Programming for each event is grounded in Virginia's Standards of Learning: pre-K-12. This tie promotes general learning and reinforces lessons taught in the classroom.

VMFA Family Events expose Richmond families to diverse historical, artistic, and cultural traditions in creative and engaging ways. The events provide the opportunity for multi-generational audiences to experience cultural performances, from groups like the Latin Ballet of Virginia, Richmond Chinese Folk Dance Group, Shanghai Puppet Theater, and the Taiko Drumming Ensemble, free of charge. If visitors were required to pay a fee these cultural opportunities would fall outside the financial means of many attendees.

Virginia Museum of Fine Arts (VMFA) education staff work in partnership with cultural organizations to develop programs and build attendance for each event. Family Events are promoted via electronic communications to VMFA members, in Virginia schools, through community organizations like the YMCA, Big Brothers and Big Sisters, Communities in Schools, and Boys and Girls Clubs, as well as in local publications and on VMFA's website.

Events provide the opportunity for local and regional artists and performance groups to gain public exposure

by sharing their work with visitors. Due to the distinct nature of programming and VMFA's partnership with cultural and community organizations, Family Events help VMFA attract a diverse audience to the museum.

Walker Art Center and a consortium of 10 museums, theaters, and performing art centers ■ Minneapolis, MN

Twin Cities Large Cultural Organizations Forum Diversity and Inclusion Learning Cohort



Internally Focused Programs

Launched by the Walker Art Center, this consortium of the 10 largest arts and cultural organizations in Minneapolis/St. Paul is focused on building the individual and collective capacities of participating museums and theaters as increasingly diverse and inclusive organizations. Six member teams from each organization are engaged in a yearlong learning cohort focused on advancing individual institutional priorities around diversity and inclusion, and in framing and advancing a collective impact agenda for the next five years.

This initiative is intended to foster diversity among staff, volunteers, and board leadership at all ten organizations, with the goal of mirroring and keeping pace with the demographics of our state, which are shifting dramatically. Our efforts are focused in particular on increasing racial and ethnic diversity. Creating equitable workplaces, inclusive visitor experiences, and programming that engages, reflects, and serves communities across Minnesota are shared goals.

The Walters Art Museum ■ Baltimore, MD

Diversity and Inclusion Fellowships



Internships and Fellowships

The Walters Art Museum is partnering with organizations and local universities to offer three fellowships focusing on the diversification of the next generation of museum professionals. These include:

Urban Arts Leadership Fellowship (UALP)—The UALP is a program of the Greater Baltimore Cultural Alliance and was designed to increase the participation of groups that have been historically underrepresented, particularly those of color, in the management of cultural and artistic organizations. The Walters is an institutional participant in this program, and a fellow will begin in February 2016. The fellow will be jointly placed in the education and conservation departments and will help to assess and develop STEAM (Science, Technology, Engineering, Arts, and Math) programs for all audiences.

UNCF (United Negro College Fund) / AAMD (Association of Museum Directors) Fellowship—The Walters is participating in the UNCF/AAMD nationwide program designed to address diversity in the art museum field. This program places college juniors from private and public, historically black, colleges

and universities (HBCUs) in major American art museums for semester-long paid internships. The program also supports these students with career and job readiness, coaching, and professional development training. The Walters is working with Morgan State University, with whom we have a formalized strategic partnership, to select a student for this program.

Andrew Mellon Foundation Supported Summer Research Experience Program for Undergraduate Students in Chemistry and Materials Science and Engineering Aspects of Art Conservation—The Walters is partnering with University of Maryland, Baltimore County, with whom we have a formalized strategic partnership, to offer a 10-week research experience for undergraduate students in Baltimore area academic institutions who are pursuing science and engineering majors in arts majors, with science or engineering minors, and are interested in chemistry and materials science, and engineering aspects of art conservation. This fellowship targets students from diverse backgrounds.

Weisman Art Museum ■ Minneapolis, MN

How Do Photographs Form Us? and WE ARE THE OTHER



Community Programs



Photographer Wing Young Huie.

Photo by Jennifer Simonson for MPR.

How Do Photographs Form Us? and WE ARE THE OTHER are a pair of workshops presented at the Weisman Art Museum at the University of Minnesota with celebrated Minneapolis based photographer Wing Young Huie.

In *How Do Photographs Form Us?* Huie utilizes a dynamic slide show lecture to confront many divisive social issues, such as cultural bias, immigration, religion, and social disconnection. While sharing anecdotes and insights into his creative process (including his ability to intimately interact with thousands of strangers), he also discusses the personal and professional challenges in his 35-year journey as a first generation American growing up in northern Minnesota, and talks about his experiences traveling abroad.

Contrasting points of view emerge when Huie presents his photographs that are open to interpretation and asks participants, “What do you see?” He facilitates a dialogue before revealing the stories behind the photographs, underscoring the complexities of cultural and personal perceptions. This creates a challenging yet safe environment for group discussion that raises such questions as: How are we impacted by the daily consumption of countless images created by marketing forces, the media, and popular entertainment? How can we differentiate our authentic selves from idealized realities? Do we become what we see? How do images form our prejudices and stereotypes? In other words: How do photographs form us?

WE ARE THE OTHER asks University of Minnesota students: Is the University of Minnesota campus a community, or a city with many borders? Do you have a public face and a private one you show only to a trusted few, if at all? Does authenticity exist in the age of Photoshop and selfies? How do you make your subconscious bias conscious? And then turn that consciousness into action? These questions are discussed and actualized as Huie leads a workshop in which participants photographically engage others on campus to create a communal Instagram portrait. Program sessions are 120 minutes in length and are offered once per academic semester. Each session is free and open to the public.

This program is presented in conjunction with the University of Minnesota’s office of Equity and Diversity, the Black Student Union, and the Weisman Art Museum’s student group, WAM Collective. The program aims to bring together a greater mix of university and community participants to incorporate a greater breadth of viewpoints. Within each workshop, participants engage in critical dialogue about equity, diversity, gender, and race to develop a framework for understanding how their actions and perceptions impact our community. Participants work towards a deeper understanding of these multi-faceted experiences and create a framework for further discussion.

Whitney Museum of American Art ■ New York, NY

Whitney Museum of American Art All Gender Restrooms



In May 2015, the Whitney opened a new museum building in downtown Manhattan. Designed by architect Renzo Piano and situated between the High Line and the Hudson River, the Whitney’s new building vastly increases the museum’s exhibition and programming space, providing the most expansive view ever of its unsurpassed collection of modern and contemporary American art. In addition to increased exhibition and programming space, the Whitney’s new building features enhanced visitor amenities, including designated, single-user, All Gender Restrooms throughout the building. All Gender Restrooms are located on Floors Minus-one, three, five, and eight.

All gender restrooms are spaces in which people of all gender identities and expressions are welcome,

including those who don't conform to traditional binary male and female designations, in the interests of providing a safe and comfortable experience for all.

The Whitney's new building is located in downtown Manhattan's Meatpacking District, an area that has been a historically significant gathering place for the LGBTQ community for decades. Located a few short blocks from the Stonewall Inn, where the modern gay rights movement was born nearly 50 years ago, the new Whitney is also within walking distance of Chelsea and Greenwich Village, important hubs for the city's LGBTQ community. As such, the museum's Community Programs department did extensive outreach to engage individuals and organizations in the LGBTQ community in advance of our opening.

In January 2014, the Whitney hosted a dialogue on museums as safe spaces at the LGBT Community Center on West 13th Street, with invited representatives from the center, the Hetrick Martin Institute, Gay Men's Health Crisis, the Ali Forney Center, and Senior Advocacy for Gay and Lesbian Elders. As one speaker pointed out, having access to a gender neutral restroom "makes a big difference in terms of feeling safe and welcome in a space," specifically for transgender and gender non-conforming constituents.


Williams College Museum of Art ■ Williamstown, MA Mellon Curatorial Fellowship for Diversity in the Arts



Internships and Fellowships

Designed to provide a professional bridge to successful museum careers for postdoctoral scholars from groups underrepresented in the museum field, the Mellon Curatorial Fellowship for Diversity in the Arts is a full-time, three-year term position offering mentored curatorial experience at the Williams College Museum of Art (WCMA). The fellowship provides both a stepping-stone for an emerging curator, and simultaneously addresses a need for diversity and inclusion within the WCMA staff.

The fellow works closely with museum staff to undertake research and planning for exhibitions, programs, and associated publications, and to support curricular engagement with WCMA's collections. The fellow has the opportunity to curate at least one exhibition, accompanied by a publication, in the area of his or her research during the three-year period under the guidance of museum staff and faculty mentors. Additional exhibitions and a range of public programs are organized by the fellow, and opportunities to teach museum-based courses in collaboration with academic departments are provided, all with the goal of preparing him or her with the experience needed to successfully transition to a career in museums.



AAMD would like to thank our President, Johnnetta Betsch Cole; copy editor Abby Margulies; and the 51 AAMD members who submitted their programs to this project.

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