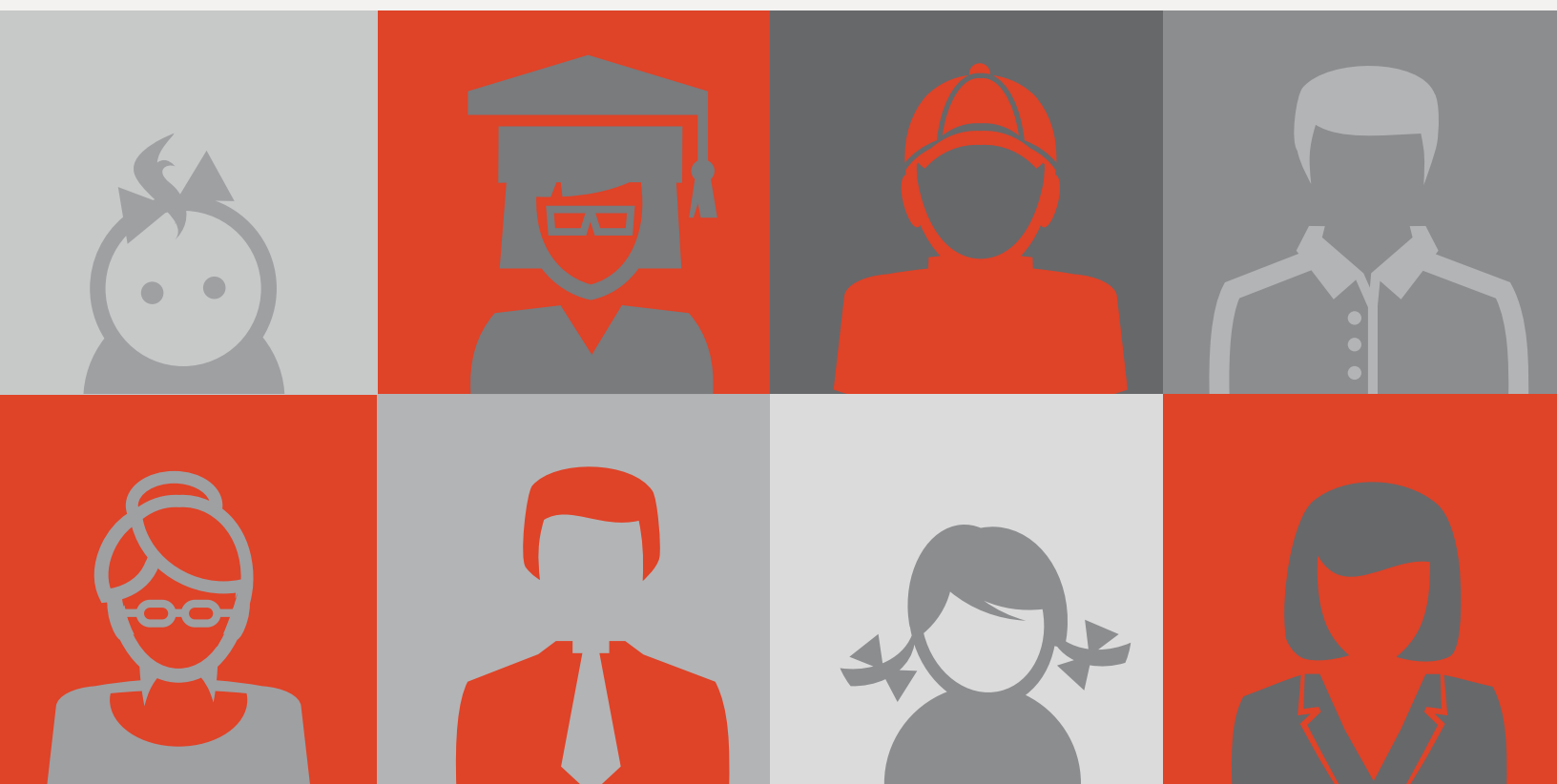


Next Practices

in Art Museum Education



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

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

This publication, therefore, includes all 100 submissions, covering interactions between a given audience and museum staff, whether on-site or off and whether virtual or physical. I hope you find it interesting, useful, and inspirational!

Lori Fogarty

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

Albright-Knox Art Gallery

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



General/All Audiences

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

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

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

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

The Andy Warhol Museum Dine and Discuss



Teen/Pre-Teen



Amidst Caldwell Linker's "All through the Night" photo series, Dine and Discuss participants meet other teen leaders, investigate the intersection of art and documentation, and engage in conversations about LGBTQ issues.

Photo by Caldwell Linker. Courtesy of The Andy Warhol Museum.

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

Amon Carter Museum of American Art Day Care Outreach Program



Early Childhood •  Teachers

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

teachers to Educational First Steps-assisted day care centers, and then brings students to the museum for three subsequent visits.

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

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

When developing these experiences for day care students the Amon Carter's educators looked to early childhood education specialists to ensure the program's goals, pedagogy, activities, and language were appropriate for this audience. Specialists met with the Amon Carter's gallery teacher team on multiple occasions to provide training and review program content. The gallery teachers also observed students in day care settings and attended professional conferences focused on early childhood education. Additionally, when day care providers attend the program, the museum's educators teach them strategies for utilizing art to develop early childhood skills and effective ways to move from serving primarily as babysitters to childhood educators.

Asian Art Museum stART Storytelling



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

stART programs are designed around a topic or theme that aligns with preschool curricula. Currently, teachers may choose from Animals, Kindness, and Community Celebrations. Pilot groups participate in two to three visits per year. Teachers are provided with resources, videos of stories, and suggested

vocabulary to use in preparation for the visit. Parents are provided with pre-visit information as well, along with strategies for helping their children in their primary language. (Example: <http://www.youtube.com/watch?v=bFrATkK1n3E>)

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

Aspen Art Museum Exhibition in a Box



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

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

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

Birmingham Museum of Art **BMA Speaks**



Adult

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

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

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

There are varying levels of talent presenting at each event, ranging from first time speakers to very experienced participants. The type of presentation also varies, with some true "spoken word" presentations, as well as readings of more traditional poetry. A great benefit of this event to the community is that it offers a forum to allow people to speak their minds in a welcoming environment. It also introduces first-time visitors to the museum in a comfortable setting. We see many repeat visitors to the event who have also become more regular museum visitors, and we also continue to see new faces at each event.

Blanton Museum of Art **SoundSpace**



General/All Audiences

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

audiences and critics alike, even in a city as saturated with live music venues as Austin.

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

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

The Bronx Museum of the Arts Bronx Lab



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

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

Brooklyn Museum

Sackler Center Teen Leaders Internship



Teen/Pre-Teen

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

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

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

Over the course of the ten-week internship, teens meet with Education staff for a hands-on art workshop and with a feminist curator for a behind-the-scenes look at the exhibition. A media justice feminist also works with the Teens Leaders, engaging them in dialogue about media literacy and what it means to be a media justice feminist. This perspective was particularly important to the program during the exhibition *Wangechi Mutu: A Fantastic Journey*, given that the artist whose work was being studied, Wangechi Mutu, has been significantly influenced by a variety of media and its impact. Upon completion of the program, Sackler Teen Leader Interns are able to: articulate personal ideas about feminism and current manifestations of feminism in art, music, and their everyday life; identify, analyze, and discuss themes in Wangechi Mutu's art; design, plan, and create activities for the monthly Teen Night program; and develop a feminist analysis of the world around them, including but not limited to language, visual arts, and media literacy.

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



Teen/Pre-Teen

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

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

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

The Cleveland Museum of Art Teen CO-OP



Teen/Pre-Teen

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

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

In Teen CO-OP each teen develops research and communication skills that they learn through the

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

Colby College Museum of Art Lively Spaces



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

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

Meeting every day for three weeks in July, participants in Lively Spaces are engaged in active learning through visual art, poetry, and dance. Students work directly with objects in the museum collection and, over the course of the program, they discuss how these artworks were made, learn to describe their color, scale, texture, lines and rhythm, and respond to each artwork through creative writing, theatrical performances of poetry, and site-specific dance. By using all their senses—including their kinesthetic sense—children enrolled in Lively Spaces learn to analyze and describe works of art, respond to them creatively, make connections between different artistic disciplines, and develop a love and appreciation for the arts. Lively Spaces culminates with original dance performances and paired poetry recitals throughout the museum.

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

Columbus Museum of Art Project Pivot



Teen/Pre-Teen

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

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

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

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

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

Contemporary Arts Museum Houston

Skill Set



General/All Audiences



Teen/Pre-Teen

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

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

Skill Sets begin by giving some historical context to the skill that is being taught and its relationship to art history as well as other practices. In the Skill Set on DJing, educator Jason Woods (AKA DJ Flash Gordon Parks) first spoke on the function of the DJ within the city. More specifically, Woods talked about the historical position of the DJ in Houston as well as how the DJ has effected and been effected by larger practices in culture. Thereafter, DJ Klinch showed the basic mechanics of working with turntables, gave hands-on demonstrations, and explained why certain techniques have been used historically. By using practices like DJing to discuss art history and practice, Skill Set seeks to activate audiences currently underserved by museums.

The Corning Museum of Glass

Jr. Scientists



Teen/Pre-Teen

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

In 2013, students determined what causes stress in glass and how glass breaks, through hands-on investigation. In small groups they designed and conducted experiments, worked with experts at the museum's Studio and with PhD scientists at Corning Inc.'s research facility, Sullivan Park, collected

data, did research in our specialized Rakow Research Library, and presented their findings at the Junior Scientists Symposium. In 2014, the program will expand to offer an additional strand of learning about color in glass. Half of the spaces in this program are reserved for girls or students from underserved communities. Participating students are bused from their schools to the museum or to the Sullivan Park research center free of charge.

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

Cranbrook Art Museum

Behind the Curtain: Object-Based Learning inside the Vault



General/All Audiences

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

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

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

One of the goals of this project has been to “make visible what normally is invisible” within the museum. Most importantly, the art museum’s primary storage space has been designed so that groups are able to ascend into this space in a 10 by 15-foot elevator, pick up a camp stool at the entrance and have a learning experience directly in the storage room. Using a vault in an active and regular manner like this is virtually unprecedented. The “either or” dilemma that the art museum had in the previous decades (when it presented its collection or temporary exhibitions in its galleries, but not both) is no longer a concern. The art museum can now present temporary exhibitions in the galleries AND provide meaningful access to its permanent collection through educational programs in the Collections Wing.

Crocker Art Museum

The Art of Parenting & Creative Care



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

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

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

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

connections are made to other programs in the series, and provide take-home resources.

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

Currier Museum of Art **ARTiculate Playreading Series**

 **K-12** ■  **Adult**

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

The Dali Museum **Junior Docent Training**

 **Teen/Pre-Teen**

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

Dallas Museum of Art

Translating Culture: Community Voices at the DMA

 **K-12** ▪  **Adult** ▪  **Bilingual/Non-English Speakers**

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

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

Translating Culture is a collaboration that grew out of a series of conversations between Susan Diachisin, the Kelli and Allen Questrom Director of the Center for Creative Connections at the DMA, and MAP Director and Founder, Janeil Engelstad, who were trying to develop a meaningful project for the community. They consulted Maria Teresa Garcia-Pedroche, Head of Community Engagement at the DMA who has been introducing the AVANCE participants to the museum for years. They decided to work together on a project that, by honoring local knowledge and ideas, in contrast to the "expert knowledge" that is transmitted from the museum as a part of its professional interpretation responsibility, would deepen the relationship with the AVANCE participants and open up possibilities for an exchange of new information and dialogue.

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

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

deCordova Sculpture Park and Museum Lincoln Nursery School at deCordova



Early Childhood

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

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

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

Denver Art Museum Creative Spaces



General/All Audiences

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

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

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

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

Des Moines Art Center High School Days



Teen/Pre-Teen

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

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

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

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

Detroit Institute of Arts Minds on Art

 Veterans/Military



Minds on Art veterans program at the Detroit Institute of Arts. Image of courtesy of the Detroit Institute of Arts.

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

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

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

of topics, each carefully selected to probe memories and imaginations.

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

Dixon Gallery and Gardens Fine Arts Portfolios for Student Growth Workshops



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

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



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

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

This includes local school visits, curriculum created in tandem with the university as well as local school districts, collaborations with community organizations, drop-in art making activities always available in the education wing, family activities, and target museum tours. Resident artists also participate in an artist talk for the department of Art, Art History, and Design, and conduct studio visits with students in the MFA program. The artist has the opportunity to collaborate with student groups across campus, therefore forging a strong relationship with not only the museum, but also with the university as a whole. In keeping with our pledge to serve the community, each artist agrees to spend his or her resident tenure participating in community outreach and development.

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

The Fralin Museum of Art at the University of Virginia

Writer's Eye



General/All Audiences

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

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

The museum's 60 to 80 volunteer docents lead visitors on inquiry-based tours that engage participants

in dialogue about the works, stimulate creative ideas, and make connections between writing and visual art. In the fall of 2013, 3,600 students visited the museum from 57 public and independent schools in the cities of Charlottesville, Staunton, and Waynesboro, and 10 surrounding counties in central Virginia, including Albemarle, Augusta, Buckingham, Culpeper, Fluvanna, Louisa, Madison, Nelson, Orange, and Spotsylvania. The museum received 1,511 entries to the competition.

Frick Art & Historical Center A Tuneful Trip to the Frick



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

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

The Frick Collection The Frick Connection



College/University Students

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

Frist Center for the Visual Arts FCVA Comprehensive Teen Program



Teen/Pre-Teen

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

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

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

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

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

Capstone Projects is a program in which staff works with individual students to explore research projects of their own choosing. The current Big Picture High School student is completing her third semester with the Frist Center and will be showcasing her own clothing designs at a MAQ Attack! in February 2014.

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

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

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



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

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

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

plans that tie into Common Core standards from a variety of disciplines.

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

Georgia O'Keeffe Museum Pre-K Lab

 Early Childhood ▪  Teachers



Pre-K Lab at the Georgia O'Keeffe Museum.

Image courtesy of the Georgia O'Keeffe Museum.

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

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

literacy.

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

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

Grand Rapids Art Museum Creativity Uncorked



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

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

Careful attention is also rendered toward participants leaving with an object of personal and expressive value. During the *Graphic Design: Now in Production* program the guests interviewed one another, before designing and screen-printing "hipster" t-shirts bearing a logo mark that distilled their "personal

brand identity.” From there, they were encouraged to share their products on Facebook and Twitter, in order to add a digital component to the evening’s conversation. The individual whose design garnered the most “likes” was then gifted an extra shirt to share with a friend or loved one. During two Creativity Uncorked events, guests created individual egg tempera paintings based on the *Real/Surreal* exhibition, before working on community canvases inspired by the show, which were then hung in the museum’s Education Center gallery. As a special value-added surprise, the participants were presented tickets to return to GRAM and show off their contribution to the community canvases to their circle of friends. These illustrative examples underscore the significance assigned to providing next steps on the customer journey path that promote continually deepening connection to the Creativity Uncorked brand.

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

Museum Nights



General/All Audiences

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

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

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

Henry Art Gallery Test Site Program



General/All Audiences



Shelf Life at the Henry Art Gallery.

Image courtesy of the Henry Art Gallery.

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

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

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

materials, two short-term residencies, and a series of ongoing participatory readings. The project engaged campus and community partners, local publishers, and the public in producing two Henry exhibition catalogues and print materials for the 2011 Wave Book Poetry Festival.

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

Hillwood Estate, Museum & Gardens

Gay Day



General/All Audiences



LGBT

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

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

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

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

In 2013 we added a new component to Gay Day, an early evening reception hosted by the museum's Executive Director. Conceived of as a celebration of the museum's long relationship with the LGBT

community, this social hour also creates an opportunity to invite LGBT community members and leaders to participate in the larger life of the museum through membership, philanthropy, and leadership in the museum's many activities throughout the year. Hillwood offers its commitment to welcoming the LGBT community to the museum, using Gay Day and our LGBT Advisory Committee as gateways, as our example of "next practice."

Honolulu Museum of Art Morning Starters



General/All Audiences

Historically, the Honolulu Museum of Art has offered docent tours at a set time and on a set topic. About a year ago we introduced a different approach, which allowed the museum guests to define the subject of the tour and the time frame. A team of five docents function as greeters who engage with visitors and figure out what they want to see and for how long. Usually the guest requests a 15-minute tour (which they often then extend). The result is that the guest is central to their own education and the docents have become much more confident, and are able to present more of a structured conversation rather than a formal tour. The number of guests engaged and their satisfaction are both up significantly. We offer this in English and Japanese. Once four tours are launched, a coordinating docent guides extra guests to tours in progress. Tours range from ten minutes to three hours!

Hood Museum of Art at Dartmouth College Learning to Look: Teaching Innovation and Leadership through the Visual Arts



Executives

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

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

of the carefully designed exercises, the mere fact that artists are creative problem solvers and innovators, means that simply engaging with art is often a source of inspiration.



Learning to Look at the Hood Museum of Art. Image courtesy of the Hood Museum of Art at Dartmouth College.

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

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

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

of other audiences (middle and high school students, teens, adults).

Hunter Museum of American Art **Art + Issues**



An Art + Issues program at the Hunter Museum of American Art.

Image courtesy of the Hunter Museum of American Art.

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

Indianapolis Museum of Art

Meet Me at IMA



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

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

Institute of Contemporary Art, University of Pennsylvania

ICA Salon

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

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

Each invited guest was asked to prepare a short (five to 10 minute presentation) on their given topic, after which we convened for a lightly moderated group discussion with the audience that weaved together the individual presentations and tied in the ICA exhibitions as well. Instead of dwelling on old debates, the goal of the salon was to leave with new provocations, ideas, and questions. After an hour-

and-a-half, and often when everyone was just getting revved up, we would adjourn to our lobby where the conversations continued over refreshments, and subsequently picked up again at the next Salon.

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

Jordan Schnitzer Museum of Art at the University of Oregon

ArtAccess



Disability/Special Needs

ArtAccess refers to the Jordan Schnitzer Museum of Art's (JSMA) education programs for K–12 children, and adults with disabilities. As part of its ArtAccess program, last year the museum created three instructional videos training classroom teachers, art teachers, arts providers, and museum educators on techniques and strategies for creating accessible arts lessons for children on the spectrum of autism, children with developmental disabilities, and children with physical disabilities. Videos are available on the museum's YouTube channel: <http://www.youtube.com/watch?v=C4am2r0C6UQ&list=P L6IPIUKCQg1G65O66WmLfijBor1-gx0he>

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

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

Joslyn Art Museum

Finding a Voice: Creative Workshop at Siena/ Francis House



Homeless

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

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

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

Jule Collins Smith Museum of Fine Art, Auburn University

Skype-based tours



K-12

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

Laguna Art Museum Young Artists Society Gallery



K-12

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

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

In order to prepare for a student exhibition, museum education staff members familiarize themselves with the ex•pose artist's work and with his or her process, and consult with the artist directly. They then collaborate with the students' teacher to develop a series of lessons that introduce students to the artist's work, his or her methods, the concept behind the work, and any other information that might help to deepen students' understanding. Only once students have completed these sessions, do they start working on their own pieces inspired by the artist. Whenever possible, students also get the opportunity to meet the artist and ask him or her questions, either in person or via videoconference.

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

Madison Museum of Contemporary Art MMoCA Art on Tour



K-12

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

MMoCA Art on Tour exhibitions are designed to correlate with school curricula. They feature a focused selection of carefully related works that demonstrate a diversity of style, medium, subject matter, and intent, all with an eye toward stimulating students' curiosity and interest, while providing art teachers with relevant connections for delivering lessons. In addition to the art curriculum, Art on Tour supports classroom instruction in language arts, social studies, and science curricula, and collaboration among

teachers within a school. In year one, the exhibition theme is What's Going On Here? Stories in Art; in year two, Where and When Is It? Time and Place in Art; and in year three, Can You Imagine This? Fantasy in Art. The exhibitions present a balanced grouping of works by internationally regarded artists such as John Buck, Red Grooms, and Nicolas Garcia Uruburu, as well as by artists living in Wisconsin and the Midwest.

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

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

The Menil Collection together with Writers in the Schools

Writing at the Menil



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

Following the in-classroom experience, the students then participate in a private tour of the Menil Collection, where they write and respond cognitively and creatively to painting, drawing, sculpture and installations. The program is administered collaboratively by the Menil's public programs department and by Robin Reagler, Ph.D., Executive Director of WITS. The Menil Collection coordinates staffing, security, scheduling, artist visits, and an annual public reading program that occurs at the museum. The WITS staff arranges student visits with the participating schools in addition to staffing, designing, and implementing the integrated instruction in the classroom. During the museum visits, the professional writers facilitate discussions, touching on emotions conjured by the art, the artists' possible intentions, and other useful topics. The students write while remaining in the gallery. They are neither directed as to

what they should think, nor are they judged for their responses. Rather, they are encouraged to engage in creative expression. In many cases, this experience is often a student's first exposure to a museum and/or fine art.

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

Michael C. Carlos Museum of Emory University

Artful Stories



Early Childhood

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

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

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

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

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

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

KARE (Kemper Art Reaches Everyone)



Alice Bloch leads Alzheimer's patients and caregivers through a series of light exercises during a Kemper Art Reaches Everyone program.

Photo by Whitney Curtis/WUSTL Photo Services.

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

In addition to this conversational approach, Kemper Education staff engages the five senses through the use of touchables, which are meant to illustrate textures in painting, and the use of sound through the department's iPad meant to illustrate the sound of a piano or galloping horses depicted in the paintings discussed. Additionally, the KARE program incorporates the use of movement and breathing exercises led by a local choreographer who specializes in working with seniors. Research has shown a vital link between exercise and brain function and these breathing and movement exercises enhance the

objectives of the program by enlivening the five senses and helping participants to stay alert. Movement exercises are incorporated three to four times during the duration of the KARE program. Finally, the KARE program ends in the Kemper classroom with a hands-on art making activity centered on the five senses and refreshments for the group. The classroom time is meant to be social in nature and to provide an opportunity for care partners to engage with their loved ones and others in the group.

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

Minneapolis Institute of Arts MIA Creativity Academy



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

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

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

Mississippi Museum of Art

C3



General/All Audiences

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

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

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

In 2013, the MMA recruited South Carolina artists Gwylene Gallimard and Jean-Marie Mauclet (JEMAGWGA). As part of their work, the artists collaborated with five different communities in the Jackson area. These partnerships produced structures that acted as icons for their community, including the State Capitol, local schools and universities, and historic landmarks. These partner groups explored themes including Civil Rights, Arts in Education, Urban Renewal, Civic Engagement, and the Arts, which were incorporated into the structures that were constructed in the various communities and installed in The Art Garden during the final week of the project.

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

Modern Art Museum of Fort Worth

Slow Art Tours



General/All Audiences

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

Montgomery Museum of Fine Arts

Advanced Placement Art History Program



Teen/Pre-Teen

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

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

The primary text for the course is Marilyn Stokstad’s *Art History*. Every two weeks, the students study a different module in art history, beginning with the art of the Ancient Near East and Egypt, and spanning a range of cultures including, Islamic, Asian, African, European, American, and contemporary art. The teaching methods employed during the course emphasize inquiry approaches of engagement, using slides and video to examine paintings, sculpture, and architecture, providing ways for considering the historical, social and cultural context, the symbolic and aesthetic meaning of the works, stylistics distinction between artistic periods, and materials and techniques. There is a focus on peer-to-peer

instruction with students assigned to teach iconic works from the Western canon and a variety of expressions from a Non-Western culture of their choice. Student performance is measured through a combination of formal and informal methods, including presentations, creative and historical written assignments, gallery discussions, and exams.

Montreal Museum of Fine Arts

Art for Well-being: A Museum, Hospital and University Collaboration



Health

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

Through these activities, we strive to provide an unthreatening environment that will allow the participants to surpass feelings of isolation, create a feeling of belonging to the wider community, foster a climate for self-discovery, and encourage the participants to regain a positive body image. The educational program includes an exploration of aspects of identity, of body image in both traditional and contemporary art, and of the pervasive need to conform to stereotyped images of "beauty."

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

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

Museo Arocena Rally in Library and Research Department

 K-12 ■  Family



Shelf Life at the Henry Art Gallery.

Image courtesy of the Henry Art Gallery.

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

It begins with the premise of “to appreciate a theme or what it represents, go make it yours: enjoy it as if you were part of its history.” The rallies are designed as a playful and unforgettable experience that is meant to trigger in the user a feeling of being a privileged witness in the time in which an object or event occurs, as if it was happening in this very moment. Participants are divided into groups of four, and revive circumstances that reveal mysteries and weave challenges to discover facts, characters, objects, and encrypted data using the library collections and exhibitions to enlighten or to understand history. Participants must use the library collections and museum exhibitions to solve their clues, clues that lead each group through common roots and inspirations from books that are then reflected in the exhibitions, linking associated theory with real life applications. The three rallies include: “Murillo Code,”

which delves into the life of Bartolomé Esteban Murillo, painter of “La Inmaculada Concepción,” one of the most important works of Museo Arocena; “Codex Moctezuma,” a foray into the first contact between the indigenous people and European conquistadors; and “Fish Story,” a history of the Comarca Lagunera region.

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

Museum of Contemporary Art Chicago Home Field Play by Alberto Aguilar Interpretive Practice—Multi-generational Interpretation



General/All Audiences



K-12

In 2013, the Museum of Contemporary Art (MCA) Education department commissioned artist Alberto Aguilar to create an interpretive installation responding to the ideas in the exhibition *Homebodies*. The premise of the exhibition was to highlight artists who examine the space of the home, both literally and figuratively, as a site for making art. The interpretive installation was conceived for a large public space adjacent to the entrance of the exhibition and was proposed as a way to explore the key exhibition themes.

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

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

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

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

Museum of Contemporary Art Denver

Failure Lab



Teen/Pre-Teen

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

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

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

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

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

Museum of Contemporary Art San Diego (MCASD)

Extended School Partnership (ESP)



Teen/Pre-Teen

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

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

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

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

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

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

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

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

Museum of Fine Arts Houston

hang@MFAH

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



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

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

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

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

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

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

Museum of Glass

Hot Shop Heroes: Healing with Fire



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

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

The pilot program includes two sequential six-week classes. The curriculum for the program was designed with input from JBLM and focuses on the fundamentals of glassmaking, safety, and the teamwork required to execute basic techniques such as cones, spheres and cylinders, which are the foundation for all things made out of glass. At the end of each six-week course, the initial goal was for each soldier to make a drinking glass. Pilot I participants far exceeded this goal by sculpting a Phoenix, the symbol of the wounded warriors transition battalion, which will return to JBLM. The class is led by artist/educator Patricia Davidson who supervises three instructors selected for their notable educational and glass expertise. JBLM also provides an occupational therapist that is present at each class. In addition, the museum has contracted with artist Charlie Parriott, an expert in designing tools and workspaces for and teaching glassblowing to people with physical disabilities, to consult on program and curriculum development. Parriott, along with occupational therapists from JBLM, ensure that every participating soldier is able to experience glassblowing regardless of physical or mental disability.

In order to evaluate the effectiveness of the program the museum is working with University of Puget Sound Professor of Education Amy Ryken. Professor Ryken has developed feedback mechanisms for participants so that they may reflect on learning and help to identify strengths and weaknesses in the workshops.

Museum of Latin American Art MOLAA in the Classroom



Teen/Pre-Teen

MOLAA in the Classroom is a three-part, interdisciplinary program that meets California Content Standards in the visual arts and either social studies or language arts. It engages students in object-based activities, combining reflective and active work through dialogue and participatory classroom projects. Students take part in document-based questioning using objects from the Museum of Latin American Art's (MOLAA) exhibitions as primary source material. Individual and collaborative projects are included in each lesson.

The program includes a pre-visit presentation and classroom activities facilitated by the classroom teacher, a field trip to MOLAA, and a post-visit assignment, during which students apply the concepts and themes that they have learned during the first two sessions. The field trip experience is comprised of a docent-led tour of the galleries, a self-guided activity component, and an artist-led workshop.

The hands-on art-making component of the program allows students to physically interact with objects, and to become involved in a sensory-based lesson plan that engages students and allows them to interpret ideas in a concrete way. As arts programs are cut across schools in California, it is imperative that youth have a place where they can practice these specific skills. The program details are as follows:

Part 1: Pre-visit: On the pre-visit day, students review a set of social studies concepts or language arts examples relevant to their current syllabus. These terms and ideas are reviewed within the context of objects from MOLAA's permanent collection and temporary exhibitions. A vocabulary list for that lesson, the concept of the exhibition, and various images they will see on their visit are featured in this presentation. They then work either individually or in groups to categorize images, answer questions as they view images, or respond to images in written form.

Part 2: Museum Visit: The two-hour visit to the museum includes a docent-led tour of the galleries, a self-guided tour, and an artist-led workshop. During the tour section, docents engage students in dialogue revolving around the concepts for that section and around a pre-selected group of works. After the docent-led tour, students visit the artworks on their own in order to complete a graphic organizer that will prepare them for their final assignment. Docents are available to answer any questions students may have. The final part of the visit is led by a teaching artist. Working individually, students create an art project related to the concept of the lesson plan and based on a set of objects in the galleries.

Part 3: Post-visit: Back in the classroom, students share their opinions of the exhibition, based on the information they completed on their graphic organizers. They then either work on an individual final assignment (language arts) or are broken up into small groups to complete a final project (social studies). The projects utilize the concepts and terms learned within a particular session. They are required to use the skills, concepts, and artworks reviewed in the section to support their final product.

Museum of Modern Art

Art & Inquiry: Museum Teaching Strategies for Your Classroom, Coursera MOOC (Massive Open Online Course) partnership



This past spring the Museum of Modern Art (MoMA) decided to team up with the Massive Open Online Course (MOOC) provider, Coursera, to offer professional development for K–12 teachers all over the world. Lisa Mazzola, Assistant Director of School and Teacher Programs, worked with MoMA's Digital Learning staff to develop MoMA's first MOOC, titled "Art and Inquiry: Museum Teaching Strategies for Your Classroom." The four-week, free course launched in July 2013 and was designed to give teachers the tools to create meaningful, object-based learning activities that can be integrated into a wide variety of curricula. Each week participants were exposed to different museum-based teaching strategies through narrated videos of MoMA educators modeling our methods with students in the galleries. More than 17,000 people from over 110 countries around the world enrolled in this course. Participants were mainly women in their 20s and 30s, and were typically professionals who had never been to MOMA. Although 40% of participants were not teachers, they found the materials pertinent to their own work. Thousands of weekly student posts in discussion forums enlivened and enriched the course content.

Students created their own study groups aligned by language spoken or areas of interest. During the course, Lisa, and her MoMA colleague Stephanie Pau, also hosted a live Google Hangout that students could participate in and pose questions to Lisa through, adding a live personal component free for all students. Students also actively used MoMALearning (<http://www.moma.org/momalearning>), a website rich in resources for teachers, students, and informal learners, which also has a social media component. This was a way to create and foster a continued connection to MoMA after the end of the course. Over 1,400 students completed all of the course assignments, including a final peer-assessed project, and received a certificate of completion. MoMA's Department of Education is planning to offer the course again in March 2014 and is currently working on a second, follow-up course to be offered in summer 2014.

National Museum of Wildlife Art

Open Studio



The Open Studio is a drop-in, art-making space for all ages at the National Museum of Wildlife Art. Open Studio was designed to encourage interactive engagement with both permanent collection pieces and travelling exhibitions. The space is beautifully designed, with round tables, round red rag rugs, custom painted stools, hanging paper lanterns, and fine art on the walls. It includes four art-making stations, each of which features a custom, creative activity associated with a particular exhibit. It features unusual, high quality art materials and includes a resource table with large format art books related to

exhibits, an interactive iPad with a tagging activity, eight framed photographs by Tom Mangelsen on the walls, and vinyl wall 'stickers' as decoration. It is centrally located near the admissions desk rather than being hidden in an obscure, out of the way location. Three strands of wire strung with attractive origami pigeons create a swooping directional 'sign' into the Open Studio space. Visitors find themselves drawn to the space rather than needing tedious directions on how to find it.

Nasher Museum of Art at Duke University

Words & Pictures

 K-12 ■  Teachers



The Nasher Museum of Art at Duke University worked with kindergarten through second-grade teachers in Durham Public Schools to co-develop a free website, Words & Pictures, to help bring more art into the classroom.

Photo by J Caldwell courtesy of the Nasher Museum of Art at Duke University.

The Nasher Museum of Art at Duke University worked with kindergarten through second-grade teachers in Durham Public Schools to co-develop a free website called Words & Pictures, to help bring more art into the classroom. The website is filled with lesson plans and an image gallery for teaching language arts, visual art, and visual literacy. The project addresses the challenges of using the new Common Core curriculum standards in English language arts while also infusing the school day with more art education and visual literacy.

The Words & Pictures website is designed for teachers to use in their classrooms, but the program is also accompanied by guided visits to the museum for participating classes. Evaluation is ongoing to determine whether students who use the Words & Pictures lessons are more, less, or equally proficient

in English language arts than students who do not use these lessons. The project is also investigating whether the use of reproductions of the artwork in the classroom compared to seeing the actual art objects at the museum influences the efficacy of the Words & Pictures lessons.

45 states and the District of Columbia have adopted the Common Core curriculum standards. This creates a large audience for the Words & Pictures website and its free resources. Since North Carolina was one of the first states to implement the Common Core, our website can serve as a resource for teachers who are just beginning to work with the new standards.

Our next step is to partner with museums in states that use Common Core so that we can expand the number of images available on the website. When we work with other museums, we can add artwork from their permanent collections to appropriate Words & Pictures lessons. For example, a teacher in Atlanta would be able to implement Words & Pictures lessons in his classroom with images of artwork from a nearby museum. This local tie provides a more meaningful connection for teachers and students, and also sets the stage for students seeing the real art object if they are able to go on a field trip to their local museum.

Unfortunately, as school budgets are cut across the country, it is more and more difficult for teachers to find the time and resources for a museum field trip. Museum education staff knows that it is imperative to offer on-line resources to teachers and students because of this. But creating these on-line resources can be prohibited by cost of labor and time. The Words & Pictures website offers the opportunity for many museums to have an on-line educational presence for elementary classroom teachers that may not be feasible on their own.

Nasher Sculpture Center Nasher Summer Institute for Teens



Image of Nasher Summer Institute for Teens [insert year depending on which image you use.

Image courtesy of the Nasher Sculpture Center.

Since 2008, the Nasher Summer Institute for Teens has given talented and committed high school students a truly immersive experience in the arts, connecting participants with current scholarship in art history, career guidance from arts professionals, and the studio practice of North Texas artists.

Each year, high school teachers from districts throughout North Texas are invited to nominate 9th–12th grade students who are interested in pursuing art-related fields in college, and as a primary career choice. From these nominees, Nasher staff members select 30 participants, forming a class that brings together students with a wide range of socio-economic backgrounds, skill levels, and interests. The Summer Institute for Teens provides many participants with their first significant contact with a museum, their first visit to a gallery, and their first exposure to an art world beyond the walls of their school. One of our key program goals is for students to develop a sense of ownership and belonging in the Nasher and in the Dallas arts community in general, and to form relationships with other students who understand their passion for art. Because the Nasher believes this program should be attainable for deserving students from all walks of life, tuition for accepted participants is free of charge, and includes art supplies, meals, and a transportation stipend.

A typical schedule for the week-long institute includes: daily study and discussion of modern and contemporary art in the Nasher galleries; career-focused sessions with professionals who have forged their own paths in the art world including designers, gallerists, publishers, arts administrators, preparators, and educators; studio art making with practicing artists; and off-site visits to museums and

galleries throughout the city. The week culminates in a family reception where students are invited to display their own artwork and share their experiences at the Nasher with their parents and teachers.

Nelson-Atkins Museum of Art Community Voices in Gallery Spaces



General/All Audiences

This program finds different opportunities to present visitor voices in temporary and permanent gallery spaces, and involves working with different community groups for different projects. The first step is to decide if the exhibition project lends itself to this strategy. This is determined by the subject matter, the scope of the project, and the potential connections to the local community. The project team (curator, designer, and interpretive planner) considers the various opportunities for community input and engagement. Community voices have been included as separate sections of exhibitions, or integrated into the main presentation.

For example, for our exhibition *Frida Kahlo, Diego Rivera, and Masterpieces of Modern Mexico from the Jacques and Natasha Gelman Collection*, we decided to work with school groups. Museum educators, interpretive planners, and the exhibition curator travelled to the chosen schools to make introductory presentations about the upcoming exhibition. Small groups of two or three students were then assigned a specific artwork, which they discussed intensely. They then responded to the question “What’s going on in this picture?” Students developed labels for the works, aiming at 50 words maximum. These labels were lightly edited by the interpretive planner and curator, and hung below the traditional label for 60% of the exhibition. Students and their families were invited to a special “opening” event. Visitors indicated that they largely found the labels positive or neutral; very few negative responses to the presence of student labels in a paid exhibition were identified.

A second temporary exhibition, *Echoes: Islamic Art and Contemporary Artists* featured works largely from the Middle East and South Asia. During front-end evaluation, local Islamic groups expressed concern that the exhibition did not connect to active and diverse Islamic groups in the local region. With the community, we decided to add a section to the exhibition called Community Voices, in which members of different Islamic communities were invited to respond to three questions: What does Islam mean to you? What would you like the people in Kansas City to know about Islam? And How is art a part of your life? Responses were copy-edited only. We received approximately twenty-five responses, which became part of the exhibition satellite space that was created to connect the exhibition with a Pakistani Cargo truck parked immediately outside a museum entrance.

Finally, the American collection includes a gallery for works on paper that has rotations. To celebrate the fiftieth anniversary of the Civil Rights movement a nimble partnership was formed with the Mid America Black Archives and the American Jazz Museum. They brought a group of community members together, who responded to 13 works of various media, related to the Civil Rights movement and the African American experience in the sixties. Community members spoke of their memories for long periods of time. The video recording of those interviews resides in the archive. Sections of those interviews were extracted to become the labels for the exhibition. The exhibition *History and Hope: Celebrating the Civil Rights Movement* also offers visitor response space.

New Museum of Contemporary Art Experimental Study Program (ESP)



Teen/Pre-Teen

The Experimental Study Program (ESP) for young people ages fifteen to twenty is a 10-week after school program that pairs 10 to 12 teens in intensive collaborations with artists in residence at the New Museum. The program, which was inaugurated in fall 2013, is discussion-based and research-oriented, and provides extended contact between artists and youth in meaningful ways.

As part of the program, which is led by New Museum staff and artists, teens engage in critical discussions around contemporary culture using art as a platform, learn about different artistic practices, and investigate central themes and questions alongside partnering artists. Over the course of the program, students also work towards a culminating endeavor with the artist, including being trained to activate certain works, developing and presenting research for upcoming artist's projects, or co-producing a text, performance, or event with the artist. These final projects are outcome-oriented in the sense that "real work happens," a phrase often used by high school students to describe their ideal outcome for a museum program, but the program's pedagogical method is rooted in a process-based approach to learning, reflective engagement, and collaborative work.

ESP and its partnering artists in residence are part of an innovative restructuring of Education and Public Engagement programs at the New Museum, built around bi-annual Research and Development Seasons (R&D Seasons). Based on a thematic approach to programming, R&D Seasons constitute a series of live performances, exhibitions, screenings, online publications, and teen programs that explore a unifying topic presented each fall and spring. R&D Season themes unite diverse yet connected events occurring in the museum's Theater, Resource Center, galleries, and classroom, and allow R&D Season artists to engage across many types of initiatives to realize projects that take multiple forms.

For example, in conjunction with the fall 2013 R&D Season theme of "Archives," Yanira Castro of the performance group a canary torsi was the partnering artist for the fall ESP semester, and worked intensively with the teens on generating proposals for audience interactivity for her upcoming 2015 project *Performing Portraits: Live*. Concurrently at the museum, she was featured in an exhibition, participated in archival research, and produced a performance of her work in the museum's Theater. In the spring 2014 R&D Season, themed "Voice," artist Jeanine Olsen will collaborate with ESP students for several months, and will involve them in her research for an experimental opera and exhibition of her video and sculptural work, to be produced at the New Museum later in the spring.

New Orleans Museum of Art Mini Masters



Early Childhood



Mini Masters Pre-K program at the New Orleans Museum of Art.

Image courtesy of the New Orleans Museum of Art.

Mini Masters, a school and museum initiative that engages the youngest members of our community by linking early childhood learning with arts-integrated education, is entering its second pilot year. This pioneering program for three to five year-olds, developed by New Orleans Museum of Art (NOMA) in partnership with Educare, Kingsley House, The Bayou District Foundation, and the Tulane University Teacher Preparation & Certification Program, is based in the Educare Early Learning Center, which opened in Fall 2013 in the Columbia Parc neighborhood, located near NOMA. According to the National Education Association (NEA), high quality early childhood education has wide-ranging impacts on a child's performance in school and their interactions with peers, and therefore represents one of the wisest investments our country can make. Additionally, studies have shown that arts education stimulates creative and critical thinking, teaches problem solving, and develops social skills. Recognizing a unique opportunity to introduce arts-integrated learning into children's lives at a very young age, NOMA and the Mini Masters' partner organizations anticipate that this innovative program will influence the success of the young participants in their personal and educational endeavors.

Mini Masters debuted as a pilot program during the 2012-2013 school year at Kingsley House's Head Start instructional site, housed temporarily at a local church, while awaiting construction of the state-of-the-art Educare facility. Forty students and seven teachers participated in Mini Masters pilot year one. Five pre-service teachers in their final year of teacher preparation at Tulane University selected the Mini Masters program as a service learning experience. As part of their course, they designed and taught arts-integrated lessons to the Kingsley House students. Both classroom teachers and pre-service

teachers attended professional development workshops at NOMA, which helped them become familiar with selected works of art and taught them new strategies for incorporating the arts into classroom instruction. Between November 2012 and April 2013 Kingsley House students visited NOMA three times, and were guided on specialized, age-appropriate tours by NOMA docents. The school year concluded with the Mini Masters Showcase at NOMA, a reception where parents and family were invited to celebrate student achievement and creativity and to see the student's works of art on display.

The Noguchi Museum The Think Tank



The Think Tank, a professional development program for teachers at The Noguchi Museum.

Image courtesy of The Noguchi Museum.

The Noguchi Museum Think Tank is a group of 15 classroom teachers and museum educators who meet five times over the course of a school year to collaboratively discuss and research a question of mutual interest. The Think Tank began in 2012 and, at the time, was comprised of eight museum educators who represented institutions including The Noguchi Museum, The Metropolitan Museum of Art, The Guggenheim Museum, and eight classroom teachers from K–12 schools across New York City. During the 2012–2013 school year, this group focused on the connections between the art museum field trip experience and classroom learning.

In order to conduct this investigation, The Think Tank relied on several methods, including reading and discussing relevant articles from the field, group discussion and brainstorms, conducting research outside of meeting times, and reporting findings back to the group at large with regular check-ins.

Individual members also chose questions of particular importance or interest to their own teaching practice and used these guiding questions to execute informal research during their teaching work. A Facebook group was created that all Think Tank members participated in so they could communicate their findings and discoveries in between sessions and share relevant articles with each other. Ultimately, the group created a report that articulated conclusions and offered tips that resulted from their investigation, and which also included a list of recommended articles. The report was shared with the field at large on the museum's website and during a presentation at the 2013 NYCMER conference at the American Museum of Natural History.

For the 2013-2014 school year, the structure and format of The Think Tank remains the same, but with a new topic of interest: What kind of philosophical questions do students pose and address with a work of art? When does inquiry with art become philosophical inquiry? The group is again comprised of about half museum educators and half classroom teachers, and includes six returning members. So far, we have met twice this year and members have determined individual research questions. Investigations have begun, and findings are already starting to be shared.

Norman Rockwell Museum

Four Freedoms Forums: Town Hall Meetings at Norman Rockwell Museum



Inspired by Norman Rockwell's 1943 *Four Freedoms* paintings, iconic works featured in the Norman Rockwell Museum's permanent collection, Four Freedoms Forums programs are an engaging series of community conversations inspiring civic discourse and structured reflection on significant issues impacting our region and our world.

Scheduled quarterly, these town hall-style conversations explore aspects of our democracy and important social concerns that affect us in our rapidly changing society. Each program features an opening reflection on the topic for the evening, followed by brief commentary by two to four experts in the field, and an open microphone, during which program attendees are invited to voice their opinions or ask questions of the audience. A reception follows the ninety-minute program, during which individuals are encouraged to continue the conversation and to engage with other participants at the museum or beyond. All Four Freedoms Forums are free of charge to the public.

People from all walks of life have acted as thought-leaders at Four Freedoms Forums programs, including legislators, journalists and authors, mental health professionals, artists and arts leaders, physicians, scientists, technology specialists, social service professionals, and many others. Programs are recorded in video format, and a Facebook site relating specifically to the Four Freedoms Forum series provides an addition portal for commentary at <https://www.facebook.com/NRMFourFreedomsForum>.

Past programs and themes have included: Politics Today: Fact of Fiction? A conversation about the tenor of our times and the accountability of politicians, commentators, and the media to establish a climate for civil discourse; Teaching to the Test? Educating Our Next Generation, a look at issues in education,

from competency testing and its impact on teaching and learning to the school choice debate; Teens in the 21st Century: Growing Up in Challenging Times, a realistic look at the challenges that teens face at home and in the virtual world, and a discussion about how families and communities can support their health and well being; and Can We Turn This Economic Downturn Around? Reflections on the economic challenges that Americans face today, and creative solutions for bringing prosperity back in a new age.

The tradition of Town Hall meetings has its roots in the founding of our nation as small New England communities gathered to invite citizen opinion and vote on matters of importance to their towns. A town meeting is a form of direct democratic rule, used primarily in portions of the United States since the 17th century, in which most or all the members of a community come together to legislate policy and budgets for local government. In his January 1941 address to Congress, President Franklin Delano Roosevelt articulated his vision for a postwar world founded on four basic human freedoms: freedom of speech, freedom of religion, freedom from want, and freedom from fear. Wishing to interpret Roosevelt's sentiments, Norman Rockwell happened to attend a town meeting where one man rose among his neighbors to voice an unpopular view, inspiring the realization that he could paint the freedoms best from the perspective of his own experiences, using everyday, simple scenes, such as his own town meeting, as an impetus for his work.

North Carolina Museum of Art ArtNC (www.artnc.org) and Concept Explorer tool

 K-12 ▪  Teachers

ArtNC (www.artnc.org) provides excellent instructional resources for the classroom. It features over 150 of the most teachable works of art in the North Carolina Museum of Art's (NCMA) collection. Detailed information and high-quality images allow teachers to easily share works with students. A collection of lesson plans model best practices for integrating collection works into non-art instruction. Videos demonstrate how art impacts student learning, and how it can be incorporated into an instructor's teaching practice. Calendar information for professional development events and courses keep teachers up to date. A blog details new features, programs, and methodologies. All of this content can be shared and saved online within the teachers' personal ArtNC portfolios.

While these ArtNC resources stand out for their quality and ease of use, they are not new within the field of museum education. So how is the new ArtNC different from other online teacher resources? Instead of just providing resources, ArtNC teaches teachers how to use museum resources to create unique, art-integrated lessons that strengthen student learning across the disciplines. ArtNC content is searchable by 31 teaching concepts, which span diverse grade levels, subject area content, and skills. These concepts (e.g., change, communication, problem-solving) are immediately recognizable to a wide range of teachers and allow them to connect with the site and its content regardless of their comfort with and knowledge about art.

The concepts also relate in authentic ways to NCMA works of art and their historical contexts. As educators from different disciplines browse works of art, lesson plans, and programs by concept, they begin to see how those concepts play out in other subject areas. The site helps them discover that

art is a powerful common denominator among the disciplines. Site navigation becomes a vehicle for professional development, building teachers' knowledge about how subjects connect and modeling how concepts and works of art in combination can serve as catalysts for curricular integration.

The innovative Concept Explorer gives teachers the ability to explore and create their own connections between classroom content and objects, while building skills in visual analysis and making connections. Built on the familiar metaphor of “mind maps,” teachers tag relationships between given concepts and works of art using an intuitive drag-and-drop interface. The concept maps they create become the starting point for lesson plans. The tool gently guides a teacher’s thinking about the best instructional use of an object, while freely allowing the teacher to determine how an object relates to his or her own classroom environment. Teachers can share, edit, and learn from other users’ concept maps. These maps not only inform site users, but they also demonstrate to museum staff how teachers are connecting works of art to classroom instruction, as the information gathered cycles back to strengthen the museum’s professional development programming and lesson plan content.

ArtNC is one component of The Big Picture, a comprehensive statewide professional development program for K–12 educators of all disciplines. Promotion and use of this online resource are incorporated into all elements of Big Picture programming. The site received a MUSE award from the AAM Media & Technology Division in 2012 and a Best of the Web award from Museums and the Web in 2013

Oakland Museum of California Visitor Centered Tours



A Visitor Centered Tour at the Oakland Museum of California.

Terry Lorant. Courtesy of Oakland Museum of California.

Visitor Centered Touring (VCT) is a way of conducting a tour that involves visitors participating in and creating their tour experience. Our overall goal for visitor centered tours is for visitors to experience our galleries as welcoming and comfortable places where the docent will provide opportunities to create memorable connections with gallery content and inspire the visitor to return to explore California in new ways.

The visitor-centered tour draws upon students' curiosities, to help shape and direct their gallery experiences. While our docents have long been trained in inquire strategies, we wanted to take it further by putting greater emphasis on actively involving visitors as partners in creating the tours, and using their imaginations, interests, and investigation skills to guide the experience. The docent becomes the facilitator, acting as a coach for students as they explore the exhibits. This approach is especially timely in the 21st century when students increasingly direct their own learning and pursue their curiosities through the use of technology.

Although many of the tour techniques that docents already used are adaptable for VCT, we wanted to expand their repertoires by focusing on storytelling, inquiry, and improvisation. These techniques involve using the students as team players in creating the tour, and employing 21st century skills. For example, the skill of creating a narrative or story is needed more than ever, to make sense of the myriad information present in our galleries and to make history, art, and natural sciences meaningful.

The use of improvisational skills entails having a variety of games and tools at hand, and being comfortable with quickly making changes and choosing the right techniques at that moment to connect students with the exhibits. With improvisation skills, docents are more able to act spontaneously in an effort to use students' curiosities and questions to guide the tour. Our new approach offers docents better tools for listening to and reading an audience, and helps them develop strategies for using visitor questions and observations to shape the tour. Improvisation also makes the tour enjoyable for docents as they get to know the students better.

The use of inquiry is a technique with which docents have long been familiar. Our VCT training task was to sharpen use of these skills, skills that are important because they involve students in a critical thinking process that entails observation, investigation through questioning, and making discoveries. Through inquiry, students draw their own conclusions supported by evidence in the exhibits. During the tour they share their interpretations with each other and learn how to consider perspectives different from their own. Combining this with improvisation techniques help docents to creatively respond to the needs and interests of their visitors.

Oklahoma City Museum of Art

Healing Arts: St. Anthony Behavioral Medicine



Disability/Special Needs

The mission of the Oklahoma City Museum of Art is to enrich lives through the visual arts. This mission extends beyond the walls of the museum and includes reaching members of the community who are unable to travel to the museum due to health reasons. The Healing Arts program at St. Anthony Behavioral Medicine brings art education to children ages four to 17, who are housed in two

residential treatment facilities in the Oklahoma City metro area. Children housed in these facilities suffer from developmental delays, as well as behavioral and psychological problems, and stay for an average of 10 months at a time. Once a month, a teaching artist from the museum travels to each of the two facilities to work with multiple classes. The teaching artist works with a recreational therapist to develop and provide curriculum that fulfills the state standards for visual arts, and provides the patients with creative opportunities and knowledge of different media and techniques, while also keeping the safety of the teaching artist, therapist, and children in mind.

Projects often aim to encourage discussions about goals, emotions, and ideas of safety, security, and family—ideas that many of these children have trouble expressing. In addition, workshops are held for employees of St. Anthony Behavioral Medicine to provide knowledge of basic art techniques, terms, and project ideas that can be carried out between each visit. Most of the therapists' training involves a limited knowledge of art practices and terms. By holding these workshops, the museum aims to have the therapists become more comfortable incorporating art techniques into their expressive therapy sessions when a teaching artist from the museum is not on-site. Finally, patients are brought to tour the museum through OKCMOA's bus sponsorships. On approved outings, patients are brought to the Museum free of charge to experience the galleries, learn proper museum etiquette, and engage in discussions about the art that they see using the terminology they have learned during art-making sessions.

Orlando Museum of Art Art's the Spark @ OMA



Art's the Spark @ OMA is a monthly therapeutic program for those diagnosed with memory impairment and their healthy caregivers. Recognizing the medicinal need for socialization for those diagnosed, the Orlando Museum of Art's program offers a safe and stimulating environment for an interactive tour and studio activity. Art's the Spark @ OMA is appropriate for those with Alzheimer's, Parkinson's disease, or complications from a stroke. It is also valuable to healthy caregivers: it allows for an enjoyable adult experience with a loved one, and lessens the isolation often felt by caregivers.

Art's the Spark @ OMA begins with an hour tour in the museum's galleries. Inquiry questions are used to inspire imagination, discussion of personal interests, and group dialogue. Often those with memory impairment shy away from groups and speaking in public, and these non-threatening, private environments lessen visitors' anxiety. Occasionally, a gallery activity is used to encourage those diagnosed and their caregivers to become a team and look independently at the art in a gallery. It engages decision-making and personal reflection. After the tour, those diagnosed participate in a studio activity based on what was seen and discussed in the galleries. Individual packets of art materials are given to each participant to generate their own artwork, tapping into abstract thinking areas of the brain.

At the same time, caregivers are taken to another area of the museum for refreshments and therapeutic respite time. Their good health is imperative for keeping medical costs to a minimum and allowing their loved one to stay at home. As one caregiver, Linda Creque, stated, "This program is a 'God send.' My husband was a talented musician, had his own business, could fix anything, and then Alzheimer's! This

program has given him back his confidence. It has given him a new outlet for his creativity. He feels proud of his artwork. We display it in the house. He forgets many things but he always remembers his 'art' program. God bless you all!"

The program is evaluated before and after it is given. The evaluations were given to both participants and caregivers. Compiling the results showed that of the 73 caregivers who responded, 93% strongly agreed that the one diagnosed was engaged in the program, 75% strongly agreed that the program caused interaction, and 86% strongly agreed that the program was good, healthy fun. The Central Florida region is booming. Art's the Spark @ OMA and its success has allowed the museum to develop community partnerships with Florida Hospital's Parkinson Outreach Center at its Neuroscience Institute, Adventist University (FL Hospital College of Health), the Winter Health Foundation, and the College of Medicine at the University of Central Florida. In this way, the Orlando Museum of Art is partnering with major health providers in Central Florida to bring art and wellness to the community.

Peabody Essex Museum

Art to Go



Art to Go offers a museum experience at school for students in kindergarten through sixth grade, by bringing museum collection objects to their classrooms. Museum objects are transported to local classrooms to engage students in looking at, learning from, and being inspired by works of art. Art to Go creates opportunities for students to encounter high quality art objects in person, even if their school cannot arrange a visit to the museum (due to budgetary reasons or other restrictions). Through this unique engagement with works of art, this program sparks creative curiosity and promotes key skills for today's students: observation, communication, global awareness, and critical and creative thinking. Through this program, students, teachers, and schools deepen their connections to the Peabody Essex Museum (PEM).

An Art to Go school visit takes place in three parts in order to accommodate as many classrooms as possible per visit. One classroom starts with the object in the classroom and explores with guidance from a museum educator and a staff member from collections management. In addition to close analysis and discussion about the object, students discover how the object is cared for at the museum and the careful attention to detail required to pack and unpack the object in order for it to come to the classroom. The other two classrooms explore content related to the object through writing and hands-on art making. The students rotate as groups to complete the activities in each of the three classrooms. The program lasts approximately 90 minutes.

An object that PEM has utilized in this program is a Chinese brush washer made of duan stone, and its wooden stand. The object dates to the 18th century or early 19th century and would have been used by a calligrapher to clean his or her brushes. In addition to carefully studying the brush washer, students write descriptions of the object, examine other items used in calligraphy, such as brushes, ink stones, and ink sticks, and learn how to do basic calligraphy brush strokes. Students are able to take home their own artwork, a packet about Chinese calligraphy, a color image of the brush washer, their written response, and a free admissions pass to visit the museum with their families.

The Phillips Collection Prism.K12



Prism.K12 is an innovative set of teaching strategies designed to promote arts integration, a teaching method that blends the arts with other core curricula areas, such as social studies and language arts. This teaching framework gives K–12 teachers of any subject the tools they need to produce high-quality, arts-integrated curricula. The Phillips Collection developed this innovative framework based on 10 years of evidence-based research conducted by the museum with independent evaluation firms and K–12 educators from around the country. While arts integration is now a proven method for impactful teaching and learning, especially with underserved schools, research shows that there are few ways that teachers can learn how to implement rigorous arts integration.

Prism.K12 was designed to address this. It includes six Prism strategies, or “rays”—connect, compare, express, empathize, synthesize, and identify—which are nonhierarchical, and reinforce teachers’ ability to design creative lessons that will appeal to multiple learners. For example, a teacher may choose to use the strategy of “identify” in a science/art lesson where students look closely at an object for scientific evidence and then sketch details of the object to show its weight, size, and texture. The museum is now in the process of developing a portfolio of digital Prism.K12 tools to both expand the reach of Prism.K12 and to provide teachers with interactive, 21st-century vehicles for professional development. The museum is developing online resources, including a Prism.K12 website and social media tools, which will increase teachers’ ability to use Prism.K12, and allow for the production and sharing of arts-integrated curricula.


The first phase of the Prism.K12 website launched in December in conjunction with the museum’s special exhibition, *Van Gogh Repetitions*. Educators in the museum’s partnering schools began to use the Prism.K12 strategies with van Gogh paintings to produce arts-integrated lessons (see Prism.K12 Pinterest site). Research is beginning to show that educators are turning to alternative tools, such as the Prism.K12 website to enhance their professional development. The New Media Consortium has discovered that the increasing demand for customized education is “driving the development of new technologies that provide more learner choice and control and allow for differentiated instruction” (Johnson, Adams, and Cummins, 2012). In the next year, the Prism.K12 website will include a robust array of online webinars, best-practice videos, and a system for obtaining “digital badges,” to record and track progress in arts-integrated teaching.

Portland Art Museum

Object Stories

 **General/All Audiences**



 bject Stories is an open-ended exploration of the relationship between people and objects, the museum and the community, and the subjective and objective. By putting objects and the public at the center of its inquiry, Object Stories ruminates on the ways that objects make us, as fully as we make objects, and the myriad ways objects speak to and shape who we are—our ideas, emotions, values, relationships, and aesthetics.

The Object Stories in-gallery experience at the Portland Art Museum is home to a recording booth where visitors are able to leave their own story, as well as interactive kiosks that enable visitors to browse, search, and listen to over a thousand collected stories about personal objects and artworks from the collection.

On the surrounding walls, visitors find a rotating selection of museum objects that have been the subject of recent stories in concert with portraits of storytellers posing with their personal objects. The Object Stories website houses a searchable database of stories, options to share these stories through social media, and information on how to record a personal story. After the first year of programing, it became clear that the project had organically changed scope.

In addition to offering a platform for the general public to tell a personal object story, the museum is building Object Stories into focused experiences with specific local communities around collection objects. The museum has extended Object Stories into a multi-year partnership with area middle schools that involves in-depth teacher professional development, artist residencies, and multiple visits to the museum that culminates in students' own personal "object stories." Recent Object Stories projects have also brought the Portland Art Museum into an international partnership with the Museo Nacional de San

Carlos in Mexico City, as well as a more locally-focused partnership with the Native American Youth Association (NAYA) Family Center, empowering urban native teens to tell their own personal narratives in relation to objects in the museum's widely-recognized Native American collection.

The John and Mable Ringling Museum of Art Collecting Recollections



General/All Audiences

Collecting Recollections is a public program that is a collaboration between three departments within the Ringling: Archives, Education, and the historic Asolo Theater. The program is designed to capture personal memories of individuals that have a connection to the museum's legacy, the city and county of Sarasota, and the larger community. These stories enrich our knowledge of the museum's history, provide valuable information for staff, students, and scholars, capture voices and recollections that may not otherwise be heard, and enhance the community's connection with the Ringling Estate. Based on the premise that museums offer authentic experiences, whether it's an object or an individual's memories, these narratives are conducted in a conversational interview in front of a live audience. The programs are recorded, formatted into videos and housed in the archives where they will be available for research, exhibitions, and educational program content, and eventually for public access.

The Ringling's rich permanent collections, which include Old Master, Modern, and Contemporary art, a circus museum, an historic home, and 66 acres of grounds and gardens, provide the organizing principle for this program. Staff from Education, Archives, and the theater meet to develop this multi-part, themed series, which takes place over the course of the year. Each series is focused on a single theme, e.g. award-winning circus performers, the development of the visual arts in the community, etc. Individuals in the community who can speak to these themes are invited to participate. The staff develops a series of questions internally, which are designed to steer the conversation and gather particular information before a live audience. A member of the staff then conducts a live, onstage interview in The Ringling's theater that runs approximately 45 minutes. The audience is invited to submit questions in writing, which are compiled by a member of the education team. Ten to 15 minutes is allotted at the end of each interview to answer these questions. The entire interview is recorded in high definition so that the resulting video will be of high enough quality to use on the website, in an exhibition, or for other educational purposes. A simple reception is held afterwards to allow for a meet and greet with the guest and the audience.

RISD MUSEUM

Double Take



Double Take at the RISD Museum.

Image courtesy of the RISD Museum.

Double Take focuses on works of art as points of access and exchange between academics, makers, and a diverse public. Two specialists from differing fields offer their interpretations of a single collection object. These in-gallery conversations stimulate thinking about social context, artistic interpretation, and the ever-evolving meaning of objects.

Speakers from differing fields are paired together to address specific objects. An archaeologist and ceramicists analyze a Greek amphora. An economist and boat builder consider a 17th-century Dutch landscape painting. A material designer and bicycle storeowner discuss a tween and reflective cycling suit. This public program encourages active participation from the audience, encouraging them to share their own perspective on the object, ask questions, and examine one work intently for one hour, led by speakers who lend specific expertise. These combined elements provide opportunities to deepen collegiate relationships, expand scholarship, and widen access to content.

The speakers are also invited back to discuss the selected object in a recorded session. An intimate group of educators and curators gather to learn from each expert pertinent details related to the construction, purpose, significance, or meaning of an object. Observations and questions are considered while studying the object. This session is recorded, edited, and published online. These segments are available in the galleries via mobile device and accessible through the online collection.

In these recordings, the unscripted voices of artists, curators, conservators, students, scholars, and critics offer insight into the creative process by providing multiple perspectives on the nature and context

of art making. These diverse, interdisciplinary views on works of art and design provide access to the life-history of the object by offering historical and social context, discussion of materials and process, and other narratives, such as ownership and use, that contribute to the object's significance. These short recordings focus on a specific object and offer a unique, personal, perspective on that work. Each object in the Double Take series has at least two different voices.

San Antonio Museum of Art School Partnership Program—Customized School Tours



The San Antonio Museum of Art has developed the School Partnership Program for kindergarten through eighth grade students in low-income schools in San Antonio. The School Partnership Program (SPP) builds enduring and long-term partnerships with teachers, students, and families, and introduces them to the transformative power of art by integrating the museum's art collection into school core curriculums. Through a combination of in-class discussion, hands-on activities, study of primary source materials, and active examination of the museum's encyclopedic collection and exhibitions, students learn to understand and appreciate original works of art, strengthen and enrich their understanding of school subjects, and apply critical thinking skills as they matriculate from kindergarten through eighth grade. This is not an average field trip!

The critical component of the SPP is that it is “custom” designed to meet the specific needs of each school's curriculum and the students' developmental level. SPP tour content is developed by both professional museum educators and classroom teachers in a pre-meeting, during which the educators discuss age-appropriate and curriculum-appropriate content. Through this collaboration the tour and workshop activities are designed specifically for the students and grade levels, with the flexibility for teachers to modify tour curriculum each year. Tour themes have been selected by the teachers of each grade level to meet their needs per the state-mandated curriculum requirements for each grade level, as well as to fit the specific learning goals of their students. Learning in the museum's galleries reinforces the content students study in class and provides a place for students to gain and apply critical skills such as observation, making inferences, rationales, supporting opinions, collaboration, analysis, and drawing conclusions, while also learning about art.

All programs are conducted in English and in Spanish, according to the school's request. Tour topics have included Math and Art, Museum in a Box, Reading Art, Art Opinions, Living in the Past, and Storytelling in Art. Program participation begins in kindergarten with one to two museum visits per class each year. Museum educators work with teachers to design custom programs that meet state-mandated curriculum requirements (TEKS) and create vertically aligned curricula so that each grade level's museum visit builds on the previous year's content. Museum staff and volunteers visit each school to preview tour content, conduct a hands-on activity related to the tour's theme, and to review behavior expectations and the schedule for their visit. Following the tours, participating students and parents attend a family-oriented event to reinforce what they have learned, to enable parents to become more fully engaged in

their children's education, and to highlight the museum as an accessible and enriching resource. SPP is free of charge to all students, teachers and chaperones, and the museum reimburses the cost of school bus transportation. SPP museum visits typically last from 9:00 a.m. to 1:00 p.m., and include a one-hour tour of the gallery, two hands-on workshops, and lunch in the museum's covered pavilion overlooking the San Antonio River.

San Diego Museum of Art Open Spaces



General/All Audiences

The James Irvine Foundation's Exploring Engagement Fund supports museum initiatives that seek out new ways of engaging audiences through art. As a result, the San Diego Museum of Art has initiated Open Spaces, an Artist-in-Residence program that focuses on public art. Open Spaces' main focus is to provide opportunities for residents of underserved neighborhoods to create their own public works of art. The residents of these communities will work with chosen artists to determine the content, medium, and site of each public artwork. Each year an Artist-In-Residence will be chosen to work with two local communities. This Artist will live in San Diego throughout their residency. For each neighborhood project, a Lead Artist will be chosen to assist the Artist-In-Residence. The Lead Artist must be a resident of the neighborhood in which the project takes place. Finally, a Program Coordinator will be hired by the museum to help oversee all logistical components of every project.

Residents will work with the chosen Artist-in-Residence and Lead Artists to determine the content, medium, and site of a public work that celebrates the unique character of their neighborhood. The process for each project begins with community meetings held in different locations, including community centers, libraries, and local businesses. During these ongoing encounters we hold conversations about existing public art and open up the discussion about the specific needs of the neighborhood. This group of participants then begins to plan for the creation and/or installation of the public work of art. The planning process includes deciding on location, permits (if needed), fabrication, buying material, equipment, etc. These very intimate meetings have been the key to building meaningful and sustainable relationships between the community and the museum.

Four communities in San Diego County are participating in this exciting two-year initiative, which began with Lincoln Park and Logan Heights greater area in 2013. The two additional neighborhoods for 2014 will be National City and Lemon Grove. Open Spaces will help the museum realize many important goals in the upcoming years, including the creation of permanent, iconic works of public art that reflect the unique social fabric of each participating neighborhood; engaging neighbors through direct and ongoing encounters with art; supporting the creativity and imagination of San Diego communities; strengthening our communities' sense of place and identity; and creating positive economic impacts through art. We recognize there is a great opportunity to support the development of public art in all communities through community projects.

San Francisco Museum of Modern Art Live Projects: artist commissions



General/All Audiences

San Francisco Museum of Modern Art (SFMOMA) collections and exhibitions are starting points from which to explore alternative perspectives on where we live. Local artists are commissioned to create live works—that is to say, in the genres of performance, pedagogy, and public practice (with ancillary print and online elements)—that investigate the cultural history and geography of the San Francisco Bay Area. A few examples include:

Rebecca Solnit, *Infinite City: A San Francisco Atlas*, 2010.

For SFMOMA's 75th anniversary, we sought to explore hidden histories of the Bay Area. Writer Rebecca Solnit invited more than 30 local artists, writers and performers to participate in monthly programs (talks, walks, performances, and screenings) at significant locations over six months. The locations were keyed to a set of maps, commissioned from artists and writers, and produced as broadside editions.

Stephanie Syjuco, *Shadowshop*, 2011.

For *The More Things Change*, an exhibition of the C21st collection, Syjuco created a project that was a fully functioning store installed in the exhibition, and which sold affordable items made by Bay Area artists that were outside their formal art practice. More than 100 artists were included. *Shadowshop* reflected on the economies of art making, and presented a snapshot of Bay Area creativity.

Sam Green, *The Love Song of R. Buckminster Fuller*, 2012.

For the exhibition *The Utopian Impulse: Buckminster Fuller and the Bay Area*, filmmaker Sam Green and musicians Yo La Tengo were commissioned to create a live documentary that drew on materials from Fuller's personal archive. Two performances were staged as a co-presentation with the SF International Film Festival. The piece explored technology and counter-culture in the Bay Area through Fuller's life, ideas, and influence here. It has since toured nationally and internationally.

Aaron Gach, *Field Trip: The Abstraction of Politics and the Politics of Abstraction*, 2013.

Field Trip was an artist-designed walking symposium on Angel Island—a former immigration station and military base—created to coincide with the exhibition *Mark di Suvero at Crissy Field*. The project featured art historians, park interpreters, data analysts, a US military remote viewer (aka psychic spy), and an NSA whistle-blower, who all participated in a sequence of site-specific discussions, presentations, and exercises. The project investigated relationships between abstract art and politics since the mid-twentieth century.

San Jose Museum of Art Sowing Creativity

 K-12



Students participating in Sowing Creativity at the San Jose Museum of Art create a fruit quilt inspired by the artist collaborative Fallen Fruit.

Image courtesy of the San Jose Museum of Art.

The San Jose Museum of Art (SJMA) is piloting an ambitious elementary-school education program called Sowing Creativity, which integrates arts education with multi-disciplinary curricula. The goal is to embed the arts in the teaching of two core 21st-century learning skills, Creativity/Innovation and Cross-Disciplinary Thinking, both of which are essential to students' future success. This program responds to current national, state, and regional education reform movements, as well as to a new window of opportunity for museum/school partnerships focused on arts integration and project-based learning.

SJMA is the largest provider of arts education in Santa Clara County. Sowing Creativity tests a model for revamping the museum's traditional arts offerings: it promotes student creativity, personal health, and livable communities. Sowing Creativity integrates collaborative arts learning with the new Common Core language arts standards (writing applications, speaking, and listening), Integrated Classroom standards in science (investigation, experimentation, scientific progress), social studies (economic reasoning, understanding the local economy), and California Health Education standards, all aligned with the California Visual Arts standards.

It pilots a museum-school program new for SJMA in terms of process, operational structure, and partnerships. SJMA's experienced museum educators and teaching artists joined forces with public school teachers and garden educators to develop a rigorous curriculum based on the exhibition *Around*

the Table: Food, Creativity, Community on view from November 9, 2013–April 20, 2014. Food is an accessible topic that directly relates to San Jose’s agricultural past, to cultural heritage, to issues of equity, to biosciences, and to local micro-economies, explored through the work of contemporary artists. Sowing Creativity, which includes eight hands-on project lessons plus two field trips, uses the exhibition and the schools’ gardens as venues, and includes field trips to urban community farms focused on sustainability and youth empowerment. Sowing Creativity has the power to transform teachers’ expectations of SJMA from an occasional field-trip destination to an ongoing educational partner with special resources to strengthen students’ creative, collaborative, and critical-thinking skills.

Sowing Creativity focuses on four major food themes: production, distribution, consumption, and community. The scope and sequence of the curriculum is guided by essential cross-disciplinary questions. For example, lesson one on the production of food requires students to work in small groups to design three-dimensional compositions using (mock) food items that represent the rich agricultural production of California. The students must consider: What foods are produced where I live? What unusual and unexpected materials can I use as an artist? How can I work collaboratively with others to achieve something bigger? The students engage in 2-D and 3-D design processes to explore composition, symmetry, and pattern. Students then discuss California produce and their upcoming farm field trip.

Seattle Art Museum My Favorite Things Tours



General/All Audiences

A few years ago, the Seattle Art Museum (SAM) launched My Favorite Things Tours—a new tour program designed to: connect people, contemporary issues and creative practices to works of art; foster return visitation; create opportunities for the public to experience the museum and works of art through the eyes of people they found interesting; give agency to people other than museum staff to be authorities in the museum setting; and create what our Deputy Director for Education and Public Programs call “you had to be there moments.”

The program title is a play on the John Coltrane Jazz standard “My Favorite Things,” and these short tours, which are led by highly opinionated people from Seattle and beyond, do not exceed 30 minutes. The idea is that by having some of the most interesting, compelling, and challenging personalities lead these tours, they may attract crowds that may not otherwise come to the museum, while simultaneously animating objects in ways that excite and engage existing visitors.

One of our parameters is that we have no idea what the invited guide will talk about. Imagine an incredible dancer taking you on a tour of SAM collections or special exhibitions using the language of dance. Celebrated choreographers Donald Byrd and Mark Morris have led these tours. Byrd once toured the galleries saying, “when I look at this object I think of this movement because...” Another time we invited the entire editorial staff of a major weekly newspaper to lead tours. This group of critics could not believe that we would allow this. As a result, they not only conducted the tours, they also came to the museum ahead of time to prepare, wrote about their plans in their publication prior to their tours, and finally, applauded the museum for being so bold.

Smart Museum of Art at the University of Chicago

CoCre8



CoCre8 at the Smart Museum of Art.

Image courtesy of Smart Museum of Art, The University of Chicago.

CoCre8 is a pilot project launched in 2013 by three Chicago-based organizations: the Smart Museum of Art; the University of Chicago’s Arts & Public Life Initiative (APL), which builds creative connections on the historically less prosperous South Side of the city; and Urban Gateways, which delivers arts programs to schools and communities. The project is not a K–12, teen, or professional development program—not, at least, in the ways that these terms have historically been understood. Rather, CoCre8 brings together a cohort of artists, high school students, educators, and arts administrators to explore new models for collaborative arts education. Participants are equal stakeholders in the process, contributing their skills and perspectives to the work of dismantling traditional learning hierarchies and learning to embrace multiple roles as learner, teacher, and maker. CoCre8 aims to be a supportive, constructive space at the nexus of participants’ shared interests—an opportunity to collectively explore the many ways in which art can help us think critically and creatively about our world.

There is no set curriculum for CoCre8. During the first CoCre8 session, for example, participants chose “place” and “borders” as the big ideas they wanted to investigate and, ultimately, to connect with their own lives. Grounded in Alan Cohen’s photographic series *Improbable Boundaries* and *NOW* (which the cohort found while exploring the Smart’s collection), participants broke out into groups to collaboratively plan and make a work of art in response to these themes. The results—a film, an installation of photographs and woodworking, and a freestanding mixed media sculpture—were celebrated during an exhibition attended by friends, family, and colleagues at the Arts Incubator, a multiuse site managed by APL.

The second session of CoCre8 will take place in spring 2014 and—as with the first session—will run for six weeks, with participants meeting outside of school hours twice a week for two-and-a-half hours. The program will continue to be overseen by staff at the Smart, APL, and Urban Gateways, who have invited four teaching artists and nine teachers from four South Side high schools to take part. Each teacher will invite two students from their school into the program, for a total of eighteen youth participants. As with the first iteration of CoCre8, this new cohort will choose the subject they want to focus on for the duration of their experience.

In time, we plan to expand the scale and impact of CoCre8 by partnering with additional organizational partners and casting CoCre8 “alum” as facilitators who can bring this collaborative new model for learning into schools, cultural centers, and community organizations.

Smith College Museum of Art Excavating the Image



Excavating the Image is an annual collaboration between the Kahn Liberal Arts Institute at Smith College and the Smith College Museum of Art (SCMA). Each year, a single artwork in the museum’s collection is chosen as the centerpiece for a two-day, cross-disciplinary colloquium, involving faculty from a range of disciplines and departments. The two-day program begins and ends with close observation of the object and open discussion, using the Visual Thinking Strategies approach to engender dialogue, and careful visual analysis. In between, the participants meet scholars who address different layers of the artwork, including its physical construction, provenance, content, and cultural significance.

On the second day, additional related primary sources (which have included text, image, and multi-media sources) are introduced for faculty to explore and consider in small groups before they return to re-considering the object itself. The two-day investigation is open-ended and discussion-based—art historical knowledge and insight is not privileged but rather featured as just one of the many lenses with which to view a work from the museum’s collection.

Spencer Museum of Art, University of Kansas Art Cart



The Spencer Art Cart is a portable art-making station that changes themes and locations every month, and which offers self-guided, hands-on art activities for intergenerational engagement and creative play in the Spencer Museum of Art (SMA) galleries every weekend. Spencer staff identified three program objectives: increase youth and family audiences at the Spencer, encourage multigenerational

learning, and increase interaction between youth and family audiences and the museum's collection.

The Art Cart activities directly connect with works of art from the collection and special exhibitions. Because the activities are self-directed, SMA education staff carefully designs projects with a step-by-step process to accommodate visitors of all ages and abilities. However, SMA education staff or volunteers are also available to answer any questions, facilitate discussion, and encourage interaction between works of art and visitors. The hands-on activities are designed to take around 30 minutes to complete, but participants can take more or less time depending on their own time frame or levels of engagement. The location of the Art Cart and activity topics change monthly, encouraging repeated museum visits that offer new forms of creative interactions. Some of the more popular activities have occurred in the galleries that highlight arts and cultural materials from the Americas, Africa, and Oceania.

For example, "Totem Tales" had visitors studying a totem pole to learn about the traditional Haida story told using symbols. Families were then encouraged to create their own totem pole in clay. "African Beading" focused on a Maasai wedding necklace, and families worked with colorful beads to create necklaces or bracelets inspired by the Maasai pieces. During fall 2013, we introduced an iPad to the program, which allows Art Cart staff and volunteers to access additional information about works of art, historical content, and relevant videos related to the activity. Such access provides participants with greater opportunities to learn about the works and create a richer experience. Since the program's launch in January 2012, the number of visitors to the Art Cart has grown steadily. Volunteers note that many families return each month and look forward to the new activity, and quite often families visit the Spencer specifically for the Art Cart. Because the Art Cart is portable and quick to set up, staff can easily integrate the Cart into established youth and family activities such as our Saturday Art Adventure and our Family Days, as well as respond to families visiting the museum during school holidays and seasonal breaks.

Sterling and Francine Clark Art Institute

Responding to Art Involves Self Expression (RAISE)



The RAISE program is a five-session program designed in collaboration with the Berkshire County Juvenile Court System, hosted by the Sterling and Francis Clark Institute twice a year, in November and in March. The court sentences participants to the program; it is a mandated program for them. Each session lasts for two hours. The program involves a combination of looking at, thinking about and talking about art, and writing and drawing activities. Each session has goals and objectives, which build upon each other, leading up to a graduation ceremony that celebrates the participants' achievements in the program. The final week begins with each participant leading a half hour gallery tour for his or her parents or guardians, school personnel, and court officials. Each student and their parent/guardian complete an evaluation, which is used to further refine the program, and measure its success.

Goals for participants include:

- To expand their sense of human experience and possibility, including building a more constructive sense of how they fit into the larger world
- To learn to look at, think about, and talk about art in a meaningful way
- To realize that their view matters
- To consider an art museum as a place where they belong
- To become more aware of their competencies, including their ability to lead a small group of adults through the museum talking about favorite works of art and answering questions

Since its inception in 2006, RAISE has served more than 200 boys and girls ages 12–17 from Berkshire County, a rural area in western Massachusetts with a population of approximately 129,000. The majority of the participants are from households with a poverty threshold income, and which have had involvement from the Department of Children and Families due to abuse and neglect. Most participants are failing in school and are in alternate school settings, and are not involved in structured activities such as sports and clubs. Many participants are in homes with substance abusing parents, or are abusing substances themselves. RAISE participants generally have no exposure to the arts and culture. They have not seen a play, heard an orchestra, or been to an art museum. They have extremely limited knowledge of art or artists—Remington might only be thought of as a type of gun. These students would never consider walking into a museum; both because they are intimidated by the experience and because a museum has no meaning in their world.

Taft Museum of Art Artists Reaching Classrooms



Teen/Pre-Teen

Artists Reaching Classrooms (ARC) is an outreach program engaging ten to twelve area high schools. The program brings art students into contact with professional artists, drawing connections between the Taft's collections and art being made today. This academic, yearlong program culminates in a public exhibition of original student work based on the Taft's collection. Through a collaboration with the Cincinnati Public Library, the ARC exhibition is installed in the Main Branch in downtown Cincinnati, resulting in greater public access to the exhibition than at its previous location on the eighth floor at the Pendleton Art Center.

The program includes: one-hour classroom visits by artists; a visit to an artist's studio; docent-led tours of the Taft Museum of Art to encourage discussion of the connections between the Taft's original works and the regional artists' work; a presentation by the students on a work of art of their choosing in the Taft collection; a workshop with a working artist who instructs students in writing artists' statements; and completion of works of art by participating students related to the ARC experience. New this year is a gallery-based activity in which students participate in a docent-facilitated visual analysis of select works of art and write a creative artist's statement from the point of view of an artist and work of art represented in the Taft collection. Docents report higher levels of engagement on the part of students during this session, which is typically conducted during the students' first visit to the Taft.

Since ARC's inception, the overarching goals of the program have been to offer high school students with a significant interest in art the opportunity to interact with professional artists, to learn about and respond to the Taft Museum of Art's collection in making their own work, and to prepare for and participate in a professionally installed exhibition. The ARC program goals are to: encourage students to learn about ways artists think about their work and lives; challenge students to closely examine and communicate about their own work; enable students to understand how contemporary art is part of a continuum; demonstrate that the Taft collections can be a source of artistic inspiration; guide museum docents in the development of alternative interpretive strategies that connect the art of the past to the art of the present; provide local artists with support and the opportunity to discuss their work with student artists; give students an opportunity to learn about issues relating to professionally organized art exhibitions; create an opportunity for significant dialogue/collaborations among students, artists, docents, teachers, and the museum community; professionally validate the efforts of visual arts teachers and their students among their families and within the educational community; provide aspiring artists with role models; and help develop cognitive skills.

Telfair Museums **PULSE Art and Technology Festival**

 **General/All Audiences**



PULSE Art and Technology Festival at Telfair Museums.

Image courtesy of Telfair Museums.

Telfair Museums' PULSE Art and Technology Festival is a free, public program that has developed as a rare forum for the bridging of art and science teaching, for a broad spectrum of museum visitors and outreach audiences. From its inception as a small series of four programs in 2007, the project has evolved to become a five-day festival—an educational and curatorial collaboration with the local community and international artists. The goal of the festival is to bring audiences into contact with new artistic practices made possible by emerging technologies and the creative hacking of existing technologies.

Programs are typically based on three or more exhibitions or artist's projects, which coincide with the festival. Exhibitions have included internationally noted artists such as Leo Villareal, Zach Lieberman, and Mary Flanagan. Works have ranged from algorithmic light sculpture and interactive installations, to robotic sculpture and videogames as art. In 2014, the program will include the debut U.S. museum show by Rafael Rozendaal, the first artist to sell websites as art to private collectors. The program includes a variety of educational opportunities to address different segments of the local audience. Visiting and local artists present evening lectures and performances, as well as informal presentations and discussions during the school day aimed at middle and high school students.

The program seeks to transform students from consumers of technology to creators and makers who understand the potential of new tools for expression. To this end visiting and local artists lead hands on workshops for teens, adults, and educators in subjects including video game design, 3D printing, augmented reality, microcontrollers (Arduino), and circuit bending. Offsite workshops are offered at local colleges and universities as well, in order to take advantage of lab facilities at those locations. Community creativity and engagement is also strengthened by collaboration with local schools and organizations, from an inner city non-profit gallery to the city's new public STEM Academy. Local artists and students at four local universities participate in workshops with national artists, further encouraging creative applications of technology in the Savannah area. In addition to local artists, K–12 students are invited to exhibit technology oriented creative projects—including robotics and student-designed videogames—at a large family day and expo.

Timken Museum of Art Art in Juvenile Hall Outreach Program



The Art in Juvenile Hall Outreach Program provides preventative services to abused, neglected, and at-risk youth in San Diego. Tailored specifically to girls and their unique issues and needs, the program takes place at the Girl's Rehabilitation Facility (GRF) in San Diego's Kearny Mesa Juvenile Hall, where the Timken's teaching artist facilitates a two-hour art class every other week. The classes are designed to encourage self-exploration through traditional drawing and painting techniques.

The GRF is a 24-hour, minimum-security program exclusively for female offenders awaiting Juvenile Court. The program serves up to 50 girls between the ages of 12 and 18 who are held by court order for minor to severe offenses, ranging from truancy to theft. The average length of stay is about two-and-a-half to three months. Each class begins with a PowerPoint presentation of a selection of artworks from the Timken's collection, which are shown alongside contemporary works of art. All presentations are accompanied by class discussions, in which students closely examine the artworks and share their ideas

with their peers. After each class discussion, the girls are given a demonstration of the art project and are provided with all of the necessary art materials to create their own artwork. Each class ends with the girls sharing their artworks with the class, and receiving positive feedback for their efforts from their peers, their teachers, and the museum's teaching artist.

The project makes a difference in the lives of incarcerated adolescent girls by teaching them how to use the arts to express themselves and to communicate their thoughts, ideas, and feelings with others. The ability to speak knowledgeably about a piece of art builds confidence, and provides a chance for positive recognition. For some of the girls, this may be the only positive attention they receive during their day.

Toledo Museum of Art Toledo Museum of Art Baby Tours



Museums across the country are beginning to offer tours to the youngest members of their audience, and the Toledo Museum of Art (TMA) is leading the way. In the past two years the museum began offering monthly baby tours designed by one of the world's foremost experts on how babies' visual experiences can fuel learning and cognitive development. The innovative tours for two to 18 month-olds are the brainchild of Dr. Kathy Danko-McGhee, Emma Leah Bippus Director of Education at the Toledo Museum of Art.

Dr. Danko-McGhee's groundbreaking research centers on how infants and toddlers respond to art, and the impact of early art experiences on literacy and critical thinking skills. "Being literate in the arts gives young children an advantage in learning to read and write," said Dr. Danko-McGhee. Separate research cited by Dr. Danko-McGhee indicates that students involved in the arts score higher on standardized tests. Studying interesting shapes, lines, and colors promotes early neuron connections in the brain and lead even the youngest children to observe and decode symbols in works of art. During the tours caregivers are encouraged to name and describe different characteristics in a work of art. Dr. Danko-McGhee explains that comprehension and vocabulary are developed through social interaction, so the tours serve as a bridge to literacy as well.

So what types of art do babies like? Brightly-colored contemporary works by artists such as Frank Stella in the TMA collections are big hits, as well as works of art that feature human faces. Caregivers receive information, including take home materials about brain development in infants and how they can stimulate development and pre-literacy skills in their children by looking at, and interacting with, works of art. The monthly docent-led tours last for 30 minutes and are offered during the workday and after work hours on a rotating basis to allow all parents to participate. They are offered free of charge.

Tucson Museum of Art Museum as Sanctuary

 K-12 •  Refugee



Tek, 2013 Photography by refugee youth Right: Self-Portrait by Tek Rizal, 2012

© The Hopi Foundation's Owl & Panther Project.

Part of a multi-faceted, multi-organizational partnership, Museum as Sanctuary provides the first step in the process of adjustment and healing for refugee families in our community. This program transforms our museum into a place of sanctuary, in which often-overlooked victims of torture, trauma, and forced dislocation from a multitude of troubled nations may find cross-cultural unity, healing, empowerment, and personal transformation. Though there are a number of programs in the United States to help refugees find employment, education opportunities, and financial assistance, little has yet been done to provide for a genuine, progressive healing and acculturation process for these traumatized and dislocated individuals.

Museum as Sanctuary uses the physical and non-physical assets of a museum as a foundation from which to begin and continue the healing process. Using art discussion and creation as well as the Cherokee myth of Owl and Panther as tools to generate both internal and external dialogue, this program offers a balm for the unseen wounds inflicted upon these children and their families abroad, encourages opportunities for community cultural reflection and mutual respect, and challenges restrictions and assumptions that sadly often hinder us from seeing our basic kinship with these marginalized individuals.

Meetings take place every Tuesday night at the museum and begin with a dynamic, interactive gallery tour led by educators specially trained in cultural sensitivity and the unique needs of traumatized individuals. These tours are participatory and discussion-based. In order to facilitate the diverse group of refugees, discussions of the art are based on both-verbal and non-verbal means of communication and questions

for both internal examination and post-tour group dialogues are given. After the gallery exposure, the refugee individuals are then given opportunities to express their reactions and interpretations to their museum experience and what they have experienced over the course of the week via the multi-media creation of art. Participants are progressively led along the story of Owl and Panther and gently encouraged to understand how the lesson of the myth—the special strengths granted to those who survived seemingly insurmountable odds and suffering—applies to their own lives.

In addition, several times throughout the year, Museum as Sanctuary participants are taken on “environmental excursions” within the program. Such off-site events are carefully coordinated tours of sites that are of important social, cultural, historical, or geographic significance, consisting of places such as ranches, nature preserves, and historical sites. These tours are intended to expose refugees to their new environment and, more importantly, to connect to it as genuine members of the society it hosts, thereby breaking down barriers of uncertainty and foreignness.

Vancouver Art Gallery TAG—Teen Art Group



Teen/Pre-Teen

Teen Art Group (TAG) is a unique educational program offered by the Vancouver Art Gallery in collaboration with the Vancouver-based Emily Carr University of Art & Design (ECUAD). TAG provides approximately 30 high school students (ages 15-18) with a yearlong, in-depth program that speaks directly to the Gallery’s mission to spark curiosity through the visual arts and to use the power of art to engage, motivate, and inspire. Running bi-weekly throughout the school year, participating students apply to the program through a competitive process that includes a short essay, with fees highly subsidized through corporate sponsorship.

TAG provides teen-aged students who are interested in the visual arts with a unique chance to continue their interest in and broaden their curiosity to the many styles, occupations, and opportunities that are available to them. The foundation for the program curriculum uses the Gallery’s current slate of exhibitions and the artists and artwork featured within these presentations. Working closely with the faculty of ECUAD, the Gallery develops a curriculum that includes in-depth introductions to several Gallery exhibitions, including curator’s tours, with specific attention being given to the artist/s’ practice. Students are then provided with the opportunity to respond with studio work at both the Vancouver Art Gallery (in our education studio space) and ECUAD.

For example, in November 2013, in response to the exhibition *Kimsooja Unfolding*, TAG students looked at the work of this internationally renowned, Korean-born contemporary artist, and explored the way in which she juxtaposes culture, looks at everyday objects in new ways, and uses installation to integrate the museum visitor using fabric, video, and sound. Their subsequent studio work, led by one of the Gallery’s professional educators, involved a hands-on approach to painting abstract landscape or portraits using fabric. A further studio workshop at ECUAD, led by a fabric artist, introduced the process of weaving to the students, and their individual weaving projects were later part of a larger collaborative installation.

The program allows students to be mentored by professional educators and artists who actively create and practice the visual arts. Participants gain exclusive access to the artists, curators, and guest speakers who are involved in the Gallery's current slate of exhibitions and public programs. TAG participants are also introduced to a behind-the-scenes look at the inner workings of a museum, as provided through tours, departmental introductions, and talks. Through this in-depth introduction to the inside of a major contemporary and historical visual arts museum, combined with an exclusive look at one of Canada's most prominent post-secondary visual arts institution, TAG participants are provided with many opportunities to shape their ideas about their future educational and career pursuits.

Wadsworth Atheneum Museum of Art Collection Tours (audio/video/print)

 Deaf/Hard of Hearing •  Bilingual/Non-English Speakers



Part of the Wadsworth Atheneum Museum of Art's Let's Move! Bilingual Family Guide.

Image courtesy of the Wadsworth Atheneum Museum of Art.

The first Collection Highlights audio tour for adults and families was launched in September 2012. The tour is offered in English and Spanish via Guide by Cell and allows visitors to access additional insights into the art via their cell phone. In addition to general descriptions of artworks, some audio tour stops include commentary from local leaders, contemporary artists, museum staff, and experts in a number of fields. There are currently 36 audio tour stops for adults and 14 new stops in production. There are also nine audio tour stops for families, which are featured in the Let's Move! and See Some Sculpture family guide.

Let's Move! is a comprehensive initiative, launched by First Lady Michelle Obama, dedicated to solving the challenge of childhood obesity, so that children born today will grow up healthier and more able to pursue their dreams. Let's Move! Museums and Gardens launched in May 2011 as a national initiative coordinated by IMLS. In response, the Wadsworth Atheneum developed a bilingual family guide and children's audio tour about sculpture in the collection that also takes visitors outside to see sculptures by Alexander Calder and Carl Andre, as well as the historic Bushnell Park Carousel. While engaging with art, families can count their steps using pedometers provided by Atena, the museum's Second Saturdays for Families program sponsor.

Hartford Public Schools family Welcome Center is a partner in family engagement, promoting the Wadsworth Atheneum as a resource for parents. The Welcome Center was created in 2007 to provide a welcoming, friendly, and professional environment for families and the community, and to engage them in improving student academic achievement. Also in 2012, seven framed posters featuring images from the museum's permanent collection with accompanying audio tour signage were installed at the Center so families waiting for service can listen in on their cell phones and preview a visit to the museum.

In 2013, the Wadsworth Atheneum partnered with the American School for the Deaf (ASD) to translate 12 of the adult highlights audio tour stops into American Sign Language. The stops will be presented as video via QR codes in the gallery or on iPod Touch devices that visitors can borrow. Editing has just been completed and the tour will launch in early 2014. Deaf visitors from all over the world come to the Wadsworth Atheneum specially to see the Charles Willson Peale portraits of Laurent and Eliza Clerc, so we began with the ASL translation of those paintings and continued with 11 works nearby in the American collections. Our goal is to continue expanding the ASL video tour in the future.

Walker Art Center

“I am for an art” visitor comment cards in association with the exhibition Claes Oldenburg: The Sixties.

 **General/All Audiences**

This participatory project was developed in conjunction to the exhibition *Claes Oldenburg: The Sixties*. Taking cues from the artist's own practice and influential manifesto, we sought to engage people in the spirit and energy of the exhibition and reflect on the experience of looking at art before even entering the galleries. Small (5 in. x 5 in.) yellow and blue cards with the phrase, “I am for an art...,” were made available, and guests could write or draw whatever they wanted in the blank space. Excerpts from Oldenburg's own writing were pre-printed on cards and placed on the wall as a prompt and source of inspiration. As visitors completed their cards, they could pin them to a grid on the wall where a collective public manifesto took shape over time.

Here was the information given to the guests: In 1961, Claes Oldenburg produced his most famous and enduring piece of writing, *I Am For...* While some consider this writing a manifesto, Oldenburg has called it “a slightly satirical ode or paeon to possibilities of using anything in one's surroundings (mostly urban)

as a starting point for art..." We are taking this work as inspiration to invite you to reflect and share your thoughts about art. #iamforanart

This activity was launched in the Walker's main lobby as part of our Free First Saturday family days. A table with cards, markers and a simple invitation was put out, designed to be casual, self-directed, and not closely supervised. The project proved to be popular and effective and was kept in the lobby until the exhibition closed. The participants were broadly representative of our visitors as a whole, with all ages, new visitors, and return visitors spending time on the activity. Some utilized the hashtag #iamforanart to post Tweets or share photos on Instagram. Numerous visitors who did not participate spent time looking at the wall and were seen talking about what others had written or taking photos of cards with mobile phones.

Walters Art Museum Sensory Mornings

 Disability/Special Needs



Sensory Mornings, the Walters Art Museum's program for children with Sensory Processing Disorders and their families.

Image courtesy of the Walters Art Museum.

The Walters' Sensory Morning program is designed exclusively for families of children with Sensory Processing Disorders, and encourages exploration, play, and discovery. Through developmentally appropriate opportunities for hands-on learning in the galleries and art studios, children and adults of all levels and abilities are welcome to learn in the museum. It is our primary goal to provide engaging opportunities for diverse learners, while establishing an environment that is welcoming, engaging, and

free of judgment for all. The Walters offers Sensory Morning programs four times annually: once during the spring, summer, fall, and winter. A minimum of 10 participants is required and a maximum of 100 participants may be registered for each Sensory Morning program. We invite families to join us at 9 a.m., one hour before the Walters opens to the public, giving them an opportunity to enjoy time together during quiet hours. The program concludes at 11 a.m. at which time we invite families to continue exploring the galleries and to participate in art-making activities if they wish.

Sensory Morning programs are free of cost and are appropriate for participants of all ages. Each Sensory Morning program centers on a theme that relates to the Walters collection or a special exhibition. Families may choose a guided or self-guided tour of selected galleries while visiting hands-on stations. These stations include tactile and movement activities, visual supports, and interpretive materials that have been created with multimodal theories and practice in mind. Families may also utilize our Sensory Fun Packs filled with stimulating games, fidgets, and guided activities, intended to support learning within the galleries. During Sensory Morning programs, participants are invited to create a work of art together in our dimly lit studios or take a break from activities in the Sensory Break Area, located in the calm, dark space of the auditorium. Museum Educators, Occupational and Physical Therapists, and Security Officers work to create an environment that is welcoming, engaging, and free of judgment for all.

Westmoreland Museum of American Art Middle School Tours and Workshops—An integrative and immersive experience



The Middle School Tours and Workshops tours are designed to be a highly immersive experience, and range from a half day to a full day. During that time, students work in small groups of 12 to 15, and visit the various galleries with the docents. Docents have been trained to engage the students in actively looking at and talking about the art, rather than providing a strictly didactic tour.

The tours provide a variety of activities, including many that provide time for individual reflection, and which encourage students to connect with the work on a more personal level. Activities are also designed to explore art through a variety of other subjects including writing, music, poetry, social studies, mathematics, drama and movement. Each tour is designed through a collaborative process between the Director of Education and Visitor Engagement, and the middle school art teachers and subject teachers. Each gallery rotation is scheduled to last thirty to forty minutes in order to provide time for discussion, description of the activity, time for students to perform the activity and then time to share at the end of the activity before moving to the next gallery.

Flow is very important to these tours and docents are well trained in helping students to understand the flow and connection between each gallery and each activity. The notion of scaffolding is also very important to these tours and it begins with the initial planning of the tour: the art teachers provide a pre-visit project or activity prior to the museum visit, then the museum visit and activities build on that and, finally, teachers perform at least one post visit activity to reinforce the experience. In many cases the gallery activities provide written and other materials that the students can take back to school to either complete or build upon.

Wexner Center for the Arts Art & Environment



Teen/Pre-Teen



Teachers

The Art & Environment program provides area high school students the opportunity to wrestle with ecological issues, be inspired by the creative solutions of eco-artists, try out their activist “chops,” and further their self-directed learning skills on campus at Ohio State University with the Wexner Center for the Arts at the helm.

Created in 2004, this free, half-year course for high school juniors and seniors has been newly updated in content and structure with a focus on innovative, tech-enabled learning techniques, and the new Haiku Learning-enabled course will launch in fall 2014. Students mix learning online with field trips to sites such as Stratford Ecological Center, the Byrd Polar Research Center and the Solid Waste Authority of Central Ohio. Students attend classes on campus at the Wexner Center, meet and interview artists involved in Center programming, and attend evening films and performances. Extensive reading is involved online as well as through two textbooks: Margaret Atwood’s novel *Oryx and Crake* and the resource guide *WorldChanging*. As a final project, students complete a “grant” proposal for a major visual art project that, if approved, will be funded and put on view at the Wexner Center for a culminating exhibition. Field trips to view the exhibition by younger students allow the Art & Environment students to serve as mentors and experts, polishing their public speaking skills.

Students can apply and attend from any area school district. They arrange their own transportation with the financial and logistical support of Wexner Center staff. Students in every class are diverse in terms of economic and cultural background, but also in terms of their experience of nature (urban versus rural, for instance). Students receive high school level flex credit through their home school district in science, visual art, or a mix of the two. The course is taught directly by Shelly Casto and is supported by a paid visual arts intern. This curriculum has also been transformed into an online-only format for K–12 visual art teachers. Utilizing many of the resources developed over the past 10 years, this course will allow teachers to take the content and develop their own art and ecology curriculum units. The course will be launched during the summer months of 2014.

Williams College Museum of Art (WCMA) WALLS (Williams Art Loan for Living Spaces)



K–12




College/University Students

Williams College Museum of Art’s (WCMA) William’s Art Loan for Living Spaces program (WALLS) enables Williams students to have deep, memorable, personal, and extended experiences with original works of art in the intimate and personal context of their own dorm room or apartment.

The WALLS program is a multifaceted program that, at its core, is a discrete collection expressly created to be loaned to students. The collection comprises ninety works of art created by a diverse range of

artists, and which span a wide range of time and geography.

Additional components of the WALLS initiative include: a website that shares digital images of all artworks in the collection and short texts authored by students in The Williams' Master of Arts program in Art History; a week-long exhibition of the collection in its entirety, hosted by WCMA's Museum Associates, undergraduate facilitators; a series of exhibition-related programs that are co-created and co-presented by faculty, students, and staff from across disciplines; a launch day on which students learn the results of the lottery, enter the galleries and lift their work of choice off the wall; participatory, collaborative and cumulative marketing materials that offer all students the opportunity to curate their own mini exhibitions with WALLS artwork trading cards; a series of programs that invite recipients of artworks to host mini satellite galleries in their rooms and to invite their student colleagues to convene and converse; a series of structured response opportunities that invite recipients to share their reflections on and experiences related to living with a WALLS artwork with the broader college community and beyond. All aspects of the program were crafted in close collaboration with Williams undergraduate and graduate students.



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General/All Audiences

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deCordova Sculpture Park and Museum
Georgia O'Keeffe Museum
Michael C. Carlos Museum of Emory University
New Orleans Museum of Art
Toledo Museum of Art



Adult

Birmingham Museum of Art
The Bronx Museum of the Art
Carnegie Museum of Art
Currier Museum of Art
Dallas Museum of Art
Eli and Edythe Broad Art Museum at Michigan State University

Grand Rapids Art Museum
Hunter Museum of American Art
Institute of Contemporary Art, University of Pennsylvania
Norman Rockwell Museum
RISD Museum



Teen/Pre-Teen

The Andy Warhol Museum
Brooklyn Museum
The Cleveland Museum of Art
Columbus Museum of Art
The Corning Museum of Glass
The Dali Museum
Des Moines Art Center
Frist Center for the Visual Arts
Montgomery Museum of Fine Art
Museum of Contemporary Art Denver
Museum of Contemporary Art San Diego
Museum of Fine Arts Houston
Museum of Latin American Art
Nasher Sculpture Center
New Museum of Contemporary Art
Smart Museum of Art, The University of Chicago
Taft Museum of Art
Vancouver Art Gallery
Wexner Center for the Arts



College/University Students

Eli and Edythe Broad Art Museum at Michigan State University
The Frick Collection
Samuel P. Harn Museum of Art at the University of Florida, Gainesville

Williams College Museum of Art



College Faculty

Eli and Edythe Broad Art Museum at Michigan State University
Smith College Museum of Art



Family

Crocker Art Museum
Museo Arocena
Spencer Museum of Art



Teachers

Amon Carter Museum of American Art
Dixon Gallery and Gardens
Georgia O'Keeffe Museum
The Menil Collection
Museum of Modern Art
Nasher Museum of Art at Duke University
The Noguchi Museum
North Carolina Museum of Art
The Phillips Collection
Wexner Center for the Arts



LGBT

Hillwood Estate, Museum and Gardens



Seniors

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

Index by Program Audience (continued)



Veterans/Military

Detroit Institute of Arts
Museum of Glass



Bilingual/Non-English Speakers

Dallas Museum of Art
Wadsworth Atheneum Museum of Art



Executives

Hood Museum of Art at Dartmouth College



Disability/Special Needs

Jordan Schnitzer Museum of Art at the
University of Oregon
Oklahoma City Museum of Art
Walters Art Museum



Deaf/Hard of Hearing

Wadsworth Atheneum Museum of Art



Homeless

Joslyn Museum of Art



Health

Montreal Museum of Fine Arts



Justice System

Sterling and Francine Clark Art Institute
Timken Museum of Art



Refugee

Tucson Museum of Art

Index by Location

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Currier Museum of Art
deCordova Sculpture Park and Museum
Hood Museum of Art at Dartmouth College
Norman Rockwell Museum
Peabody Essex Museum
RISD Museum
Smith College Museum of Art
Sterling and Francine Clark Art Institute
Wadsworth Atheneum Museum of Art
Williams College Museum of Art

Mid-Atlantic

Albright-Knox Art Gallery
The Andy Warhol Museum
The Bronx Museum of the Arts
Brooklyn Museum
Carnegie Museum of Art
The Corning Museum of Glass
Frick Art and Historical Center
The Frick Collection
Hillwood Estate, Museum, and Gardens
Institute of Contemporary Art, University of Pennsylvania
Museum of Modern Art
New Museum of Contemporary Art
The Noguchi Museum
The Phillips Collection
Walters Art Museum
Westmoreland Museum of American Art

Southeast

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The Dali Museum
Dixon Gallery and Gardens
The Fralin Museum of Art at the University of Virginia
Frist Center for the Visual Arts
Georgia Museum of Art, University of Georgia
Samuel P. Harn Museum of Art at the University of Florida, Gainesville
Hunter Museum of American Art
Jule Collins Smith Museum of Fine Art, Auburn University
Michael C. Carlos Museum of Emory University
Mississippi Museum of Art
Montgomery Museum of Fine Arts
Nasher Museum of Art at Duke University
New Orleans Museum of Art
North Carolina Museum of Art
Orlando Museum of Art
The John and Mable Ringling Museum of Art
Telfair Museums

Midwest

The Cleveland Museum of Art
Columbus Museum of Art
Cranbrook Art Museum
Des Moines Art Center
Detroit Institute of Arts
Eli and Edythe Broad Art Museum at Michigan State University
Grand Rapids Art Museum
Indianapolis Museum of Art
Madison Museum of Contemporary Art

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Mildred Lane Kemper Art Museum, Washington University
Minneapolis Institute of Arts
Museum of Contemporary Art Chicago
Nelson-Atkins Museum of Art
Smart Museum of Art, The University of Chicago
Taft Museum of Art
Toledo Museum of Art
Walker Art Center
Wexner Center for the Arts

Mountain Plains

Amon Carter Museum of American Art
Aspen Art Museum
Blanton Museum of Art
Contemporary Art Museum Houston
Dallas Museum of Art
Denver Art Museum
Georgia O'Keeffe Museum
Joslyn Museum of Art
The Menil Collection
Modern Art Museum of Fort Worth
Museum of Contemporary Art Denver
Museum of Fine Arts Houston
Nasher Sculpture Center
National Museum of Wildlife Art
Oklahoma City Museum of Art
San Antonio Museum of Art
Spencer Museum of Art

Western

Asian Art Museum of San Francisco
Crocker Art Museum
Henry Art Gallery
Honolulu Museum of Art

Jordan Schnitzer Museum of Art at the University of Oregon
Laguna Art Museum
Museum of Contemporary Art San Diego
Museum of Glass
Museum of Latin American Art
Oakland Museum of California
Portland Art Museum
San Francisco Museum of Modern Art
San Jose Museum of Art
Seattle Art Museum
San Diego Museum of Art
Timken Museum of Art
Tucson Museum of Art

Mexico

Museo Arocena

Canada

Montreal Museum of Fine Arts
Vancouver Art Gallery