COMMUNITY: A COLLABORATIVE PROSPECTIVE TO CURATORIAL PRACTICES

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In
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by
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CERTIFICATION OF APPROVAL

I certify that I have read Community: A Collaborative Prospective to Curatorial Practices by Crystal Renee Taylor, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts in Museum Studies at San Francisco State University.

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Chapter 1 Introduction

Museums need to evolve and change as society and individual communities change. Change in museums is not only important for relevancy and innovation, but also for survival. Part of survival involves understanding who museums serve and how museums can serve them. Museums today need to grasp their true potential as places of collaboration, education, understanding, tolerance, and inclusion. One way this potential can be realized is through community curation.

In this thesis, the subject of community curation will be examined: what community curation consists of, its historical and theoretical roots, and how it is expressed in the museum world today. For now, community curation will be defined as the collaboration between curatorial staff and the community to generate ideas and produce relevant and engaging exhibitions and programs.

Community curation is important because it suggests that museums become places of empowerment and inclusion when they involve their community in the process of creating exhibitions and programs. When a community recognizes collaboration with a museum, it can use the process of collaboration as a means for self-discovery and identity for the community. At the same time, museums can solidify their sustainability and relevance when they choose to involve their community in curatorial processes as involvement can solidify the community relationship.
Community curation is not a new idea. In the 1970s, at the UNESCO-ICOM conference, the idea to collaborate with community was proposed through the eco-museum concept. More recently, the concept of involving community was emphasized by the new museology, which has influenced museums to make their communities more aware of their identities, to instill confidence in the community potential for development, and to redefine the role of the curator away from their role as the sole sources of authority. Today, more and more museums are working with communities in the context of curation, yet more needs to be known about these efforts, which will be explored in this thesis.

Many museum scholars have written on the subject of museums and communities, such Stephen E. Weil's in *Making Museums Matter* (2002), or Elizabeth Crooke in *Museums and Community: Ideas, Issues, and Challenges* (2007). Community participation in exhibits has also been discussed and studied by experts such as Nina Simon (2010); however, community participation in exhibits can be considered after an exhibition is fully developed and produced. While community participation in exhibits after they are developed is a step forward, museums should be trying to collaborate with their communities to create and develop exhibitions. An example of collaboration with the community can be taken from the Wing Luke Museum. The Wing Luke Museum has made tremendous efforts in the area of community curation with their community-based
exhibition model, which involves the community throughout the entire curatorial process (Wing Luke Museum, 2015a).

Museums have the ability to create relationships with the community. Unfortunately, members of the community still sometimes see museums as elitist, when at their very core museums are about serving their communities. Sometimes, museums can become too involved in the administrative or social aspects of running a museum, and forget who the museum is really supposed to be serving. One way to invalidate stereotypes of museums and to facilitate relationships with the community is through community curation; however, there is no set process for involving the community in curatorial practices. Moreover, there are a few key questions that need to be explored in order to gain a better understanding of what the processes should be for community curation, and this thesis will explore them.

First, how does a museum define their community? It can prove a difficult task to define a community, as there are many definitions and many ways to approach the concept of community. Second, how should museums integrate the concepts of social responsibility and inclusion into their exhibitions? Involving a clearly defined community in exhibitions, as well as integrating social responsibility and inclusion through museum collections into exhibitions, results in a change of the views and values of the museum, as far as the curatorial process is concerned, and such developments have much wider implications for the museum model. Third, how does the curatorial staff
involve their community? This question calls for a revaluation of the development, implementation, and management of relationships with the community.

In the following chapters, these questions, and the practice of community curation, will be explored. First, a review of key literature that examines different definitions of community and the concepts of social responsibility and inclusion will be presented. In the review of literature, the role of a curator, exhibition processes, and community collaboration in exhibitions will also be examined. Next, the methods used in this thesis will be outlined, and then case studies of three museums involved in community curation will be presented, followed by a discussion chapter. Finally, several conclusions concerning how community curation is manifest in American museums today will be presented.

As communities have become more of a focus for museums in recent decades, a set of processes for their involvement in community curation has become necessary. As Sheppard has argued, “one of the most discouraging concerns among museum professionals is the ongoing lack of public awareness about the breadth of what a museum can bring to community life” (Sheppard, 2007:192). As this thesis will examine, community curation holds the promise of not only educating the profession about the practice of community curation itself, but serving communities in ways that are relevant to community concerns.
Chapter 2 Community

Museums are important because they serve to remind us of who we are through objects from the past and present, as well as what a community’s place is in the past and present history of society. A museum’s power is due to their ability to operate at a variety of levels: they are significant to us as individuals, as a member of a community, even as a statement of nationhood (Davis, 2011). To begin to understand the idea of community, it is useful to examine the development of eco-museums since they are closely tied to early uses of the concept of community in the museum context.

The term eco-museum was coined in the early 1970s. The idea sprung from a debate at the UNESCO-ICOM round table meeting in Santiago de Chile in May, 1972. Museum professionals and other specialists discussed the role of museums in relation to the social and economic needs of modern day society in Latin America. Also discussed was the role that museums might play in rural development and how they might assist more generally with social and cultural issues, including promoting education in disadvantaged areas (Davis, 2011).

The perception of such needs, which were clearly linked to promoting self-esteem, identity, belonging and development, led the Santiago delegates to propose the idea of the “integrated museum” (Davis, 2011). The “integrated museum” was defined as a museum which was not only integrated with society and the environment, but also
integrated with other organizations that served local people. The end suggestion was the creation of a new type of museum in which humans would be shown in conjunction with their environment. The term “environment” refers to the social, cultural and natural environments shared by communities; the 'eco' in eco-museum also embraces this wide definition (Davis, 2011). The concept of an eco-museum, with its integration of “community,” is a useful place to begin exploring the concept of community in today's museum.

Defining the Museum Community

Communities have become a critical concern for museums in recent decades (Schultz, 2011). However, the word community can have many different definitions. The Merriam-Webster Dictionary defines community as a group of people who live in the same area (such as a city, town, or neighborhood); a group of people who have the same interests, religion, race, etc.; and as a group of nations (Merriam-Webster, 2015). A shorter definition provided in Chambers Twentieth-Century Dictionary (MacDonald, 1977) outlines it as a group of people having common rights etc.; the public in general; a body of people in the same locality; and a body of people leading a common life, or under a socialistic or a similar organization (Davis, 2011:59). By reviewing these two definitions, a simple basis for community can be defined here as a body of people who share a commonality. However, as outlined below, museum scholar Elizabeth Crooke explores the definition of community further in relation to museums.
Elizabeth Crooke, in her book *Museums and Community: Ideas, Issues, and Challenges* (2008), defines the word community for a museum as a culmination of shared characteristics which can be broken down into identifiable history, culture, and landscape. Crooke argues that in a museum context community has been considered in numerous ways, from involving the people whose histories and cultures have inspired the formation of collections, to developing awareness of the shared responses of people to exhibitions and collections (Crooke, 2008). Peter Davis, a professor of museology, continues to expand on the common traits that help to create a community identity.

Based on Davis in his book *Ecomuseums: A Sense of Place* (2011), the essential shared elements of community will be outlined below: geographical locality (with its influence on landscape, natural resources and the economy) shared religions, political systems and ownership; a common culture, which includes material objects, traditions, song, language, and dialect; interdependence; common needs; and the notion of "community spirit," with its close tie to community identity (Davis, 2011). It is evident that what museums consider “the community” today is complex, a constantly changing pattern of the tangible such as people, places, things and the intangible such as culture and common history (Davis, 2011).

As Davis (1999) states, museums must therefore relate to, serve and interact with several communities, and through their actions, define for themselves what their “museum community” is. The status, collections and location of museums will inevitably
affect their choice of community (Davis, 1999:59). Defining the “museum community” is therefore, very difficult; it can be best understood through the realization that communities are dynamic (Davis, 1999). With the understanding that communities are dynamic, a museum can decide who their community is and begin to build a relationship with the community.

Redefining the Relationship between Museums and Community

A museum's community and the successful engagement with the community can be the crucial factor in the relevance of the institution. Today, more than ever, museums are aware of their community; phrases like “community museology” or “new museology” have developed, creating a greater knowledge and awareness of the complex relationship that exists between a museum and its community and the complexity of the community's identities (Crooke, 2008).

One of the ways museums are attempting to challenge views of the museum as a site of elitism is to invoke and encourage new relations between museums and communities. As a movement, this phenomenon can be broadly defined as the “new museology." It has adherents across a variety of museums, and also has supporters among museum critics writing from outside the museum (Witcomb, 2003). The growing emphasis on collaboration with community represents a change in the self-awareness of museums as they assess their social relevance in relation to their ability to respond to the
needs of diverse communities (Schultz, 2011). The development of the new museology seeks museums to be more inclusive, more democratic, and more representative of community (Krouse, 2006:170).

New museologists question a museology that focuses on museum processes, and ask instead for a focus on the social and political dimensions of museum work. Quite often this political dimension is encapsulated in a call for greater focus on the relation between museums and communities. The centrality of “community” in these accounts of the purpose of museums tends to associate the concept of community with radical democracy and resistance to the culture (Witcomb, 2003). Witcomb argues that communities tend to be understood as existing outside of government and even in opposition to it. Placing “community” at the heart of the museum can make it possible to overcome the role of museums as predominant institutions (Witcomb, 2003). In giving voice to the community, a process of self-discovery and empowerment will take place in which the curator becomes a facilitator rather than a figure of authority, as discussed below (Witcomb, 2003).

The Curator as a Facilitator

In addition to the traditional tasks, Sheppard and Williams (2000) highlight the growing expectation that the skill set of curators as well as other positions be across all functions of museum operations, including community awareness, technology, finance,
public relations, and management. They provide the requirements of curators for the twenty-first century as follows:

A broad understanding of learning and how people learn; a breadth of social and interpersonal skills, especially listening skills; a willingness to apply what you learn through evaluation; an interest in your communities and an openness to diverse opinions; and a talent for negotiating discussion to permit, evoke, and validate many different viewpoints. Look for connections between objects and bigger ideas they represent; have subject expertise, but be courageous enough to express a point of view, and generous enough to entertain divergence and controversy; and finally, sustain a continuing passion for the idea of museums as forums for all people (Sheppard and Williams, in Barret 2011, 2000:1).

In the extract above, the authors outline the basic requirements for all aspiring curators. One assumes the specialist skills will have to be acquired on top of these general attributes. In these examples, curators are expected to be in possession of advanced social, cultural, and community awareness and understanding (Barrett, 2011).

In essence, the curator has to become a facilitator, both within the community of museum professionals and in their relationship to the public community. The curator is no longer the undisputed dispenser of knowledge, but uses the above skills to negotiate competing agendas and beliefs. The curator “facilitates” (Barrett, 2011). As a facilitator,
a curator’s goals should be to serve the community and to discover how to incorporate and include the community in museum practices.

Community in the Museum

What role then, can museums and the curator play in serving specific defined communities? Although little formal evaluation of the museum's role in community empowerment and capacity building has been undertaken, the projects of community involvement in museums that have been documented point to the potential of museums to engage and enable groups that have been previously deprived of decision-making opportunities. Museums have provided an enabling and creative forum through which community members can gain the skills and confidence required to take control and play an active, self-determining role in their community's future (Sandell, 2002).

Nancy Fuller, in her account of the Ak-Chin Indian community's eco-museum project, provides further insight into the specific role that museums can play and the methods and techniques they can employ in empowering a community. She suggests that the eco-museum model offers:

... A new role for community museums: that of instrument of self-knowledge and a place to learn and regularly practice the skills and attitudes needed for community problem solving. In this model, the museum functions as a mediator...
in the transition from control of a community by those who are not members of
the community to control by those who are (Fuller, in Sandell 2002, 1992:361).

When a community is involved in the professional process of a museum, it helps
the community to have a sense of justification and creates a sense of relevancy for the
museum through the relationship with a community. In particular, collaborative exhibits
between museums and their community provide the opportunity for visitors to gain
insights and new perspectives into cultures around them (Schultz, 2010).

In the next chapter the social roles and responsibilities of a museum will be
discussed.
Chapter 3 Social Responsibility

As Sandell argues, the museum has been a symbol in Western society since the Renaissance (2002). This symbol is both complex and multi-layered, acting as a sign of domination and liberation, learning and leisure, at different points throughout history. As sites for exposition, through the collections, displays and buildings, museums mediate many of society’s basic values. But these mediations are subject to contestation, and the museum can also be seen as a site for cultural politics (Sandell, 2002).

In post-colonial societies, museums have changed radically, reinventing themselves under pressure from many forces, which include new roles and functions for museums, economic rationalism, and moves toward greater democratic access (Sandell, 2002). One of the roles to be explored as a curator is that of museums having a social responsibility to the public, which will be explored in the following paragraphs.

The notion that in society social identities and cultural identities are linked, and that museums have the potential to act as agents of social change, is neither new nor radical (Sandell, 2002). However, debates claiming that the museum has a social agency have moved to center stage, and fundamental questions about the museum's social purpose and responsibility, and in particular the museum's potential to impact both the indicators and the causes of social inequality, are also subject to increasing debate (Sandell, 2002).
The Role of Museums

Museums and galleries of all kinds have both the potential and the responsibility to contribute towards the combating of social inequality. As Sandell argues, claims to the social agency of the museum and its ability to influence and effect society may not be new, but in recent years these are taking on a new form (Sandell, 2002). Claims by leaders in the field of museology are moving from being more abstract, theorized and equivocal to becoming more concretized and more closely linked to contemporary and social policy and the combating of specific forms of disadvantage. For example, while there has been growing literature that explores the political effects of representation and the generative potentials of culture, this literature has focused largely on the process of constructing processes within the museum, and less on processes of reception and impact on audiences (Sandell, 2002).

Sandell (2002) states that analysts approach the social role of museums in vastly different ways. Some explore, directly or indirectly, issues of social inequality and, in doing so, acknowledge the dynamic process of power that shapes individuals’ lives (Sandell, 2002). Others explore the agency of the museum as more broadly defined to consider specific manifestations of inequality and the museum’s responsibilities and potential contributions towards addressing them.
Though directly and indirectly approaches differ, they are all underpinned by the acknowledgment that museums are fundamentally socially responsible and that they influence and respond to the changing characteristics and concerns of society. These approaches all believe in the social utility and responsibility of museums (Sandell, 2002). In the belief that museums are institutions of social responsibility, there are many areas in which a museum can contribute to the development of an individual and the inclusion of a community in the museum.

Areas of Contribution

Through objects in exhibits, museums can provide unique experiences through design and implementation associated with the collective meaning, sharing, discussion and debate that are the foundation of good citizenry (Johnston, 1992). Furthermore, through objects in exhibits, museums can reinforce personal identity and belonging (Johnston, 1992). Objects can convey a sense of place; therefore, they can introduce outsiders to the significance of culture through its material heritage. Research on objects can reveal new knowledge, and objects in a museum setting have educational value through the stories the objects tell. All of these outcomes are features of a social value where the attachment of meaning to things takes place. The meanings that are placed with objects can be fundamental to the cultivation of a personal and collective identity for the community (Johnston, 1992). The areas discussed below are important to explore as they
outline how a museum today should structure their procedures for being socially responsible to their community.

Collective Personal Development

How do museums facilitate collective and personal development? There is evidence to support the development of four areas, as outlined by Scott (2002):

- Providing a forum for discussion and debate of emergent social issues;
- Affirming personal identity;
- Fostering tolerance and understanding; and
- Creating a collective identity through shared history and a sense of place.

The first of the four areas explores the idea of a museum being a place of discussion and debate. In Scott (2002), Heaumann Gurian refers to museums as sites for “peaceful congregant behavior” in which issues of community concern can be discussed in one of the few safe forums left available for public debate. This theme is also echoed by both Weil (1997) and Maggi (2000), who envision a museum of the future that will be a center for community confrontation, exchange, and debate. This center is what Maggi (2000) describes as a museum where not only the objects of the past are shown, but the culture for the future is built, a museum that must help the community to grow (Maggi, 2000). Such a museum is dynamic, serving above all as a cultural animator in trying to interoperate community changes (Scott, 2002).
The second area explores the role of museums on an individual’s personal identity. If social inclusion is to be realized, then the ability of the museum to allow a variety of stories to be told is critical. Weil suggests that this is exactly what a museum in a postmodern world can do, when every text is allowed to:

Have as many versions – all equally correct – as it has readers. Translated into museum terms, that would suggest that the objects displayed in the museum, do not have any fixed or inherent meaning but that ‘meaning making’ or the process by which these objects acquire meaning for individual members of the public, will in each case involve specific memories, expertise, viewpoint, assumptions and connections that the particular individual brings (Weil, in Scott 2002, 1997:269).

Lois Silverman (1995) has identified the special contribution that museums make to confirm this sense of special personal identity. Through remembering and connecting, visitors can affirm an individual sense of self:

For one visitor, an important component of self-identity could be that of the knowledgeable expert, influencing him/her to draw upon and share that special knowledge and competencies. For another visitor, a sense of himself as “family historian” might activate “relevant family stories,” leading to a more subjective experience of an exhibit (Silverman, in Scott 2002, 1995:162).
Self-identity is not confined to personal selection, engagement, and perspective. It can also be reflected in a sense of belonging, affiliation and identity as part of a collective whole (Scott, 2002).

The third area to be discussed involves museums fostering increased understanding and tolerance through exhibitions. A further dimension of social inclusion is the need for a museum to foster tolerance for difference and promote cross-cultural understanding. Museums have a great potential to transcend differences as well as to communicate about them (Silverman, 1993:10).

Half a world away, at the Powerhouse Museum in Sydney, an exhibition titled *Precious Legacy: Treasures from the Jewish Museum in Prague* was presented in 1999. The objects included were part of a collection that had been rescued from the Holocaust by the Jewish community. The comment forms completed by visitors reveal the power of an exhibition to develop cross-cultural understanding (Scott, 2002:51):

- For me an excellent insight into Jewish life and religion. I now better understand a Jewish friend of mine who said that “Judaism is not a religion, it is a way of life.

- A very touching and informative exhibition. Gave me an insight into Jewish life and suffering.

The fourth and final area explores how a museum can create a collective identity through a shared history and a sense of place. Through the sharing of objects, the symbolic construction of a common history around which a national or local sense of
identity can be forged and played out in museums. Linked to identity is a sense of place formed through the layering of social, historical, economic, natural and personal associations that together give a locale its special character and meaning (Johnston, 1992; Glassberg, 1996, in Scott, 2002). Many local museums and historical societies reflect a powerful sense of place through the collection of artifacts that represent the social, cultural, historical, economic, natural and personal associations that people have forged within a locale (Scott, 2002).

Scott argues that, overall, museums need to promote themselves as being agents capable of offering a value experience that has a social impact beyond the ephemeral and the transitory. Museums are perfectly positioned to be able to offer valuable experiences through their collection, thus demonstrating, to themselves and to the public to whom they are accountable, that the museum experience is unique, authentic and long-term (Scott, 2002). When a museum becomes a platform of discussion and debate for the community, the museum helps to shape an individual’s personal identity, fosters a sense of tolerance and understanding, creates a collective identity through shared history and a sense of place, and begins to cultivate inclusion.

Cultural Identity, Museums, Galleries and Inclusion

A sense of identity in an individual is considered the main predecessor to inclusion (Woodward, 1997, in Newman and Mclean, 2002). Museums can have a
significant role to play in developing people's identities. As Chris Smith, the former secretary of State for Culture, Media, and Support in the UK stated, “Museums are often the focal point for cultural activity in the community, interpreting history and heritage. Museums can give people a sense of their own identity and that of their community” (Smith, in Newman and Mclean, 2002).

The concept of identity has increasingly become the subject of academic discourse as a conceptual tool that helps us to make sense of change in our social, cultural, and economic and political circumstances. There are two understandings of identity. The first view is that identity is fixed and does not change over time and space (Newman and Mclean, 2002). The second view is that identity must include notions of possibility and flexibility (Newman and Mclean, 2002). Thus, identities can change over time and can be privileged over other identities in particular contexts. This view regards identity as a social concept, in which it grows an individual a location in the world, and presents a link between an individual and the society in which an individual lives. Identities can then be grouped by factors such as ethnicity, race, gender, nationality, and social class (Newman and McLean, 2002). At times visitors can find identity in the objects in collections of museums.

Visitors can provide complex, often contradictory, meanings to museum objects, meanings that are representative of their identities. The museum then can be seen as a place where people go to actively make and remake their identities, to selectively select
and reject and to manipulate the identities and the images found within (McLean and Crooke, 1999).

Moreover, as Fleming (2001) argues, inclusion is only a means to an end. Simply attracting the community is not the aim. The aim of inclusion is to help the process of social change and regeneration. In creating a museum that inspires and uplifts people, that confronts them with ideas that help them understand a little more about themselves and their surroundings, a museum is doing the best it can for its community (Fleming, 2001:224).

As the literature above highlights, concepts of community, social responsibility, and inclusion are key to understanding how to collaborate with communities in museum exhibitions and curation today. In the following chapter the role of a Curator will be outlined as well as the process of exhibition design in order to explore in what processes a Curator can collaborate with the community.
Chapter 4 Curation and Exhibition Design

The Role of a Curator

The word curator is derived from the Latin, and in English it evolved to mean “guardian” or “overseer” (Harper, 2001). In 1661 it began to mean one in charge of a museum, library, zoo or other place of exhibit (Harper, 2001). In each case it has hierarchical association; a curator is someone who presides over something (Fowle, 2014). With a great emphasis on community-centered exhibitions and other public programs and services, a curator’s role is increasingly important. Indeed, the role of the curator in the 21st century should be vital to the success of the museum in achieving its public mission, as they preside over the collection (Lord and Lord, 1997).

Day-to-Day Responsibilities

According to well-known independent art curator Kate Fowle, “curating is constructing its own histories as it evolves with the needs of museums” (Fowle, 2014). At the same time, curation is an increasingly multifaceted practice that gives rise to much speculation as to how it functions and what it entails (Fowle, 2014). Any one day can require the coordination of many activities, some of which are regular, scheduled, and routine, though others may occur periodically.

As Lord and Lord (1997) outline, routine curatorial events include: regular meetings with collections and curatorial staff, retrieval of objects from in-house storage
and off-site storage, data entry, and research (Lord and Lord, 1997). Periodically planned curatorial events include: receiving or shipping objects of traveling exhibitions and materials for new exhibits, receiving new acquisitions, training new staff, and conducting tours for all museum staff or VIP visitors (Lord and Lord, 1997). There are also certain responsibilities a curator has when they are working on an exhibition.

As a curator for over twenty five years, Karen Love (2010), in her publication *Curator's Toolkit*, emphasizes that when implementing an exhibition, a curator is responsible for articulating the concept for an exhibition and conceptualizing the manner in which the exhibition can be presented to the public (Love, 2010). In addition, a curator ensures that all areas of responsibility for the exhibition are being addressed. Finally, a curator should provide professional and public access to the exhibitions ideas and art by writing various kinds of texts (curatorial and promotional) and by organizing public presentations associated with the exhibition (Love, 2010).

A primary qualification and activity of a curator is the intimate knowledge of the collection, which is rooted in the ability to see, to make distinctions, and above all, to make judgments about objects (Lord and Lord, 1997). To maintain their depth of knowledge, curators need time for research. They need to research potential acquisitions, proposed exhibition subjects, and publications or media productions that the museum wishes to undertake. A curator is not simply a researcher, but roots his or her knowledge in the works of art, artifacts, specimens or archival documents of that discipline (Lord
and Lord, 1997). A curator uses their knowledge and research in the preparation and installation of exhibitions.

Exhibitions

Exhibitions are one of the most powerful functions of the museum’s contact with the public (Konstantios, 2005). They are a means of communication, and their goal is to offer information and knowledge, aesthetic enjoyment and essential entertainment (Konstantios, 2005). All museum activities from research and conservation to education and outreach converge in the very public forum of the exhibition (Lord and Lord, 2001).

The most common divisions of exhibitions are permanent and temporary. The term permanent is used more to distinguish intended long-term exhibitions from those intended to be temporary or short-term (Belcher, 1991). Temporary exhibitions are timed with duration of months. Usually a temporary exhibit stays no longer than three years (Konstantios, 2005).

As stated above, the exhibition is perhaps the museum's most important tool of communication. For this reason the success of the final product that is shown to the public is of great importance. Many museums establish an exhibition team to manage the process of generating and implementing exhibitions. An exhibition team will normally consist of curators and senior managers (Lord and Lord, 1997).
Components of an Exhibition Team

Each exhibition is the project of a specific exhibition team that combines the talents of all those responsible for many aspects of an exhibition. As outlined by Lord and Lord (1997) each team should include representatives of the following departments in a museum:

Collections Management

- curatorial
- conservation
- documentation

Public Programs

- exhibitions
- design
- education
- publications
- marketing

Administration

- finance
- development
The idea of exhibition teams is that they are project-orientated and are non-hierarchical (Lord and Lord, 1997). The concepts of a common goal and shared responsibility are important in teamwork, and help overcome some of the problems associated with jealousy, possessiveness and status (Belcher, 1991). Those with significant contribution to make in the production of an exhibition might include: the museum director, the curator, the exhibit designer, the graphic designer, and the conservator (Belcher, 1991). Outlined below are the specific responsibilities for each of these roles.

The museum director can be the one who initiates the exhibition. The museum director also obtains any necessary approvals for the exhibition, and authorizes resources needed for implementing the exhibition (Belcher, 1991).

The curator provides insight on the subject matter of the exhibition and undertakes any other research that is necessary. Also, the curator identifies, locates, selects, and if necessary negotiates the acquisition and or loan material for the exhibition. The curator prepares lists of exhibit information, provides draft copies for labels, references, and illustrations, and above all, is enthusiastic about his/her subject (Belcher, 1991).
The exhibit designer contributes to the brief and undertakes any preliminary programming and or feasibility study. The exhibit designer also undertakes research into exhibition display methods, materials and solutions, produces and supervises the production of working drawings and specifications for the exhibit and coordinates the production and installation of the exhibition (Belcher, 1991).

The graphic designer works with the exhibit designer on graphic elements of the exhibition, such as the logo and the caption panels. The graphic designer also helps to design publicity for the exhibition, the catalog for the exhibition, and any other related material (Belcher, 1991).

The conservator prepares objects for display as selected by the curator. The conservator also advises on environmental conditions within the exhibition and other factors in relation to the care of objects, including supports and fixings for object display (Belcher, 1991).

Others who make significant contributions to an exhibit may include the security officer, the education officer, the production staff, the maintenance staff, the marketing officer, and consultants (Belcher, 1991).

To enable the group to function effectively, it is advisable that each member should have stated areas of responsibility (Belcher, 1991). Of great importance is that a good relationship should be established between members of the exhibition team. Regular
group meetings will help keep individuals informed and involved and unite the group in attaining its goal (Belcher, 1991).

Exhibition Planning and Coordination Overview

Producing an exhibition can be a very complex operation involving many people in planning, design and manufacture of hundreds, if not thousands of components. The main phases in the preparation of a typical museum exhibition are set out below; these phases are a basic guide and will vary depending on a museum’s structure and staff (Belcher, 1991).

The preliminary phase is where the selected exhibition design takes form and evolves from a concept to a reality. Most of the important planning and designing decisions take place in this phase (Bogle, 2013).

In the intermediate phase exhibit elements are studied and refined. Any concerns posed by the exhibition team need to be addressed and any issues pertaining to the exhibition must be planned, designed, researched and resolved. At the end of this phase the exhibition team should have a cohesive and mature exhibition to review (Bogle, 2013).

The final phase means that issues pertaining to the exhibition design have been resolved. A few aspects of the final phase include proper protection and conservation of artifacts, as well as ensuring that construction materials and design details are addressed,
and finally, planning so that visitors will have an enjoyable and informative experience (Bogle, 2013).

Staging and Installing Exhibitions

Exhibition staging areas may be seen as a luxury by some, but are invaluable by allowing designers and preparators to test case layouts or even floor layouts, before doing them in galleries (Lord and Lord, 2005). The installation process begins when the exhibit materials and structures are delivered to the museum and ends when all the materials are installed (Bogle, 2013). The following are stages of implementation of an exhibition that can but do not always happen during the intermediate and final phases, as discussed previously (Konstantios, 2005):

The first stage is the preparation for the exhibit on the basis of the exhibition teams plan. Preparation for an exhibition could proceed as compiling a list of exhibits, researching the subject of the exhibition, and drafting an installation plan (Konstantios, 2005). The second stage is the completion of the organizational plan which can include compiling the final list of exhibition objects and selecting all texts and information material for the exhibition (Konstantios, 2005). The final stage is realization of the exhibition, which means that the works are mounted, objects and exhibition spaces are lit, and the placement of didactics and any accompanying material is completed (Konstantios, 2005).
After the installation is accomplished, the exhibition team goes into a post-opening phase. Opening day has come and gone and visitors now have an opportunity to experience the finished displays. Now, the wrap up period can begin (Bogle, 2013) which could include the recording of impressions, reactions, and impact of the exhibit (Konstantios, 2005).

A detailed report is compiled, addressed to the administration, so that the weaknesses can be avoided in the next exhibition (Konstantios, 2005). The ultimate power of understanding a museum exhibition lies with the user, or visitor. Evaluation simply recognizes the museum audience dynamic and facilitates the successful sharing and communication of knowledge and understanding between visitors and the museum staff (Lord and Lord, 2005). All of the procedures and definitions discussed above are examples of basic procedures for implementing exhibitions.

Community Collaboration and Exhibitions

Museums understand that one of their major roles is to serve the community. To fulfill this role, museums have adjusted hours, created exhibitions, and prepared programs to meet local needs (Bogle, 2013). However, museums are now accepting that the community can become a collaborator in the curatorial process (McKenna-Cress and Kamien, 2013).
Collaboration is defined as the act of working with someone to produce or create something (Oxford Electronic Dictionary, 2015a). Collaboration in its fullest sense is the coming together of different ideas from different points of view to create a new way of thinking (McKenna-Cress and Kamien, 2013). In this case, museums collaborating with community to create exhibitions have a great potential to make exhibitions broader and deeper than a curator could alone, as communities can offer valuable insight (McKenna-Cress and Kamien, 2013).

To collaborate with a community does not mean they are involved in every aspect and decision of the curatorial process. However, collaborative exhibitions are institutionally-driven relationships in which staff members work with community partners to develop new programs and exhibitions (Simon, 2010). In some collaborations, the community can serve as advisors or the community can work alongside staff to design and implement exhibitions (Simon, 2010). According to Nina Simon, in her book *The Participatory Museum*, collaborative exhibitions fall into two broad models (Simon, 2010). The first model is *consultative*, in which museums engage experts or community representatives to provide advice and guidance to staff members as they develop new exhibitions, programs, or publications (Simon, 2010). The staff can then produce deliverables such as graphics, marketing strategies, and object lists that help to support the outcomes established by the collaboration with the community (McKenna-Cress and Kamien, 2013).
The second model is *co-development*, in which staff members work together with the community to produce new exhibitions and programs (Simon, 2010). The co-development model for exhibitions can also be used to gain understanding, knowledge, and ideas from the community to define the mission, goals and audience for the exhibition (McKenna-Cress and Kamien, 2013). The difference between the consultative and the co-development models are the extent to which the community is involved in the implementation of collaborative exhibitions. Consultative helps guide exhibitions' development. Co-developers help to create exhibitions (Simon, 2010).

Within both the consultative and the co-development models, there are three different levels of collaborating with the community. The first is *core group* collaboration; this is where the curatorial staff of a museum has a clear vision for how an exhibition should proceed (McKenna-Cress and Kamien, 2013). Therefore, the community would only be involved for necessary input or informational knowledge (McKenna-Cress and Kamien, 2013).

The second collaborative model is *visionary* collaboration. In visionary collaboration a curator would be the single visionary for the exhibition and would lead the community as a group (McKenna-Cress and Kamien, 2013). However, the curator also realizes that they need the community as collaborators to share their passion, vision, and development of the exhibition. The curator functions as a facilitator rather than an authority (McKenna-Cress and Kamien, 2013).
The third collaborative model is *greater purpose* collaboration. This model has a strong vision and clear objectives. The exhibition does not have to be driven by a curator or curatorial staff but rather is driven by the community’s needs (McKenna-Cress and Kamien, 2013). The community is the museum's most important collaborators, and their opinions, needs, and input should be considered when creating exhibitions. Just because museums build exhibitions does not mean the community will come (McKenna-Cress and Kamien, 2013).

As the sections above highlight, the process of mounting an exhibit is complicated, requiring the efforts of a dedicated staff working in the context of a specific plan. Increasingly, places for the community to be involved in the process are emerging. In the next chapter, the methodology for this thesis will be discussed.
Chapter 5 Methods

This study was designed to explore how museums involve communities in their curatorial practices, as well as how museums serve as institutions of social responsibility and inclusion. An important goal was also to offer recommendations on how to improve practices. To explore community, social responsibility, and inclusion in exhibition planning and museum practices, a literature review and case studies were conducted, as outlined below.

First a literature review was conducted. The literature review involved examining the following topics: the definition of community in relation to a museum; social responsibility and creating a sense of inclusion within exhibitions; and the curator’s role in exhibition design and implementation. Information and research regarding this subject was obtained from various books and articles. Standard, museum handbooks such as *The Manual of Museum Management* by Barry Lord and Gail Dexter Lord’s (1997), and *Exhibitions in Museums* by Michael Belcher (1992) were extensively consulted as main sources on exhibition development, as well as *Museums, Society, and Inequality*, as edited by Richard Sandell (2002), on the topic of social responsibility and inclusion. Other publications and books were used to provide a background and wider perspective on the current field of curation and exhibition design, and also the concepts of social responsibility and inclusion, to offer insight into involving the community with museums in these areas.
Second, case studies were conducted. Case studies consisted of a review of key museum characteristics, such as the development of community relationships, the implementation and management of community relationships, and the involvement of community in exhibition development, and an interview of content experts. The interviews were designed to provide insight into the current curatorial practices when involving the community. The study examined a range of museums; a children’s museum, an art museum, and an art and history museum were selected. These three museums were selected because they effectively collaborate with their communities through programs and exhibitions, and their curatorial staff work to facilitate and build community relationships. These museums are also deeply involved with their communities and are striving to create a sense of inclusion in their museum with their programs and collections.

The first museum chosen for a case study was The Chicago Children’s Museum in Chicago, Illinois. The interview was conducted on the telephone in November, 2014, with Natalie Bortoli, the Vice President of Programming and Experience Development. The Chicago Children’s Museum focuses on the surrounding community within the Chicago area (Bortoli, 2015). The Chicago Children’s Museum was founded in 1982. The Junior League of Chicago led the drive for the founding of the Chicago Children’s Museum in response to program cutbacks in the city’s public schools (Chicago Historical Society, 2005). The Chicago Children’s Museum was chosen because of their Chicago
Communities at Play Initiative, which is rooted in the community through the efforts of museum staff.

The second museum chosen for a case study was the New Museum Los Gatos in Los Gatos, California. The interview was conducted in person at the Los Gatos Art Museum in February, 2015, with Lisa Coscino, the Executive Director. The New Museum Los Gatos developed from a union of the Los Gatos Art Museum and the Los Gatos History Museum. The New Museum Los Gatos is closed as it is transitioning to a new space; however, it is scheduled to be open to the public in May, 2015. The New Museum Los Gatos was chosen because of their mission to engage the community at the intersection of art, history and education through innovative, locally connected and globally relevant exhibits, programs and experiences (NUMU Los Gatos, 2015a).

The third museum chosen for a case study was the Queens Museum in Queens, New York. An interview with a content expert was not conducted due to time constraints; however, many sources form the museum website, newspapers, and academic journals were consulted. The Queens Museum is based in the New York City Building, a building with deep roots within the community. The New York City Building was built in 1939 to house the New York City Pavilion at the World’s Fair (Queens Museum, 2015a). This museum was selected for the study because of its Community Partnership Exhibitions Program. The Queens Museum partners with different community groups to create collaborative exhibitions that educate the public on cultural and economic issues.
Below, the questions developed for the interviews are outlined. The questions are based on areas of building community relationships and involving the community in exhibition development. All of the content experts were asked the same questions and the structure of the interviews was consistent. Three key themes were developed for the set of questions asked: the development of community relationships; the implementation and management of community relationships; and the involvement of community in exhibition development.

The first set of questions was asked to establish how the museum developed community relationships.

1. What staff positions were responsible for reaching out to the community?
2. Was the definition of your museum’s community defined by your mission?
3. What was the process of involving the community? Was there a community advisory board established and involved? If so, what staff was involved and working with the advisory board? If not, how did staff and community members interact?
4. Were there resources allocated or a grant given for community involvement/development? If so, what was their source? (foundation, regular museum budget. Etc.)
5. Was there literature discussed /reviewed about the actual community or community members as part of the process reaching out or involving the community?

6. How are specific communities selected by the museum to be involved in exhibition projects? Were formal agreements or documents prepared about working with the community?

7. Were there special considerations taken for working with children as opposed to adults?

8. Was there an outreach to the parents in the community for their involvement?

The second set of questions was asked to discover the implementation and management of the community relationships that the museum had developed.

1. How were interactions with community structured, once the museum and the community began to work together? Were there meetings to develop the relationship between the museum and the community? Were interactions formal, informal? At museum or off-site?

2. What staff positions were or was involved in interactions/meetings, and roughly how much of their time per week was spent working with the community?

3. Was there one staff member responsible for interactions with the community and reporting back to other museum staff or were there several staff members involved with community member discussions?
4. Were steps taken to support the development of a long-term relationship, or was the community relationship established on a short-term basis? Why long-term or short-term?

The third set of questions was asked to explore the involvement of community in exhibition development.

1. How was the subject matter for the exhibition selected?

2. What stages/places in the exhibition development process was the community involved? (overall concept, development, implementation) Was there a brainstorming session of ideas and then staff went to the community?

3. How was the final decision about the subject matter made? What staff position made the final decision (director, curator, team)?

4. What key issues did the curatorial, management, or exhibition development team identify in involving community?

Thus, the recommendations and observations offered at the end of this study are based on a review of the professional literature, as well as information gathered for case studies and from interviews of content experts.

In the next chapter the case study for the New Museum Los Gatos will be presented, followed by the Chicago Children’s Museum and the Queens Museum.
Chapter 6 The New Museum Los Gatos

Background

The New Museum Los Gatos is the result of the union of the Los Gatos Art Museum, located on Tait Avenue in Los Gatos, California and the Los Gatos History Museum, located on Church Street in Los Gatos (Figure 1) (Coscino, 2015). At the present time, the New Museum Los Gatos is closed, as it is transitioning to a new space in the Civic Center. While it is closed, the New Museum Los Gatos is focused on their community as the foundation and the center of the museum (Coscino, 2015). The New Museum Los Gatos is scheduled to be open to the public in May 2015.

Figure 1. Location Map of New Museum Los Gatos, Art Museum, and Los Gatos History Museum Los Gatos, CA (Google Maps, 2015)
The New Museum Los Gatos is located in the town of Los Gatos, which is situated in Santa Clara County in the Silicon Valley. Some of the surrounding towns are Saratoga, Campbell, and San Jose (Figure 2).

![Map of Los Gatos, CA](Google Maps, 2015)

According to 2013 Census, the population of Los Gatos is 30,391, with a median age of forty-five (Census, 2013a). In addition, according to the 2010 Bay Area Census, the median household income is $94,319, and 12,606 people age twenty-five and over have a college degree (Census, 2010a).

History

The New Museums of Los Gatos was originally named the Los Gatos Museum Association (LGMA). The inspiration for the museums came from Dr. Ethel Dana, who
felt that no town is complete without a museum, and who did not want her children to grow up in a town without one (Los Gatos Museums Association, n.d.).

On May 26, 1965, a group of museum and civic-minded citizens held a public meeting to determine how much interest there would be in a museum in the town of Los Gatos. Norman Stoner, a local attorney served as chairman for the meeting and elicited ideas from the thirty people that attended the meeting. Those in attendance were divided between two ideas for the museum, regional history and natural science (LGMA, n.d.).

From the meeting, a committee of thirteen volunteers was formed and met with Dr. Dana. Shortly after, the Los Gatos Museum Association was formed as a nonprofit public benefit corporation. The purpose of the organization was to emphasize the natural and cultural history of the area by developing a museum with the same mission (LGMA, n.d.).

In May, 1966, the town of Los Gatos agreed to lease the vacated firehouse at the corner of Main Street and Tait Avenue to the Los Gatos Museum Association for one dollar per year. In the earliest stages of the Los Gatos Museum, loans of fifty-eight exhibits came in from private citizens and the California Academy of Sciences in San Francisco. The breadth of the initial collection focused on scientific objects, historical objects, and fine arts. The Los Gatos Museum opened its doors with ceremonies on May 20, 1967 (LGMA, n.d.). As the community was the foundation that built the original Los
Gatos museum, the community remains the foundation as the New Museum Los Gatos moves forward.

New Museum Los Gatos

As the New Museums of Los Gatos moves forward it will continue on as a history and art museum, combining two locations: Forbes Mill, which houses objects related to the history of Los Gatos and objects that are related to people of Los Gatos, and the Art Museum, housing the art collection. According to registrar Sara Gray, the combined collection contains historical objects, ethnographic objects, natural historical objects, and artwork with an estimate totaling 1,500 to 2,000 objects (Gray, 2015).

The New Museum Los Gatos is currently accepting donations of objects for their collection. The collections scope for incoming objects is objects relating to the history of Los Gatos and the greater San Francisco Bay area; however, their current collection contains objects from all over the world (Gray, 2015). The New Museum Los Gatos is also in the process of developing a full inventory of their collection, which will culminate in a workable database. This database will also be accessible to the community as one of the components in the Sharestory project (Coscino, 2015).

Some of the centerpieces in the collection in relation to community are as follows. First, there are several objects from the initial opening of the museum in 1966 which were donated by community members; some of these items include taxidermy owls and a
Japanese battle helmet (Gray, 2015). Second, there is a large collection of objects pertaining to a prominent couple, Frank Ingerson and George Dennison. Frank and George were well known in the Bay Area for their artwork and tile design (Gray, 2015). Finally, the New Museum Los Gatos has a small collection of Native American objects, including a basket, which highlights the intersection between art and history. The basket was donated by the founder of the organization, Ethel Dana (Gray, 2015).

Mission and Vision Statement

In moving forward, the New Museum Los Gatos has revised their mission and vision statement, making both more community-based through community engagement, and laying the future foundation for the museum (Coscino, 2015). The New Museum Los Gatos is rooted in art, innovation, and history. The mission states, “Our mission is to engage the community at the intersection of art, history and education through innovative, locally connected and globally relevant exhibits, programs and experiences” (New Museum Los Gatos, 2015a).

The vision statement for the New Museum Los Gatos was also revised to state the following: “There will always be something new to see at the New Museum Los Gatos. Through engaging and interactive exhibits and educational programs, New Museum Los Gatos aims to be the focal point of art and history scholarship and education. By telling focused stories of the Bay Area that reach the greater community in scope, innovation, and interest, we strive to be the place where children and adults can seek a broader,
deeper understanding and appreciation of our community and region. Our goal is to consistently show how the past influences what we define as new. These dynamic interactive and frequently changing exhibitions, forward thinking programs and rigorous education program for all ages will make Los Gatos a Bay Area destination for all that is new” (New Museum Los Gatos, 2015a).

Marianne Hamilton recently reported in the San Jose Mercury News that, “when the History Museum and the Art Gallery of Los Gatos are combined and reborn as the New Museum Los Gatos, the new galleries will house 18 exhibits each year. Monthly lectures will supplement 50 docent-led walks annually, and multiple youth programs and family art and history days also will be offered” (Hamilton, 2014). Some of the programs to be executed at the new space when the museum opens include:

Museum Explorer! History is a tour-based program that introduces elementary school students to historical documents, artifacts, and photographs within the museum’s permanent collection and special exhibits, complementing the California History Social Studies Standards. Learning activities include a hands-on project and story-telling session, designed to develop chronological thinking, historical interpretation, and an understanding of the local community (New Museum Los Gatos, 2015b). The second current program is an Annual High School Juried Art Exhibition.
The mission of the Annual High School Juried Art Exhibition is to give creative individuals an opportunity to gain real-world experience at presenting artwork in a competitive environment. Each year, students are challenged to create work in response to a theme provided by the museum, and then are juried by local artists and educators in the Bay Area. Professional-development scholarships totaling $10,000 are awarded each year. In the fourth annual county-wide competition, The Museums of Los Gatos asked Santa Clara County students to visually communicate their ideas and thoughts about this year's theme, Bridges: Facing Challenges. This will be one of the opening exhibitions for the museum (New Museum Los Gatos, 2015c).

The final ongoing program is called Sharestory or Oral Histories. This program is open to all ages and all members of the community, as outlined below.

The Los Gatos Sharestory project will collect, preserve, and present stories from people who have lived in and around the town of Los Gatos (Museums of Los Gatos, 2015a). The project is intended to be permanent and ongoing so that individuals can contribute stories now and into the future. The project will help the New Museum Los Gatos to develop and maintain an enhanced historical narrative of the community and its residents (Museums of Los Gatos, 2015a). The resulting stories will be integrated into the permanent and rotating exhibits (Museums of Los Gatos, 2015a).
A component of Sharestory will be the collections digital database as mentioned previously. Community members can come in and look through the database and add their story to a specific object (Coscino, 2015). These stories will be collected and used to curate a historical community exhibition. One of the upcoming exhibits that will use the histories of individual community members is titled *The Gem of the Foothills: A Living History of Los Gatos*. The concept for the community exhibit is outlined below (New Museum Los Gatos, 2015d).

Located at the base of the Santa Cruz Mountains, Los Gatos has inspired innovators and leaders since the mid 1800s (New Museum Los Gatos, 2015c). At the heart of its identity are generations of families and individuals who helped to define and create the town with their unique multi-cultural experiences and personal achievements (New Museum Los Gatos, 2015d).

Through living stories of the present, *The Gem of the Foothills: A Living History of Los Gatos* will invite the community to compose their own story as a contributing piece of the Los Gatos collective history. With an installation of objects that symbolize the town’s triumphs and tragedies, visitors will be able to relate and write their own personal history. These unique stories will be collected and added to the overall exhibit, creating a vibrant, living history of the town (New Museum Los Gatos, 2015d).
*The Gem of the Foothills: A Living History of Los Gatos* seeks to unite the past with the present and to develop significant ways of learning about larger events by relating the current communities lives to those of the past (New Museum Los Gatos, 2015d). The exhibit will tell the story of how the people, places and things of Los Gatos, not only set it apart as a community, but created decades of growth and inspiration that continues today (New Museum Los Gatos, 2015d). The exhibit will be presented May through September 2015.

As will be discussed below, with community driven exhibitions such as the *The Gem of the Foothills* exhibition, the staff of The New Museum Los Gatos has had to define who their community is and begin to develop or deepen relationships with them.

The New Museum Los Gatos has a total of seven staff members including: an Executive Director, an Operations Manager and Membership Coordinator, a Curator of History, a Curator of Art, a Registrar and Collections Manager, a Curatorial Assistant, an Exhibition and Graphic Designer, and an Admissions and Education Coordinator. Therefore, all the staff has been involved in defining the museum’s community and developing relationships with community members (Coscino, 2015).

The staff decided that their community would be defined by their immediate geographic area. Therefore, the people who lived in Los Gatos became the New Museum
Los Gatos's community (Coscino, 2015). Another factor in defining the community was that the people who most often visit the museum, who most often come in to contact with the museum on a regular basis, and who support the mission of the museum, are those who reside in Los Gatos (Coscino, 2015). The director and staff decided that with the move of the museum to the Civic Center, the staff now had a civic duty to serve this community (Coscino, 2015). The beginning of understanding of how to serve the community was to understand what the community wanted from the museum and what the community wanted the museum to be (Coscino, 2015).

The method the New Museum Los Gatos staff used to gain an understanding of the community’s needs was to hold a series of town-hall style meetings, involving different members of the local community (Coscino, 2015). The average age is 45 in Los Gatos; therefore, those in the community chosen to attend these meetings were local business owners, local artists, local historians, and local librarians. Also, an open invitation was made to all the people from the community to be involved in these meetings as well (Coscino, 2015). At the meetings individuals sat at tables with eight other members of the community and were asked to answer three questions that the staff of the New Museum Los Gatos had decided on. The questions were the following: who is the museum to the community and who is Los Gatos? Where did the community come from? And in what direction did the community want the museum to go? (Coscino, 2015).
During the meetings, a staff member at each table took notes on the discussions that the three questions generated (Coscino, 2015). After two meetings were conducted in this way, the staff compiled all of the feedback they had received. When the staff looked at the information they had gathered, the responses indicated that the local community wanted a place that served the community and that developed exhibitions that were educational and relevant to them as a community (Coscino, 2015).

The staff of the New Museum Los Gatos took the responses from the community meetings and revised their mission statement and vision statement, so that serving and involving their community would now be the foundation of the museum (Coscino, 2015). Allowing the community to be the foundation of the New Museum Los Gatos has been the beginning of developing a new relationship with the community (Coscino, 2015).

Until recently, any relationships that the museum had in the community were maintained by the board of the museum (Coscino, 2015). Therefore, there was a need for the community to get to know the new staff of the museum. One of the methods used to build the relationship between the staff and the community had a grassroots approach (Coscino, 2015). The staff of the New Museum Los Gatos conducted a flyer campaign which consisted of staff handing out a one-page flyer with information about the museum and ways to sponsor/get involved, along with buttons and stickers. Staff members went out into the streets of Los Gatos and into local businesses with the flyer as
a catalyst for starting conversations and making connections with members of the community (Coscino, 2015). Building relationships with the community and introducing the staff to the community was the beginning of involving the community in the museum and being able to involve them in exhibitions (Coscino, 2015).

The community helps to curate exhibitions; however, there are different levels of collaboration for different exhibitions that are planned for the opening and future of the museum (Coscino, 2015). First, at a basic level of collaboration, the local community has been invited to do participatory walking tours of the new space for the museum in the Civic Center (Coscino, 2015). At the end of the tour there are three posters (Figure 3). The first focuses on the subject of innovation for exhibitions, such as computers, environmentalism, and science. The second has art subjects for exhibitions such as sculpture, street art, and minimalism. The final poster has history subjects for exhibitions such as Bay Area music recording, logging, and Los Gatos. Those who have just gone on the tour are then asked to drop a pin in the subjects for exhibitions that they would like to see at the museum (Coscino, 2015). Since then, the posters have been collected and the subjects that had the most pins in them were considered as topics for upcoming and future exhibitions. For example, music was a favored subject and a subject that will be realized in the upcoming exhibition entitled *Woody Guthrie: The Power of Song Writing to Effect Social Change* (Coscino, 2015).
Second, a more involved level of collaboration the New Museum Los Gatos is concentrating on the community’s voice in exhibitions through community members’ individual oral histories. Community members to be selected for oral histories will coincide with individuals with stories to share that are relevant to exhibitions (Coscino, 2015). For example, if the museum organized an exhibition on legends and tales of Los Gatos, staff could draw from many ghost stories about local spaces in Los Gatos (Coscino, 2015). Therefore, those community members invited to share stories would be business owners or community members who believe they own a haunted space. Stories that coincided with objects in the exhibition would then be selected and used to bring life and community into the exhibition space (Coscino, 2015). Amy Long, the Curator of History, is in charge of the oral histories, and will facilitate the relationship with the
community and select the stories used for exhibitions such as *The Gem of the Foothills* (Coscino, 2015).

Third, at the most involved level of collaboration in exhibitions for the community of the New Museum Los Gatos, the community is able to have a say in the selection of objects displayed through individual histories (Coscino, 2015). As mentioned above, the registrar Sara Gray is creating a digital database for the collection of the museum. This database will make the collection accessible to anyone in the community through a laptop that will be located in the museum. Essentially, any community member will be able to come into the museum and look through the stored collection and find an object that could relate to their personal history or identity.

The member of the community can then write their story and how they relate to the object, and it will be stored in the database. Community members can also indicate if they would like to see the object on display, and they can leave their email addresses (Coscino, 2015). When relevant objects are displayed, those who made the selection will receive an email letting them know that the object is actually on display, and they will receive an invitation to visit and to orally record their story about the object (Coscino, 2015). The curatorial staff will look through the information that has been collected in the database as they select objects for future exhibitions as part of the curatorial process.
(Coscino, 2015). In this way, the process of curating exhibitions creates a sense of inclusion by letting the community member curate their own objects.

In sum, through these three different processes of curating exhibitions, the New Museum of Los Gatos wants the community to feel empowered through being able to create and curate their museum, now and in the future (Coscino, 2015). By having the community as part of the foundation of the museum, developing relationships between the staff and the community, and changing curatorial process to be more collaborative with the community, the New Museum Los Gatos hopes to fulfill its mission of engaging the community at the intersection of art, history and education through innovative, locally connected and globally relevant exhibits, programs and experiences (Coscino, 2015).

Analysis

The New Museum Los Gatos has made their community the foundation of their museum. With every discussion and every decision that is made by staff, the community is always taken into consideration. They are a valued part of the museum and are vital to the function of the New Museum Los Gatos. Discussed below are three concepts the New Museum Los Gatos highlights.

First, in defining their community, the New Museum Los Gatos based their decision on location and collection, which is consistent with key concepts discussed in
the literature earlier, including that one of the core features involved in creating community identity is a sense of place and location (Davis, 1999). By defining community by location, the people of Los Gatos have a museum where they can feel united and proud of where they reside.

The New Museum Los Gatos also considered that at the start of their organization the foundation of their collection was donated by the people of Los Gatos. The original organization was built by the community and through the entire process of revision the community continues to be the foundation of the museum. With the knowledge of the history of their collection and who founded the museum, the New Museum of Los Gatos has solidified their relevance and place in the community.

Second, in the development of exhibitions, the New Museum of Los Gatos highlights how the museum is creating a sense of inclusion through their collection, which also builds on the literature discussed earlier. Community members can give complex meanings to museum objects, meanings that are representative of their identities. By allowing the community to come in and associate their personal history with an object, there is a reaffirming of the individual’s personal identity (Scott, 2002). The New Museum Los Gatos has created a way for the community to share a piece of their identity through an object, and overall, the New Museum Los Gatos is showing the
community that they are valued and that the museum is capable of giving them a valuable experience.

Third, in the development of ways to collaborate with the community in curatorial practices, the New Museum of Los Gatos highlights how the curatorial staff are facilitators for the community through their collection, which is consistent with literature discussed earlier, that curators serve as facilitators (Barrett, 2011). With the new mission of the New Museum of Los Gatos, part of the curatorial staff's job is to serve the community and to discover how to incorporate and collaborate with the community in museum practices. In allowing their community to have a voice, a sense of self-discovery and empowerment can take place, and the museum will be seen as a place of discussion and inclusion rather than one of authority.

Overall, despite the revision of the museum and combining two museums into one, the New Museum Los Gatos has a clear sense of their community and is striving to collaborate with their community in curatorial practices and exhibitions. The New Museum Los Gatos realizes that they need their community in order to accomplish their mission, objectives, and goals, and values the community as collaborators. Through collaborating with the community and creating inclusion through exhibitions, the New Museum Los Gatos is cultivating and developing a sustaining relationship between the museum and their community.
Chapter 7 Chicago Children’s Museum

Background

The Chicago Children’s Museum (CCM) is a place where families and caregivers with infants and children are encouraged to create, explore, and discover together through play (Chicago Children's Museum, 2015a). The museum features three floors of exhibits and activities that provide sensory experiences and engaging educational content focusing on literacy, science, math, visual and performing arts, and health (CCM, 2015a). The CCM, a non-collecting art museum, implements community-based programs in what it calls “experience spaces.” As outlined below, The Chicago Children’s Museum is an example of a museum where community voices are being integrated into many aspects of the museum’s activities.

The Chicago Children's Museum is located at the Navy Pier in Chicago, Illinois (Figure 4). According to the 2013 Census, the population of Chicago is 2,718,782 (Census, 2013a). Also, from 2009-2013, the median household income was $47,270, with 22.7% of the population living below the poverty level (Census, 2013a).
History

According to the Chicago Historical Society, the Chicago Children’s Museum was founded in 1982 (Fenton, 2005a). The Junior League of Chicago led the drive for the founding of the Chicago Children’s Museum in response to the community's need for a cultural art institution due to program cutbacks in the city’s public schools (Fenton, 2005a). At the time, Chicago Children’s Museum was named Expressways and was first housed in two hallways of the Chicago Public Library. The Chicago Children's Museum then moved to Lincoln Park in 1986 and to North Pier in 1989, before finally calling the Navy Pier home in 1995, and changing the museum's name to the Chicago Children’s Museum (Fenton, 2005a). With each move, the Chicago Children’s Museum was able to
occupy a larger space, which allowed the museum to serve a larger number of people in the Chicago community (Fenton, 2005a).

The Chicago Children's Museum is now one of the city's top cultural attractions and the second most visited children's museum in the country (CCM, 2015a). The Chicago Children's Museum serves more than 657,000 visitors annually, both on-site and in communities throughout Chicago, particularly in areas with limited access to the museum's resources (CCM, 2015a).

Mission Statement

The Chicago Children's Museum has always made serving the community a core part of the museum; therefore, community is a core part of their mission, which states, "Our mission is to improve children's lives by creating a community where play and learning connect" (CCM, 2015a). The Chicago Children's Museum is dedicated to the power of play and educating their community on the benefits of play through community outreach and through the museum's experience spaces and programs (Bortoli, 2014). A "manifesto" was developed to state the mission, aims, and intentions of the museum (Bortoli, 2014), as outlined below, and many programs are based on this manifesto:

The Chicago Children's Museum believes in the power of play. When we play we learn. We create. We strengthen and grow. Be yourself. Be a dinosaur. Be whatever you want here. You might get wet. Or messy. Or silly. Or tired. That's
what childhood is about. Climb to the top. Reach a little higher. Take the risk. Ask for help our staff are experts. They are here to help you play. You're an artist. We all are. Let's make stuff. Go fast. Or go slow. It's okay to spend your whole visit just at the fire engine. Build Take apart and build again. Hey grown-ups: you can play too. (Or, if you're worn out take a seat.) This is a place for all. Everyone is welcome. We are in this together (CCM, 2015b).

Programs and Experience Spaces

At the Chicago Children's Museum, experiences are intentionally designed with the whole child in mind, including their cognitive, social, emotional, and physical development (CCM, 2015c). The following are two subject areas in which programs are offered to the community.

Cultural programs occur throughout the year and are created in partnership with Chicago's diverse cultural and ethnic communities, such as Portraits with the National Veterans Art Museum (CCM, 2015c). This program invites children of the community to work with teaching artists from the National Veterans Art Museum to create portraits that tell their individual stories (CCM, 2015d).

Diversity programs engage children in activities that help them understand and appreciate similarities and differences between people, and build respect for one another, including such programs as Memory Maps (CCM, 2015c). Memory Maps invites children
of the community to create a treasured memory of family and friends using papers, fabric and drawing tools (CCM, 2015d).

The Chicago Children’s Museum also has popular experience spaces such as WaterWays, an interactive system of pulleys, pumps, and pipes showcasing the wonders of water; Kids Town, an early-learning exhibit featuring a real CTA bus, mini-grocery store and cityscape; and Skyline, a National Science Foundation-funded exhibit that explores the science, engineering, art, and technology that keep Chicago’s tallest buildings standing (CCM, 2015a). These “experience spaces” are considered exhibits for the purposes of this thesis.

Through these exhibit spaces the Chicago Children’s Museum has become more inclusive and is trying to meet the museum’s community’s needs of accessibility in exhibits (CCM, 2015f). Some of the ways in which the Chicago Children’s Museum is meeting the community’s needs are through a storybook guide, a therapeutic guide, and staff training (CCM, 2015f). First, the storybook guide describes each exhibit in the Chicago Children’s Museum through a child’s perspective to help families decide which exhibits to visit (CCM, 2015f). The storybook guide was specially designed for children with developmental disabilities and is useful for any child who wants to learn about the exhibits. Second, the therapeutic play guide offers support to children working on their therapies during a museum visit, enabling children to build skills in many developmental
areas through the use of exhibits (CCM, 2015f). Finally, the Chicago Children's Museum staff receives ongoing professional development to better assist visitors with disabilities and their families (CCM, 2015f). Another way the Chicago Children’s Museum involves the community is through collaboration in exhibits through the generation of objects for display.

A collaborative community exhibition that has become permanent at the Chicago Children’s Museum is titled, *FACES: We Are Chicago Children’s Museum* (CCM, 2015e). Through this exhibition the museum wanted to discover the faces that made up the Chicago Children’s Museum “family.” *FACES: We Are Chicago Children’s Museum* is a dynamic, community art installation that celebrates 30 years of playful learning and the community who made it possible (CCM, 2015e).

The Chicago Children’s Museum embarked on a several months-long project, facilitating dozens of free workshops for hundreds of participants in the community, at the museum’s art studio and at organizations around Chicago. The result is a sculpture of 350 paper-collage, photographic, and three-dimensional self-portraits representing the museum’s community (CCM, 2015e).

The faces that individuals made were installed on five-inch round disks, and placed in 175 hanging vitrines that are able to twist and turn (CCM, 2015e). Each frame houses two portraits and visitors can spin any frames they can reach, therefore allowing
the visitor to become a part of the exhibit when they see their own face reflected back at them through the frame (CCM, 2015e). Through programs and experience spaces the Chicago Children’s Museum strives to meet their community’s needs and educate individuals about the community they live in. Programs and exhibits are not the only way the Chicago Children's Museum collaborates with their community; over the past eleven years, the museum has also created two initiatives to conduct outreach to their community.

**Community Outreach**

To become more inclusive of their community, The Chicago Children’s Museum has implemented two initiatives that involve offering museum programs, experience spaces, education, and museum resources to the community (Bortoli, 2014). The first initiative is entitled *Play for All*, and was developed to make the museum more accessible to those with a range of abilities (Bortoli, 2014). The second initiative is entitled *Chicago Communities at Play*, which helps to educate the community about play and supports play experiences at the museum (Bortoli, 2014). These initiatives changed the way in which staff created and collaborated with the community in what the museum calls “experience spaces” (Bortoli, 2014). Summaries of the initiatives are outlined below.

In 2004, the Chicago Children’s Museum instituted the *Play for All* initiative, which created a community where play and learning connect for visitors of all abilities
(Golden and Walsh, 2013). The *Play for All* team discovered that families with children with disabilities were looking for an opportunity to explore and enjoy the museum without limitations and the fear of being judged (Golden and Walsh, 2013). The Chicago Children's Museum also learned that being ADA compliant was not enough, and that being accessible and inclusive meant going above and beyond the ADA regulations (Golden and Walsh, 2013).

The *Play for All* team, Tamara Golden and Lynn Walsh, both of whom are museum staff members, have made significant changes to the exhibits, staff training, and programming at Chicago Children’s Museum by working with local families with disabilities and partner organizations (Golden and Walsh, 2013). A shift has taken place within the Chicago Children's Museum, and now *Play for All* is a top priority when decisions are being made about programs and experience spaces (Golden and Walsh, 2013).

The second initiative, as mentioned above, is called the *Chicago Community at Play*. Play is a central part of the Chicago Children’s Museum, and because the museum works to respond directly to the needs outlined by the community, the Chicago Children’s Museum developed the *Chicago Communities at Play* initiative (Bernstein, 2014). The initiative gathered adults from across Chicago to identify issues and share knowledge about the value of play. Also, the staff of the Chicago Children’s Museum
came together to develop strategies for supporting play in community homes, schools, and neighborhoods (Bernstein, 2014).

The Chicago Children’s Museum spent eight months researching the state of play in Chicago and developing workshops based on play and its connection to learning (Bernstein, 2014). The Museum involved parents, teachers, childcare providers, youth, social service educators, family advocates, and community organizers from diverse backgrounds (Bernstein, 2014).

The workshops and surveys resulted in the museum committing itself to community building by serving as a town square for dialogue (Bernstein, 2014). Three ways the Museum accomplishes this are as follows: first, the Chicago Children's Museum provides ongoing education for adults on the topic of developmentally-appropriate practice so that adults can understand how children develop and identify the connections between play and learning; second, the Chicago Children’s Museum empowers the community by building knowledge and resources to ensure that adults in communities across Chicago have the ability to support play; and finally, the Chicago Children’s Museum’s activities engage adults and children in memorable play experiences (Bernstein, 2014). It is through these two initiatives that the Chicago Children's Museum's experience team learns about the community and their needs to better incorporate the community into curatorial processes and exhibitions.
When The Chicago Children's Museum implemented the *Chicago Community at Play* initiative, a partnership was formed between the audience development department and the partnership team (Bortoli, 2014). The mission of the partnership team was to identify communities in Chicago who might face barriers coming to the museum. It was discovered that one of the barriers that limited individual community members from attending was low income (Bortoli, 2014); as stated earlier, 22% of people in Chicago live below the poverty line.

To learn more about the barriers in the community and discover how to overcome them the staff decided that the partnership team would develop relationships in the community in three phases (Bortoli, 2014). The first phase was introductory, which involved reaching out to communities that did not regularly go to the Chicago Children's Museum. The partnership team spent most of its time in the community getting to know who the community was as individuals and what their needs were (Bortoli, 2014).

In the second phase, the partnership team held meetings with community representatives and members. As a result of outreach, the community began to use the resources the museum offered, such as free transportation and access (Bortoli, 2014).

In the final phase, the community became "self-sufficient," though the partnership team was still involved (Bortoli, 2014). This meant that the community had become proactive in using the resources of the museum and did not need as much support as they did in the introductory phase (Bortoli, 2014). In the end, the goal for *Chicago*
Community at Play was to build relationships and to create a community where play and learning connect in the museum and in the community (Bortoli, 2014).

When the partnership team began to build relationships in the communities, they began with a grass roots approach by networking with key representatives of the community (Bortoli, 2014). Community representatives included city council members, faith-based leaders, and smaller community-based organizations. To begin to involve the community in the museum’s programs and exhibitions, the museum informed them about the importance of play in their children's lives (Bortoli, 2014). By informing the community about the importance of play, the museum hoped the community would help support the initiative in their own settings, whether in a classroom, as a teacher, or at home, as a parent (Bortoli, 2014).

In developing community relationships, the partnership team also began to understand what the needs in the community were, and as a result, they were able to share resources that the Chicago Children’s Museum had to meet those needs, such as the need for the children in the community to have a place to play (Bortoli, 2014). Other resources the Chicago Children’s Museum has been able to offer to the community to help support and enable children in their community are providing free access and admission to the museum for the community and providing free transportation to the museum (Bortoli, 2014).
One of the needs the partnership team discovered through the Chicago Community at Play initiative was the need to reach out to families with disabilities (Bortoli, 2014). The Chicago Children's Museum has always been committed to making the museum available and accessible to children with disabilities. In fact, in 2004, the Play for All initiative was instituted as a result of attempting to meet this particular need of the community (Bortoli, 2014). One of the ways the community has been involved in the Play for All initiative was by letting the Chicago Children's Museum know that sometimes the museum could be very loud and overwhelming for certain children. In response, the museum now opens an hour earlier every second Saturday of the month just for Play for All families (Bortoli, 2014).

Another need that was discovered through the Play for All initiative was that school teachers in the community wanted one-on-one teaching for their students with disabilities (Bortoli, 2014). In response, the Chicago Children's Museum implemented a program that paired middle school children with younger children who had a disability to create a one-on-one partnership and learning experience when they visited the museum (Bortoli, 2014).

In exhibitions, in response to addressing the needs of those in the community with varying abilities and disabilities, the Chicago Children's Museum works with a local organization called the Rehab Institute of Chicago (Bortoli, 2014). This organization reviews all of the plans for the developing physical exhibits and environments such as
waterways and skyline. The Rehab Institute of Chicago then gives the experience development staff advice on how to make the exhibits and environments more accessible and engaging for those in the community with a variety of abilities and disabilities (Bortoli, 2014). The Chicago Children's Museum makes every effort to meet the needs of the museum's community that have been discovered through *Chicago Community at Play* and *Play for All*.

As mentioned above, a recent exhibit that was developed by collaborating with the community was entitled *Faces: We are Chicago Children's Museum* (Bortoli, 2014). The experience development team wanted to create an exhibit that reflected the museum's community and also celebrated the museum's long commitment to community engagement. The idea of portraiture was conceptualized as a collaborative effort between the arts and culture team and the experience development staff (Bortoli, 2014). The partnership team then went to classrooms in the community and to individuals in the community and gave every member of the community the same assignment: to make a portrait that represented who they are as individuals.

The museum provided all of the materials that were given to the community for this assignment, such as paper, paint, and glue. Many art workshops were held throughout different communities to create individual portraits of community members. The experience development staff then brought all the portraits back to the museum and created a permanent installation in their admissions lobby. Finally, a booklet was created
that gave everyone who made a portrait credit for their art work (Bortoli, 2014). Through community outreach and collaboration in exhibitions the Chicago Children's Museum is not only growing with their community in the museum setting but are also facilitating growth outside of the museum in individual community members and in the community as a whole.

Analysis

The Chicago Children's Museum is striving to make their museum accessible to everyone in their community. From offering transportation to certain groups who might not otherwise be able to attend, to creating a truly inclusive environment through the museum’s many programs and exhibitions, the Chicago Children's Museum has demonstrated, though all of its actions, that it is community minded.

As outlined below, three main points can be made about the Chicago Children's Museum efforts in the area of curation and community.

First, in defining their community, the Chicago Children's Museum based their decision about the audience to serve on the basis of location and common needs, which is consistent with key concepts discussed in the literature review earlier (for example, Davis, 1999). By defining the community by locality, the people of Chicago know there is a museum in their city which will try to meet their needs, whether through programs or exhibits. At the same time, in defining their community by common needs, the museum recognized that some in their community were limited in the ways they could physically
attend the museum, as well as that the needs of children with disabilities were not being met. In both cases, they took steps to meet these needs, in both programs and exhibits.

Second, in collaborating with the community in the curatorial process, the Chicago Children's Museum uses the first model of collaboration outlined by McKenna-Cress and Kamien (2013), which emphasizes the community giving necessary input for exhibitions. Specifically, while the Chicago Children's Museum experience development staff has a clear vision for experience spaces and programs, they obtain community input to try and meet their community’s needs through exhibits. However, this kind of consultation is just the first step in collaboration; in the future, the museum could incorporate different levels of collaboration by involving the community in actual development of ideas for the exhibit spaces.

Third, in creating tolerance and understanding through experience spaces and programs, the Chicago Children's Museum is accessible for children with all different levels of ability, which builds on concepts discussed in the literature review earlier, specifically, that museums have the ability and potential to transcend differences as well as to communicate about them (Silverman, 1993). The Chicago Children's Museum is working diligently to make their exhibit spaces more inclusive of children with a range of abilities, and to educate staff about interacting with children possessing a range of abilities.
Overall, the CCM works diligently to include community into many aspects of its activities, from educational programs and outreach to their work with the disabled. In the area of the curation of exhibits, community can also be seen as being involved in ways that give the community a voice in implementation. The CCM has created a reciprocal relationship with their community where the community has a voice in the museum and the museum has a voice in the community. Rather than an example of a museum where community is only involved in curation, the CCM is perhaps best viewed where community is the catalyst in everything it does, and this commitment is manifested in exhibits, as well as in all other areas of the museum.
Chapter 8 Queens Museum

Background

The Queens Museum is located in Flushing Meadows, Corona Park, Queens, in one of the most diverse boroughs of New York (Queens Museum, 2015). Although the Queens Museum is part of a larger community, the Museum also focuses on the smaller community of Corona (Figure 1). Community engagement has been the foundation of the Queens Museum, as it is a core part of the museum's mission (Queens Museum, 2015).

Figure 5. Location Map of Queens, NY (Google Maps, 2015)
According to the 2013 Census, the population of Queens is 2,296,175 (Census, 2013a). From 2009-2013, nearly half of people who lived in Queens were foreign born, while 56% speak a language other than English. The median household income from 2009-2013 was $57,001 (Census, 2013a).

History

The Queens Museum is located in a structure called The New York City Building, which has deep roots within the community (Queens Museum, 2015a). The New York City Building was built in 1939 to house the New York City Pavilion at the World’s Fair. The building was adjacent to the icons of the Fair, the Trylon and Preisphere, which
made The New York City Building centrally located, making it one of the only buildings intended to have a permanent place in New York. The New York City building is the only surviving building from the 1939 Fair (Queens Museum, 2015a). After the World’s Fair, the building became a recreation center for Flushing Meadows Corona Park. Half of the building housed a roller rink, and the other half, an ice rink (Queens Museum, 2015a).

One of the proudest periods of the New York City Building history was from 1946 to 1950. During this period the building housed the General Assembly for the newly formed United Nations (Queens Museum, 2015a). During the early post-war years, nearly every world leader spent some time in The New York City Building and many important decisions, including the partition of Palestine and the creation of UNICEF, were made within the walls of the New York City Building (Queens Museum, 2015a).

In 1964, The New York City Building was again renovated for the World’s Fair. One of the most dramatic displays housed there for the World’s Fair was the Panorama of the City of New York, built by Robert Moses (Queens Museum, 2015a). The 9,335 square foot model includes every building in the five boroughs and remains in the New York City Building, open to the public as a treasured part of the Queens Museum collection (Queens Museum, 2015a).

In 1972, the north side of the New York City Building was given to the Queens Museum. And, in 1994, Rafael Vinoly redesigned the existing space, creating some of the
most dramatic exhibition galleries in New York (Queens Museum, 2015a). In 2004, twenty years later, the Queens Museum underwent another renovation, which was designed to double the size of the museum with a goal of one day inhabiting the entire New York City Building (Queens Museum, 2015a).

The Queens Museum Today

In November, 2013, the Queens Museum began a new phase in the museum’s history (Queens Museum, 2015b). The Queens Museum had just completed an expansion project that gave New York a new art venue, and provided the Museum with a better space to serve its diverse community. Today, the Queens Museum occupies all 105,000 square feet of The New York City Building (Queens Museum, 2015b).

The Queens Museum’s design of the new space had clear aspirations: a building that embodied the overarching philosophy of openness, integrating with Flushing Meadows/Corona Park to the east and appearing vibrant and inviting from the Grand Central Parkway to the west (Queens Museum, 2015b). The interior was to provide room for the display and care of growing permanent collections, spacious galleries for temporary exhibitions, and flexible and welcoming educational and public programming spaces to serve the Queens Museum’s diverse communities (Queens Museum, 2015b). Six galleries, ranging from 800 to 2,400 square feet, now allow for exhibitions of different scales and flexible curatorial choices. The galleries circle a large central sunken
"living room" where experiences and ideas are shared, playing a role similar to that of a town square (Queens Museum, 2015b).

In these galleries, the Queens Museum displays many objects from their collections, which include over 10,000 objects pertaining to the two World's Fair Expositions in 1939 and 1964 (Queens Museum, 2015e). Some of these objects include: twenty lamps made of Tiffany Glass, which was a company founded in Corona, Queens, and which are currently on display (Queens Museum, 2015f), as well as Robert Moses’ panorama of the City of New York, which remains the world's largest architectural model (Queens Museum, 2015g).

Today, the Queens Museum is a space that houses ambitious exhibitions, forward-thinking educational initiatives, and community-minded programming that engage local residents, international tourists, school children, artists, individuals with special needs, families, seniors, recent immigrants, and longtime New Yorkers (Queens Museum, 2015b).

Mission Statement

The Queens Museum has defined and made community a core part of its efforts, as emphasized in the museum’s mission statement, "The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely
diverse, ethnic, cultural, and international community" (Queens Museum, 2015c).
Furthermore, "the Museum fulfills its mission by designing and providing art exhibitions, public programs and educational experiences that promote the appreciation and enjoyment of art, support the creative efforts of artists, and enhance the quality of life through interpreting, collecting, and exhibiting art, architecture, and design" (Queens Museum, 2015c). Finally, "the Queens Museum presents artistic and educational programs and exhibitions that directly relate to the contemporary urban life of its constituents, while maintaining the highest standards of professional, intellectual, and ethical responsibility" (Queens Museum, 2015c).

Programs

The Queens Museum has a number of programs that involve community engagement. First, school programs are provided for age pre-K - 12 (Queens Museum, 2015d). The Queens Museum gives students a learning experience by integrating in-depth observation and interpretation of art and historical exhibits, and hands-on art making activities. Also, the Queens Museum collaborates with schools to create initiatives specific to the interests, needs, and culture of each school (Queens Museum, 2015d).

Second, the Queens Museum has an ArtAccess program (Queens Museum, 2015h). ArtAccess provides programs for thousands of children and adults with varying
physical, emotional, behavioral, and cognitive abilities across the New York City area. Also, ArtAccess provides outreach to those community members who are homebound, suffering from extended illness, incarcerated, or in foster care (Queens Museum, 2015h).

Third, the Queens Museums has a Queens Teens program that offers local youth opportunities to learn about contemporary art and to gain a deep understanding of the inner workings of a cultural institution, while developing their own creative interest and passion for the arts in a community of like-minded peers (Queens Museum, 2015i).

Finally, New New Yorkers is a program in partnership with the Queens Library. New New Yorkers offers free multi-lingual classes to meet the need of adult immigrant communities in Queens. The classes consist of community members learning through interaction with artists and engagement in their work, in order to develop personal creative expression (Queens Museum, 2015j).

Exhibitions

The Queens Museum generates many exhibitions throughout the year in relation to the history of Corona, Queens, as well as exhibitions that involve collaboration with the community (Queens Museum, 2015k). One of the current long-term exhibitions on display in relation to Queens’s history is titled, *Shade Garden: Floral Lamps from the Tiffany Studios* (Queens Museum, 2015l).
Shade Garden: Floral Lamps from the Tiffany Studios features 20 lamps exploring Tiffany’s translation of nature into glass. Lamps of all shapes and sizes reveal the extraordinary artistry required to accurately portray complicated blossom shapes and the growth patterns of flowers as well as their color and texture (Queens Museum, 2015l).

Shade Garden: Floral Lamps from Tiffany Studios also includes as a component of the exhibition an educational model demonstrating the labor-intensive process of making a leaded-glass lampshade. It includes material associated with the original Tiffany Studios, as well as a large photomural of the Tiffany Shade Department, and an extensive selection of original Tiffany sheet glass. A film capturing the process of selecting, cutting and soldering the individual pieces of glass in the lampshade also accompanies the model (Queens Museum, 2015l).

The section on Tiffany is particularly noteworthy because it examines, for the first time, Tiffany’s presence in Corona where busy studios, extensive glass furnaces, and a large bronze foundry were maintained. Family members of Tiffany employees have loaned never-before-seen photographs, original tools, and objects from their personal collections (Queens Museum, 2015l). One current exhibition, created in collaboration with the community, is entitled The Faces of Islam (Queens Museum, 2015m). The Faces of Islam was created by LaGuardia Community College photography students and overseen by Scott Sternbach, the director of the photography department at La Guardia (Queens Museum, 2015m). The Faces of Islam exhibit features over 30 photographs of
LaGuardia students, staff and family members, as well as New York City politicians and community leaders who practice the Islamic faith (Queens Museum, 2015m). The photos also speak to the many different cultures and ethnicities practicing the Islamic faith (Queens Museum, 2015m).

*The Faces of Islam* exhibition presents the perspective of a representative group of diverse community college students (Queens Museum, 2015m). This exhibition is a collaboration involving teachers, artists, community activists, attorneys and countless others who joined with the students of LaGuardia Community College to share the bond of creative photography and in the process worked together for a common cause, to be seen as individuals and not as stereotypes (Queens Museum, 2015m).

Another major project the Queens Museum has taken on is the development of Corona Plaza, and the related *Corona Plaza: Center of Everywhere* (Queens Museum, 2015p).

Corona Plaza is a recently renovated public space in the heart of Corona, Queens. The plaza has been the central site for many of the Museum’s public art projects and community festivals, as well as the core of the Museum’s recent parks and public space advocacy work (Queens Museum, 2015p).

For years, the once-grand Plaza was just a small one-block street riddled with parking and trash collection problems (Queens Museum, 2015p). As early as 2005, the
Queens Museum began hosting public events at Corona Plaza. Museum efforts generated a network of local business owners and community leaders who regularly partnered on health initiatives, street fairs, and beautification efforts (Queens Museum, 2015p). In the summer of 2012, the street was turned into a public plaza. With this milestone achieved, the Museum redoubled its efforts and has begun an ambitious set of public programs in the Plaza in partnership with local cultural groups, as well as artists and social practitioners interested in the site’s potential as a participatory planning platform (Queens Museum, 2015p). With community and history-driven exhibitions and projects such as those previously discussed, the Queens Museum is continually working towards continuing to build their relationship with the community (Queens Museum, 2015c).

One of the levels in which the Queens Museum collaborates with the community in exhibitions is through the Community Partnership Exhibition Program (Queens Museum, 2015o). The Community Partnership Exhibition Program at the Queens Museum provides opportunities for the museum’s community partners to develop and mount short-term exhibitions based on their programs and the museum’s collaborative projects (Queens Museum, 2015o). Through the Community Partnership Exhibition Program, the Queens Museum collaborates with the community to develop themes for exhibitions that fosters a sense of social responsibility, tolerance and understanding, such as the exhibition discussed previously, *The Faces of Islam* (Queens Museum, 2015o).
The Community Partnership Exhibition Program has its own gallery where exhibits are generated and installed (Queens Museum, 2015b).

On a deeper level of collaboration, the Queens Museum collaborates and develops relationships with the residents of Queens through community organizers (Queens Museum, 2015n). Community organizers act as a listening agent in the community and learn much about ongoing community initiatives. These staff members then try to understand how the Queens Museum can play a part in furthering the efforts or meeting the needs of the community (Queens Museum, 2015n). Another way in which community organizers develop community relationships is by attending community events such as programs that happen in Corona Plaza and other community spaces (Queens Museum, 2015n). Many people from the community attend these events, and community organizers develop new relationships of communication with the community members in attendance; additionally, these types of events also assist in maintaining previously established relationships (Queens Museum, 2015n).

Through the community relationships developed by community organizers, a common community desire frequently occurred in conversations (Reddy, 2012). Specifically, the community was telling the museum the gateway to their community is Corona Plaza (Reddy, 2012). However, the community felt it was a symbol of neglect in terms of maintenance, safety issues and architectural preservation (Reddy, 2012). This presented the community engagement staff with the opportunity to work outside of the
museum; however, before starting on this project, staff needed to consider several factors about the community (Reddy, 2012). For example, staff needed to recognize that the community was made up of people from the neighborhood around the museum, which is Corona (Reddy, 2012). The community members who make up Corona are also highly new immigrants, of whom about 70% are Latino (Reddy, 2012). Then the questions for staff were: how does the museum curate? How does the museum create programming that relates to the culture of the community and that addresses their desires for Corona Plaza? (Reddy, 2012).

*Corona Plaza: Center of Everywhere* was generated by the Queens Museum to address the desires for the plaza from the community and to showcase local performers and artists in the community through festivals (Reddy, 2012). A part of *Corona Plaza: Center of Everywhere* involves the community collaborating with artists in public art installations (Reddy, 2012). One of the public art projects that was generated was the creation of a mascot for Corona, which was titled LaCoronita. The creation of this mascot was in collaboration with visual artist Mike Estabrook and involved integrating the memories of the community (Reddy, 2012). One of the places in which the figure LaCoronita was installed was on the Corona Lake. This specific site was chosen because a member of the community had said that the lake was their favorite place in Corona, because it reminded them of their home in Ecuador. Mike Estabrook then worked with
the boat house on Corona Lake to install LaCoronita in a boat and to anchor the boat in the lake, where it remained for two months (Reddy, 2012).

_The Corona Plaza: Center of Everywhere_ has assisted other areas of the Queens Museum in community collaboration (Reddy, 2012). At least one third of the programming for all of the museum programs, exhibitions, and projects is derived from community suggestions, and many of these suggestions come from community members who community organizers have met at Corona Plaza (Reddy, 2012). Working with the community through Corona Plaza has also assisted in generating programs such as New New Yorker's (Reddy, 2012).

Analysis

The Queens Museum is known for its efforts in community engagement and the museum has served as a model for community engagement in other museums. The Queens Museum has made community engagement a core part of its mission, and it is clearly a focus of the museum. Discussed below are three concepts the activities of the Queens Museum highlights in the area of community curation.

First, the placement of service to the community as a core part of the museum’s mission is consistent with Shultz’s (2010) assessments that when communities are part of the museum, it helps to create a sense of relevancy for that museum (Shultz, 2010). Because the community is a core part of the Queens Museum’s mission, every
conversation and every decision has to consider the community that the Queens Museum is trying to serve. With community at the core of museum efforts, decisions concerning exhibition, programming, and administrative decisions are all impacted, because decisions are based on relevancy to the community. In involving the community, the museum becomes relevant to their community.

Second, in creating an environment of tolerance and understanding through exhibitions, the Queens Museum is advocating for social change through the Community Partnership Exhibition Program. The environment of tolerance and understanding developed through exhibitions builds on concepts discussed earlier in the literature review, specifically, that museums have the ability and potential to transcend differences between people, as well as to communicate these differences (Silverman, 1993). Through community exhibitions such as *The Faces of Islam*, the Queens Museum is allowing community voices to be heard and letting community members speak about their cultures and traditions. This provides the community with the opportunity to explore what culture truly means to them, and helps to refute stereotypes that have been placed on communities by misunderstandings. *The Faces of Islam*, and other community exhibitions facilitated by the Queens Museum, also assist in creating tolerance by generating the understanding that people cannot be understood by their outside appearances alone.
Third, in collaborating with the community in the curatorial process, the Queens Museum uses all models of collaboration outlined by McKenna-Cress and Kamien (2013). At the Queens Museum, community collaboration occurs at all levels of the curatorial process, from the most basic components, such as the community making suggestions for programming, to the deepest level of collaboration, where community is involved in every step of the curatorial process, such as the exhibitions that are generated from the Community Partnership Exhibitions Program.

While the Queens Museum collaborates successfully on many levels with their community in the context of exhibition development, one area where the museum could collaborate more in is with the museum’s actual collections. It is not clear, for example, just how much community members are involved in curating collections-based exhibits; importantly, this type of involvement, though time-consuming, could create more of a sense of inclusion for the community through identity with objects in the collection.

Overall, the Queens Museum clearly recognizes the importance of engaging and collaborating with their community in exhibitions and programs and the resulting vitality these relationships generate. With the community as a core part of the Queens Museum's mission, and with community engagement a compelling focus for the museum, an evolution of collaborative efforts with the community will continue. Significantly, the Queens Museum has created a model for community collaboration that is not highly
specific to their organizations, and one which can therefore serve as a model for other institutions.

In the next chapter, a discussion of key themes found through the case studies and the literature reviewed will be explored, followed by a presentation of several conclusions.
Chapter 9 Discussion and Conclusions

The case studies and literature examined in this thesis highlight practices and demonstrate ways that museums are moving towards incorporating their community into curatorial practices. The high bar the museums in the case studies set can serve as a model for other museums that are currently not incorporating their community into activities, especially in areas that involve curation. At the same time, the review of the literature conducted here supplies a broader context within which the case study museums can be placed, helping to examine how reflective the museums examined here are of current trends.

In this chapter, several major themes that emerge from a consideration of the literature review and the case studies concerning museums that practice community curation are outlined. Finally, four major conclusions concerning how successful community curation can be developed and implemented will be presented.

Community Curation in Museums Today

Seven major themes concerning museums that practice community curation are outlined below: first, many museums today are involved in the process of defining who their communities are; second, museums have different levels of collaboration with the community in exhibitions; third, all staff in museums are involved in some shape or form in incorporating the community; fourth, museums can create a sense of inclusion through their collections; fifth, museums have the ability to cultivate tolerance and inclusion and
understanding through exhibitions; sixth, museums increasingly have placed serving the community as a core part of their mission; and finally, curatorial staff increasingly work as facilitators between the community and the collection. Each one of these theme is discussed below.

_Museums and the Process of Defining their Communities_

Many museums today are involved in the process of defining and learning about their communities. The case studies highlight how museums define their communities in part through curation. This definition is consistent with key concepts discussed earlier such as location, history, culture and common need. A museum can define their community as their small town or an entire city. A museum can also define their community by a town’s history, as history can create community identity. A museum can define their community by their culture and what the community’s traditions are. A museum’s community can also be defined by their common need for a place to come and feel included. Regardless of how a community is defined, a museum must determine who their community is in order for the museum to begin to involve their community in exhibitions and curatorial practices.

When there is no defined community, it can be difficult for a museum to know who their audience is, making it complicated to design programs and exhibitions that are relevant to a community. This can lead to a community who is not interested in the
museum and to a museum that has no community support. In contrast, museums that can integrate different levels of collaboration with the community in exhibitions benefit in important ways, including building a sustained long-term relationship with the community, which can lead to sustainability for museums.

*Museums maintain different levels of collaboration with the community in exhibitions*

Significantly, in collaborating with community in curatorial processes, the case studies highlight how museums foster different levels of collaboration, and this aligns with concepts discussed earlier about levels and models of collaboration. A community does not have to be involved in every step of the curatorial process for every exhibition. However, the community should be seen as a main collaborator for exhibitions. A community can collaborate with curatorial staff through a survey that supplies input to the staff, or they can be involved in the selection of objects alongside curatorial staff. Either way, curatorial staff should be collaborating with their community.

*All staff in museums are involved in incorporating the community into their efforts*

In the development of processes for community curation, the case studies highlight how all staff in museums are involved in incorporating the community into the museum. Museums usually appoint a staff member or team to interact and develop a relationship with a community. After the community’s initial interaction with the
appointed staff member, the rest of the staff then become involved, in areas such as education, where new programs are developed, or in curation, where staff gather information about a community to create exhibitions that are relevant and community-oriented. A current example of an all staff effort in community collaboration is the Wing Luke Museum, as they have developed a community process for exhibitions (Wing Luke Museum, 2015a). The Wing Luke Museum aims to integrate community members throughout the process, from exhibition development to construction and installation. The community is also involved in the areas of exhibition fundraising, publicity and marketing, education and public programming for exhibitions (Wing Luke Museum, 2015a). In order for the community to be involved and collaborate in all stages of an exhibition, these efforts cannot be a one person endeavor; it takes the entire staff working as a team to be successful in collaboration.

*Museums can create a sense of inclusion through their collections*

In the development of museum exhibitions in community curation, the case studies highlight how museums use their collections and programs to create a sense of inclusion and identity, and this builds on the literature discussed earlier, such as the association of memory and identity with objects, and using objects to create a sense of place. People associate objects with memories, whether the object is an old T-shirt or a Monet painting, and this gives meaning to objects. Many museums have objects in their
collections that have been donated by the community and still hold meaning to the individual people who donated each object. Objects can create a sense of place.

Objects displayed that relate to the community as a whole through history and culture create a sense of unity for the community. For example, the flag that was used at the founding of a small town could create a sense of pride and unity in those community members who visit a museum housing or displaying that flag. Therefore, efforts that include objects can make the museum a place of value. When a museum allows the community to come in and identify with an object, or find identity in an object, a sense of inclusion, identity, and place for that community is created.

*Museums have the ability to cultivate tolerance, inclusion and understanding through exhibitions*

In the development of museum exhibitions in community curation, the case studies show that museums have the ability to cultivate tolerance and understanding, which expands on key concepts in the literature discussed earlier, such as the museum’s potential to communicate and bridge differences. Many aspects of certain communities are misunderstood today. By allowing a community to speak through an object in a collection or an entire exhibition, a museum is giving a voice to those who may not have one. A community can speak about hardships and social inequality, as well as customs and triumphs. When a community’s voice is heard by others, those who hear the
community voice can empathize in the hardships or revel in the triumphs of the community. Moreover, those outside of the community begin to understand those they may have not understood before.

*Museums increasingly have placed serving the community as a core part of their mission*

In the area of museum mission, the case studies highlight how a museum community should be part of a museum’s mission statement. A mission statement is developed to give museums a clear focus and a purpose. When community becomes part of the mission, a community becomes a part of any discussion a museum has about what they should be doing and who they should be serving.

Making community a part of a mission statement helps a museum to focus more on a community in relation to what community needs are and how the museum can better serve the community. Once a community is part of a museum’s mission, the community can become involved in the curatorial process; all decisions about community involvement should stem from the mission.

*Curatorial staff increasingly work as facilitators between the community and collection.*

In the development of a museum’s relationship with the community, the case studies highlight how museums use curators as facilitators, and this is consistent with key concepts discussed earlier that facilitation is now a part of a curator’s job. The curator as
a facilitator begins to outreach and to build a relationship with the community. Through
facilitating, a curator has a pathway into involving the community in exhibitions and
programs. A curator can also come to have an intimate knowledge of a community's
identity and needs; as a result, the curator then becomes a facilitator between the
community and museum staff. The curator is able to give the staff information about the
community and to help to develop processes for involving the community.

Through collaboration, a community can be defined; the community feels they are
included in the museum; and a curator becomes a facilitator, all under the umbrella of
collaboration.

Conclusions

Building on the key themes identified above, four major conclusions will now be
presented concerning community curation in museums today, and how successful
community curation can be developed and implemented.

First, museums involved in community curation need to develop a process that
involves all museum staff, in order to help define who the museum's community is.
Community curation cannot take place successfully without a clear idea of who the
audience is that will be served. All staff should have a say in defining community, so
that as a whole, the staff knows who their community is, and knows who they are to
serve. This process should involve an open discussion forum which could take the form
of a staff-wide meeting where subjects such as geographic location, culture, history, and
collections are covered, to help guide the discussion. Once all opinions have been heard, the directors of each department, along with the executive director and board, should develop a consensus approach on who the community to be served is, taking into consideration the thoughts of all the staff.

Second, museums should create training programs on community engagement for curatorial staff, so that they can learn how to interact with the community and become facilitators between the community and the collection. Training for museum staff should be conducted all the time. Training for community engagement could take place on a day that the museum is closed, but more importantly than when such training should take place, it should include co-workers from other departments, such as education, public programs, and community engagement. By conducting training in this way, an atmosphere of peer learning can be created, rather than “training” per se. Simply put, curators must have the skill set to interact with community members, and need to receive the training to develop this skill set-- it is just too critical to neglect. Of course, another alternative is to hire curators who already possess this critical skill set.

Third, museums should develop exhibitions that create a sense of inclusion for their communities by using one their greatest and unique assets, their collections. Curating exhibitions to create inclusion can be as simple as having knowledge of the community. For example, if a museum has a collection of Native American pottery and they are in an area where the majority demographic is Native American, displaying
objects in relation to Native American history can create a sense of inclusion. Community members can identify with the objects through their culture, traditions, and sometimes, with their memories. Also, to help in creating a sense of inclusion through the collection, curatorial staff should know what objects hold a great deal of meaning and identity for the community. These objects could then be used as centerpieces in future exhibitions.

Fourth, curatorial staff should collaborate with their community in the curatorial process to generate exhibitions. There are different levels of collaboration that are involved in community curation. Collaboration can happen at the simplest level, such as asking a community what subjects they would like to know more about through exhibitions, and then curatorial staff can implement those subjects in future exhibitions. Collaboration can also be more complex, and curatorial staff could work hand-in-hand through the curatorial process with a community group to create exhibitions. A curator would just be there to help facilitate best practices and implementation. In both cases, the community is collaborating with curatorial staff to create exhibitions. But museums should clearly articulate among their staff and to their communities the exact level of collaboration that will be permitted.

In order to create a museum where community curation takes places, museums should revise their mission statements to include their communities, and should begin to shift the emphasis of their work to collaborating with community. Museum staff can play an important role in the shift to community, alongside the leaders of the organization, so
that the museum as a whole can move forward in efforts to serve the community. With these recommendations, museums can begin to lay the foundation needed for community curation.

Concluding Thoughts

Some readers still might wonder why it is necessary that processes should be improved in community curation, especially given the unique nature of each community and the challenges of working closely with people or organizations located outside the museum’s walls. For example, some museums may believe that they may never have enough staff or funding to include the community in curation. However, even the smallest museums should at least strive to include their community in the museum in some shape or form, because the decision to make this effort reflects the attitude of a museum as a whole. More importantly, individuals with insightful perspectives, formerly “outside” the museum’s walls, can be brought “inside,” to transform the museum’s relationships with community.

In the end, improving a museum’s impact through community curation is a critical choice, and one that many museums may transition to in the future as communities change and evolve with time and museums find their financial support shrinking. However, the decision to become a museum that involves the community in curation must be thoughtful and mission-driven. At the same time, the idea of
community curation can allow museums to take risks and experiment in the context of exhibitions and programs.

Finally, additional research into how museums affect a community’s identity and how relationships between museums and communities should be structured should also take place. The idea of community curation is closely related to community programming, and the relationship between these two ideas and other ways in which museums can involve the community should also be examined.

Nevertheless, museums and the idea of community curation will likely continue to evolve and become ever-more integrated into the day-to-day work of more and more museums. In the end, community curation forces museums to examine their ideals and theories about what a museum can and should be. As Stephen Weil so eloquently stated, “Museum workers need to remind themselves more forcefully than they generally do that museums can wonderfully enhance and enrich individual lives, even change them, and make communities better places to live in” (Weil, 2002:59)
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Appendix A: Census Bureau Website A, Los Gatos, CA

The image contains a screenshot of the Census Bureau's State & County QuickFacts website for Los Gatos, California. The table below provides various demographic statistics for the year 2010 and 2013, including population estimates, age distribution, and racial demographics. The table is as follows:

<table>
<thead>
<tr>
<th>People QuickFacts</th>
<th>Los Gatos</th>
<th>California</th>
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</thead>
<tbody>
<tr>
<td>Population, 2010 estimate</td>
<td>30,391</td>
<td>38,431,393</td>
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<tr>
<td>Population, 2010-April 1 estimate base</td>
<td>26,432</td>
<td>37,254,083</td>
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<tr>
<td>Population, per cent change: April 1, 2010 to July 1, 2013</td>
<td>3.3%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Population, 2013 estimate</td>
<td>30,413</td>
<td>37,259,864</td>
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<tr>
<td>Persons under 5 years, per cent, 2010</td>
<td>4.7%</td>
<td>6.4%</td>
</tr>
<tr>
<td>Persons under 18 years, per cent, 2010</td>
<td>22.3%</td>
<td>25.0%</td>
</tr>
<tr>
<td>Persons age 65 and over, per cent, 2010</td>
<td>17.0%</td>
<td>11.4%</td>
</tr>
<tr>
<td>Female persons, per cent, 2010</td>
<td>52.1%</td>
<td>52.3%</td>
</tr>
<tr>
<td>White alone, per cent, 2010</td>
<td>81.0%</td>
<td>67.8%</td>
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<tr>
<td>Black or African-American alone, per cent, 2010 (a)</td>
<td>0.0%</td>
<td>6.2%</td>
</tr>
<tr>
<td>American Indian and Alaska Native alone, per cent, 2010 (a)</td>
<td>0.3%</td>
<td>1.0%</td>
</tr>
<tr>
<td>Asian alone, per cent, 2010 (a)</td>
<td>10.0%</td>
<td>13.0%</td>
</tr>
</tbody>
</table>
Appendix B: The Museum of Los Gatos Website A. StoryShare

THE MUSEUM OF LOS GATOS
www.mologatos.org

About | Home | About | History | Museum | Education | Join Us | Get Involved | Search

SCHOOLS & COMMUNITIES
The Museum of Los Gatos is committed to building robust partnerships with the community.

Schools

The Museum Explorer Program

The Museum Explorer program, a new educational component to outreach in schools, is designed to engage students in ALL grades. Information about programming, field trip, etc. is available through contact. Contact school programs for more information.

Participating Schools in the Museum Explorer Program:

Museum Hill School, Grace Livermore School, Lincoln School, Viera School, Discovery School, Lathams, Los Gatos Elementary School, Los Gatos Middle School

Los Gatos Storyshare - Los Gatos History Built by the Community

The Los Gatos Storyshare is a website that invites people to share memories of their experiences with the Los Gatos community. Contributions can include photos, videos, and written stories. These stories are then archived and made available for future generations to explore. The website allows visitors to search for specific stories, browse by category, or even contribute their own memories. This community-driven project aims to preserve the rich history of Los Gatos for future generations.
Appendix B: The Museum of Los Gatos Website A, StoryShare

SHARE YOUR STORY

Los Gatos StoryShare

Los Gatos History Built by the Community

The Los Gatos StoryShare project is a community storytelling program created to collect, preserve, and share the personal stories of our community. The project is intended to be permanent and ongoing so that individuals can contribute stories now and into the future. The project will help the History Museum to develop and maintain an enhanced historical narrative of the community and its residents. The stories will be integrated into our permanent and rotating exhibits.

The concept offers a variety of paths for the community to share their stories and memories with the museum. Visitors can share their stories via email, mail, or in our Museums during special StoryShare events. Please check our website for upcoming StoryShare events and themes.

This month’s question

What are your hopes for the future of Santa Clara Valley and its environment?
Appendix C: New Museum Los Gatos Website A, Mission and Staff

Engaging community at the intersection of art, history and education through innovative, locally connected and globally relevant exhibits, programs and experiences.

STAFF
- Val Lewallen: Executive Director
- Bev Sabatier: Operations Manager + Membership Coordinator
- Mary Ann Davis: Registrar
- Susan Brand: Gallery Manager
- Judy Mikesell: Registrar + Collections Manager
- John Neiger: Exhibit Manager + Director of Exhibits
- Kori Lang: Education Coordinator
- Lauren Davis: Intern

BOARD OF DIRECTORS
- Jeff Bennett: President of the Board
- Barney Crockett: Vice President of the Board
- Gordon Bell: Treasurer
- Nicky Van Wassen: Secretary
Appendix C: New Museum Los Gatos Website C, Bridges

Award Winners for Bridges: Facing Challenges, 2015

Thank you to all who have participated in the 2015 exhibition.
Our judges have made their decisions about which artists will be awarded prizes for their work.
Congratulations to the following artists:

Best Short: Kaitlyn Clark (US)
First Place Narrative: Michelle Burke, 4 Row
Second Place Narrative: Erin Doherty, Influential
Judge's Recognition in Narrative: Soo Ji Min, Minutes

Judge's Recognition in Contemporary: Miguel Fuentes, The Tunnel
Second Place in Contemporary: Nam and John
Appendix C: New Museum Los Gatos Website D, The Gem of the Foothills
Appendix D: Census Website A, Quick Facts Chicago, IL

### Chicago (city), Illinois

<table>
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<tr>
<th>People QuickFacts</th>
<th>Chicago 2010 Estimate</th>
<th>Illinois 2010 Estimate</th>
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</thead>
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<tr>
<td><strong>Population</strong> 2010 estimate</td>
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<td>13,090,552</td>
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<tr>
<td><strong>Population</strong> 2010 (April 1) estimates base</td>
<td>2,885,986</td>
<td>12,831,587</td>
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<tr>
<td><strong>Population</strong> percent change - April 1, 2010 to July 1, 2013</td>
<td>0.9%</td>
<td>0.5%</td>
</tr>
<tr>
<td><strong>Population</strong> 2010</td>
<td>2,695,986</td>
<td>12,830,652</td>
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<tr>
<td><strong>Persons under 5 years, percent, 2010</strong></td>
<td>6.9%</td>
<td>8.5%</td>
</tr>
<tr>
<td><strong>Persons under 18 years, percent, 2010</strong></td>
<td>23.3%</td>
<td>24.4%</td>
</tr>
<tr>
<td><strong>Persons 65 years and over, percent, 2010</strong></td>
<td>10.3%</td>
<td>12.5%</td>
</tr>
<tr>
<td><strong>Female persons, percent, 2010</strong></td>
<td>51.5%</td>
<td>51.0%</td>
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<td><strong>White alone, percent, 2010</strong></td>
<td>40.3%</td>
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<td><strong>Black or African American alone, percent, 2010</strong></td>
<td>32.9%</td>
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<td><strong>American Indian and Alaska Native alone, percent, 2010</strong></td>
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</tr>
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<td><strong>Asian alone, percent, 2010</strong></td>
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<tr>
<td><strong>Native Hawaiian and Other Pacific Island alone, percent, 2010</strong></td>
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Children’s Museums

Chicago is home to a number of museums designed especially for young people, including the Chicago Children’s Museum (CCM), located on Navy Pier, and the Kohl Children’s Museum in suburban Wilmette.

Kohl was founded in 1985 by former elementary school teacher Dolores Kohl to serve as a resource center for teachers as well as a place for parents to take part in educating their children outside the confines of a traditional school setting. The museum has grown, from serving 47,000 visitors in its first year to 200,000 by the turn of the century.

The CCM was founded in 1982 by the Junior League of Chicago in response to cuts in the arts education budget of the city’s public schools. Expressways—as the CCM was then called—had its humble beginnings in two hallways of the Chicago Public Library. It moved to Lincoln Park in 1988 and to North Pier in 1989, before changing its name and opening at Navy Pier in 1995. With each move, the CCM occupied more space and served a larger audience; its home at Navy Pier was two and a half times the size of its North Pier location and served nearly 600,000 visitors in its opening year alone, more than any other children’s museum in the U.S., save the one in Indianapolis.

Though Kohl and the CCM are miles apart and share no formal affiliation, they do share a guiding commitment to participatory, “hands-on” learning reminiscent of celebrated Chicago educator John Dewey. They also share an interest in helping children cope with issues specific to city living: in the late 1990s, the CCM housed a “Prejudice Bus,” which dealt with different kinds of discrimination, and “All About Garbage,” a lesson on city refuse and recycling, while Kohl’s “All Aboard” took children on a mock Chicago Transit Authority train ride through the streets of Chicago.


Sarah Fenton
Our Mission

Chicago Children’s Museum’s mission is to improve children’s lives by creating a community where play and learning connect.

About Us

Chicago Children’s Museum is a place where families and caregivers with infants and children are encouraged to create, explore, and discover together through play. The museum features three vibrant floors of exhibits and activities that provide sensory experiences and engaging educational content focusing on literacy, science, math, visual and performing arts, and health.

Some of CCM’s most popular exhibits include: Dinosaur Expedition, where kids can dig for dinosaur bones in an authentic excavation pit; WaterWays, an interactive system of pulleys, pumps, and pipes showcasing the wonders of water; Kids Town, an early-learning exhibit featuring a real CTA bus, mini-grocery store and kid-sized cityscape; daily free family art workshops in the Kraft Artiosonde Studio; Pritzker Playspace, an area designed specifically for babies, toddlers, preschoolers, and their parents; Play It Safe, a realistic firehouse and fire truck that helps toddlers learn about fire safety through play; and Color, a National Science Foundation-funded
Appendix F: Chicago Children's Museum Website B, Play Manifesto
Appendix F: Chicago Children’s Museum Website C, Programs

About Our Programs

At Chicago Children’s Museum, experiences are intentionally designed with the whole child in mind, including their cognitive, social, emotional, and physical development. From head to toe, children thrive as they take part in the museum’s unique environments and programming.

The museum offers playful programming that integrates multiple content areas. Visit the Calendar for a complete listing of all programs and events.

Arts programming includes daily classes taught by professional artist-educators in the Kraft Family Studio, special arts programming for babies, toddlers, and preschoolers (Kids Create), and a wide range of performing arts programs and special art exhibitions.

Cultural programs occur throughout the year and are created in partnership with Chicago’s diverse cultural and ethnic communities.

Diversity programs engage children in activities that help them understand and appreciate similarities and differences between people and build respect for one another.

Health and Wellness programs focus on movement and physical play as well as healthy lifestyles, and include monthly health and wellness fairs featuring resources from community health organizations.
Appendix F: Chicago Children’s Museum Website D, Calendar

Calendar

Tuesday, April 21

Memory Maps 1, 2 & 3pm 📚
Use beautiful papers, fabric and drawing tools to design a treasured memory of family and friends.

Other Dates
Friday, April 24 1, 2 & 3pm
Saturday, April 25 1, 2 & 3pm
Sunday, April 26 1, 2 & 3pm
Monday, April 27 1, 2 & 3pm
Tuesday, April 28 1, 2 & 3pm

Open Playgroup in Pritzker Playspace 10am-12:30pm 🎯
Keep It Moving! 11:15am 🕒

Wednesday, April 22

Open Playgroup in Pritzker Playspace 10am-12:30pm 🎯
Kids Create: Trash to Treasure 10am-1pm 🎭
Keep It Moving! 11:15am 🕒
Appendix F: Chicago Children’s Museum Website E, 

**FACES: We Are Chicago Children’s Museum**

**Celebrating 30 Years of Play**

Discover the faces that make up our CCM family—
including your own! FACES: We Are Chicago Children’s Museum is a dynamic, community art installation that celebrates 30 years of playful learning—and the people who made it possible.

To mark this milestone, we embarked on a months-long project, facilitating dozens of free workshops for hundreds of participants, here in our art studio and at organizations around the city. The result is a dazzling sculpture of 350 paper-collage, photographic, and three-dimensional self-portraits representing all the branches of our family tree—visitors, members, community partners, supporters, volunteers, board, staff and friends.

The faces, each on a five-inch round disk, create a vibrant display as they twist and turn in 175 hanging vitrines, glass-enclosed frames that each house two portraits. You can spin any frames you can reach. You'll even become part of the sculpture when you see your own face reflected back at you!

---

**QUICK LINKS**

Calendar
Get Directions
Ticket Prices
Membership
Newsletters
Appendix F: Chicago Children’s Museum Website F, Accessibility and Inclusion

Where play and learning connect!

Quick Links
- Calendar
- Get Directions
- Ticket Prices
- Membership
- Newsletters

Accessibility & Inclusion

Chicago Children's Museum believes an accessible and inclusive museum must address each visitor's experience - making the museum's facilities, offices, exhibits, services, programs, and staff welcoming to all. Play For All events and programs are designed to be accessible to all.

Play For All Events

- The second Saturday of every month
- Play For All events provide accessible and welcoming programs for all visitors with disabilities to accessibility needs
- Visit Chicago Children's Museum's inclusive, barrier-free exhibits and programs. The museum offers one-hour delayed, all-access programs. The first 250 visitors to register receive free admission. Group opportunities are also available.

2015 Play For All Events

- April 11, May 9, June 13, July 18, August 22, September 12

For more information and to register for Play For All, visit chicagochildrensmuseum.org/play
Appendix G: Census Website A, Quick Facts Queens, NY

Queens County, New York

<table>
<thead>
<tr>
<th>Population Facts</th>
<th>Queens County</th>
<th>New York</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population, 2019</td>
<td>2,376,722</td>
<td>19,319,102</td>
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<tr>
<td>Population, 2010 estimate</td>
<td>2,331,088</td>
<td>18,696,800</td>
</tr>
<tr>
<td>Population, 2010 (April 1) estimate</td>
<td>2,331,088</td>
<td>18,696,800</td>
</tr>
<tr>
<td>Population, percent change - April 1, 2010 to July 1, 2011</td>
<td>3.3%</td>
<td>1.6%</td>
</tr>
<tr>
<td>Population, percent change - April 1, 2010 to July 1, 2013</td>
<td>1.2%</td>
<td>1.0%</td>
</tr>
<tr>
<td>Percent under 5 years, percent, 2013</td>
<td>6.5%</td>
<td>6.6%</td>
</tr>
<tr>
<td>Rents under 18 years, percent, 2013</td>
<td>29.5%</td>
<td>21.8%</td>
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<tr>
<td>Rents 65 years and over, percent, 2013</td>
<td>19.4%</td>
<td>14.4%</td>
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<td>Female persons, percent, 2013</td>
<td>55.4%</td>
<td>51.5%</td>
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<td>White alone, percent, 2013 (a)</td>
<td>45.7%</td>
<td>77.9%</td>
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<tr>
<td>Black or African American alone, percent, 2013 (a)</td>
<td>20.9%</td>
<td>17.5%</td>
</tr>
<tr>
<td>American Indian and Alaska Native alone, percent, 2013 (a)</td>
<td>1.3%</td>
<td>1.0%</td>
</tr>
<tr>
<td>Asian alone, percent, 2013 (a)</td>
<td>29.2%</td>
<td>6.2%</td>
</tr>
</tbody>
</table>

Note: (a) Source: American Community Survey 5-Year Estimates (2013-2017)
Appendix H: Queen’s Museum Website A, Building History

The Queens Museum - New York City Building

The New York City Building was built for the 1933-1934 Chicago World's Fair. The building was designed by architect Cass Gilbert and is located on the site of the old Madison Square Park. The building housed two exhibits during the fair: the New York State Pavilion and the New York World's Fair. After the fair, the building became a museum and was renamed the Queens Museum of Art. The museum is located on the site of the old Madison Square Park and is now a popular cultural destination.

This building was constructed by the WPA and is one of the few surviving examples of New Deal public works projects. The museum has a large collection of American art and is particularly known for its temporary exhibitions focusing on contemporary art.
Appendix H: Queen's Museum Website B, Queen's Museum Today

QUEENS MUSEUM

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In November 2015, the Queens Museum opened its not-for-profit museum located in the historic Cloisters on the eastern shore of the Henry Hudson River in New York. The museum is dedicated to the history, culture, and art of Queens County, New York. The museum offers a unique environment for educational, cultural, and recreational programs, as well as exhibitions and events. The museum is open to the public and offers a wide range of educational and cultural programs for all ages. For more information, please visit the museum's website.
Appendix H: Queen’s Museum Website C, Mission

Mission Statement

The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural, and international community.

The Museum fulfills its mission by designing and providing art exhibitions, public programs and educational experiences that promote the appreciation and enjoyment of art, support the creative efforts of artists, and enhance the quality of life through interpreting, collecting, and exhibiting art, architecture, and design.

The Queens Museum presents artistic and educational programs and exhibitions that directly relate to the contemporary urban life of its constituents, while maintaining the highest standards of professional, intellectual, and ethical responsibility.

Queens Museum Today

Supporters of the
Queens Museum

Board of Trustees and Advisory Committee

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QUEENS MUSEUM
Appendix H: Queens Museum Website D, School Programs

**School Programs**
We provide K-12 students with fun learning experiences that integrate in-depth observation and interpretation of art and historical exhibits, and hands-on art-making activities. All of our school programs emphasize Common Core standards, particularly in English Language Arts and New York City's Blueprints for Teaching and Learning in the Arts.

**Tours and workshops**
We offer tours and workshops about our permanent exhibitions. The Panorama of the City of New York: The Metropolit Collection of Tiffany Glass, Relief Map of the New York City Water Supply System, and the World's Fair. We also offer tours and workshops inspired by our changing exhibitions of international and local artists. Click here for more information on School Tours.

**Long-term residencies**
We collaborate with schools to create initiatives specific to the students' needs, and adjust to each school, ranging from multi-year residencies to one-time workshops. Click here to learn more about residencies.
Appendix H: Queens Museum Website E, Collection

World's Fair Visible Storage

The Queens Museum will always be inextricably linked to the 1933 and 1934 Chicago World's Fair and its World's Fair artifacts and memorabilia. The newly installed World's Fair Visible Storage and Gallery on the second floor displays more than 100 three-dimensional pieces arranged by the era of each World’s Fair, and within these categories, arranged by donor. The museum installation provides an opportunity to study a large number of related works of World’s Fair objects up close, and to interpret and contrast a wide range of items from 1933 and 1934. The Visible Storage provides unprecedented access to students, scholars, and the general public to explore the collection that was formerly hidden in the museum’s vault, available to the public. Many of these objects have never been displayed in the history of the Queens Museum.

Visible Storage addresses the challenge of organizing a public exhibition space while fulfilling the traditional purpose of safety displaying and storing an important cross-section of the Museum’s collections in a climate-controlled and easily accessible environment. Sensitive objects, such as documents, photographs, and textiles, remain stored in dedicated light-tight facilities.

These large glass cases now house more than 90% of the three-dimensional objects in the Museum’s World’s Fair collection. Few artifacts and entire collections that, in most cases, have been donated to the Museum, will be added to the Visible Storage allowing visitors to gain new insight into the history and evolution of the World’s Fair through a visual understanding and a palpable sense of place by exploring these artifacts and memorabilia. Furthermore, with all...
The Neustadt Collection of Tiffany Glass

Shade Garden: Floral Lamps from the Tiffany Studios

Founded by early Tiffany collectors Egon and Hildegard Neustadt, The Neustadt Collection of Tiffany Glass is a private foundation based in Queens. Since 1995 the foundation has partnered with the Queens Museum to exhibit and present its collection of Tiffany lamps, windows, metalwork, and ephemera, as well as an immense one-of-a-kind archive of Tiffany flat and pressed glass "jewels" leftover from Tiffany's nearby Corona, Queens, studios when they closed in the late 1930s.

The Neustadt Collection Gallery has relocated to the new wing of the Queens Museum and inaugurates the gallery with the exhibition *Shade Garden: Floral Lamps from the Tiffany Studios* as well as a permanent display of other Tiffany designs.

*Shade Garden* features 20 lamps exploring Tiffany's masterful translation of nature into glass. Lamps of all shapes and sizes reveal the extraordinary artistry.
Appendix H: Queens Museum Website G, Panorama of New York City

Panorama of the City of New York On Long-Term View

The Panorama of the City of New York is the jewel in the crown of the collection of the Queens Museum and a locus of memory for visitors from all over the globe. Conceived as a celebration of the City's municipal infrastructure by urban mastermind and World's Fair President Robert Moses for the 1964 Fair, the Panorama was built by a team of more than 100 people working for the great architectural model makers Raymond Lester & Associates over the course of three years.

Lester was familiar with building larger-than-life model environments, having worked with Norman Bel Geddes as an artist, designer and fabricator for the 1939/40 New York World's Fair, and later, on other large scale models of civic projects for Moses. In planning the model, Lester referred to aerial photographs, Sanborn fire insurance maps, and a range of other City material as the Panorama had to be accurate, with the initial contract demanding less than one percent margin of error between reality and the "world's largest scale model." Comprising an area of 9,335 square feet and built to a scale of 1:1200 where one inch equals 100 feet, the Panorama is a metropolis in miniature. Each of the city's 895,000
Appendix H: Queen’s Museum Website H, ArtAccess

Each year, the Queens Museum provides unrivaled programs for thousands of children and adults with varying physical, emotional, behavioral, and cognitive abilities across the New York City area. ArtAccess also provides outreach services to members of our community who are in special situations, such as those who are homebound, suffering from extended illnesses, incarcerated, or in foster care.

Piloted in 1988 as Access Tours, ArtAccess provides art education for people with visual impairments. ArtAccess has grown into a nationally-replicated model designed to allow audiences of all abilities to enjoy a personal connection to art and cultural institutions.

ArtAccess Programs

Guided tours and workshops for self-contained groups such as NYC Department of Education District 75 school classes or Adult Day Habilitation programs.
Appendix H: Queens Museum Website I, Queens Teens

Queens Teens

We're now taking applications for the 2014-15 Queens Teens program year!

High school students who live in Queens OR 21 attend high school in Queens and are eligible to apply.

For more information and an application, please contact Catie Eichenler, Coordinator of Family and After School Programs at ceichenler@queensmuseum.org.

Queens Teens offers high school students the opportunity to learn about contemporary art while developing their own creative interests and passions for the arts in a community of like-minded peers. The Teens become part of a diverse and professional network that follows personal and professional growth and provides individualized support as they move towards college and beyond.

In this paid year-long apprenticeship program, students meet on Saturdays.
Appendix H: Queens Museum Website J, New New Yorkers

Recesses

ArtAccess
Summer Camp
Queens Teens
New New Yorkers
Families
After-school
Professional Development

New New Yorkers

In partnership with the Queens Library, the Queens Museum’s New New Yorkers program offers free multimedia classes to meet the needs of adult immigrants in Queens.

Broadening horizons and teaching valuable life skills through the arts, New New Yorkers offers adult immigrants the opportunity to interact closely with accomplished professional artists and engage with their innovative work. The program provides opportunities for personal creative expression through diverse art courses, exhibitions, and participation in cultural festivals. It also supports student-led initiatives at the Queens Museum.

Courses emphasize the arts, technology, and English language acquisition, provided at no cost, in a variety of languages. While current offerings are in Spanish, Mandarin and Korean, past have included Arabic, Bengali, Croatian, Hindi, Hmong, Punjabi, Portuguese and Tibetan, with more to come. All the artists teaching in this program are bilingual.

Students have included:
Appendix H: Queens Museum Website K, Exhibitions

<table>
<thead>
<tr>
<th>Artist Services</th>
<th>Latest News</th>
<th>Space Rental</th>
</tr>
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<tbody>
<tr>
<td><strong>Current Exhibitions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Maurizio Nannucci: Modernism To Contemporary India</em></td>
<td><em>Neighborhood Voices: Lady Poet (On/About)</em></td>
<td><em>Behind the Camera: Collecting the New York Times</em></td>
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<thead>
<tr>
<th>Queens Museum Collection</th>
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Appendix H: Queens Museum Website L, Faces of Islam

The Faces of Islam
Community Partnership Exhibition
Program

On View February 7 - March 1, 2015

Community Forum & Opening Reception: Saturday, February 7, 3:00pm.

Created by LaGuardia Community College photography students, the exhibit features over 30 photographs of LaGuardia students, staff and family members, as well as New York City politicians and community leaders who practice the Islamic faith.

"The Faces of Islam" exhibition presents to you the perspective of a representative group of diverse community college students," said Scott Sternbach, director of the photography department at LaGuardia. "These teachers, artists, airline pilots, community activists, attorneys and myriad of others joined with our students and alums to share the bond of creative photography and in the process met as human beings working together for a common cause; to be seen as individuals and not as stereotypes."
### Corona Plaza

Corona Plaza is a recently renovated public space in the heart of Corona, Queens. The plaza has been the central site for many of the Museum's public art projects and community festivals, as well as the base of the Museum's recent parks and public space advocacy work.

For years, the once-grand Plaza was just a small one-block street riddled with parking and trash collection problems. As early as 2005, the Queens Museum began hosting public events on the site by applying for street closures to create a pedestrianized space. Museum efforts generated a network of local business owners and community leaders who regularly partnered on neighborhood street fairs, and beautification efforts. In Summer 2012, after years of community pressure...
Community Partnership Exhibition  Ongoing
Program: Erasing Borders 2014

Community Partnership Exhibition Program

The Community Partnership Exhibition Program at the Queens Museum provides opportunities for our cultural and other nonprofit organizational partners to develop and mount short term exhibitions based on their programs and our collaborative projects. In addition, it regularly showcases the work of students in the Museum’s Department of Education programs.

Proposals are accepted on a rolling basis from January 1 – September 1 of each calendar year for exhibitions to take place the following year. Decisions will be announced no later than October 1.
Where does the Queens Museum's involvement in the "community" take place? That's a fair question to ask of an institution that actively promotes community engagement. The following images of a community event at PS19 in Corona, Queens are a good illustration of our relationship with the community.

The event that you see in the pictures was the Dominican Heritage Day event that took place on March 1. Dominicans are a good portion of the population in Corona, and around this time every year (February 27 is Dominican Independence Day), there is a celebration sponsored by the elected officials representing the residents of the area. You will see City Councilwoman Julissa Ferreras, State Assemblyman Francisco Moya, and State Senator Jose Peralta. On
Appendix I: Wing Luke Museum Website A, Community Process

Exhibit Team

Our community-based exhibition model aims to integrate community members throughout the process from exhibition development to design, fabrication and installation, and including exhibition fundraising, publicity and marketing, education and public programming. We aim to put community members in decision-making positions where they are empowered to determine project direction, set priorities, make selections, and guide project execution.

On its most basic level, the Exhibit Team consists of:

- Museum staff
- Core community members
- Participating community members

Museum staff is charged with developing a community vision for an exhibition and bringing it into being. Since Museum staff has experience creating exhibitions, they serve as “technical advisors” for the community, providing input on exhibition components, feasibility and constructability, “project administrators”, monitoring timelines and budgets, finding resources and facilitating communication, and “community organizers”, mobilizing volunteers and bringing community members together toward a shared vision. Museum staff also uses professional contacts to gather research and materials from other institutions, where lay individuals may not normally have access.

Core Community members include a Community Advisory Committee (CAC), typically ten to fifteen individuals. CAC members have some direct connection with the exhibition topic, and they can be but are not necessarily leaders within other community organizations. They serve as the primary
Appendix I: Wing Luke Museum Website B, Exhibition Process

Our community-based exhibition model builds upon a basic exhibition development model but strives to infuse community members throughout the entire process. It can be broken down into seven stages. Below is a basic description of each stage. See the full printed handbook for more details including an outline of Exhibit Development CAC meetings and implementation ideas for each stage (such as "artifact selection day, outreach ideas, exhibit opening programs, follow-up stewardship).

Initial Outreach
Museum staff conducts Initial Outreach during the first stage of the process. Here we begin learning about the community and its dynamics, including existing leaders and organizations and their interrelationships, geographic concentrations, current issues and concerns, existing projects and initiatives, and marginalized groups within the community if existing along with other diversities.

At the end of Initial Outreach, we have a confirmed list of CAC members and are ready to hold our first meeting and begin Exhibit Development.

Exhibit Development
Exhibit Development occurs over several months of intensive meetings. The number, length, timing and location of the meetings depend on the dynamics of the community and the CAC. By the end of...