

MUSEUMS AND IMMIGRANT COMMUNITIES: EFFECTIVE PUBLIC  
PROGRAMMING

A Thesis submitted to the faculty of  
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Master of Arts

In

Museum Studies

by

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San Francisco, California

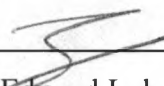
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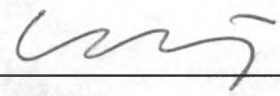
## CERTIFICATION OF APPROVAL

I certify that I have read *Museums and Immigrant Communities: Effective Public Programming* by Eliana Mercedes Zacarias, 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 Art in Museum Studies at San Francisco State University.



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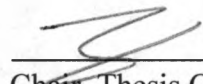
# MUSEUMS AND IMMIGRANT COMMUNITIES: EFFECTIVE PUBLIC PROGRAMMING

Eliana Mercedes Zacarias

San Francisco, California  
2018

In this thesis, the challenges that American museums face when engaging immigrant groups through public programs were examined. The historic exclusion of marginalized and immigrant groups by museums has affected how such groups and broader society view museums. As museums begin to shift toward a more visitor-centered model, it is important to examine how museums develop, implement, and evaluate programs designed to engage immigrant groups. A literature review and four case studies were conducted, followed by a final chapter that outlines key practices that should be in place when working with immigrant populations, and that presents three main conclusions concerning museum programming involving immigrant groups. It is concluded that museums seeking to serve immigrant populations must hire diverse staff and include people of color on their boards, that museums must collaborate with established community groups to implement programs, and that museums must strive to make meaningful connections with immigrant communities.

I certify that the Abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee

5-10-18

Date

## PREFACE AND/OR ACKNOWLEDGEMENTS

Dedicated to my parents, Jesus Zacarias and Angelina Zacarias, the immigrants who inspired my research and who have always supported me through all of my academic endeavors.

Thank you to Edward Luby, my first reader and motivator; to Christine Fogarty, my second reader and mentor; to my friends who carried me through my low points and helped me maintain my sanity; to my family who always keep me grounded.

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## **Chapter 1**

### **Introduction**

According to the American Community Survey, the United States had more than 43.7 million immigrants residing in the country in 2016, making up 13.5% of the total American population, which in that year, was 323.1 million people (Zong et. al 2018). In a study conducted by the Pew Research Center, the number of immigrants residing in the United States by 2050 is predicted to increase by 117 million, indicating that one in five Americans will be foreign born at that time (Passel 2008).

While immigrants are already a large part of the population in America today, and are predicted to become an even larger group, only a small percentage of this population is being reached in the museum sector. For example, nearly four-fifths of visitors to art museums in 2008 were non-Hispanic White Americans (Farrell et al. 2010). Museums must confront this imbalance, as the data tells of a shifting population with different needs and expectations that will force museums to adapt.

At the same time, museums are beginning to change toward a more visitor-centered approach to community outreach, which looks different depending on the museum's size, resources, and audience. While funding has played a large role in this shift, due to the need for museums to possess multiple revenue streams, museums have gone "from inward-looking, collection-focused institutions to outward-facing, donor and visitor-focused ones" (Lord et al. 2016, 11).

Historically, museums have also had exclusionary relationships with minorities and immigrant groups, which have created obstacles for museums that are trying to build trust relationships with minority and immigrant communities today. Meanwhile, within broader society, diversity in large cultural and political institutions is being demanded by the masses. Museum culture has slowly begun to change as it shifts toward a visitor-centered model, but more often than not, museums are being criticized in the media for the lack of representation of diverse audiences in their offerings. As broader culture begins to think about which places support and showcase minority voices, museums need to work to become relevant spaces in today's increasingly diverse society.

Education is a core function of museums, and it remains the centerpiece of goals for public programs. In 1992 the American Alliance of Museums (AAM) published the landmark report *Excellence & Equity*, which challenged museums to own their roles as community educators and to reflect their diverse communities. Since *Excellence & Equity*, contemporary museum literature has continued to tackle issues of relevance and influence, two examples being Nina Simon's *Art of Relevance* (2016) and Gail Dexter Lord and Ngairé Blankenberg's *Cities, Museums and Soft Power* (2015). As a result, education, relevance, influence, and diversity are intertwined today as museums strive to develop and implement visitor-centric, community-based programming.

Given the changing demographics of the United States, the need for museums to engage their communities in visitor-centric ways, and the fact that museum programming is a form of influence and service, how are museums today working with diverse groups?

In particular, as a microcosm of the changes ahead for museums, how are museums creating programming that involves and serves immigrant groups? What barriers and challenges exist in offering programming designed for immigrant groups, and why it is important to offer such programming? And finally, what can the broader museum community learn from efforts to involve immigrant groups in museums?

As a child of immigrants going into a field that is only beginning to include diverse voices, I wanted to add to this greater conversation of diversity and relevance. I have the hope that any person of color has when looking at these cultural giants: the hope that I can see myself in these institutions without it being a miraculous feat. In my studies I have read many White men and women talk about the need to diversify museums, and as I prepare to enter the museum workforce, I now have an opportunity to conduct a study that investigates how museums are approaching serving diverse groups today.

While museums and similar institutions have been working with immigrant and minority groups for years, studies that emphasize how educational programs are developed and managed “on the ground” and in the context of recent pushes for relevance, influence, and service are less common. As diversity and relevance become ever present “hot button” topics in the museum field, examples of the real work being conducted by various institutions can assist museum professionals to actualize this type of programming, instead of simply discussing it.

This thesis will begin with a review of the literature in chapters two through five. Major topics include a historical overview of world’s fairs, current museum education

and visitor trends, and demographic information on American immigrants. The literature review is followed by a methods chapter, which outlines basics of the literature review as well as why and how case study institutions were selected. As part of the case studies, interviews with museum professionals serving as content experts were conducted. Case studies of four institutions working with immigrant groups in the context of programming are presented in chapters six through nine. Finally, in chapter ten, after presenting a discussion chapter, conclusions concerning museum programming involving immigrant groups are presented.

The historic exclusion of marginalized and immigrant groups from museums has affected how current society views museums. As museums begin to shift toward a more visitor-centered model, they face dismantling pre-existing impressions that have roots in centuries of history. If museums are to truly engage and remain relevant to American society, they must work to serve all groups, even if these groups have assumed that museums are not relevant to their lives. Put simply, to meet the educational mandate of the museum sector, it is essential that museums understand how relationships with immigrant communities are built and maintained through community-based public programs.

## Chapter 2

### Literature Review: Historical Context

#### *A Basic History of World's Fairs*

The first world's fair was organized by Prince Albert, Queen Victoria of England's husband, and Henry Cole in 1851, and was held in London, England at Hyde Park (Expo Museum 2018). Originally entitled "The Great Exhibition of the Works of Industry of All Nations," it was widely known as "The Crystal Palace Exhibition" in reference to Joseph Paxton's large glass and steel greenhouse that contained all of the exhibits of the fair, which he dubbed the Crystal Palace (Findling 2017). The fair brought together many different countries and displayed scientific and technological advancements alongside works of art and craftsmanship. The popularity of the fair, attended by approximately six million people, encouraged more to be held in cities, including Paris, France; Dublin, Ireland; Vienna, Austria and more.

The first American world's fair occurred in 1876 in Philadelphia, Pennsylvania as a celebration of the United States' centennial and was aptly entitled the "Centennial International Exhibition," which famously displayed the Liberty Torch as a preview of the Statue of Liberty (Expo Museum 2018). World's fairs in America created an important historical legacy, as they were seen as spectacles that visitors, journalists, and the many others who attended have recounted as inspiring and memorable experiences. Some of the original exhibits from the Centennial are still on display at the Smithsonian Institution's Arts and Industries Building (EM 2018), which were acquired by them as a

donation from the fair “to save shipping costs on returning objects to their home countries” (Rydell 2006, 136).

The occurrence of the Centennial Exhibition came during a time in the United States where the country had been torn apart by the Civil War, and it played “a crucial role in the cultural reconstruction of the United States” (Rydell 2006, 135-6). As the United States struggled to revitalize itself, events such as the world’s fairs brought people together. With “the spectacles of ‘civilization’ and ‘progress’ [which] attracted tens of millions of people to their architectural, industrial, agricultural, and anthropological exhibits” (2006, 135-6), the world’s fairs gave people a common ground to join together and become one.

### ***African Americans and The Centennial World’s Fairs***

Steeped in the ideals of unity, progress, and spectacle, the Centennial world’s fair signified an important cultural marker for the United States. It was an opportunity to tell a story about American progress and success, but history is told by those in power, and those in charge of organizing the Centennial were the rich, white elite. Historian Mitch Kachun described the Centennial as “self-congratulatory rhetoric” saying that it “celebrated many things: technology, industrial power, [and] America's taking its place among the leading nations of the world” (1998, 305). But representations of African Americans, much less any minorities, were “few and far between in this racially exclusive discourse of unity” (1998, 306).

The Centennial encouraged everyone to do their part for the grand event, but “everyone” did not include African Americans. In the years following the Civil War and the Reconstruction era of American history, tensions were still high between the White and African American communities--slavery may have been abolished, but the early divides of segregation were beginning to form. Kachun explains that “the exclusion of African Americans was exemplified in the historical interpretation that pervaded the Exposition,” in the arrangement of the exhibits and selection of specific narratives, fair organizers “consciously constructed a predictably Eurocentric narrative of American History” (1998, 306).

African Americans wanted to participate and be included in the preparations of the Centennial but were turned away, and the “few who worked at the Exhibition were relegated to the menial positions of waiters, janitors, and messengers” (Kachun 1998, 307). Even when it came to fundraising efforts, African American women who tried to raise money for the event were faced with “discrimination, insult, and even physical injury” (1998, 307). The racism and exclusion faced by African Americans during the Centennial world’s fair spoke to the white elitist mentality that placed rich white families at the top of the social hierarchy. This narrative of white superiority was not a self contained occurrence but was also perpetuated in future world’s fairs.

### ***“Living Exhibitions” at The Saint Louis World’s Fair***

In 1904 “The Louisiana Purchase International Exposition,” also known as “The Saint Louis World’s Fair,” was hosted in Missouri to celebrate the centennial anniversary

of the Louisiana Purchase. Like previous world's fairs, the St. Louis World's Fair sought to highlight the industrial progress of Western nations (UDL 2010). This was echoed in many of the fair's exhibits but was especially seen in the fair's "Living Exhibits."

Curated by William McGee, who was hired as head of the Anthropology Department for the fair, the "Living Exhibits" were meant to display real native people in their "authentic" habitats. In regards to gathering the people to fill these anthropological displays, McGee wrote that he wanted to assemble "representatives of all the world's races, ranging from the smallest pygmies to the most gigantic peoples, from the darkest blacks to the dominant whites" (Bradford et. al. 1992, 5). These exhibits were meant to show white superiority, using Western society as the highest measure of "civility" by contrasting fair-goers against the "primitive" non-western cultures on display.

Among the communities of native people displayed were "Pygmies", Filipinos, Eskimos, Patagonians, and various Native American tribes. The largest settlement of these was that of the Philippines, which housed more than 1,000 Filipinos and ten different ethnic groups (Gaskins 2008). The most sensationalized group was that of the Igorot, who were promoted as "savage" head-hunting, dog-eaters (2008). While these customs were true, they were only performed on special ceremonial occasions, but in order to sell the sensation of the display, the Igorot were fed dog everyday and forced to perform rituals they would not often perform.

In a similar sensationalist fashion, the Pygmy Ota Benga was bought and transported to the fair. The Pygmy people were popularized for being smaller than



average “savages” who sharpened their teeth for cannibalistic purposes, which was not true. Benga, along with the other Pygmy people, were forced to stay in scant “primitive” clothing, such as loin cloths, even when the weather began to turn cold (Bradford et. al. 1992, 5). Historian Robert Rydell states that those “on display at the fair were exploited” and were “subjected to brutal racist stereotyping, and generally regarded as anthropological specimens, not as human beings in their own right” (Rydell 2006, 146). The language used to describe these non-western nations reiterated the superiority of white Western society as they referred to American white society as “civilized” and those nations on display as “primitive” and “savage.” These “Living Exhibitions” existed to emphasize accomplishments of white America and the need of the white “civilizing” presence.

### ***Educational Intentions of World's Fairs***

In many respects, world's fairs were meant not only to celebrate the modern accomplishments of man but also to be places of gathered knowledge to teach the masses. George Brown Goode, a noted anthropologist associated with the Smithsonian Institution who developed displays for the 1876 Centennial Exposition, saw the fairs as opportunities to use “exhibitionary sites effectively to ‘minister to the mental and moral welfare’ of the masses and to turn them into good citizens” (Rydell 2006, 137). The fairs themselves were essentially large temporary museums housing exhibits that focused on the exciting modern advancements of science, industry, and culture. As Bradford describes “The international expositions were built to dazzle for a season and be

destroyed, to awe and edify” (1992, 7). The sheer magnitude of these events would bring people from far and wide excited to gaze upon modern knowledge.

Even in these educational sentiments, the harmful exclusion and misrepresentation of minorities and non-western cultures perpetuated a damaging message of racism and classism. History shows the deep seeded racism and racial divides that lied beneath the planning of these grand social events. The treatment of minorities and non-western cultures during the world’s fairs translates to the racist and classist divides that these specific incarnations of museums also perpetuated. While “most world’s fairs left proportionately little behind them in the way of material artifact, their impact on design, technology, and culture was incalculable” (Bradford et. al. 1992, 7), which modern museums carry with them today.

### Chapter 3

#### **Literature Review: Museum Education and Current Visitor Services Trends**

##### ***Peale and Dana: Museum Education Pioneers***

Charles Willson Peale was an American born painter who was best known for his portraits of founding American leaders such as George Washington, Benjamin Franklin, Thomas Jefferson, and John Adams (Ogden 2016). In 1794, as an offshoot to his portraiture business, Peale opened the Philadelphia Museum and filled it with his portraits and personal collection of natural history specimens. Influenced by the spirit of the Enlightenment era, which celebrated human's capacity to learn and use new information (Diethorn 2015), Peale opened up the museum to the public with the intent to educate all social classes. While he still charged a small fee, he understood "the importance of public education and wanted to attract people from all social classes; unlike European museums, his museum was not intended solely for the upper class" (Ortiz 2015, 30). The early roots of museum education arose, perpetuating the idea of using collections as tools to educate the masses.

In a very similar spirit to Peale, John Cotton Dana became director of the Denver Public Library in 1889 and promoted new innovative ideas to use libraries as a resource to serve the people (RUL 2018). Dana's ideas were to open the library stacks for people to browse freely and to organize a separate children's room--both new ideas for a library at the time. When Dana moved to Newark, New Jersey in 1902, he was a leader at the Newark Public Library. During his time there he established a foreign language

collection for immigrant use, the first of its kind. A few years later in 1909, Dana founded the Newark Museum, which he opened on the Library's fourth floor. He believed that museums should "exemplify the true work of the museum as a service institution that enriched the quality of its visitors' lives, not merely accumulating masterpieces for [its] own glory" (Ortiz 2015, 31). His ideas and leadership as an informal educator spoke to the importance he placed on repositories of knowledge and community relationships.

What made the work of figures like Peale and Dana so foundational and revolutionary to the field of museum education was the idea of 'access for all.' Museums as an educational resource were popularized as a "center of learning for students and scholars," while public museum education was a by-product and not necessarily their main objective (Grinder and McCoy 1985,12). The museum as a "civilizing influence on the populace" (1985,12) was still a common thought in early museums, which "in fact, did not exist for immigrants, laborers, or the poor of the cities" (1985, 12). The work of early influencers like Peale and Dana rethought this model of the museum and laid the groundwork for future innovative educators to rethink how museums educate. Early in American history, Peale saw the value in opening up museum collections as a way to educate and perpetuate new scientific information. Later, Dana's willingness to work with the working class and immigrants, whom many museums intentionally excluded to cater to the rich elite, shifted the way libraries and museums saw access and education.

### ***Excellence & Equity***

In 1992, the former American Association of Museums (now, American Alliance of Museums) (AAM) published *Excellence & Equity: Education and the Public Dimension of Museums*, which challenged museums to become diverse institutions that pledge to commit themselves to serving the community and aligning their missions within the realm of education. As the first major report on the role of education within the museum, *Excellence & Equity* confronts the historical issues museums within the United States have had in the past, acknowledging that “as a nation, we are engaged in a debate about how we will think about and respond to the issues of diversity and the demands for equality, a task with which we have historically struggled” (AAM 1992, 11). From this premise, the report defines museum education as “a term that in its broadest sense includes exploration, study, observation, critical thinking, contemplation, and dialogue” (1992, 9) but dictates that the task to educate does not only fall to educators but is “a fundamental task that involves all staff” (1992, 11).

*Excellence & Equity* urges museums to redefine themselves from the top down, beginning with tasking “those charged with making museum policy, as well as those charged with carrying it out, [to] understand the diversity of our society and support the implications of that diversity for museum operations and activities” (1992, 16). If museums are to stay relevant it states that “first they should reflect our society’s pluralism in every aspect of their operations and programs” (1992, 5). As timely as it was when it was first published, *Excellence & Equity* recognized the cultural shift in current

society toward a multicultural experience and the need to represent diverse voices within places of authority like museums.

*Excellence & Equity* is an important cultural marker for museum education and for museums at large, reflecting the ways in which the larger society began to think about lesser-heard voices, and the need to begin to grapple with diverse representation within power structures that historically had never been open to minorities or immigrants. The AAM recognized that it was essential for museums to “combine a tradition of intellectual rigor with the inclusion of a broader spectrum of our diverse society” (1992, 7) if they were to remain relevant. More importantly, *Excellence & Equity* reminds museums that they are institutions of service that exist to educate their diverse communities.

### **Current Services and Literature**

After *Excellence & Equity* there have been many different articles, books, and initiatives that have followed. Below are a few examples of how museum culture has begun to shift toward a more visitor-centered experience in the provision of service, the approach to outreach, and the assertion of influence.

### ***Serving New Americans***

Libraries and museums both function as institutions of service within their respective communities and as access points of education. Under a Memorandum of Understanding (MOU), or mutual agreement between two or more parties, the Institute of Museum and Library Services (IMLS), the Department of Homeland Security (DHS) and U.S. Citizenship and Immigration Services (USCIS) have agreed to work together to

provide educational materials to help immigrants become citizens (IMLS 2018). In 2013, the IMLS, DHS, and USCIS signed the new initiative entitled *Serving New Americans* through library resources, and in 2016, the MOU was renewed and updated to include museums as distribution sites.

Under the agreement, the DHS and USCIS provide training and educational materials to participating libraries and museums. Depending on the institution's size or mission, participating libraries and museums can become involved by distributing materials, become a training site, or, in the case of museums, through a relevant exhibition (IMLS 2018). On the IMLS website for the *Serving New Americans* program, there are resources like PowerPoints and PDFs that contain information on how to become a participating site. This program recognizes libraries and museums as respected sites of service and trust within diverse communities.

### ***The Art of Relevance***

Nina Simon, Executive Director of the Santa Cruz Museum of Art & History (MAH), is the author of the two books, *The Participatory Museum* and *The Art of Relevance*, as well as a consistent writer (since 2006) on her self-managed blog *Museum 2.0*. She is well known within professional museum circles for her ideas and insight on methods of visitor engagement in museums. Her most recent publication *The Art of Relevance* meditates on the meaning behind relevance and what it means for museums to become relevant.

Simon begins with the idea that “relevance is a key that unlocks meaning” (2016, 25), and uses real stories from her experience or contemporary examples to pull back the layers of meaning behind relevance within the context of a museum. As she explains it, “these stories aren’t just about someone making a link to an institution. They are about making connections that unlock meaning” (2016, 22). Relevance is defined as many different things, one of them, for example, is empathy--”understanding what matters to your intended audience” (2016, 51). Following her key metaphor, relevance is a key that unlocks a door to an experience at the museum. In discussing relevance as empathy, Simon continues to unpack how museums create doors that are inviting to new groups of people:

If you are trying to understand how to build a door for a particular community, the best way to do it is to see what kind of doors that community willingly, joyfully walks into in other contexts. You won’t learn what’s relevant to them on your turf. You have to do it on theirs (2016, 68).

Ultimately, Simon leads readers to “transformative relevance” which is one of the final layers of meaning she pulls back from her exploration of relevance. She describes “transformational relevance” as a commitment where “institutional leaders have to be willing and able to reshape their traditions and practices. Community participants have to be willing to learn and change too. And everyone has to build new bridges together” (2016, 173). Simon’s ideas behind rethinking community participation are new and innovative, placed in simple colloquial language that is accessible to everyone, while also being an extension of the ideas stated in *Excellence and Equity*. Change needs to be from



the top down: it is a commitment in which everyone must participate.

***Cities, Museums and Soft Power***

Gail Dexter Lord and Ngairé Blankenberg, known and respected museum professionals, edited the book *Cities, Museums, and Soft Power*, which is a compilation of essays exploring soft power, culminating with recommendations for museums on how to activate their soft power. Soft power is defined as “the ability to influence behavior using persuasion, attraction or agenda setting” using intangible resources “such as ideas, knowledge, values and culture” (Lord et al. 2016, 9). They refer to Joseph Nye, a political scientist, who says the “most effective soft power is generated by civil society rather than government and large corporations, which are the traditional backers of ‘hard power’” (Lord et al. 2016, 10). While museums have a global history of being government run, in America, museums have begun to shift.

Lord and Blankenberg claim that museums in the United States have undergone a process of transformation “which has been highly innovative in creating and sustaining the voluntary, nonprofit sector” (2016, 11). The transformation is due to a shift in government funding of museums, where once there was more money being invested federally into museums, but now they have “become more dependent on new forms of patronage from foundations, philanthropists, sponsorship and earned sources” (2016, 11). This shift in funding has led to a change in the way museums perceive themselves, “from inward-looking, collection-focused institutions to outward-facing, donor-and visitor-

focused ones” (2016, 11). This shift has happened slowly over the last few decades in stages.

Lord and Blankenberg argue that this transformation has three stages. The first stage occurred in 1992 when AAM published *Excellence & Equity*, which “led to a fundamental change in the museum profession: museums proclaimed their roles as educational institutions with a mandate to provide physical and intellectual access for the entire public” (2016, 12). A decade after this piece of landmark literature was published, the second stage occurred, known as “experience branding,” which gave museums “a strong impetus to expand and intensify the impact that museums were having on the public” (2016, 12). Museums became more than repositories of objects and knowledge and they “suddenly had a new importance in the city. They were contemporary landmarks. Not only brands in and of themselves, but also incorporated into the brand of the city. Museums were now seen as an integral part of the promise of their cities” (2016, 12). These two stages having already happened, Lord and Blankenberg argue that a third stage is currently happening, one where museums “shift from sites of branded experience to places of soft power” (2016, 12). This developing shift into institutions that possess soft power changes the responsibilities museums carry.

As carriers of soft power, museums possess influence; they are tied to their communities and are seen as points of interest and educational authority. Soft power transforms museums into integral partners for “international relations, whether as symbolic meeting places or as part of a network of relationships with other museums

through loaning collections and exhibitions, as well as professional training and exchanges” (2016, 23). This is already happening with programs like *Serving New Americans* where museums and libraries have teamed up with federal agencies to provide education and training to immigrant communities in order to become U.S. citizens.

As museums become places of access, they become “power converters, transforming creativity and knowledge into influence, encouraging us to see new perspectives and even to change our behavior” (2016, 23). As Nina Simon explained in *The Art of Relevance*, engaging with diverse communities means changing the way museums see themselves and the ways they conduct outreach within their community. Museum professionals are transformed into “cultural workers [who] are able to exchange viewpoints and ideas, and form alliances and networks that go beyond cities and nations” (2016, 23), which is the exciting horizon current museums and museum professionals are approaching.

## **Chapter 4**

### **Literature Review: Current Trends and Demographics For Immigrants in America**

#### ***Immigrants In Current America***

Immigrant communities within the United States are an integral part of the country's population. A predictive study done by the Pew Research Center in 2008 says that the U.S. population is predicted to rise to 438 million by 2050 from 296 million in 2005, with about 82% of that accounted growth being attributed to new immigrants and their descendants. When breaking down the increase of population, the 117 million people added to the American population from 2005 to 2050, the same study states 67 million will be the immigrants themselves, 47 million will be their children and 3 million will be their grandchildren (Passel 2008). These predictive trends indicate that by the year 2050 one in five Americans will be foreign born, surpassing previous historic peaks of immigrants in past U.S. populations (2008). Also by the year 2050, only 47% of non-Hispanic whites will make up the U.S. population, shrinking down from 67% of the population in 2005 (2008). In essence, immigrants, while already being a large part of the current U.S. population, will be an even greater part of the future American landscape.

#### ***What This Means For Museums***

In 2010 the American Alliance of Museums (AAM) published *Demographic Transformation and the Future of Museums*, which presented demographic data on the changes predicted to happen in the U.S. population, museum visitor data, case studies, and recommendations for the field. The data gathered in this publication showed that “the

group that has historically constituted the core audience for museums— non-Hispanic whites—will be a minority of the [future] population,” indicating that museums are serving “an ever shrinking fragment of society” (Farrell et al. 2010, 5). Quoting a survey conducted by the Institute of Museum and Library Services (IMLS), results showed that Asian Americans made up 36.6% of visitors for art museums and 34.1% of science/technology museums; Hispanics had high rates of visiting natural history museums at 25.3%; and African Americans had the lowest participation across all categories of museums at 18-22% overall (2010, 13). In comparison, another study revealed that non-Hispanic white Americans made up 78.9% of visitors at art museums in 2008 (2010, 12). Clearly minority racial and ethnic groups are not engaging in high percentages with museums across the board.

Why are racial and ethnic minorities not engaging with museums as frequently as non-Hispanic white populations? The AAM publication suggest a few possibilities: historic cultural barriers that make museums feel intimidating and exclusionary; lack of specialized knowledge to appreciate what is perceived as elite forms of art, especially in art museums; no tradition of museum-going habits as a child or as an adult; and the influence of social networks wanting to do alternative leisure activities (2010, 13). Using these as a starting point, museums can begin to understand the perceptions held by these individuals regarding museums and the obstacles that these communities face when interacting with museums.

### ***Understanding Immigrant Perspectives***

In 2008, Jill Stein and Cecilia Garibay, both specialized evaluators, along with Kathryn Wilson, a public historian and educator, co-authored *Engaging Immigrant Audiences in Museums*. This publication investigated why museums decide to engage with immigrant communities and identified a broader understanding of these communities from their perspective. They began by parsing out the definition of an immigrant, which they found is often “conflated with ‘minority,’ non-white, or low-socioeconomic groups” (Stein et al. 2008, 3). While these categories often overlap, in its most basic form they define an immigrant as “an individual who resides in a country different from their country of birth” (2008, 3). From this starting point they begin to unpack the various aspects of the immigrant experience.

When museums decide to reach out to immigrant communities, generally this is done so that institutions can attract a new audience that does not typically visit, but why outside of these reasons is it important for museums to try and appeal to immigrant groups? What Stein, Garibay, and Wilson ask is what are the assumptions these institutions have made about these groups and what are the actual realities? They argue that museums, in order to establish meaningful connections, need to understand “the perceptions, attitudes, paradigms, values, needs and interests from an internal or “emic” perspective [...] in order to build foundations for meaningful, relevant experiences” (2008,2).

The relationship many immigrants have with their immigrant identity varies.

Stein, Garibay, and Wilson argue that important factors in this identity include “why they came to this country, where they live, the extent to which they have acculturated into the host culture, English language skills, [and] level of connection to their homeland,” among many other factors can help shape immigrant identity (2008, 3-4). This means that immigrant “cultural identity is not fixed, but rather dynamic, fluid, and context-driven,” and as a result, “immigrants often straddle two or more worlds—bi-cultural and/or bilingual—and can flow relatively easily between them” (2008, 4). Despite this, immigrants will always feel some degree of cultural displacement and are “more likely to feel a sense of difference, potentially adhering to values, beliefs, social structures, and other attitudes not necessarily aligned with the dominant culture” (2008, 4).

The challenges facing immigrants and how they culturally identify themselves is complex, more so than what many institutions can initially understand. As so much learning in museums takes place in family groups, for example, recognizing that immigrant families have intergenerational ties, as outlined below, and that different family members possess different connections to their cultural identities, is likely an area that museums should be considering in their efforts.

### ***Meaningful Experiences***

In order to achieve a more meaningful experience, Stein, Garibay, and Wilson argue that understanding is at the core of meaningful community relationships, as it signifies that museums have taken the time to “initiate an open dialogue with members of that community” (2008, 5). Fostering these meaningful encounters begins by recognizing

“that most immigrants are deeply rooted within an intergenerational community” of first generation parents and second generation children, that is the reality for recent immigrants, and also, those who have lived in the U.S. longer can have three or four generations established (2008, 8).

Language is a key area in which to connect with all generations of an intergenerational family. Stein, Garibay, and Wilson state “language issues for some immigrants clearly play a role in one’s ability to utilize museums,” raising the importance of multilingual interpretation for all audiences. The use of multilingual labels within galleries carries different significance for older and younger generations. While first generation visitors “felt that bilingual labels simply helped them understand what was being communicated in an exhibit,” second-generation visitors who were fluent in English saw bilingual labels as “a symbolic gesture indicating a museum’s inclusiveness” (2008, 8). Language is an easy way into building meaningful experiences, but Stein, Garibay, and Wilson challenge museums to go further.

Throughout their report, Stein, Garibay, and Wilson return to the importance of purpose, and argue that “perhaps [what is] most crucial is for the institution to clarify why they want to engage a particular community, towards what purpose, and of what potential value to [add to] the community itself?” (2008, 6). Meaning is created when museums conduct outreach and activities that align to their mission. If “one-off” events are created to attract a specific audience but are not aligned with the museum’s regular



programming it works against deep engagement. The authors conclude that “such initiatives do not develop long-term relationships with intended audiences” (2008, 6).

In sum, in working with immigrant communities, it is necessary to recognize their demographics, factors in their cultural identities, and what facilitates engagement. If museums are serious about wanting to engage with diverse immigrant communities then they must be committed to examine the reasoning behind it and to work toward creating meaningful encounters that align with the values of the communities they seek to serve.

## **Chapter 5**

### **Methodology**

#### **Formation of Topic**

The methods used in this thesis consisted of a literature review and case studies of museums or museum-like organizations that hosted programs serving immigrant communities. The literature review covered three main subjects: first, the history of American museums; second, the development of the culture of inclusivity, visitor services, and education in today's museum; and third, demographics and trends concerning immigrant communities in America. As outlined below, five organizations were selected for case studies, based on information outlined on their webpage regarding relevant programming. Each case study also included an interview with a museum professional serving as a content expert, as outlined below.

#### **Literature Review**

As stated above, the literature review covered three main subjects, and was divided into three chapters. First, in chapter two, the history of American museums was examined by addressing the question, "why do immigrant and under-served populations believe that museums are not places for them?" The history of world's fairs and museum education was also reviewed to contextualize the obstacles museums face when connecting with these specific populations.

In chapter three, the second part of the literature review, outlined how the paradigm has shifted within museums towards a more inclusive and visitor-centered

environment. Using landmark literature such as *Excellence and Equity* (1992) and programs such as *Serving New Americans* (2013), this part of the literature review examined how museum culture is striving to become more inclusive through education and service.

Lastly, in chapter five, the literature review focused on demographics and trends concerning immigrant communities in America. Using census data and other studies, this section outlined the changing American demographic landscape, how immigrant life has shifted in recent years, and how populations have integrated into the social fabric of American life.

### **Case Studies**

Case studies were selected as a research method to allow for an in-depth assessment of programs that serve immigrants. Case studies were selected according to the following process. First, the search engine Google was used to identify a list of 12-15 potential case studies, by searching terms such as “museums public programs,” “museum immigrant communities,” and “American museums immigrant communities,” along with personal knowledge of public programs that served immigrant communities. Once this list of case studies was developed, each institution’s web page was carefully reviewed in three areas to assess its suitability as a final case study. These areas were: the existence of mission-based programs that served immigrant groups; evidence that such programs were active within the last two years; and evidence that the institution conducted broad community outreach.

From this list of potential case studies, a final group of four was developed, based on the organizational type and the author's ability of access to the organization. To obtain a range of approaches across the museum sector, it was decided to include at least one history or cultural museum, one children's museum, one art center or art museum, and one science museum.

In the end, the following four case studies were selected: Children's Discovery Museum in San Jose, CA; Explora Science Center and Children's Museum in Albuquerque, NM; The California Museum of History in Sacramento, CA; and Self Help Graphics and Art in Los Angeles, CA. Case studies were selected in order to examine how organizations worked with immigrant communities, to assess current practices, and to identify emerging best practices.

For the first case study, Betty Avila, Co-Director of Self Help Graphics and Art, which is located in Los Angeles, CA, was contacted by e-mail January 3rd, 2018, and was interviewed in person on January 9th, 2018.

For the second case study, Explora Science Center and Children's Museum, which is located in Albuquerque, NM, e-mails were sent to the Director of Education, the Program & Data Evaluation Manager, and the Associate Director of Educational Services on January 8th, 2018. A response e-mail from Andres Guerrero, Educator and Program Coordinator, confirmed a FaceTime video call interview for January 29th, 2018.

For the third case study, the Children's Discovery Museum, which is located in San Jose, CA, a series of contacts were made. First, a note was sent to a general contact

address on the museum's website on January 3rd, 2018. A second note was sent to a general e-mail address for the Director of Education & Programs on January 15th, 2018. A phone call was then made to Jenni Martin, the Director of Education & Programs, and a voice mail message was left for Ms. Martin on January 22nd, 2018. A final note was sent to the e-mail address of Jenni Martin on January 24th, 2018. An in-person interview was confirmed and conducted with Jenni Martin on January 30th, 2018.

The fourth and final case study, The California Museum, which is located in Sacramento, CA, was contacted via e-mail on January 23rd, 2018. Ron Rohovit, the Unity Program Director, responded via e-mail and confirmed a phone interview, which was conducted on February 14, 2018.

Case studies consisted of an overview of the organization's history and governance, as well as a review of the organization's collections and exhibitions, public programs, funding, relationships with target community, and program evaluation methods. Interviews with content experts were designed to obtain information on key components of programs, how they were developed and maintained, future plans for programs, and evaluation methods. Each person interviewed was selected as a content expert because of their high level of involvement with programs that serve immigrant groups. The goal of the interview was to gather information on programs and to use that information, along with the literature, to assess them. To maintain consistency, the same eight questions were asked of each of the content experts.

## **Interview Questions**

Interview questions were organized into three areas: program basics, community relationship, and evaluation methods.

### *Program Basics*

The first two questions were designed to examine the content of the program offered. Question one asked, “how long has your museum been offering this program? What motivated the museum to offer this program?” Question two asked, “how is the program funded? How long will funding last?”

### *Community Relationship*

The next three questions focused on the organization’s relationships with community. These three questions sought to identify the type of research done, formally or informally, on the organization’s surrounding community; their approach to community outreach; and how they identified the community they decided to serve and how they involved community leaders.

Question three asked, “has your museum done research on its surrounding community? If so, what kind of study (formal or informal)?” Question four asked, “does your museum have a designated staff person who serves as a community liaison? If no, how does your museum conduct outreach?” Next, question five asked, “how did the museum identify the community it decided to work with? What approach was used to engage those community’s leaders to want to be involved with the museum’s program?”

*Evaluation*

The final three questions concentrated on how organizations evaluated programs. The purpose of these questions was to examine if the organization employed formal or informal evaluation methods; whether the organization used those results to implement or plan programs; and examined if the results of evaluations were shared with community stakeholders.

Question six asked, “is the program evaluated formally or informally? If so, how?” Question seven asked, “how are the results of the evaluation used in program implementation or planning?” Finally, question eight asked, “does your museum work with or share results of those evaluations with stakeholder groups?”

In sum, by conducting a literature review and case studies, this thesis examined organizations that hosted programs serving immigrant communities. In chapters six through nine, case studies of each organization and how they work with immigrant communities are presented.

## **Chapter 6**

### **Case Study: San Jose Children's Discovery Museum**

#### **History and Governance**

Opening its doors in June, 1990, the Children's Discovery Museum of San Jose (CDM) has had over 8.3 million visitors pass through its galleries (CDM 2018a). Their building was designed by Ricardo Legorreta, a Mexico City based architect, who constructed a 52,000 sq.ft. purple building. Their recent expansion added half an acre of outdoor space as a way to bridge the museum to nature for their community's children and families. Their mission is to inspire "creativity, curiosity, and lifelong learning" (CDM 2018b) and their vision is that "today's children become tomorrow's visionaries."

Two of the museum's aspirations are "youth find[ing] avenues for self-expression and achievement" and that "the community finds reflections of itself" within their museum (CDM 2018b). A few of their strategic commitments are inclusion and cultural competence; community service learning; and partnership and resource development, among many others. Their values as an institution are children, play, integrity, curiosity, intersections, community, and learning. These are all reflected in their welcoming statement, which states that the museum "strives to be a community anchor that helps to build awareness and understanding among people of diverse ages, backgrounds, ethnicities, genders, sexual orientations, socioeconomic situations, religions, abilities and family configurations" (CDM 2018b).



## **Collections & Exhibitions**

The Children's Discovery Museum of San Jose (CDM) is a non-collecting institution with exhibits geared toward children and families. Aligned with the museum's values, CDM's exhibits incorporate play as an "essential [factor] to healthy development and lifelong learning" (CDM 2018c). While they do have an art gallery, where they display art made by children and adult artists who collaborate with children (CDM 2018d), a majority of their other exhibit spaces are tactile. Each exhibit explores a wide range of topics; for example, *Rainbow Market* allows children to "pick out healthy pretend fruits and vegetables from the farmers market, visit [a] food truck, and prepare [their] food in the mini kitchen" (CDM 2018c). Their *Mammoth Discovery!* exhibit allows children to "uncover replica mammoth fossils in special dig pits," while their *Secrets of Circles* exhibit teaches children about "the math, science, and engineering of circles" through Mexican *folklorico* dancers, Indian mandalas, and Vietnamese round boats (CDM 2018e).

## **Public Programs**

Public programs at the Children's Discovery Museum of San Jose range from K-12 school programs to learning civic service with community youth. Many resources are available online for teachers, parents, and caregivers for children, from birth to late adolescence (about 16 years of age); in addition, resources for children with special needs also exist (CDM 2018f). Community celebrations at CDM, which typically celebrate different cultural events, include *Lunada Familiar* (a full moon celebration from

Mexico), *Lunar New Year* (a Chinese and Vietnamese new year celebration), and *Diwali* (an Indian festival of lights)--to name a few (CDM 2018g).

### *Breaking Ground & Common Ground*

After receiving a competitive grant from the Institute of Museum and Library Services (IMLS), CDM is building upon their ongoing work with their local immigrant communities, which include families from Mexico, Vietnam, India, China, and the Philippines (CDM 2018h). Their new initiative, *Common Ground*, seeks to “engage children and families in conversation about their individual and collective experiences in America” (CDM 2018h), and builds upon their previous initiative, *Breaking Ground*, which “initially brought immigrant families together to identify commonalities and develop awareness of and respect for other cultures” (CDM 2018h). Using the research from *Breaking Ground*, the museum was able to develop two exhibitions that brought together their findings which are *The World Theater* and *The World Market*, where children learn about the different tools used to prepare food in different cultures from around the world; *Common Ground* seeks to employ the same approach to create new exhibits. Notably, both initiatives included dinners at the museum to facilitate conversations with families from multiple immigrant neighborhoods in order to learn more about them and to inform their exhibits.

### **Programs & Funding**

As part of the community for almost 30 years, the Children’s Discovery Museum of San Jose (CDM) is known as an organization with successful and focused

programming (Martin 2018). Cultural competency is a driving force behind each initiative at CDM, and was a core factor in *Breaking Ground*; in the follow up program *Common Ground*, which seeks to continue the work *Breaking Ground* has started, cultural competency still has a major role (Martin 2018).

While building on one another, *Breaking Ground* and *Common Ground* are separate initiatives that were funded by two separate IMLS grants (Martin 2018). The funding to complete *Breaking Ground* lasted for two to three years and inspired the museum to continue the work through *Common Ground* (Martin 2018). Funding allowed CDM to track, evaluate, and facilitate outreach according to best practices, which aligned with the requirements of the grant.

### **Relationship With Target Community**

In the late 1990s, the Children's Discovery Museum (CDM) saw the value in the museum mirroring their community, which motivated them to begin data collection on San Jose's Latino community (Martin 2018). Since then, the CDM has continued to conduct outreach in their community and has invited diverse families to help shape the museum. For their *Breaking Ground* initiative, as mentioned earlier, CDM invited families within their community from Mexico, Vietnam, India, China, and the Philippines to have a conversation over dinner about what the museum can do better to bring awareness and respect for their cultures (CDM 2018h). For *Common Ground*, those same families were once again invited to the museum to deepen conversations over dinner and to continue to learn what else CDM can do to improve programming (Martin 2018). Trust

building with these communities has been a long-term project, which grant money has helped continue. While there is also more than one community liaison on staff, the IMLS grant allowed the museum to hire one to work specifically with the Vietnamese community, due to the large Vietnamese community located in San Jose (Martin 2018). With *Common Ground*, these outreach efforts are now being broadened to branch out to other communities as well (Martin 2018).

### **Evaluation Methods**

As an institution, the Children's Discovery Museum has conducted research on their surrounding community since the late 1990s, and continues this work today. Simple methods used in the past have been consulting census data and utilizing zip code tracking (Martin 2018). With grant money, the museum has been able to hire outside evaluators to collect data on programs. For *Breaking Ground*, evaluation was done by a consultant, who will also conduct evaluation for *Common Ground* (Martin 2018). Evaluation results are shared publicly online and were also sent to participating families through a newsletter (Martin 2018).

### **Interpretation**

Three points can be identified about the organization's approach to working with immigrant communities: 1) the Children's Discovery Museum conducts and shares its research; 2) CDM works directly with families to listen and learn from them; 3) and CDM's programs and initiatives directly relate to their mission.

First, early in their history, the Children's Discovery Museum made it a priority to invest time in researching their surrounding community (Martin 2018). This commitment to research has resulted in years of studies which they freely share online for other professionals in the museum/education field to reference (CDM 2018i). They also use their resources, such as grant money, to invest in quality research methods, such as hiring outside evaluators. Their research efforts translate over to their work and programs, which continue to build cultural competency among the museum staff and their community.

Second, in order to improve their exhibits and programs, CDM worked directly with the families they wanted to accommodate. The museum's objective when beginning their work for *Breaking Ground* was to actively engage their community's immigrant groups and to represent them accurately (CDM 2018h). In order to do this, they engaged in conversations with these families by inviting them into the museum space over dinner, which was a highly personal approach to something that could have been very impersonal. This highlights the value CDM placed on the information shared and the time given by each family who participated in the initial study.

Finally, programs such as *Breaking Ground* and *Common Ground* relate directly to the mission of the museum. One of the Children's Discovery Museum's "aspirations" states that it aspires for the community to find a reflection of itself within the museum (CDM 2018b). Through their *Breaking Ground* and *Common Ground* initiatives, CDM worked directly with their community to learn from families and integrate their insight

into the museum's exhibits. Using these tools, the museum becomes an agent of change within their community by being culturally competent and translating that into exhibits, which can teach others. This does not only remain contained in one single initiative, but throughout other areas of the institution as a whole, through programs, special events, and staff diversity.

In sum, the Children's Discovery Museum of San Jose's approach to working with immigrant groups is successful because it is research-based, community-oriented, and focused on implementing the organization's mission. The museum's commitment to cultural competency translates to their overall efforts in engaging with immigrant groups and their long-term trust relationships.

## Chapter 7

### Case Study: Explora Science Center and Children's Museum of Albuquerque

#### History and Governance

A registered 501(c)(3) nonprofit located in Albuquerque, New Mexico, Explora is a children's museum and science center. The organization's mission statement is "creating opportunities for inspirational discovery and the joy of lifelong learning through interactive experiences in science, technology, engineering, art, and math" (Explora 2018a).

The organization has four core values, which are: learning, community, generosity, and sustainability. Learning reflects the idea of "experiential, open-ended learning as a foundation for innovation, creativity, and critical thinking," and community refers to "the diversity of [their] staff, visitors, and board" (Explora 2018a). Generosity is embodied "as listening, respect, and the sharing of time, ideas, and resources" (Explora 2018a). Lastly, sustainability is envisioned as "organizational strength [which] empowers [them] to act boldly for the long-term benefit of individuals, families, our communities, and the environment" (Explora 2018a).

#### Collections & Exhibitions

Explora is a non-collecting institution that focuses on hands-on learning exhibits teaching children and their family's science, technology, engineering, and math (STEM) concepts. Exhibits such as, *Engineering Gravity*, *Math Moves!*, and *Charges, Currents, and Circuits*, to name a few, allow families to learn by physically interacting with STEM

concepts stimulated by “scientific induction” (Explora 2018b). Their exhibition areas are written in both English and in Spanish to better serve their community. Online, visitor guides to the museum are available in English, Spanish, Vietnamese, and Chinese (Explora 2018b).

### **Public Programs**

Programs offered by Explora range from Pre-K through 12th Grade summer camps to a wide variety of STEM-focused school programs offered to both public and home schools (Explora 2018c). Professional development programs for educators in science and early childhood education are also offered, as well as outreach programs in community centers, which is where the program called *Explora Ingenieria* would fall under their programming.

#### *Explora Ingenieria*

In collaboration with Partnership for Community Action (PCA), Explora co-developed *Explora Ingenieria* as an after school engineering program facilitated entirely in Spanish (Schuster 2016). Offered since spring 2015, the program is conducted twice a year, once during the spring, and is held once during the fall (Guerrero 2018). During these sessions, programming is offered once a week for two hours free of charge to the community. The programs are conducted at various community centers throughout the city to eliminate the difficulty of transportation that many families face when trying to travel to the museum (Guerrero 2018). Initially, the program was only offered in



Albuquerque, but due to the success of the program, the museum has been able to expand its efforts, and offer programs in the nearby community of Los Lunas, NM.

### **Programs & Funding**

Through their combined efforts with Partnership for Community Action (PCA), Explora has been able to identify the specific communities it wanted to serve (Guerrero 2018). Reflecting on its core value of community, Explora decided to offer this program in response to the lack of programming serving the large Mexican immigrant community in Albuquerque (Schuster 2016). The decision to host this program off-site from the museum was purposeful: while eliminating the cost factor by making the program free can eliminate one barrier, it can create others, because many families only own a single car, making it difficult for parents to take their children to the museum (Guerrero 2018). However, hosting the program in a space that is located close to the community group makes it easier for parents to bring their children to the program.

Initial funding for *Explora Ingenieria* was provided by a grant from the Sandia National Laboratory. Once the grant period was over, the success of the program prompted the museum to integrate it into its regular programming (Guerrero 2018). The museum still seeks outside funding to keep the program running, but if none is acquired externally, the museum allocates money to fund the program (Guerrero 2018).

### **Relationship With Target Community**

According to Explora's 2014-15 annual report, the museum serves cities all throughout New Mexico with their exhibits, school and public programs, which is where

the majority of the organization's money is devoted. Kristen Leigh, Deputy Director & Director of Community Engagement, works with the museum's community partners and outlines programs offered at the museum (Guerrero 2018). Through partnerships, Explora is able to learn about the major needs of their community. Collaborations with organizations such as Partnership for Community Action, who are known community leaders, identify key communities to work with, and bilingual museum staff at Explora help with the implementation of programs (Guerrero 2018).

### **Evaluation Methods**

Explora evaluates their *Explora Ingenieria* program informally (Guerrero 2018). Attendance of the program is recorded to document the amount of interest and response from their community. Typically classes are limited to 15 students, but when more arrive, they try to accommodate rather than turn them away. The staff also maps places that need more development, such as trying to engage parents and older siblings more in programs to form better relationships with the whole family (Guerrero 2018).

While evaluation is informal, the success of their program has led to the development of a second flagship program in another city. The program is divided between two places; four of the seven sessions offered are held in Albuquerque, and the remaining three are held in Los Lunas. The programs in Los Lunas have grown so popular that they are currently trying to find funding to support a full seven programs, instead of just three (Guerrero 2018).

## Interpretation

Three points can be identified about Explora's approach to working with immigrant communities: 1) The organization works with recognized community leaders; 2) Explora develops programs in areas where there is need and; 3) Explora is flexible and responsive to community need.

First, in order to reach their intended community, Explora partnered with recognized community organizations and leaders. By collaborating with Partnership for Community Action (PCA), a trusted and recognized community organization, Explora was able to connect with the local Latino/a immigrant community in Albuquerque, NM. Instead of trying to do the work of community building alone, partnering with PCA showed the community that the museum was serious about building a trust relationship. Working in this manner can be the biggest hurdle to overcome at the beginning of program implementation, and finding a way in through community partnerships can often help.

Second, instead of working to get the community to come to the museum, Explora went into the community and brought the program to them. Many times the questions is "how do we get the community to come to the museum?," instead of "how can the museum reach the community?" Aside from making the program free and in Spanish, Explora recognized they needed to offer *Explora Ingeniería* in local community centers that were more convenient for families with limited transportation. This kind of foresight

came from understanding their target community through their partnerships and trust building.

Finally, Explora is flexible and responsive to their community. In planning for the program implementation, for example, some parents wouldn't bring their children to the sessions because they were afraid it would cause their children to ask questions the parents couldn't answer (Guerrero 2018). Explora staff worked continuously to address this issue through engaging the parents directly and involving them in the program as well (Guerrero 2018).

In sum, through partnerships with community leaders, careful attention to local demographics and needs, and a flexible, responsive approach, Explora has developed a successful program which serves their community's immigrant population. The museum's future plans for *Explora Ingeniería* seek to continue to grow the program within other nearby cities and to keep serving other immigrant populations.

## Chapter 8

### Case Study: The California Museum

#### History and Governance

Opening on September 9th, 1998, The California Museum was formed in a unique partnership with the State of California as a 501 (c)3 non-profit to publically showcase the California State Archives (CM 2018a). The museum is located in the state capital of Sacramento and is a block away from the California State Capitol building (CA 2018d). Home to the *California Hall of Fame*, the California Museum's mission is to engage, educate and enlighten "people about California's rich history, its diversity and its unique influence on the world of ideas, innovation, art and culture" (CM 2018b).

#### Collections & Exhibitions

Using the California State Archives, the California Museum has several "Long-term, Signature" exhibits, some of which include the *California Hall of Fame*, *California's Remarkable Women*, *Uprooted! Japanese Americans During WWII*, and the *Unity Center at California Museum* (CM 2018b). Other exhibits that the museum hosts are temporary exhibits that cycle out every three to four months. Each exhibit concentrates on a different facet of California history and displays the diverse communities within the state. These exhibits are meant to "educate and inspire men, women and children about California's rich history and its impact on the world" (CM 2018b).

## **Public Programs**

Public programs at the California Museum consist of educational programming serving K-12 schools with tours that fulfill common core history standards, with additional programs serving special communities such as homeschooled children and Girl Scouts (CA 2018c). Tours are usually based on the museum's "signature" exhibits, with the newest "signature" exhibit being the *Unity Center*.

### *The Unity Center at California Museum*

The idea of the *Unity Center* was envisioned in 1999, when a series of horrific hate crimes committed by two white supremacists shook Sacramento (CM 2018d). Among the crimes committed were setting fire to two synagogues, setting fire to a women's health clinic, and the murder of a gay couple. The *Unity Center* was envisioned as a place where "visitors would come together and work towards uniting the community against discrimination and hate" (CM 2018d). In 2014, the center found its home in the California Museum as a "Long-term/Signature" exhibit, debuting August 26, 2017. Within the *Unity Center* there are several exhibits that "celebrate the state's civil rights history and rich diversity, and encourage visitors to take an active stance against hate, intolerance and bullying" (CM 2017a).

## **Programming & Funding**

Using education as a major factor behind their main programming, the California Museum conducts outreach by building relationships with schools. The first "phase" of the *Unity Center*, as it has only been open since August, 2017, has been to build interest

in the center through schools and tours that focus on historical advocacy (Rohovit 2018). Funding for the *Unity Center* is a combination of State funding and private funding (Rohovit 2018). The two main tours focus on two of the exhibits featured in the *Unity Center*, which are *The ABCs of Unity*, a 3rd-5th grade history tour, and *Unity Starts with Me*, a 6th-8th grade history tour (CM 2017b). Each tour is 30-minutes long and has a standard cost for each tour (\$6 per student and chaperone), with teachers entering for free. A scholarship is available, which would allow for up to 85 visitors and is offered to 3rd to 8th grade classes from Title I schools (CM 2017b).

### **Relationship With Target Community**

During the developmental stages of the *Unity Center*, an outside exhibit company helped research and create the current *Unity Center* exhibits (Rohovit 2018). The research conducted by the outside exhibit company helped build relationships with diverse communities in the Sacramento area and to develop exhibits such as *We Are All Californians*, a series of video interviews with documented and undocumented immigrants (Rohovit 2018). Conversations with key community leaders such as Black Lives Matter, League of Assam Muslims, Family Justice Center, the Urban League and others were conducted by the outside exhibit company (Rohovit 2018). In the second developmental “phase” of the *Unity Center*, cultivating and building trust relationship with these communities is a priority for the museum’s community liaison. The future programming of the *Unity Center* will become more community driven and will seek to bridge the center and the community (Rohovit 2018).

## **Evaluation Methods**

Evaluation methods used thus far to collect data on the *Unity Center*'s programs have been conducted informally (Rohovit 2018). Staff have attempted to collect feedback from educators via written evaluations after tours, but saw that the return rate was very poor. Instead of written evaluations, staff now talk to educators after the tour to gauge if the program met their expectations and if they have any constructive feedback (Rohovit 2018). During the summer, before the *Unity Center* officially opened, the museum also conducted a formative evaluation with school teachers to review the program (Rohovit 2018). As the *Unity Center* moves forward, the museum is actively seeking funding to perform a formal evaluation of the program; ideally, any information gathered will be shared publicly and placed on the *Unity Center*'s website, which is currently being created (Rohovit 2018).

## **Interpretation**

Three points can be identified about the California Museum's approach to working with immigrant communities: 1) the museum uses education as a starting point for conversation; 2) the museum is open to having conversations about what they do can change and improve; and 3) the museum understands the value of bringing in outside help.

First, education is at the core of the California Museum's programs, and that fact serves as a starting point for conversations. The *Unity Center* tackles many different aspects of social justice and the history of discrimination that minorities have suffered,



which is not always an easy subject to broach with younger students. Exposing students to these histories through stories educates them on subject matter they may not have been exposed to before, and through the lens of activism, gives students tools to combat the repetition of these histories. Also, the *Unity Center* functions as a space to hold these conversations in a safe and educational manner.

Second, the museum is open to having conversations on what they can do to improve their efforts. Because it is so new, the *Unity Center* is still developing and assessing what works well and what needs to be improved. While evaluation thus far has been informal, the museum still seeks input from teachers and visitors about programs and if they are successful in meeting their goals. Also, as the museum continues to try and build trust relationships with key community leaders, they seek to make future programs more community-based. Listening is a true asset to them, and they value what the community has to say about the service they are trying to provide.

Finally, along with listening to their community, the museum understands when it is valuable to bring in outside help. In developing the *Unity Center's* exhibitions, for example, they hired an outside company that began conversations with key community leaders. The museum has continued to build relationships with these community leaders. While this is not always an option for most museums, due to limited funding, this was a case of making the most out of a favorable situation. Finding a way to begin conversations with target communities can be difficult, and continuing these relationships past the initial part of exhibition development is crucial in future engagement.

In sum, the California Museum's approach to working with immigrant groups is successful because education is at the center of the museum's trust building relationships, they are open to listening to teacher and visitor feedback on what can be improved, and they understand when outside help is needed.

## **Chapter 9**

### **Case Study: Self Help Graphics and Art**

#### **History and Governance**

Formed in a garage located in East Los Angeles, Art, Inc. was founded by Sister Karen Bocalero, Carlos Bueno, Antonio Ibáñez, Frank Hernández, and others, and held its first exhibition at the El Mercado shopping center in 1971. Relocating to Boyle Heights in 1973, the organization was then incorporated as a 501(c)3 nonprofit and renamed Self Help Graphics and Art (SHG). Throughout the 1970s, printmaking became SHG's core discipline and they began to experiment with various media and programs. The space was meant to establish a place for young Chicana/os, specifically migrant workers and their children, to access quality art facilities to develop their creative skills while also advancing and legitimizing the emerging Latina/o art movement (SHG 2018a).

The mission of Self Help Graphics “is dedicated to the production, interpretation, and distribution of prints and other art media by Chicana/o and Latina/o artists,” while their “multi-disciplinary, inter-generational programs promote artistic excellence and empower [their] community by providing access to space, tools, training and capital” (SHG 2018b). Self Help Graphics vision is to be “the pre-eminent center for Latino art in printmaking, exhibition and training, and to be a resource for young and emerging artists” (SHG 2018b).

Self Help Graphics and Art has a community space that houses their offices, print workshop, and gallery space located in East Los Angeles, CA. They utilize their space as

a place to offer free or low-cost art workshops (SHG 2018c), host exhibitions featuring artists and curators they have helped train (SHG 2018d), and their screen printing equipment to local emerging artist for a modest fee (SHG 2018e). While they are a non-profit, in order to up-keep equipment and to keep costs low, artists that work with SHG's print studio print an edition and donate 20% of the edition to the SHG archives as a way to "keep the studio fee modest and to encourage the spirit of giving back to the arts community" (SHG 2018e).

### **Collections and Exhibitions**

Located on the Online Archive of California through the University of California, Santa Barbara's Special Collections, Self Help Graphics and Art has an extensive archive, called CEMA 3, of silk screen prints and slides along with organizational records, photographs, and ephemera (SHG 2018a). This collection was founded in the early 1970s at the height of the Chicano Civil Rights movement by SHG's founders spanning from 1960 to 2013, with a majority of the material ranging from 1972-1992 (OAC 2018). The collection is open for research with some of the collection's objects available to view online.

The exhibitions that the institution holds are ones that reflect the community it serves and the works created by the artists they help train. Many of their past exhibitions within the last year have focused on diverse subjects, such as a showcase of their summer teen artists (SHG 2018d) or an exhibition on their *Day of The Dead* festival, which has been occurring for 44 years (SHG 2018f). Most works seen in these shows are pieces

made via the medium of screen printing, since it is one of the core mediums they teach. Most recently, they collaborated with The Getty to put on the exhibition “Dia De Los Muertos: Past, Present and Future” as part of *Pacific Standard Time: Latin American and Latino Art in Los Angeles*, an initiative funded by The Getty to put Latin Art in conversation at over 70 cultural institutions across Southern California (SHG 2018g).

### **Programs**

Self Help Graphics and Art offers a wide range of community programs, highlighted below are just a few of their programs.

#### *Barrio Mobile Art Studio*

SHG’s cornerstone program, the Barrio Mobile Art Studio (BMAS) was “founded as a program that works towards equity and social justice through art” (SHG 2018h). Founded in 1974 and re-launched in 2014, BMAS was created as a way to bring arts education to their target demographic, emerging Latina/o artists, while also expanding their audience and community beyond East Los Angeles and Boyle Heights. When it was founded, BMAS was run out of a converted step van between the years of 1975-1985 and was essentially a moving cultural center. Now, with the same concept in mind, BMAS uses twenty-five artists to administer programs involving printmaking, digital art using mobile devices and tablets, aerosol art, and stencil work to the community. Due to grant funding, they are able to hire artists with competitive pay, train them in workshop facilitation, social entrepreneurship, and assist in the artist’s professional development

(SHG 2018h). As featured on their website, anyone can request to have BMAS at their event to facilitate art centered workshops.

### *ARTrepreneurs*

ARTrepreneurs is a series of workshops for local independent artists/artisans to learn the basics of starting and running their own business (SHG 2018i). The program includes workshops covering money management, social media, marketing, and other subjects led by professionals. These workshops are paired marketplaces where artists can sell their wares, giving them the opportunity to apply their new knowledge. Those who commit their time and attend the full workshop receive a certificate of completion and are featured during the mercaditos (marketplaces) through artist demonstrations to interact with the community (SHG 2018i).

### *JornARTleros*

Through their Barrio Mobile Art Studio (BMAS), Self Help Graphics (SHG) implements this program, which specifically targets Day Laborers, Street Vendors and individuals struggling to operate and maintain their own small businesses (SHG 2018j). Those that participate in this program receive a custom logo and apparel with their customized branding created with SHG artists, who teach participants how to screen print, create film positives, prep, and expose silk screens for printing. Beginning with a facilitated conversation, SHG artists ask participants about the issues they face and explore different silk screen designs, fabrics, and textiles, which help participants build a brand for their business alongside boosting morale by legitimizing their daily work. This

design process speaks more to the ideas of these individuals who did not have the skills or access to create these products on their own.

### *Soy Artista*

A free, five-week (60 hours) program offered during the summer when youth programming is scarce, this art-training workshop targets local youths from the ages of 12-24 from the underserved communities in East Los Angeles, Boyle Heights and the greater Los Angeles area who are recruited from local youth groups, schools, and other community centers (SHG 2018k). Taught by local, professional artists through workshops on multi-color screen printing, stencil making, woodblock printing, and more, the goal of this program is to “fortify and expand the use and access to art through Self Help’s facilities and resources” (SHG 2018k). This program serves youth using critical programming with an alternative model for creativity and a nurturing and reflective environment (SHG 2018k). Students often use art created during this program for their art portfolios to apply to Los Angeles County High School of the Arts or admission/scholarships for college art programs. Program instruction is meant to culturally connect youth to their community, develop critical analysis, and “create stronger coalitions between community organizations, students and higher learning” (SHG 2018k).

### **Programming & Funding**

As an active art and learning space, Self Help Graphics (SHG) tailors their programs to community need (Avila 2018). Some of their programs, such as *Soy Artista*,

have been a part of the organization for almost 20 years and address the need within the community of Boyle Heights for youth to have access to art spaces during a time of the year where programming, much less free programming, is not offered to youth. Other programs such as *JornARTleros* and *ARTrepreneurs* are fairly new and were experimental programming the institution offered to gauge the type of response they would receive from the community (Avila 2018). Due to the way SHG is organized and governed, the organization can experiment with flexible programming in this way.

All programs offered at SHG are funded through grants (Avila 2018). For programs such as *Soy Artista* that are integral to the institution, multiple grants over the years have helped sustain the program's existence. Other programs, such as *ARTrepreneurs*, were funded through the California Arts Council for one full session (Avila 2018). Similarly, *JortARTleros* was funded through the National Endowment for the Arts as a one-time experimental program. Due to the success of both programs, SHG intends to continue to work to secure funding for each program (Avila 2018).

### **Relationship With Target Community**

Self Help Graphics was founded as part of the community by people from the community, and this community-based component is embedded in their identity (Avila 2018). SHG's Artist Council, which meets at monthly Artist Roundtable discussions, allows for community input on projects and programs offered by SHG. While SHG does not have a dedicated community liaison, the organization tries to maintain community ties through these Artist Roundtables to distinguish what their community wants and



what their organization wants (Avila 2018). While this approach to community has been effective, not all needs in the Boyle Heights area have been met, and slowly, gaps are being filled, though there is still many years of work ahead (Avila 2018).

### **Evaluation Methods**

Evaluation strategies employed by Self Help Graphics are informal (Avila 2018). Strategies for evaluation include post-event/program debriefing with staff, attendance/zip code tracking, and community conversations via their monthly Artist Roundtable (Avila 2018). SHG has cultivated a “community of listening” to hear what their staff says works or what needs to be changed and what the Boyle Heights community needs or doesn’t want from SHG as an organization.

While informal evaluation has been informative, the use of basic evaluation methods such as zip code tracking has been introduced in the last few years (Avila 2018). In the future, SHG would like to use more formal methods to track their programs that attract young people of color in the age range of 13-25. This group is especially important to SHG because their programs mentor young artists and give them a space to experiment and grow their skills (Avila 2018).

### **Interpretation**

Three points can be identified about the SHG’s approach to working with immigrant communities: 1) The organization’s mission supports and facilitates their work with immigrant communities; 2) Outreach is central to who they are as an organization;

3) and their organization's function as a "third space" helps them overcome obstacles museums are still trying to conquer.

First, SHG's mission ties to their programmatic work to provide "Chicana/o and Latina/o artist" access to affordable art facilities, which promotes "artistic excellence and empower[s] [their] community" (SHG 2018b). With this single statement, they make clear the population they serve, the type of access they provide, and the desired outcome of their work. The clarity of their mission translates over to programs such as *JornARTleros*, *ARTrepreneurs*, and *Soy Artista*--which serve Latina/o and Chicana/o populations, not just by existing in a free/affordable nature, but also existing as a resource in the community. The success of these programs is not just because of their affordability but also because of the building's central location in Boyle Heights and the staff's direct relationship with the community.

Second, Self Help Graphics' outreach is central to who they are as an organization. Having a direct relationship with their community is essential to the identity of SHG and the work that they do within the community. They achieve this connection not only through the programs and events they offer, but through their Artist Council and through staff/artists who are from the East Los Angeles community. Because of SHG's strong ties to their community, their outreach looks different from what a museum's outreach may look like (Avila 2018). While museums may try to use outreach to begin building relationships with their communities, SHG was "born of the community" and uses outreach to maintain its relationship with their communities.

Finally, Self Help Graphics not only functions as a work and gallery space but as a “third space” for their community (Avila 2018). Sociologists Oldenburge and Brissett describe “third spaces” as “places [that] exist outside the home and beyond the ‘work lots’ of modern economic production. They are places where people gather primarily to enjoy each other’s company” (1982, 296). As a “third space,” people from the community feel comfortable coming into SHG to meet friends, catch up with staff, or just to spend time there (Avila 2018). In many ways, museums are attempting to exist as third spaces within their communities, some even encouraging this shift with museum free spaces with varied amounts of success.

In sum, Self Help Graphics’ less formal setting, compared to museums, may facilitate participation by reducing a perceived barrier that some immigrants may have in engaging with more formal organizations. SHG’s approach to their community dismantles many of the obstacles typical museums face when trying to build relationships with their target communities. They are able to build upon personal connection and a culture of listening, which is used to configure their programs to the community’s needs making their programs successful.

## Chapter 10

### Discussion & Conclusions

In this chapter, three key practices that museums and museum-like organizations should have in place to engage with immigrant communities will be outlined, followed by a presentation of three major conclusions concerning how relationships with immigrant communities are built and maintained through community-based public programs.

To review, museums with programs that serve immigrant communities were examined in this thesis. A literature review first examined the historical relationship between museums and marginalized communities, which often included immigrant groups, along with a review of museum education pioneers and landmark educational literature, an assessment of current museum visitor trends and culture, and finally, demographic information on immigrant groups in America and what this information means for museums.

Four institutions with programs that serve immigrant groups were then examined via case studies. First, the Children's Discovery Museum of San Jose's *Breaking Ground* and *Common Ground* initiatives, which built relationships with key immigrant groups, were examined. Second, a case study of the Explora Science Center and Children's Museum of Albuquerque's *Explora Ingenieria*, which consists of a series of engineering programs held in community centers for free and in Spanish, was followed by a case study of the California Museum of History's *Unity Center*, which highlights California's diverse history by facilitating discussion, learning, and activism. Finally, Self Help

Graphics and Art's *JornARTleros*, *ARTrepeneurs*, and *Soy Artista* programs, which serve their community's day laborers, emerging artists, and underprivileged artist youth, was examined.

These programs work with, serve, and collaborate with immigrant populations and demonstrate the many different ways museums have been working toward inclusion. As outlined below, an assessment of the efforts of the case study organizations, together with the literature review, suggests three key practices that museums and museum-like organizations should have in place to engage with immigrant communities.

## **Discussion**

The programs at the four case study institutions can serve as a model for the museum community at large in how to begin conversations with immigrant groups as well as for how museums can use programming to diversify museum audiences. While each institution examined had a different approach to engaging immigrant communities, as well as different capacities to fully implement related programming according to the size of their institution, a set of key practices, which were also reflected in the literature review, could be identified.

The key practices identified here distill the essence of the work these institutions are implementing to create platforms for diverse audiences, and are as follows: first, immigrant-related programming needs to meet communities where they are physically located; second, collaboration is required to create community discussion; and third, a commitment to cultivating a culture of diversity and service must take place.

### ***Meeting The Communities Where They Are Located***

Historically museums, as cultural repositories of knowledge, have expected audiences to come to their doors to be educated, while at the same time catering to very specific audiences, such as the wealthy White elites. This historical legacy has remained embedded in museums and how they are perceived by marginalized communities, such as by immigrant groups. As a result, real barriers exist in making such groups feel and believe that they are welcomed within the walls of institutions that in the past deliberately excluded them.

As Stein, Garibay, and Wilson note, offering programming “outside of the walls” of institutions can make an impression on immigrant groups, and museums can use such programming to demonstrate to these communities that they possess a willingness to engage diverse audiences (2008). Institutions that can offer their programs directly where the community lives or where they are most likely to spend their leisure time cannot only engage these communities on their own terms, but these institutions send a powerfully symbolic message about the value of these communities to them.

Immigrant-related programming that is based in the community must be mission driven and must come from communication with community leaders. Such programming brings relevance to institutions as a place that, as Simon notes, understands what matters to their intended audience (2016). Offering programming where immigrant communities are located signifies a much-needed change in the way museums think of outreach in the

context of diverse audiences, and can be a potent tool in engaging with immigrant populations.

### ***Community Collaboration***

Collaboration is required to create community discussion, as the all case study institutions examined here highlight. Museums that collaborate with their communities can create programs that are relevant to community needs. While methods of communication and collaboration may vary, effective strategies include collaboration with established community service outlets; invited conversations with community families held at the museum; involving a board of community leaders with the institution, and interviewing people from the target community.

Often, when museums think about conducting outreach they only consider what they want to offer, rather than what the community wants or needs. In many cases, the case study institutions noted moments where what their institution thought was a compelling program idea did not match up to what the community wanted when presented in collaborative meetings. Harkening back to what Stein, Garibay, and Wilson note, museums need to assess *why* they want to engage with these immigrant groups and see their programs through the lenses of immigrant experiences and needs (2008). The only way to create meaningful and relevant experiences that reflect the community is by listening and collaborating with the community. The case study institutions modeled this approach in how they both developed and implemented programs.

### ***Cultivating Diversity***

In programming for immigrants, museums need to demonstrate a commitment to cultivating a culture of diversity and service. Notably, the case study institutions have begun to shift the conversations within their museums toward self-reflection, inclusionary practices, and service.

In the American Alliance of Museums (AAM) publication *Excellence & Equity*, the AAM challenges museums to encourage policy makers in museums to support initiatives that help diversify their operations and activities to reflect society's diverse communities (1992). Museums that demonstrate a "top down" commitment to diversity, stemming directly from their mission statement, not only solicit and listen to diverse communities to improve programs, and invite these communities to events to which they gave their insight, but they also work to hire diverse people from the communities they serve.

While these actions improve relations between the museums and their respective communities, they also increase the visibility of the issues diverse groups face. Conversations that were once left dormant are now actively being discussed and brought to light along with the advancement of how to solve or improve these issues. More so now, museums are looking inward to see how operations can be modified to serve their communities and how meaningful programs are a byproduct of these conversations between institutions with target communities.



## **Conclusions**

Programs are representative of a museum's culture, and those that serve immigrant populations are sending a message to these groups that museums are beginning to change. While historical impressions of museums have prevented minority and immigrant groups from entering their doors, these institutions are confronting this past and dismantling these harmful approaches.

Below, three conclusions concerning how relationships with immigrant communities are built and maintained through community-based public programs are presented: first, museums must hire diverse staff and include people of color on their boards, especially those that seek to serve immigrant populations; second, museums must collaborate with established community groups to implement programs; and third, museums must strive to make meaningful connections.

### ***Museums Must Hire Diverse Staff and Include People of Color on Their Boards***

Museums must hire diverse staff and include people of color on their boards, especially those that seek to serve immigrant populations. Many immigrant community members have never interacted with museums before or do not attend museums because they do not see anyone who look like them in these institutions. This speaks to the importance of museums hiring diverse staff and including diverse people on their boards.

Programs can only go so far within a community if the people within those groups do not see themselves in the museum. Staff and board diversity sends a signal to these groups that a museum is serious when they say they want to work with minority and

immigrant groups. A commitment to diversity cannot be only in programming.

Commitment must be from the top, museum boards, all the way down, to museum staff.

The value in hiring a diverse staff is incalculable. They bring in voices that perhaps were not represented before, adding to the pool of knowledge a museum can rely upon when considering the best ways to create programs or exhibits. When new perspectives are considered, programs become more meaningful and are more successful in building cultural capital within the community. Overall, a diverse staff shows that institutions value their community members by reflecting these communities within their walls.

***Museums Must Collaborate with Established Community Groups to Implement Programs***

Collaboration with established community groups in developing, implementing, and evaluating immigrant-related programming results in successful outcomes.

Collaboration breaks down the work one institution would need to do alone into smaller tasks that multiple groups can accomplish easier and more efficiently, as well as establishing trust and credibility with immigrant groups. Working with one or more established community resource centers as places to develop and maintain partnerships indicates that institutions have done their homework.

Attempting to start conversations with specific immigrant groups can be daunting for many museums to do alone. When partnering with well-established, community-based resource centers, much of the difficulty is removed by simply aligning the museum

with a trusted presence within the community. These relationships can change the impressions people within the community have about the museum and what it intends to add to the conversation. Ultimately, collaborations integrate the museum into the community landscape, make outreach easier for museums to conduct, and can assist such resource centers in deepening the ways they serve immigrant communities.

***Museums Must Strive to Make Meaningful Connections***

Programs are only successful when they are also meaningful. A meaningful experience during a program occurs when the mission of the museum and the values of the community align. This is why clearly formulating the purpose behind programs and outreach is so important. When museums understand the reasons why they are conducting outreach in the first place, they begin to appreciate what the community actually wants and needs.

As Stein, Garibay, and Wilson (2006) note, immigrant groups interact with programs that are relevant to them. Programs held once or twice to attract an audience that usually does not attend the museum are shallow and do not develop the long-term relationships museums need to create. Meaning comes from consistent programs and exhibits that demonstrate, over time, that the museum has done the work to understand what the community wants to see in galleries, in programming, and throughout the community.

Museums that strive to make meaningful connections to immigrant populations can create relevant and engaging programming that serves these groups, but they must

work from the premise that programs are not only for the gain of the museum but also for the gain of the community.

### **Concluding Thoughts**

In 1992, the American Alliance of Museums published the landmark study *Excellence & Equity*, which challenged museums to diversify their initiatives and audiences through educational means. Today, more than 20 years later, museum professionals such as Gail Dexter Lord, Ngaire Blankenberg, Nina Simon, and others continue to grapple with meeting the challenge and understanding what this cultural shift means for museums. This is indicative of how slow things can change in museums, no matter how important the topic might be.

Paradigm shifts often shake up an entire community, and as the American population becomes even more diverse, communities will demand that cultural institutions reflect that diversification. As centers of soft power, museums often capture the attention of the masses and hold within them the influence to change things within their communities. The stakes are high for museums; in an era where immigrants can feel marginalized or even demonized in broader society, museums can offer a way to connect and serve. It is the responsibility of museums, as cultural curators, to advance the conversation of diversity and inclusion, not alone, but together with immigrant communities.

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## **Appendix A: Websites Cited**

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- A.20** The Encyclopedia of Greater Philadelphia. Peale Family of Painters.
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- A.22** Pew Research Center. Immigration to Play Lead Role in Future U.S. Growth.
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- A.34** Self Help Graphics and Art. Soy Artista.
- A.35** The California Museum. Museum History.
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### A.1 Expo Museum. 1851 London World's Fair.

ENGLISH | ESPAÑOL | 中文

ExpoMuseum.com

The World's Fair Museum Since 1998

Home

Blog

History

▼ 1851 - 1883

1851 London  
1855 Paris  
1867 Paris  
1873 Vienna  
1876 Philadelphia  
1878 Paris

► 1884 - 1900

► 1901 - 1916

► 1922 - 1940

► 1949 - 1976

► 1982 - 2000

► 2005 - 2025

Architecture

Memorabilia

Discussion  
Boards

Stop

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See our Photos  
on Flickr

View our  
Tumblr feed

Explore our  
Instagram feed

Visit  
ExpoMuseum.com

Get the USA  
back in the 1851

WORLD'S FAIR  
MEDIA

THE EXPOMUSEUM.COM SHOP

WORLD'S FAIR  
ART

THE EXPOMUSEUM.COM SHOP

WORLD'S FAIR  
APPAREL

THE EXPOMUSEUM.COM SHOP

1851 London

The Great Exhibition of the  
Works of Industry of All Nations

London, United Kingdom

Generally considered to be the first world's fair, the Great Exhibition of 1851 took place in the landmark Crystal Palace. The event was created by Prince Albert with Henry Cole.

Joseph Paxton designed the new structure, the Crystal Palace. It was a novel building at the time having been made of cast iron and glass. Along with exhibits, the insides also housed trees and statues along the main walkways.

The building was moved to a new park after the exposition, but destroyed by fire in 1936.

Quick Info

opening date	1 May 1851
closing date	15 October 1851
site description	Hyde Park
site size	10.5 hectares (26 acres) of which 7.6 hectares (18.8 acres) were enclosed by the Crystal Palace
participating countries	32
attendance	6,039,000

THE EXPOMUSEUM.COM  
SHOP

Check out The ExpoMuseum.com Shop for other world's fair books, video, audio and art.

Discussion Board

ExpoMuseum's sister site, [WorldsFairCommunity.org](http://WorldsFairCommunity.org), maintains a discussion group about the Great Exhibition of 1851.

## A.2 Rutgers University Library. John Cotton Dana - Newark's First Citizen.



Home > Dana Library > John Cotton Dana - Newark's First Citizen

### John Cotton Dana - Newark's First Citizen

John Cotton Dana was a remarkable man whose vision and achievements continue to influence librarians and library users across the nation. He accepted his first position as a library director at the [Denver Public Library](#) in 1889, a time when libraries were still the domain of a small segment of the population, usually subscribers, and librarians were collection caretakers.

During the nine years of his employment at Denver Public Library, John Cotton Dana took two giant steps toward bringing libraries and their resources and services to the people. He instituted open stacks where library users could browse the rows of book titles for themselves and he organized a separate children's room. Although we take these two services very much for granted in our use of libraries today, John Cotton Dana was one of the first library directors in the nation to incorporate such innovations. He returned to the East to work for four years at the the [Springfield Library](#) in Massachusetts, where he acquired experience in reorganization and museum management. In 1902, John Cotton Dana came to Newark where he continued to work until his death



### A.3 University of Delaware Library. Louisiana Purchase Expo, St. Louis, 1904.



#### Special Collections Department

PROGRESS MADE VISIBLE

#### LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, 1904




Celebrating the 1803 Louisiana Purchase, the exposition area covered two square miles and included more than two hundred buildings. Both the size and the cost of \$19.6 million were double that of the Columbian Exposition ten years before. A major goal of the event was to demonstrate progress, a term many felt was synonymous with the civilization represented by the industrialized Western nations.

Many exhibits focused on technological advancement. Among the scientific displays was the first successful demonstration of wireless telegraphy between the ground and the air in the United States. At heights varying from 1400 feet to 2 miles, messages were received from the ground station. Another first was the meteorological balloon experiments which sent small balloons up to altitudes of 51,000 feet to record temperatures.

An important component of the fair was the Department of Physical Culture which demonstrated the progress made in attaining better health. The underlying goal was to demonstrate the superiority of the Anglo-Saxon "civilized" man over the supposed "primitives" in the rest of the world. This aspect of the fair gained visibility when the 1904 Olympic Games were brought to St. Louis. This third modern Olympiad focused on individual events and athletic club events such as gymnastics and track and field since there were no national teams. Because there were few international competitors, Americans won almost all events.

As in the previous American World's Fairs, the emphasis on the "civilized" versus the "primitive" resulted in its reinforcing racial stereotypes. The so-called anthropological exhibits were arranged to emphasize the superiority of Caucasian accomplishments. The epitome of this view was the Philippines exhibit which included a group of Igorot Tribesmen living in a small reservation on the fairgrounds. They were displayed as savages in need of the civilizing presence of the white man. The "civilizing" force was the American government who had taken over that country, officially at the end of the Spanish-American War in 1899, and in fact after the Philippine-American War of 1899 to 1902.

## A.4 Institute of Museum and Library Services. Serving New Americans.



**INSTITUTE of  
Museum and Library  
SERVICES**

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[About Us](#) ▾
 [Grants](#) ▾
 [Issues](#) ▾
 [Publications](#) ▾
 [Research & Evaluation](#) ▾
 [News and Events](#) ▾
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[Home](#) > [Issues](#) > [Library Initiatives](#) > [Serving the Community](#) > [SERVING NEW AMERICANS](#)

### SERVING NEW AMERICANS

[Facebook](#)
[Twitter](#)
[LinkedIn](#)

More than 55 percent of new Americans use the public library at least once a week. There, they find a trusted environment, resources and community connections that can ease the way to full participation in American society. For many people new to the United States, libraries serve as a gateway to citizenship, offering English language learning, training materials and resources on immigration and citizenship.

Libraries, museums also address the needs of new arrivals with cross-cultural programming and inclusive community outreach. Museum exhibitions and events help deepen understanding of diverse cultures and strengthen community connections.

Since 2013, IMLS has worked with the [United States Citizenship and Immigration Services](#) (USCIS) to help libraries provide accurate and useful information about immigration and citizenship benefits, promote an awareness and understanding of citizenship, and ensure the integrity of the immigration system. In 2015, that Memorandum of Understanding was renewed and expanded to include museums.

For more information, see the [Memorandum of Understanding](#) (PDF, 3 MB).

[See resources for libraries on the USCIS website.](#)

### Webinars -- Archives

[USCIS Tools and Resources](#)  
 March 23, 2017 • 2:00 PM Eastern  
 Institute of Museum and Library Services (IMLS) and U.S. Citizenship and Immigration Services (USCIS) invited libraries and museums to participate in a webinar to learn about USCIS customer service tools and citizenship education resources.  
[Tools and Resources Presentation](#) (PDF, 5 MB)

[Overview of the USCIS Genealogy Program](#)  
 December 14, 2016 • 2:00 PM EDT  
 U.S. Citizenship and Immigration Services (USCIS) invited libraries and museums to learn about the USCIS Genealogy Program. Representatives provided an overview of this fee-for-service program, which provides researchers with timely access to historical immigration and naturalization records of deceased immigrants.  
[USCIS Genealogy Program Presentation](#) (PDF, 1.2 MB)

[USCIS Engagement with Museums](#)  
 November 3, 2016 • 2:00 PM EDT  
 Institute of Museum and Library Services (IMLS) and U.S. Citizenship and Immigration Services (USCIS) invite museums to participate in a webinar to learn about USCIS and opportunities to educate the community about citizenship and immigration. Representatives from USCIS will provide an overview of USCIS, discuss its partnership with the IMLS and identify ways museums can get involved.

[Preparation for the Naturalization Test](#)  
 March 17, 2016 • 2:00 PM EDT  
 USCIS representatives will provide a brief overview of the test components and then highlight specific study materials and where to find them to assist patrons preparing for the test. A question-and-answer session will follow the presentation.

[Overview of the USCIS Citizenship and Integration Grant Program](#)  
 Tuesday, January 19, 2016 • 3:00 - 4:00 pm EDT  
 USCIS representatives and library grantees will discuss the USCIS Citizenship and Integration Grant Program. Past recipients of these grants include public libraries, public school systems, community colleges and library organizations, among others.

[Overview of Citizenship and Integration Grant Program - USCIS Presentation](#), January 19, 2016 (PDF, 690 KB)  
[Overview of Citizenship and Integration Grant Program - Library Presentation](#), January 19, 2016 (PDF, 154 KB)

## A.5 Children's Discovery Museum of San Jose. About page.

**Children's Discovery Museum of San Jose**

Tickets | Calendar | The Shop | Contact Us | [Donate Now!](#)

Visit | Learn & Create | Celebrate | About | Connect

Join | Support | Volunteer

**ABOUT**

**About**

- Mission
- Board & Staff
- Employment
- Awards & Honors
- Media Room
- Annual Report
- Exhibit Sales & Rentals

**Community support from people like you makes it possible to create innovative new educational experiences for our community's children. We invite you to take part in our mission to inspire creativity, curiosity and lifelong learning.**

Since opening in June 1990, Children's Discovery Museum of San Jose has welcomed over 8.3 million visitors. Our striking 52,000 sq.ft. purple building, designed by Mexico City-based architect Ricardo Legorreta, signals the Museum's purpose: to serve the needs of children, families and schools as a center for learning and discovery. Recent expansion outdoors adds another half-acre filled with activities designed to be a bridge to nature for our community's children and families.

**Mission**

[Learn More](#)

**Board & Staff**

[Learn More](#)

**Employment**

[Learn More](#)

**Awards & Honors**

[Learn More](#)

**Media Room**

[Learn More](#)

**Annual Report**

[Learn More](#)

**Exhibit Sales & Rentals**

[Learn More](#)



## A.6 Children's Discovery Museum of San Jose. Mission.



### Mission

Children's Discovery Museum of San Jose inspires creativity, curiosity, and lifelong learning.

### Vision

Today's children become tomorrow's visionaries.

### Aspiration

At Children's Discovery Museum of San Jose:

- Children find joy in play and discovery.
- Parents, teachers and caregivers find support for their vital roles.
- Youth find avenues for self-expression and achievement.
- The community finds reflections of itself and
- The world finds a champion for nurturing a sense of wonder.

### Strategic Commitments

- Creativity Through the Arts
- Science Learning
- Environmental Stewardship
- Early Childhood Development
- Inclusion & Cultural Competence
- Childhood Obesity Prevention
- Community Service Learning
- In-House Exhibit Development
- Learning Research
- Partnerships & Resource Development

### Values

**Children** We respect children and the adults who support them, striving to understand and respond to their individual developmental needs, learning styles and cultures.

**Play** We believe play is essential to healthy development and lifelong learning.

**Integrity** We create experiences rooted in authenticity, a spirit of discovery, and a commitment to excellence.

**Curiosity** We encourage wondering, asking questions, exploring and inventing.

**Intersections** We value multidisciplinary exploration, unexpected insights and new connections.

**Community** We celebrate people, cultures and discoveries, building global awareness and understanding.

**Learning** We believe that interactive engagement with ideas, materials, the environment and technology promotes creativity, critical thinking, problem solving and growth.

### Welcoming Statement

Children's Discovery Museum of San Jose strives to be a community anchor that helps to build awareness and understanding among people of diverse ages, backgrounds, ethnicities, genders, sexual orientations, socioeconomic situations, religions, abilities and family configurations. We believe that our community wants the best for its children, and it is our goal to create opportunities for today's children to become tomorrow's visionaries.

In our role as a community anchor, we embrace the following ideals:

- Everyone feels welcome, included and well-represented at our Museum.
- We are a positive reflection of our community.
- Culture is more than ethnicity; it is a set of values, beliefs, traditions and experiences. Each person's cultural heritage is different, and we can all find and embrace the similarities and differences between cultures.
- We value the experiences that our visitors, staff and volunteers bring to the table, and incorporate their insights in our programs, exhibits and operations.
- It is our responsibility to offer unique opportunities for lifelong learning that build global awareness, allowing people to explore and understand their cultural differences and similarities.
- Cultures themselves evolve and grow, and we endeavor to do the same.

## A.7 Children's Discovery Museum of San Jose. Exhibits.

### Exhibits

We believe play is essential to healthy development and lifelong learning.



#### Art Gallery

See how individuals, groups, and cultures express themselves through the visual arts.

[Learn More](#)



#### Art Loft

Visit our visual arts space where children create their own art in an open-ended format.

[Learn More](#)

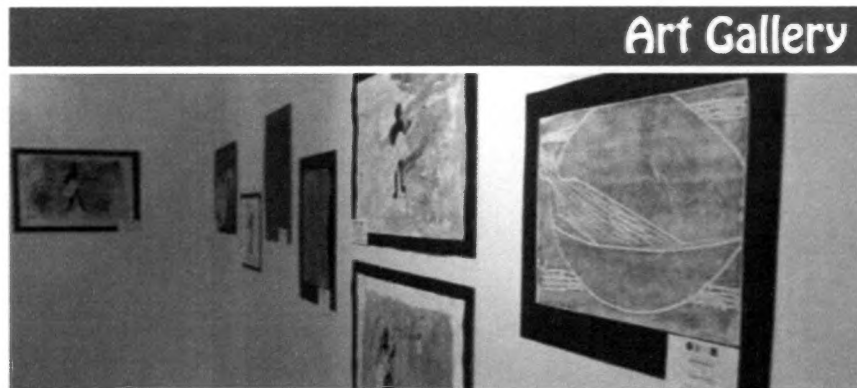


#### Bill's Backyard

Discover the natural world as you have fun scaling the Tree Climber, scurrying through the tunnels to find colorful flowers, and stomping gopher sand. And don't forget the bug pit.

[Learn More](#)

### A.8 Children's Discovery Museum of San Jose. Art Gallery.



**Enjoy curated art created by children and youth, by adult artists working in collaboration with children, and by emerging, nationally- and internationally-recognized professionals who explore topics of relevance to children and their families.**

Exhibitions encourage children to investigate how diverse individuals, groups, and cultures express themselves through the visual arts, honoring many different interpretations of art, inviting observation and discussion. The Tracey Heymann wing is dedicated to creative works made by children and youth.

Find out what's exhibiting currently in the Art Gallery. [Don't Miss](#)

Made possible through  
the generosity of



## A.9 Children's Discovery Museum of San Jose. For Parents and Caregivers.



### For Parents & Caregivers

#### Children Ages Birth-4

Planning to bring your 8-month-old to the Museum in a few months when she's ready? Surprise: she's already the right age to visit! [Learn More](#)



#### Children Ages 5-10

Make your Museum visit, and all the time you spend with your child, even more meaningful by learning about hands-on activities you can do at home. [Learn More](#)



#### Youth Ages 10-16

Check out our nationally recognized programs for youth. [Learn More](#)



#### Children with Special Needs

Find out about what it's like to visit the Museum through stories to share with your child created with the support of our Autism Advisory Group. [Learn More](#)

## A.10 Children's Discovery Museum of San Jose. Community Celebrations.

### Community Celebrations

Have fun honoring and sharing your own culture, or discovering the celebrations of your neighbors. We create experiences rooted in authenticity, a spirit of discovery, and a commitment to excellence.



#### Lunada Familiar/Family Lunada

LIVELY EVENINGS OF ARTISTIC & CULTURAL EXPRESSION [Learn More](#)



#### El Día de los Tres Reyes Magos

CELEBRATION OF LATINO CULTURE [Learn More](#)



#### Lunar New Year

CELEBRATION OF CHINESE & VIETNAMESE CULTURES [Learn More](#)



#### Kids Like to Move It

Ready to MOVE IT? ready to GROOVE it? ready to PROVE you can do it? [Learn More](#)

### Children of the Dragon Weekend Vietnamese Community Celebration



#### Children of the Dragon

CELEBRATION OF VIETNAMESE CULTURE [Learn More](#)

## A.11 Children's Discovery Museum of San Jose. Media Room.



October 25, 2016

### For Immediate Release

Contact: Cecilia Clark, [cclark@cdm.org](mailto:cclark@cdm.org); 408-221-3814

Autumn Young, [ayoung@cdm.org](mailto:ayoung@cdm.org); office 408-673-2861 cell 408-656-4038

## Children's Discovery Museum of San Jose Receives Institute of Museum and Library Services Grant to Engage Immigrant Families and Children

### *Museum Beats Out 62% of Applicants with Common Ground Program*

San Jose, CA – October 25, 2016 –Children's Discovery Museum of San Jose will build upon its groundbreaking work with local immigrant families from Mexico, Vietnam, India, China and the Philippines. A recent, competitive grant from the Institute of Museum and Library Services (IMLS) will help launch **Common Ground** to engage children and families in conversation about their individual and collective experiences in America. The program will curate *A Seat at the Table*, a traveling art exhibit that will share these stories and spark dialogue about the richly diverse cultures living together in the Bay Area.

"As centers of learning and catalysts of community change, libraries and museums connect people with programs, services, collections, information, and new ideas in the arts, sciences, and humanities. They serve as vital spaces where people can connect with each other," said IMLS Director Dr. Kathryn K. Matthew. "IMLS is proud to support their work through our grant making as they inform and inspire all in their communities."

**Common Ground** builds upon the museum's program, *Breaking Ground* that initially brought immigrant

## A.12 Children's Discovery Museum of San Jose. For the Field.

Children's Discovery Museum of San Jose

Tickets | Calendar | The Shop | Contact Us | Donate Now!

Visit | Learn & Create | Celebrate | About | Connect

Join | Support | Volunteer

Tickets | Membership | Donations

**Learn & Create**

- For Teachers & Community Groups
- For Parents & Caregivers
- For Youth
- For the Field
- Research at the Museum
- Project Evaluations

**For the Field**

**Children guide the way in our research.**

We test our hypotheses with children, putting them in real situations and with prototype experiences, to learn if they interact with our exhibits in the ways we intended, and whether they seem to have the kinds of experiences that we thought they were going to have.

**Research at the Museum**

[Learn More](#)

**Project Evaluations**

[Learn More](#)

■ Foreign Born ■ Native Born

Location	Foreign Born	Native Born
USA	64%	36%
Santa Clara County, CA	71%	29%





## A.14 Explora Science Center and Children's Museum of Albuquerque. Mission and Values.

[Home](#)
[Visit](#)
[Calendar/Events](#)
[Educational Programs](#)
[Parties/Rentals](#)
[Join/Give](#)
[About Explora](#)
[Donate](#)

### VISITOR INFORMATION

**LOCATION:**  
1701 Mountain Road NW  
Albuquerque, NM 87104  
505-224-8300  
[Contact Us](#)

**HOURS:** Mon-Sat: 10 am – 6 pm  
Sun: 12 pm – 6 pm

Closed on Jan. 1, July 4, the week after Labor Day, Thanksgiving, and Dec. 25. We close at 2 pm on Dec. 24 and 31.

**ADMISSION:**  
Explora Members: Free  
Children (under age 1): Free  
Children (ages 1-11): \$4  
Adults (ages 12-64): \$8  
Seniors (age 65+, with ID): \$5  
Students or Military (with ID): \$5

Become a MEMBER and save!

Groups: Reservations Required.  
Please contact us if you require

### Mission and Values

#### Mission

**Explora:** creating opportunities for inspirational discovery and the joy of lifelong learning through interactive experiences in science, technology, engineering, art, and math.

#### Core Values

##### Learning

We champion experiential, open-ended learning as a foundation for innovation, creativity, and critical thinking.

- Everyone has something to learn and something to teach.
- Learning is inherently valuable and essential for growth.
- The best answer is often a question, unless it's "where is the bathroom?"
- Parents and family are essential partners in learning.

##### Community

We are stronger through the diversity of our staff, visitors, and board. We celebrate the diverse communities in which we live and work, and we strive to make positive contributions and create environments where all members are welcomed and valued.

- We make our resources available to everyone.
- We welcome others to our table, we join them at theirs, and we work together to achieve shared goals.
- Our value derives from our relevance to our communities.

##### Generosity

We value generosity as listening, respect, and the sharing of time, ideas, and resources.

- We welcome different perspectives and work together to find common solutions.

##### Sustainability

Organizational strength empowers us to act boldly for the long-term benefit of individuals, families, our communities, and the environment.

- People are our greatest asset, and we invest in their growth and development.
- We use our unique expertise in the development of programs, exhibits, and environments to be valuable and relevant.
- Partners are important, and many goals are best pursued by, with, and through others.
- Financial health allows us to try new things and develop ideas.

**FOLLOW US**

Sign up for EXPLORA e-news

## A.15 Explora Science Center and Children's Museum of Albuquerque. Exhibits.

**Explora's exhibit areas - Ground floor**

**Engineering Gravity / La ingeniería de la gravedad**  
Experiment with balls and ramps to slow down the effects of gravity. How can you use friction, slope, and momentum to send a marble down a ramp on a jagged path?

**Water of Life: Life of Water / Agua de la vida: La vida del agua**  
Explore water and its unique characteristics. Is water sticky? Can it flow uphill? What patterns will water make when different objects interact with it?


**KneadIt!**  
Experiments for our youngest visitors.

**Arts and Crafts Workshop / Taller de artes manuales y artesanías**  
Work with recycled materials for making anything you can imagine. Can you make an object that is physically or visually balanced? Can you make something that doesn't look like anything else?

**Moving Air / Aire en movimiento**  
Experiment with air and the things it can do. What happens when you squeeze air? What is the best way to cut a paper cube to help it fly? Is there a relationship between air speed and air pressure?

**Light, Shadow, Color / Luz, sombra, color**  
Investigate light. Can you make a light source? What affects how much light will bend? What makes things focused or blurry? What makes a shadow big or small? What produces a yellow shadow?

**Experiment Bar / Barra de experimentación**  
Microscopes, Pipettes, Chromatography... You never know what you'll encounter in our Experiment Bar. Activities change throughout the month, and are available for visitors to drop in and explore during their visit.

**Math Moves! / Movidas matemáticas!**  
 Get a head for proportions - fractions, ratios, unitarity, scaling, et al. in images. Can you take a 1/2 length? The letter may you take an 1/2 letter? Why might a 120-tooth gear (made of 5 segments) cut into when driven by a 24-tooth gear? What might the path be when a 120-tooth gear drives the 120? How do the bearings of a wheel or a point point change the "true" number in the "true"?

**Explora's exhibit areas - Upper floor**

**Charges, Currents, and Circuits / Descargas, corrientes y circuitos**  
Experiment with electricity. How can you make electricity? What does electricity need in order to flow and do the work we want it to do? What happens to electricity transmitted over a distance? How does a switch work? Can you make a light bulb turn on with only two wires?

**Curious Bubbles / Burbujas curiosas**  
Blow, pop, dip, float, and swirl while you investigate all the amazing properties of bubbles in our newly developed bubble exhibit space. We have big bubbles and micro bubbles and everything in between with our exhibits built right here at Explora!

**Riding the High Wire Bike two stories high / Montando la bicicleta de cuerda floja a dos pisos de altura**  
For safety reasons you must meet the following criteria:  

- Height: Taller than 36 inches but shorter than 6 feet 5 inches
- Weight: Less than 225 pounds

**Paradox Cafe / Café de las paradojas**  
Explore your perception. Are your eyes or your brain telling you the truth? How can our eyes be misled? How do black, white, shades of grey, and shadow affect our brain's interpretations?

**Rotary Pavilion**  
How would you build something you can sit inside? What can you transport using a wheelbarrow, a bucket, or a 20 foot conveyor belt? In our Working Together to Build a Village exhibit area, tabletop and large-scale materials invite experimentation with architecture design, engineering, and construction. Families can build together while enjoying a view of the Santa Mountains.

**Shapes of Sounds / Las formas de los sonidos**  
Discover properties of sound and its effects. What happens to the sound of a pipe if you make it longer? What does it mean to be loud? How does the mass of a object affect the way it vibrates or the sound that it makes?

**Sketch Theater**  
Imagine, sketch, and release your very own animated character into the digital world. As fast as it comes to life in NumLab's interactive installation from Japan, Explora will animate the Sketch Aquarium with sketch toys.

**team Lab**

## A.16 Explora Science Center and Children's Museum of Albuquerque. Educational Programs.

Explora offers 207 interactive Explorations programs benchmarked to the New Mexico State Educational Standards, to schools, home schools, and educational groups. These programs are also offered for adults and seniors.

Over 59,000 people in more than 2,200 programs from all 33 New Mexico counties and from the surrounding states have attended programs, either at Explora or in their own communities.

Programs are offered in both English and Spanish and are offered for adults as well as young people.

### Educational Programs for Groups

#### Field Trips

Bring your group to explore our hands-on exhibit activities, investigate gravity, water, light, air, numbers, sound, electricity, and more during a one- or two-hour visit facilitated by Explora educators. You can also schedule a Classroom Exploration for your group. [Learn more](#)

#### Outreach

We will come to your door! Most of our Classroom Explorations and Educational Theater Programs can be brought directly to your classroom, library or community center. In addition, Explora offers Assembly Programs for large groups of up to 125 students, and Family Science Events specifically designed for fairs, festivals and other special events. [Learn more](#)

#### Professional Development

On-site and outreach workshops immerse participants in thought-provoking, science-rich experiences that equip educators with resources and teaching strategies. [Learn more](#). [Learn more](#)

### Educational Programs for Individuals

#### Camps During School Break

Ignite your child's learning with a camp offered during school break. Spring and winter break camps are one-day camps and summer break camps are week-long. [View Camps page for schedules](#). [Learn more](#)

#### Semester Programs

Explora offers educational programs during each semester:

- **Growing a Scientist™:** Preschoolers ages 2½ to 5 and their adult companions make discoveries about science by questioning, experiencing, and investigating. [Learn more](#)
- **Science to Grow On™:** Children in K-3rd grade make discoveries by questioning, experiencing, and investigating. [Learn more](#)
- **Engineering Investigators:** 3rd-5th graders investigate how things move and use that knowledge to build a series of connected actions. [Learn more](#)
- **Tinker Lab:** 3rd-7th graders explore construction, materials development, electronics principles, and robotics systems and design in this after-school robotics club. [Learn more](#)
- **Home School Explorations:** Home school students in grades K-8 will enjoy from a semester of weekly experiential science, technology, and art programs. [Learn more](#)

#### Youth Intern Program

Explora's Youth Intern Program involves high school students in a three-year internship during which they experience an engaging approach to learning and become educators in their community. [Learn more](#)

### A.17 Encyclopædia Britannica. World's Fair.

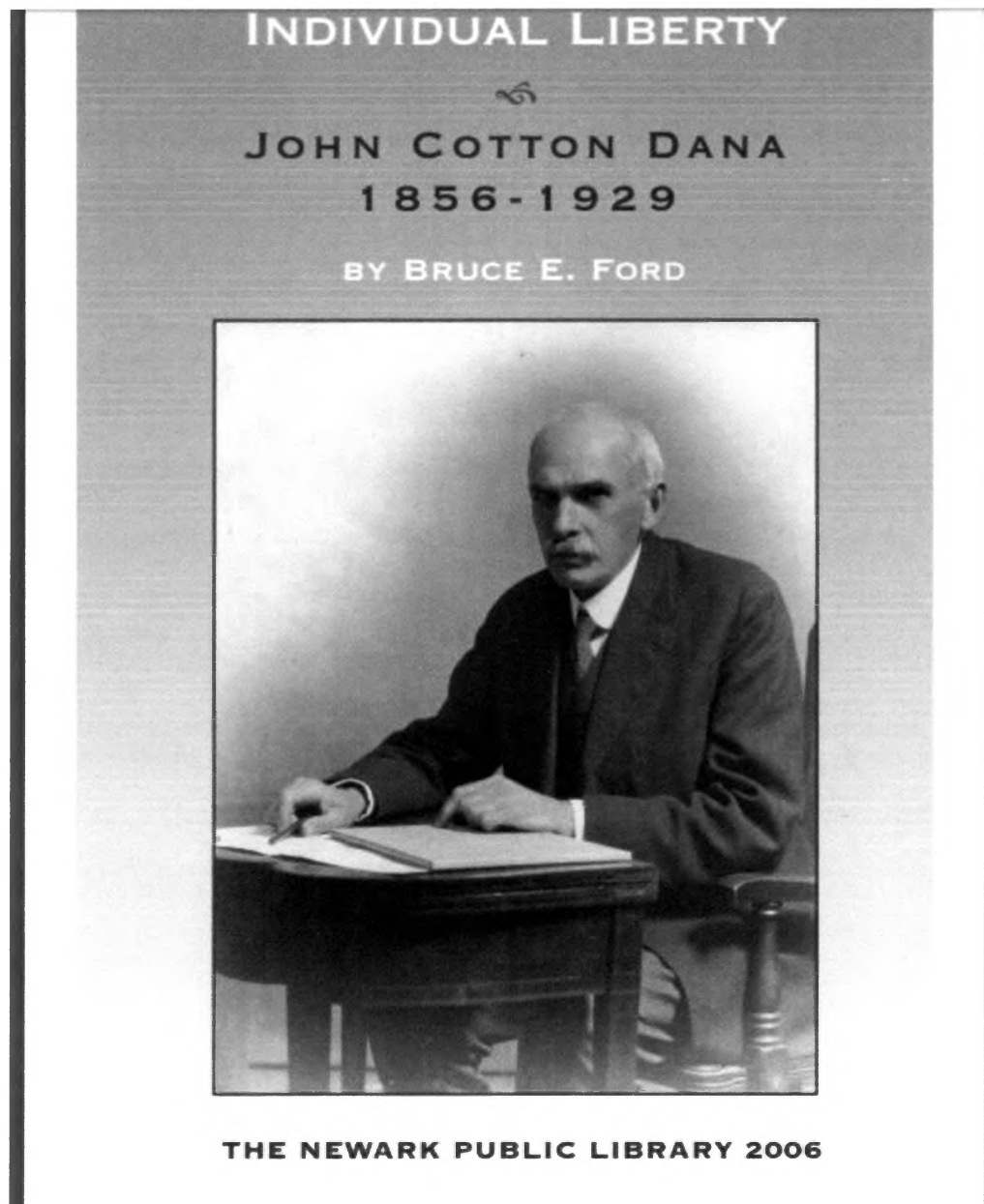


## World's fair

WRITTEN BY: John Findling  
See Article History

**World's fair**, large [international exhibition](#) of a wide variety of industrial, scientific, and cultural items that are on display at a specific site for a period of time, ranging usually from three to six months. World's fairs include exhibits from a significant number of countries and often have an entertainment zone in which visitors can enjoy rides, exotic attractions, and food and beverages. Since the mid-19th century more than 100 world's fairs have been held in more than 20 countries throughout the world. Generally speaking, these events are called world's fairs in the United States, international (or universal) expositions in continental Europe and Asia, and exhibitions in Great Britain. The term *expo*

**A.18 The Newark Public Library. A Champion of Individual Liberty: John Cotton Dana 1856-1929.**



## A.19 At the Fair. Living Zoos.



### 'LIVING ZOOS'

[Main](#)

Human Zoos (called "People Shows"), were an important means of bolstering popular racism by connecting it to 'scientific racism:' which attempted to tie and legitimize their views to Darwinism, creating a social Darwinism ideology which tried to ground itself in his scientific discoveries.

One of the earliest-known living zoos, was that of Motecuhzoma, the ninth ruler of Tenochtitlan (Mexico), reigning from 1502 to 1520. He had a collection of animals, which included unusual human beings, such as dwarves, albinos and hunchbacks.

During the Renaissance, Cosimo de' Medici in the Republic of Florence during the late 14th century developed a large menagerie in the Vatican. In the 16th century, Cardinal Hippolytus Medici had a collection of people of different races as well as exotic animals. He is reported as having a troupe of "Barbarians," which included the Moors, Tartars, Indians, Turks and Africans.

In 1836, Joice Heth, an African American slave, was displayed by P.T. Barnum. Such exhibitions became common in the 'New Imperialism' period, and remained so until the mid-1940s. Carl Hagenbeck, inventor of the modern zoos, exhibited animals beside humans who were considered as "savages."

Following the Spanish-American War which took place between April and August 1898, the United States acquired the Philippines, Guam, and Puerto Rico, over the issues of the liberation of Cuba.

At the 1904 World's Fair, the organizers brought in many tribal cultures from the Philippines and other territories in what they considered a "parade of evolutionary progress." And though many officials and the public thought that learning about other cultures could be educational, as well as enlightening (given the limited means of travel in that era), many aspects of these human zoos, were steeped in racism, self-superiority, and sideshow-ism. They were showcased and perceived as "permanent wildmen of the world, the races that had been left behind." Visitors could inspect the "primitives" that represented the counterbalance to "Civilization."

Some of the Philippinean tribes were 'invited,' to be displayed at the Fair, while others were 'kidnapped,' not knowing where they were going until they arrived in America. The Philippine exhibit was massive and showcased full-size replicas of indigenous living quarters erected to exhibit the inherent backwardness of the Philippine people. The purpose was to highlight both the "civilizing" influence of American rule and the economic potential of the island chains' natural resources on the heels of the Philippine-America War.

The exhibit was under the direction of W. J. McGee of the Anthropology Department of the St. Louis World's Fair. McGee's ambitions for the exhibit were to "be exhaustively scientific in his demonstration of the stages of human evolution, as well as contrasting the lowest known cultures with 'its highest culmination.' With certain tribes wearing very little, the exhibit was also extremely popular and "attracted considerable attention." See the Philippine page for information of the attraction: ■

## A.20 The Encyclopedia of Greater Philadelphia. Peale Family of Painters.

The Encyclopedia  
of Greater Philadelphia

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### Peale Family of Painters

By Kate Neerpass Ogden



**This ambitious portrait, *The Peale Family*, captures the likenesses of many in Charles Willson Peale's family, including two detailed human figures and the artist's dog. (New York Historical Society)**

For over 125 years, the family headed by Charles Willson Peale (1741–1827) documented Philadelphia's leading citizens and created paintings to decorate their homes. The Peales' involvement in the arts enriched the cultural landscape of Philadelphia, and their work as naturalists and museum entrepreneurs advanced the causes of art, science, and science education in the United States.

Charles Willson Peale established a national iconography of artistic, political, and scientific imagery. A leader in the city's nascent art world, he founded one of the first museums in the young country as well as two of its first art schools. Peale fathered a dynasty of artists and scientists, many of whom flourished in the Philadelphia area.

Born in Chester, Maryland, Charles Willson Peale studied with John Hesselius (1708–98) and John Singleton Copley (1739–1815) before spending almost three years in England, where he trained with the American expatriate Benjamin West (1738–1820). After returning to the United States, Peale settled initially in Annapolis before moving permanently to Philadelphia in 1776.



**In *Self-Portrait with Angelica and Portrait of Rachel*, Charles Willson Peale paints a portrait of his first wife, Rachel Brewer Peale. Their daughter, Angelica Hamilton, mimics her father's gesture, symbolically holding the end of his painterhood. (The Museum of Fine Arts, Houston)**

A decade after his arrival Peale founded the Peale Museum (1786), where he exhibited his own portraits of notable Americans as well as his growing collection of natural history specimens. He was a founding member of the Columbianum (1794–95), a loose association of artists that sponsored the first exhibition of American art. Peale was also one of the founders of the Pennsylvania Academy of the Fine Arts (1805), the oldest surviving American art school.

Peale became known for his portraits of Revolutionary War leaders. He painted close to sixty portraits of the first American president, George Washington, including the well-known *George Washington Before the Battle of Princeton* (1781). He also depicted such notable citizens as Benjamin Franklin (1766–90), painted in 1789; Thomas Jefferson (1743–1826), painted in 1791; and John Adams (1735–1826), painted around 1791–94. Peale's portraits were exhibited at his Philadelphia museum, making an important statement of national pride. Most later became part of the collection of Independence National Historical Park.

#### A Family Portrait, 1773–1809

A group portrait, *The Peale Family* (begun in 1777 and completed in 1809) is an impressive early image of America's first family of artists and pays tribute to one of Peale's favorite subjects: his family. The painting also pays homage to the visual arts, including a variety of media (drawing, painting, sculpture) and subjects (portraits, figure painting, still life). Peale signed the painting with his name and with a visual pun: the apple peel spilling off the plate of fruit.

#### Explore

Click the images to learn more.



#### Related Topics

- Artists of America
- Clocks and Clockmakers
- Cycling (Sport)
- Dream Gardens
- Painters and Painting
- Peale's Philadelphia Museum
- Pealean Group (TWP)

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#### Backgrounders


Connecting Headlines with History

- Historic Second Bank resque with portraits of famous Philadelphians (NewsWorks, May 28, 2018)
- A museum of the American Revolution must look forward as well as back (April 12, 2014)
- Lost and Languish: charts 19th century artistic flesh consumed at P&A (NewsWorks, October 26, 2012)
- Peale professor explores the legacy of Phila's museum (NewsWorks, Mar 15, 2013)

#### Links

- Charles Willson Peale Historical Marker (CustomHistory.com)

## A.21 Online Archive of California. Guide to the Self Help Graphics & Art Archives CEMA3.



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### Collection Overview

<b>Description</b>	Extensive collection of silk screen prints and slides, as well as organizational records, photographs, and ephemera of the Los Angeles cultural arts center and studio. Founded in the early 1970s, during the height of the Chicano Civil Rights movement, by Mexican artists Carlos Bueno and Antonio Ibaez, and several Chicano artists, including Frank Hernandez and Sister Karen Boccalero. The collection spans from 1960 to 2013, with the bulk of the material ranging from 1972-1992.
<b>Background</b>	Self-Help Graphics and Art, Inc. is a non-profit organization and serves as an important cultural arts center that has encouraged and promoted Chicano/a art in the Los Angeles community and beyond.
<b>Extent</b>	50.0 linear feet (66 boxes, includes 5 oversize, 3 photo binder boxes, 18 slide albums, and over 600 posters).
<b>Restrictions</b>	Copyright has not been assigned to the Department of Special Collections, UCSB. All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of Special Collections. Permission for publication is given on behalf of the Department of Special Collections as the owner of the physical items and is not intended to include or imply permission of the copyright holder, which also must be obtained.
<b>Availability</b>	The collection is open for research.

### Collection Overview

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### Collection Contents

Internal Administrative Records

- Correspondence, Incoming
- Correspondence, Outgoing
- Educational Programs
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- General
- Grant Proposals, Reports, and Applications
- California Arts Council(CAC)
- Organizational Grant
- Campaign for Human Development (CHD)
- City of Los Angeles Cultural Grant
- National Endowment for the Arts (NEA)
- Visual Arts Grant
- Newspaper, Magazine, and Miscellaneous
- Articles
- Personnel
- Barrio Mobile Art Studio
- Correspondence, Incoming
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- Process Records, Documentation, Curriculum

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## A.22 Pew Research Center. Immigration to Play Lead Role in Future U.S. Growth.

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FEBRUARY 11, 2008

f t x b +

# U.S. Population Projections: 2005-2050

BY JEFFREY S. PASSEL AND D'VERA COHN

## I. Overview

If current trends continue, the demographic profile of the United States will change dramatically by the middle of this century, according to new population projections developed by the Pew Research Center.<sup>1</sup>

The nation's population will rise to 438 million in 2050, from 296 million in 2005, and fully 82% of the growth during this period will be due to immigrants arriving from 2005 to 2050 and their descendants. (Figure 1)

Of the 117 million people added to the population during this period due to the effect of new immigration, 67 million will be the immigrants themselves, 47 million will be their children and 3 million will be their grandchildren.

The Center's projections indicate that nearly one in five Americans (19%) will be foreign born in 2050, well above the 2005 level of 12%, and also surpassing the historic peaks for immigrants as a share of the U.S. population—14.8% in 1890 and 14.7% in 1910. (Figure 2)

### Table 1

#### U.S. Population, Actual and Projected: 2005 and 2050

	2005	2050
Population (in millions)	296	438
Share of total		
Foreign born	12%	19%
Racial/Ethnic Groups		
White	67%	47%
Hispanic	14%	29%
Black	13%	11%
Asian	5%	9%
Age Groups		
Children (17 and younger)	25%	21%
Working age (18–64)	63%	58%
Elderly (65 and older)	12%	19%

Note: All races modified and not Hispanic. American Indian/Alaska Native not shown. See "Methodology."

Source: Pew Research Center, 2008.

REPORT MATERIALS


Complete Report PDF

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Population Trends
Key Projections
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Appendix A: Methodology

RELATED

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Hispanic Identity Fades Across Generations as Immigrant Connections Fall Away

REPORTS | DEC. 1, 2017

Rise in U.S.

## A.23 Association of Science, Migration and Museums.

**ASTC** ASSOCIATION OF SCIENCE - TECHNOLOGY CENTERS

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### MIGRATION AND MUSEUMS

February 9, 2017 · 2016 Dimensions · Emily Schuster

*This is an extended version of an article that appeared in a special edition of Dimensions magazine on equity, diversity, and inclusion.*

The majority of countries in the world have seen a rise in immigration since the beginning of this century. Between 2000 and 2013, the number of international migrants increased in 165 countries or areas, according to the [Organization for Economic Cooperation and Development](#) and the [UN Department of Economic and Social Affairs](#). In 2015, there were 244 million international migrants around the world, the largest proportion of which lived in the United States, followed by Germany, the Russian Federation, Saudi Arabia, the United Kingdom, and the United Arab Emirates, according to the [UN](#).

After a listening session identified challenges and aspirations within Albuquerque's community of Mexican immigrants, [Explora](#) collaborated with Partnership for Community Action (PCA) to co-develop Explora Ingenieria, an afterschool engineering program embedded in the community and facilitated entirely in Spanish.

Now in its second year, Explora Ingenieria serves 30 fourth to eighth grade students from low-income, immigrant families affiliated with PCA. It strives to transcend the barriers of economic hardship, language, and lack of transportation in order to provide high-quality activities to the children and their families—in Spanish, in their neighborhood, and at no cost to them. The program is facilitated seven times each semester at a local community center with each session focusing on a different topic in science and engineering.

Students are encouraged to try new things in a welcoming, familiar environment where they can ask questions and get hands-on experience. As one of the educators noted, many of these students speak Spanish at home and English at school, making them feel split between two worlds. Facilitating Explora Ingenieria in Spanish helps unite the students' two worlds. This year, educators focused even more on the parents, helping them actively facilitate learning at home and become role models for their children.

Feedback from parents has been meaningful and positive, with one mom stating, "It was a very rewarding learning experience for our daughters. It helped them develop new skills and expanded their view by showing them interesting ways of doing things because they got to experience it for themselves." Another father was grateful his son had this opportunity and said, "If I had this opportunity growing up, my life would be very different now."

*Sarah Pratt, science writer and educator, Explora, Albuquerque, New Mexico*

## A.24 Self Help Graphics and Art. History.



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### HISTORY



#### 1970 | BOYLE HEIGHTS

Self Help Graphics & Art emerged out of the inspiration and energies of a group of artists/printmakers working from an East Los Angeles garage. Known as Art, Inc. when they began working together in 1970, printmakers Sister Karen Boccalero, Carlos Buena, Antonio Ibañez, Frank Hernandez, and others held their first exhibition at the El Mercado shopping center in 1971. Soon after, they relocated to Boyle Heights with a gift from the Order of the Sisters of St. Francis and by 1973 was incorporated as a 501(c)(3) nonprofit organization known as Self Help Graphics & Art (SHG).

#### EAST LOS ANGELES

The evolution SHG's focus on printmaking as its core discipline grew throughout the 1970s and by 1979 the programs became increasingly experimental in the printmaking studio and in other media, including music and performance art. During the 1980s, SHG earned its reputation as a locus for the emerging Chicano and Latino artists and cultural movements. Sister Karen passed away in 1997 and facilities and financial management continued to impact the organization's health during the twenty-first century. A significant revival has been in process since 2007 including a major relocation from the former facility on Cesar Chavez Avenue to a new location in Boyle Heights, adjacent to downtown Los Angeles.



DONATE TO SELF HELP GRAPHICS

## A.25 Self Help Graphics and Art. Mission.

ART TRANSFORMS COMMUNITIES

### MISSION



#### MISSION

FOUNDED IN 1970 IN THE HEART OF EAST LOS ANGELES, SELF HELP GRAPHICS AND ART IS DEDICATED TO THE PRODUCTION, INTERPRETATION, AND DISTRIBUTION OF PRINTS AND OTHER ART MEDIA BY CHICANO AND LATINO ARTISTS.

OUR MULTI-DISCIPLINARY, INTER-GENERATIONAL PROGRAMS PROMOTE ARTISTIC EXCELLENCE AND EMPOWER OUR COMMUNITY BY PROVIDING ACCESS TO SPACE, TOOLS, TRAINING AND CAPITAL.

#### VISION

Self Help Graphics' vision is to be the pre-eminent center for Latino art in printmaking, exhibition and training, and to be a resource for young and emerging artists.



## A.26 Self Help Graphics and Art. Workshops.



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### WORKSHOPS

#### ONGOING

##### DIY SCREEN PRINTING

**FEE: \$30**  
**INSTRUCTOR: DEWEY TAPOMA**

Attendees are required to bring two transparency copies of an original black and white image, no bigger than 8 1/2" x 11" & limited to either of screens available for purchase. Bring paper and a blank t-shirt or 2 to print your work of art on! This is a series of workshops, but space is limited so please register through eventbrite link provided.

##### PHOTOGRAPHY & PRINTMAKING

**FEE: Donation Based**  
**INSTRUCTOR: SHAG STAFF**

Participants will explore ways to use and incorporate photography into screen prints by experimenting with halftone and image transfer techniques. Participants will create a medium size print approximately 18x18 inches. This is a series of workshops, but space is limited so please register through eventbrite link provided.

##### NATURAL DYE PRINTMAKING

**FEE: Donation Based**  
**INSTRUCTOR: SHAG STAFF**

Participants will explore ways to extract color from organic materials and dye fabric. This workshop will focus on prepping fabric to make a screen printed material. This is a series of workshops, but space is limited so please register through eventbrite link provided.

##### AEROSOL ART WORKSHOPS

**FEE: Free for Youth - \$10 Adults**  
**Instructor: Cherie**

The Aerosol Art Workshop focuses on teaching participants of all levels and ages how to create images using aerosol paint and other painting tools used in creating aerosol based art such as paint markers, etching pens or sharpie markers, etc. This is a series of workshops, but space is limited so please register through eventbrite link provided.

##### INTRO TO PRINTMAKING (MONOPRINT AND COLLAGE)

**FEE: Donation Based**  
**Instructors: Victor Rios and Martha Carlin**

This intro to Printmaking Monoprint and Collage workshop focuses on teaching participants of all levels and ages how to create a monoprint using a variety of techniques and printmaking tools. This is a series of workshops, but space is limited so please register through eventbrite link provided.



## A.27 Self Help Graphics and Art. Exhibitions.



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### EXHIBITIONS

#### UPCOMING

#### PAST



PST Exhibition Closing - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



Guided Tour: PST Exhibition - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



Guided Tour: PST Exhibition - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



Guided Tour: PST Exhibition - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



DIA DE LOS MUERTOS A CULTURAL LEGACY. PAST, PRESENT & FUTURE Exhibition

View Event



Guided Tour: PST Exhibition - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



Guided Tour with Altar Artists. PST Exhibition - Dia de los Muertos A Cultural Legacy. Past, Present and Future

View Event



Guided Tour: PST Exhibition - Walk Through of Dia de los Muertos - Past, Present, Future with Consuelo Flores

View Event



Soy Artista 2017 Exhibition

View Event



Al Norte Y Pátras Exhibition By Atxaco Daniel Marquez

View Event

## A.28 Self Help Graphics and Art. Open Printmaking Studio.



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### OPEN PRINTMAKING STUDIO

Self Help Graphics & Art's Open Printmaking Studio (OPS) supports working artists in their exploration of both traditional and experimental printmaking in the forms of relief, intaglio, and monotype. Through open studio, workshops, lectures and exhibits, we encourage interest in the art and history of the fine art print – for the general public as well as for artists. Self Help Graphics & Art recognizes the expressive power of all printmaking media and works with artists to explore relief, intaglio, and monotype. The studio is a collegial, creative and experimental environment, with excellent equipment at affordable prices. In order to keep the studio fee modest and to encourage the spirit of giving back to the arts community at SHG, each artist that uses the Open Printmaking Studio to print an edition, is also required to donate 20% of their edition to the SHG archives.

Access to the OPS is granted after an artist completes an orientation or has successfully completed any of workshop facilitated by SHG's master artists.

Please email [info@selfhelpgraphics.com](mailto:info@selfhelpgraphics.com) to make an appointment to view and/or sign up for the Open Printmaking Studio.

#### STUDIO USE

##### FEE STRUCTURE • (20% OF PRODUCTION OR 5 VOLUNTEER HOURS)

- \$15.00 FOR 1 DAY PASS
- \$70.00 FOR A 5 DAY PASS
- \$130.00 FOR A 10 DAY PASS
- \$200.00 FOR 20 DAY PASS

#### STUDIO DATES & HOURS

The Studio is accessible **Monday through Friday** between the hours of **9am to 5pm**. Off hour use of the studios is on a per request basis and usually only when staff is present on site.

**EVERYONE IS REQUIRED TO ATTEND A STUDIO ORIENTATION WORKSHOP PRIOR TO USING THE STUDIOS.**

Please email [info@selfhelpgraphics.com](mailto:info@selfhelpgraphics.com) to make an appointment to view and/or sign up for the Open Printmaking Studio.

#### WHAT'S INCLUDED

- Basic Inks, Carving Tools & Liquids
- Rollers
- Cleaning Supplies and other tools

#### WHAT TO BRING

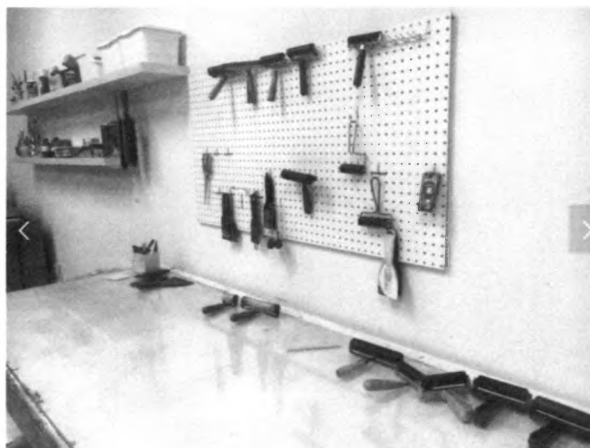
- Special Inks
- Fine Art Paper
- Block/Plate

#### HOW TO BOOK YOUR TIME

- Review online calendar
- Email your requested time/payment
- Pick up your pass

#### FINAL STEPS

- Fill out donation form for prints or
- Confirm volunteer time (or schedule)
- Curate works



## A.29 Self Help Graphics and Art. Dia De Los Muertos 2017.

### DÍA DE LOS MUERTOS 2017

Over 44 years Self Help Graphics & Art (SHGA) has organized one of the most popular Día de los Muertos events in Los Angeles and perhaps the oldest Day of the Dead celebration in the U.S. Each year, the program is a day of art, food, music, and community with a focus on Día de los Muertos and Día de Noche de Opresión. The activities include the participation of over 40 community organizations, food purveyors and 10,000 attendees.



#### 44TH ANNUAL DÍA DE LOS MUERTOS MAIN CELEBRATION

##### MENDEZ LEARNING CENTER 11/4

11:00 AM - 4:00 PM  
1200 Plaza Del Sol, Boyle Heights, CA 90003  
Admission: Free (Self Help Graphics & Art)

Free the Noche de Opresión (Night of Oppression) - Dinner and Drinking on site

Traditional Ceremonies (Dance, Food and Craft vendors)  
Live Painting - Children's Workshops

##### CALACA ATTIRE ENCOURAGED

Come dressed in your best Calaca attire!

[www.selfhelpgraphics.com](http://www.selfhelpgraphics.com)

##### PROCESSION INFO

Meet at Narva's Plaza 10:00 AM

EVENT PAGE

#### NOCHE DE OPRESION AT GRAND PARK: 10/28

One of Los Angeles' most vibrant events

A night of fun, music, food & art. SHGA's annual workshops conclude with the construction of a large community altar at SHGA's Noche de Opresión. Over 40 community partners participate in the creation of 10 altars, including the SHGA Community Altar. And live music, dance, vendors, and artists are invited to share their culture and traditions in the new community altar. The event is held at Grand Park, a new public space in downtown Los Angeles.

Opportunity to learn through art, food, music, and dance. The night is a celebration of the rich cultural heritage of Los Angeles and the role of art in the community.

Over 10,000 attendees

A celebration of the program that all family types - come and see the night of the night

#### COMMUNITY ART WORKSHOPS (SATURDAYS IN OCTOBER)

- 10:00 AM - 12:00 PM: Learning Center 12:30 PM
- 10:00 AM - 12:00 PM: Grand Park 12:30 PM
- 10:00 AM - 12:00 PM: Grand Park 12:30 PM
- 10:00 AM - 12:00 PM: Grand Park 12:30 PM



### DÍA DE LOS MUERTOS COMMEMORATIVE PRINT 2017







## A.32 Self Help Graphics and Art. ARTrepreneurs.



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# SELF HELP

## ARTREPRENEURS

### ARTREPRENEURS

Self Help Graphics & Arts presents a series of workshops designed for artists and artisans to learn the basics of starting and running a business. Specifically created for independent artists and small businesses this workshop series will also include- mercado/marketplaces that will be held throughout the year. The workshops and mercado/marketplaces will give entrepreneurs practical experience and space to implement new tactics during the course of the program. Our goal is to build artist capacity and provide opportunities for our local creative economy to thrive.

The series consists of six marketplaces and six workshops ranging from money management, social media marketing, and more led by professionals and community experts in the field.

Though the workshops will be open to all, a cohort of individuals/businesses who commit to attend the full workshop series will receive a certificate of completion and will be featured during the mercados through artist demonstrations that invite the community to interact with their work.

*This series is supported in part by the California Arts Council's Creative California Communities (CCC) program.*

### A.33 Self Help Graphics and Art. JornARTleros.

PRJ. 14214. EXHIBITION  
RIA DE LOS MUERTOS & CULTURAL IDENTITY: PAST, PRESENT & FUTURE IS ON VIEW THROUGH FEBRUARY 24, 2019


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ART TRANSFORMS COMMUNITIES

JORNARTLEROS

Del mes de marzo hasta agosto, **Self Help Graphics & Art** provee varios servicios de diseño gratuitos a personas, vendedores ambulantes, o cualquier persona que necesite apoyo para mantener y operar un negocio durante este tiempo público.

Los participantes reciben un soporte personalizado y privado de venta con nuestros personalistas que tienen credenciales con la ayuda de los artistas de **Self Help Graphics & Art's Barrio Mobile Art Studio**.

Los participantes también aprenden cómo crear productos gráficos de su diseño que a menudo todos los participantes están guiados por artistas de la oficina de propósito, exponer, y aprender en pantalla de venta.

Para participar por favor comuníquese con: tel. (523) 695-6444




From the months of March through August, **Self Help Graphics & Art** will be providing free design services to low wage workers such as day laborers, street vendors and any individual struggling to operate and maintain their business under the current political climate.

Participants will receive a custom sign, apparel with their customized branding, business promotional items, from **Self Help Graphics & Art's Barrio Mobile Art Studio**, learning the how to screen print, create fan postcard, prep and expose silk screens for printing.

SPHC artists will facilitate conversations with participants around the issues they face in the workplace, at home, at school, at friends, at family, as homeowners, as pedestrians, as cyclists and public transit users, and in any number of ways they see identity. Our artists will work with the groups to identify projects that speak to them and allow them to see their skills, and expertise in a more creative way. Participants may explore design and lettermaking by silk screening on fabric and board. Others may explore signage as well through postcarding and other mediums that can be used to build a brand for their current campaign or future with personal branding that build brands and gain importance in their daily contributions on the job.

Self Help Graphics & Art has begun to meet with folks to explore their needs with design, branding, and marketing around organizing businesses as a Day Laborer Street Vendor, and other small business opportunities and projects. Kudos, greetings from New York jewelry at the Ciudad de la Piel as the jewelry supply district of Los Angeles.

Self Help has been asked many times over how low wage workers participate in the program would benefit, or apply any creativity in this project or asset we carry by creating designs that aren't in line with how these folks see themselves. We kept emphasizing that these folks have created, imagined and developed these ideas around and beyond the resources to implement them. These are the true design products with abundance from Kasper and her skill to develop her new sign. Her work this comes here to learn the entire process of screen printing our new design on shirts, aprons and other apparel products that will help her stand out at the Ciudad de la Piel.

Support for JORNARTleros is provided by the following businesses for the day:

## A.34 Self Help Graphics and Art. Soy Artista.



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ART TRANSFORMS COMMUNITIES

### SOY ARTISTA 2017

#### EMPOWERMENT THROUGH ART

**S.O.Y. Artista** is a free five week (60 hour) summer art training workshop for local youths (12-24 years old) from underserved communities of East Los Angeles, Boyle Heights and the greater LA area who are recruited from local youth groups, schools, and other community centers. This youth program's goal is to fortify and expand the use and access to art through Self Help's facilities and resources. The five-week course is taught by local professional artists and consists of various workshops including multi-color screen printing, mobile phone/tablet based art, stencil making, woodblock printing, etching, mono printing and photography. S.O.Y. Artista is a summer program that serves local youth during a time when youth programming is scarce.

We serve youth with this critical need for programming while providing positive and alternative models for creativity in an environment that is nurturing and reflective of this particular group of youth. In some cases, students use the work created in the program for admission portfolios to LA County High School of the Arts or for admission/scholarship consideration for college art programs. Our goal is to serve 60-80 local students through the summer. Classes are meant to inspire ideas on one instruction and provide in-depth art experiences that culturally connect youth to their community, develop critical analysis, and create stronger coalitions between community organizations, students and higher learning.



S.O.Y. Artista (Summer of Youth Artist Program) is a free of charge, five-week summer art-training workshop for local youths ages 12 to 24. This series helps build a foundation for creative careers in arts.

**NO PRIOR EXPERIENCE NEEDED / ALL MATERIALS PROVIDED**

#### WORKSHOPS

July 5 - August 5, 2017, 11AM to 2PM (Tues - Fri)

Print Making • Photography • Mixed Media Art



Self Help Graphics & Art's Youth and Community Programs are sponsored in part by Cal Arts Partnership, Southern California Edison, Union Pacific Foundation, Vernon Community Fund, and the Dwight Stuart Youth Fund.

Instagram: @SGH1970 Facebook: /selfhelpgraphics

**NO PRIOR EXPERIENCE NEEDED  
ALL MATERIALS PROVIDED**

- Free art workshops
- Five week (60 hour) summer art training
- Ages 12 - 24

#### WORKSHOPS

July 5 - August 5, 2017, 11AM to 2PM

- Print Making
- Photography
- Mixed Media Art

#### EXHIBITION

Saturday August 5 from 11AM to 2PM

#### SIGN UP

To enroll in SOY Artista please email [info@selfhelpgraphics.com](mailto:info@selfhelpgraphics.com) and include the name of the student and contact phone number.

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### A.35 The California Museum. Museum History.



# CALIFORNIAMUSEUM

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**OFFICIAL STATE HISTORY MUSEUM**  
and home of the California dream



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## MUSEUM HISTORY

The California Museum opened on Sept. 9, 1998 through a unique partnership with the State of California as a private non-profit institution focused on California history and culture. Under the development of the Secretary of State's office, the Museum was created to be the public showplace for contents of the the California State Archives.

In 2003, former First Lady Maria Shriver began working with the Museum to expand its vision and mission. In 2004, "California's Remarkable Women" opened as the first of her many collaborative efforts with the Museum. Since then, the Museum's exhibitions have continued to emphasize stories not presented to reflect all aspects of California's diverse population and culture, with an emphasis on the contributions of women and under-represented groups.


In 2006, former First Lady Maria Shriver and Governor Arnold Schwarzenegger became Honorary Co-Chairs of the Museum and co-designed the California Hall of Fame as the Museum's annual gala and an official award from the Governor of California.

In 2011 after the change of administration, Governor Edmund G. Brown, Jr. and First Lady Anne Gust Brown became Honorary Co-Chairs of The California Museum and the California Hall of Fame. As active leaders, the Governor and First Lady continue to work with the Museum in the selection of California Hall of Fame inductees and bring their appreciation of California history and the educational mission of the Museum to their honorary position.

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## A.36 The California Museum. Museum Facts.



# CALIFORNIA MUSEUM

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**Museum Facts**  
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## MUSEUM FACTS

**Location**  
Archives Plaza 1020 O Street, Sacramento, CA 95814. Located next to the Secretary of State, 1 block from the State Capitol.

**Contact**  
General information: (916) 653-7524 or [museuminfo@californiamuseum.org](mailto:museuminfo@californiamuseum.org)

**Museum Hours**  
Open Tues - Sat: 10:00 a.m. - 5:00 p.m.; Sun: 12:00 p.m. - 5:00 p.m.; Closed Monday

**Admission**  
Adults: \$9.99; College Students & Seniors w/ ID: \$7.50; Youth 6-12: \$6.50; Kids 5 & under: free. Discounts are provided for groups of 10 or more who book 7 days or more in advance. For more information, please visit [californiamuseum.org/tours](http://californiamuseum.org/tours).

**Transportation/ Parking**  
The Museum is located at the Archives Plaza Light Rail stop. Visitor parking is available in metered spaces and in paid garages at 10th Street between P and O Streets, 14th and P Streets, 10th Street between L and K Streets.

**Museum Store**  
Offering a variety of unique California and exhibit-related items, the Museum Store is open Tues - Sat: 10:00 a.m. - 5:00 p.m.; Sun: 12:00 p.m. - 5:00 p.m. and closed on Monday. For Museum Store inquiries, please call (916) 653-0650 or email: [store@californiamuseum.org](mailto:store@californiamuseum.org).

**History**  
The California Museum opened on September 9, 1988 to showcase the materials of the California State Archives. Over the years, the vision and mission have grown to make the Museum a premier cultural destination with a goal of educating and inspiring visitors with the richness and diversity of California history, arts and culture.

**Mission**  
A self-supporting 501(c)(3) non-profit, the California Museum — home of the California Hall of Fame — engages, educates and enlightens people about California's rich history, its diversity and its unique influence on the world of ideas, innovation, art and culture. Through interactive experiences, the Museum inspires visitors to make a mark on history.

**Education**  
A core program of the Museum is civic education, and a special focus is placed on serving the young people who will become the future voters, decision makers and leaders of California. Approximately 50,000 students visit the Museum on K-12 field trip tours annually. For details on current programming, visit [californiamuseum.org/education](http://californiamuseum.org/education).

**Exhibits**  
Exhibits and programs are designed to educate and inspire men, women and children about California's rich history and its impact on the world.

**Long-term, Signature Exhibits**

- California Hall of Fame
- California Indians: The First People
- California's Remarkable Women
- Constitution Wall
- Health Happens Here
- Uprooted: Japanese Americans During WWII
- Unity Center at California Museum

**2018 Temporary Exhibits**

- "Beauty & the Beast: California Wildflowers & Climate Change," Oct. 31, 2017 - Jan. 21, 2018
- "Kokoro: The Story of Sacramento's Lost Japantown," Encore Jan. 16 - Mar. 11, 2018
- "And Still We Rise: Race, Culture and Visual Conversations," Feb. 6 - May 27, 2018
- "Passion & Perseverance: A Year at Enola," Mar. 1 - June 10, 2018
- "The Newest Americans," April 3 - July 8, 2018

**Facility Rentals**  
The California Museum is a unique setting for private events including parties, receptions, meetings, weddings and more. For more information, visit [californiamuseum.org/rentals](http://californiamuseum.org/rentals).

**Funding**  
The California Museum is a non-profit 501(c)(3) organization that is funded through grants, donations from individuals, corporations and foundations, and earned income from admissions, facility rentals and Museum Store sales.

**Board of Trustees**  
Richard S. Cestigan III, Chair; Anne Marie Petrie, Vice Chair; Chris Kahr, Secretary; Mike Cappelluto, Treasurer; Carol Danmer, Pablo Espinoza, Natalia Tooman, Marlene Garcia, Jami Warner Goldstene, Steve Juarez, Mera Kang, Dinisha Leggett, Nancy Lenoli (Ex-Officio), Andrea Legore, Lisa Mangat (Ex-Officio), Kim O'Neal, Brad Pacheco, Alex Padilla, Secretary of State (Ex-Officio), Bonnie Reiss, Kristen Soares, Traci Stevens, Tina Thomas, Michael Uetzel, Helen Yee.

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### A.37 The California Museum. Field Trips & In-Depth Learning Programs.



# CALIFORNIAMUSEUM

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## SCHOOL FIELD TRIPS & LEARNING PROGRAMS

Designed to educate, enlighten & inspire California's young dreamers



### TOURS

- Field Trips
  - Standard Field Trip
  - 31st Star
  - CA Missions
  - CA Trilogy
  - Civics: The ABCs of Unity
  - Time of Remembrance
  - Unity Starts With Me
- Group Tours
- Boxed Lunches
- Additional Programs
- Reservation Policies

## FIELD TRIPS & IN-DEPTH LEARNING PROGRAMS

The Museum's field trips and in-depth learning programs are designed to provide teachers with the tools to educate, enlighten and inspire younger generations with the California dream.

Resources are provided for enhancing the learning experience in the classroom with pre- and post-visit materials and at the Museum with on-site activities.

A minimum of thirty (30) participants are required to book a field trip tour. For groups with less than thirty, please see [Group Tour](#) page and policies.

### STANDARD FIELD TRIP »

### CA TRILOGY »

### UNITY STARTS WITH ME »

### 31ST STAR »

### CIVICS: THE ABCS OF UNITY »

### CA MISSIONS »

### TIME OF REMEMBRANCE »

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