

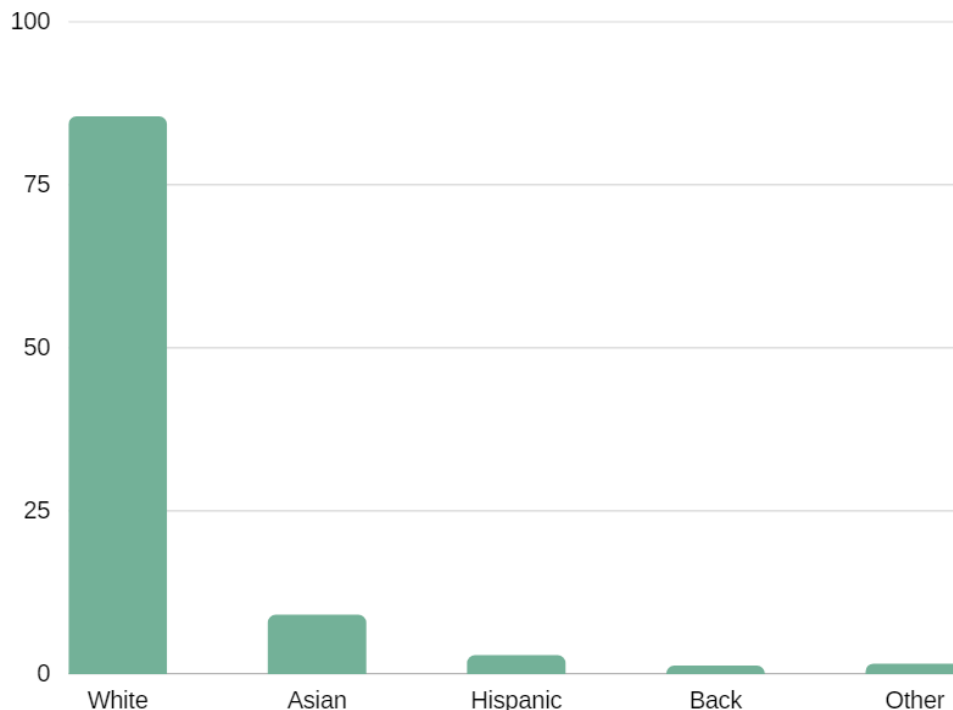
DIVERSITY ARTED

INTRODUCTION

Museums are not neutral due to museums being colonially-based institutions that reflect the core values of those who run them. This is due to the history of art having been written in a certain way that prioritizes Eurocentric art history, establishing that the value attached to contemporary art has to be related to how it fits in Western art history or its market value. The homogenized and exclusionary practices established by the white male patriarchy within museum leadership have allowed museums to view certain works by marginalized groups as not of quality, which ultimately results in a racial disparity of access and representation in art education. Therefore, it is important for museum leaders to consciously change these forces by providing opportunities and a platform for marginalized groups, which is crucial to the growth of museums and the visibility of works that are relevant to the communities they serve.

STATISTICS

In 18 major art museums in America, the overall pool of individual, identifiable artists is 85.4% White, 9.0% Asian, 2.8% Hispanic, 1.2% Black/African American, and 1.5% other ethnicities. With respect to gender, the pool is 12.6% women.



Additional Facts

- The four largest groups represented across all 18 museums in terms of gender and ethnicity are white men (75.7%), white women (10.8%), Asian men (7.5%), and Hispanic/Latinx men (2.6%). All other groups are represented in proportions less than 1%.
- Black and African Americans make up 13% of the national population but account for only 3% of museum attendees. Meanwhile, white attendance is at 90%, despite the fact that whites make up 66% of the national population.
- A survey released in 2018 confirms that African Americans are greatly under-represented as curators, educators, conservators, and leaders in mainstream art museums. Whites occupy 88% of such positions; Black 4%; Asians 3%; Hispanic 3%. Native Americans and Pacific Islanders occupy <1% of all intellectual positions in mainstream art museums.

ESSENTIAL QUESTIONS: ART & HUMAN RIGHTS

Essential Question: What are Human Rights?

By definition, human rights are moral principles or norms for certain standards of human behavior and are regularly protected in municipal and international law. They are commonly understood as inalienable, fundamental rights to which a person is inherently entitled simply because they are a human being and which are inherent in all human beings, regardless of their age, ethnic origin, location, language, religion, ethnicity, or any other status.

The Universal Declaration of Human Rights is a milestone document in the history of human rights. Drafted by representatives with different legal backgrounds from all regions of the world, the Declaration was proclaimed as a common standard of achievements for all peoples and all nations, setting out fundamental human rights to be universally protected.

However, human rights are a Western cultural concept as the Universal Declaration of Human Rights solely represents Western values. I wonder if it's possible to articulate a declaration of truly universal rights that do not impede cultural and religious Western vs. non-Western differences?

Example: The Family of Man at the Museum of Modern Art

The Family of Man exhibition took the form of a photo essay curated by Edward Steichen, celebrating the universal aspects of the human experience. However, the exhibition was met with criticism as Steichen silenced the voice of individual photographers by decontextualizing their photographs in order to impose his own narrative of Western human rights. Steichen depicted all non-Europeans, especially Africans, as social inferiors - as victims of illness, poverty, and despair, while white Americans and Europeans were represented mostly in dignified cultural states by not providing equal space for photographs made by the insiders of non-Western cultures.

Steichen also excluded images of state-sanctioned violence such as the atomic bombings of Hiroshima and Nagasaki, accepting the victims of state violence as "nonhuman". By excluding these types of images, the curator is now a perpetrator of human rights violations by accepting victims of state violence as "nonhuman," gatekeeping the narrative to be of Western values.

Essential Question: What are Afrotropes?

Afrotropes are a visual vernacular that embodies the lived experiences of the African diaspora in both past and present. They emphasize the relationships between Black pessimism, fugitivity, and social death through the ideas of placelessness and liminality. These ideas invite the viewer to reflect on their relationship of history in a time and place that is not set by having the viewer interact with the invisible presence of victims, spectators, and perpetrators.

Example: All Power to All People by Hank Willis Thomas

The public artwork is a 28-foot tall Afro pick combined with the Black Power salute, being an intervention around identity and representation.

Essential Question: Should images of violence be shown to the public for educational purposes?

Regarding the morality of including images of violence in exhibition spaces, there needs to be an acknowledgment of the images' implication of glorifying violence and the intentions behind their circulation and display as their meanings often shifted from when they were initially taken.

Thus, I ask the question: If these images are to be displayed for educational purposes of vilifying human rights violations, how does one display them in a manner that disparages the depicted violence?

Example: The Erased Lynching Series by Ken Gonzales-Day

A series of photographs that documented lynchings as spectacles of whiteness. The series helped raise awareness of the history of lynching in California and also brought new scholarship to the history of lynching nationwide. The research specifically expanded the number of known cases in California, and the work has expanded to include the lynching of African Americans, Latinos, Asians, Native Americans, and Jews, in the American West and nationwide.

The series is notable for its use of historic images, in which Ken Gonzales-Day used digital technology to erase the lynching victim and rope from historic depictions of lynchings, from etchings, historic photographs, and postcards, collected over the past twenty years. By erasing the victim's bodies, Ken sought to create a visual experience that would force the viewer to focus on the crowd and in doing so, to address the underlying racism and bias that was foundational to these acts of collective violence, which have increasingly come to be seen as central to an understanding of race and difference in America.

The artwork was created to raise awareness and to help viewers visualize whiteness by drawing attention to what is missing, absent, erased. Rather than re-victimizing those murdered in such collective and often premeditated acts of killing, the work allows viewers to literally focus on the crowd - complete with their jeering and smiling faces, and hopes to promote a critical exploration of American history.

No artwork can address the horror of lynching in the United States, nor the lasting trauma of lynching on African-Americans and their families, but the project was created in solidarity with a range of new scholarship on lynching that began to emerge in the early 2000s.

Essential Question: What are the implications of violence in art and art ideas?

Art and art ideas can be implicated in acts of violence such as human rights violations or their existence in social conditions.

Example: *Rhythm 0* by Marina Abramović

Rhythm 0 was a six-hour performance that involved Marina Abramović standing still while the audience was invited to do to her whatever they wished, using one of 72 objects she placed on a table (including a rose, feather, perfume, honey, bread, grapes, wine, scissors, a scalpel, nails, a metal bar, and a gun loaded with one bullet), consenting to temporarily lose control over the situation.

The purpose of the piece, she said, was to find out how far the public would go: "What is the public about and what are they going to do in this kind of situation?"

This purpose was particularly interesting as the work began tamely and then progressively became violent as she was so committed to the piece that she would not have resisted rape or murder. What struck me the most about this piece was the audience leaving the gallery space to avoid facing her as a person once Abramović began to move again, indicating the audience's comfort to violence and avoidance of consequences.

Example: *Tattoo Lines* by Santiago Sierra

Santiago Sierra's *Tattoo Lines* examined the underlying themes of social responsibility and political ideology as four prostitutes addicted to heroin agreed to be tattooed for the price of a single shot of heroin.

Sierra's work examined the idea of consent under duress due to the existence of social conditions that allowed him to create such work, involving the ideas of aesthetic or art being separate from politics while being implicated in political ethics. This work also brings up a point of consensual violence under the guise of an artist versus non-consensual violence of society and its reality as the silver lining between both cases is blurred in this work.

Sierra's work is to be a depiction of the power that the political class has amassed through hidden actions from the public for personal gain, opening the audience as a spectator or perpetrator of the exploitation that exists in the world today while he also perpetuates this social imbalance through payment to take advantage of those that are incapable to consent due to implications of the situation.

Essential Question: What is *Arte Util*?

Recent discourse on socially engaged art, or social practice, has increasingly emphasized usefulness. The notion of usefulness has permeated the field of social practice more broadly, with "use value" frequently posed as an undisputed moral good, and a category that might be wrested from its socioeconomic relation to exchange value within capitalism.

The central question is this: How can we understand the aesthetic and political stakes of artworks that strive to be 'useful' through performing tasks associated with social reproduction that have historically taken place in the home or via the welfare state?

Arte Util roughly translates into English as "useful art" but it goes further suggesting art as a tool or device, drawing on artistic thinking to imagine, create and implement tactics that change how we act in society. Whether through self-organized groups, individual initiatives, or the rise of user-generated content, people are developing new methods and social formations to deal with issues that were once the domain of the state. Arte Util case studies show how these initiatives are not isolated incidents, but a part of a larger historical trajectory that is now shaping our contemporary world.

The eight criteria for Arte Util inform the curatorial strategy of exhibitions as an attempt for the institution to be socially engaged spaces in our communities through means of creating a new institution of "useful" critical and social practice in art creation.

To be useful, a project must:

- Propose new uses for art within society
- Challenge the field within which it operates (civic, legislative, pedagogical, scientific, economic, etc.)
- Be "timing specific," responding to current urgencies
- Be implemented and function in real situations
- Replace authors with initiators and spectators with users
- Have practical, beneficial outcomes for its users
- Pursue sustainability while adapting to changing conditions
- Re-establish aesthetics as a system of transformation

Example: Guide for Youth Protestors

The project is a simple, illustrated guide formatted as a zine to help the youth protest safely. The guide features topics as basic information on police tactics, ways cops might try to get you to talk to them, and your rights as a student.

ESSENTIAL QUESTIONS: MUSEUM PRACTICES

Essential Question: What do you believe is the function and role of museums in society today?

Although a majority of museums remain impartial, I strongly believe that museums are to reveal opportunities for the public to engage in deeper and more authentic practices of social justice. Museums have the potential to be relevant, socially engaged spaces in our communities. Yet, too often, they strive to remain 'above' the political and social issues that affect our lives - embracing a myth of neutrality.

Quote: *The End of Neutrality: A Modest Manifesto* by Robert R. Janes

"Neutrality is not a foundational principle of museum practice, but rather a result of the museum's privileged position in society ... [and the] complacency, the absence of continuous learning, and the weight of tradition are persistent factors in the inability or unwillingness to rethink the meaning of neutrality and its implications for the role and responsibilities of museums in contemporary society."

Example: *Studio Museum in Harlem*

Conceived in 1965 by an interracial group of artists and educators together with several philanthropists, art collectors, a social worker, and two aspiring politicians, the Studio Museum in Harlem was the first museum in the US founded to show the work of African Americans. The institution grew out of alliances that cut across racial lines at a time when the hope of eradicating racial inequality through integration had powerful currency (1). The museum was to be a crucial nexus in a network of Black artists and a safe environment for Black youth to express themselves creatively, by offering community members the opportunity to meet and converse with prominent visual artists, express their ideas in discussions, participate in tours, and hands-on workshops, and develop important communication and critical thinking skills.

However, it was perceived to be a "colonialist" cultural incursion (2) into Harlem as Harlemites considered their neighborhood to be under attack by white institutions as the struggle between the community and the board that oversaw the Studio Museum skewed white (3).

The museum was dedicated to the Black youth and artists of Harlem BUT was integrated by a white institution, disenfranchising the Harlemites to integrate their own institution that was more aligned to the Black Power movement and the ideals that they, independent of whites, can achieve liberation by the creation and maintenance of Black institutions that serve the best interest of Black people (4).

1. In 1965, interracial partnerships appearing to hold the promise of disrupting patterns of de facto segregation, solidifying that the creation of culturally specific museums was a significant institutional expression of a new racial order that reflected a belief in culture as a means of affirming the existence of those groups that had historically controlled "no means of production, no landmass" and the little "meaningful participation formal public politics."

2. Barbara Jakobson's statement about her and other board members' involvement with the Black community exemplifies this invasion into the Harlem neighborhood and its community: "In terms of our involvement with the Black community, this was something that we sought out more than they. I did not feel pressure upon the Museum, during those years, from the black community. It was much more something we felt we wanted to do."
3. There were resentments based on ideological as well as socioeconomic positions among board and community members, and artists considered mainstream attention as irrelevant or even exploitative.
4. In 1968, Black Power had become the dominant unifying theme for the movement to the next stage in the struggle for racial equality.

Essential Question: What is the role of a culturally specific museum today in 2021 and what has changed for museums since 2018?

In 2017, Janine Okmin (Director of Learning and Museum Experience at the Bay Area Discovery Museum) defined that culturally specific museums are museums that collect or exhibit objects related to a particular ethnic or cultural group, focusing on art or historic objects, but often also highlighting the histories, accomplishments, or struggles of the featured culture. Based on this definition, culturally specific museums focus on a specific culture and ethnicity. Although they are meant to be relevant to everyone and raise awareness of multicultural topics by appealing to a wide range of visitors, these types of museums tend to be considered as institutions for people who are part of that cultural or ethnic group due to the history of these museums stemming from a network of activists working to address real needs in disenfranchised communities while dominant or mainstream museums have usually emerged from the collection of a donor.

Today, the presence of culturally specific museums at a national or federal level has been enhanced in recent years as they grow increasingly diverse and complicated:

1. Culturally specific museums have kept quite a distance from neutrality issues since their beginnings due to their *raison d'être* and they have provided culturally excluded people a safe and inclusive environment for co-learning, exchange, and dialogue. Because they are uniquely positioned to engage with complex histories of race, ethnicity, culture, and religion, culturally specific museums can provide a platform for the post-colonial perspective on identity and race political issues, which can lead to controversial conversations.
2. Culturally specific museums and their contributions in museum education to present society are significant. as they are well-evidenced and experienced; they have collected objects associated with the histories of certain cultures and ethnic groups that had previously been excluded from traditional museums; and they tell both broad and specific stories through those objects to reflect the experience of those groups.

Quote: ICOM's Museums and Cultural Diversity Policy Statement

“Museums have increasingly become forums for the promotion of community relations and peace. In addressing the problems of the world created due to inadequate cross-cultural understanding, historical fears, and ethnic tensions, museums are increasingly connecting with the important role that they can play in the promotion of cultural understanding through negotiated activities driven by community relations strategies”

Culturally specific museums are exactly those museums that have been dealing with the problems mentioned in the statement, and, as museums, they are expected to reach out to a wider range of people beyond a particular race, ethnicity, or religious belief because museums are institutions in the service of society and its development and open to the public. Engaging with the greatest possible number of people and communities is essential to both carrying out their missions and the sustainability of culturally specific museums in this multicultural society.

Example: African American Art & Culture Complex in San Francisco

The African American Art & Culture Complex is a space for Black creatives to present, gather, and learn while being a space for all to experience Black art and culture. The institution's Vision is to be a space for Black Creatives and Communities to thrive by collaborating with individuals and organizations who align with their mission and core values: Creative Equality; Excellence; Freedom of Expression; Fun & Innovation; Health & Wellness.

Essential Question: How do museums effectively address controversy and accountability?

Museums are complex organizations maintained on behalf of the public trust. Reliant on funding and community support to thrive, museums must be accountable for financial and ethical decisions to help secure that public trust. To demonstrate compliance with expected standards, institutions are compelled to report and explain their actions. Museum accountability requires institutions to establish an internal structure whereby decisions are made while being held externally to account for those decisions. Continuous internal and external assessment links a museum's values to its conduct. Achieving accountability requires inculcating ethical codes and establishing controls throughout the museum.

Example: Whitney Museum Cancels Show After Artists Denounce Acquisition Process, Citing Exploitation

After announcing its re-opening to the public in September 2020 with a limited capacity and updated social distancing policies, the Whitney Museum revealed its newest exhibition, *Collective Actions: Artist Interventions in a Time of Change*. The exhibition was intended to feature works made as a response to COVID-19 and the Black Lives Matter movement.

According to the exhibition's description, *Collective Actions* was primarily comprised of prints, photographs, posters, and digital files that were created or distributed as a part of various antiracist fundraising efforts that have popped in the previous months. However, it was revealed on social media that the Whitney Museum acquired these works without the artists'

prior knowledge or consent and at deeply discounted prices, alienating a group of artists it had hoped to celebrate.

The negative reaction was quick and widespread as artists cited the Whitney's actions as exploitation, charging the New York institution with propagating systemic racism by not properly compensating Black artists for their work, nor asking permission for their works to be displayed.

See In Black is a collective of Black photographers organized to dismantle white oppression and to uplift and invest in Black visibility, selling work to support causes that aligned with their vision of Black prosperity. The group responded to the controversy with a statement that read in part: "the Whitney's use of the works acquired through the See In Black Print sale at significantly discounted prices — the proceeds of which were donated 100% to charity — constitutes unauthorized use of the works to which the artists do not consent and for which the artists were not compensated. Furthermore, See In Black is not affiliated with the Whitney's exhibition."

The Whitney later announced Collective Actions would be cancelled. In an abashed letter of apology, curator Farris Wahbeh wrote:

"My sincere hope in collecting them was to build on a historical record of how artists directly engage the important issues of their time. Going forward, we will study and consider further how we can better collect and exhibit artworks and related material that are made and distributed through these channels. I understand how projects in the past several months have a special resonance and I sincerely want to extend my apologies for any pain that the exhibition has caused."

Example: Indianapolis Museum of Art Apologizes for Insensitive Job Posting

The Indianapolis Museum of Art at Newfields released an insensitive job posting that said it was seeking for a director who would work not only to attract a more diverse audience but to maintain its "traditional, core, white audience."

The museum director and chief executive, Charles L. Venable, said that the decision to use "white" had been intentional and explained that it had been intended to indicate that the museum would not abandon its existing audience as part of its efforts toward greater diversity, equity and inclusion.

The museum subsequently revised the position description linked in the listing, which now reads "traditional core art audience."

However, it's important to note that the museum had recently begun training its leaders in diversity, equity, and inclusion yet the museum still included the language in its job description. This clearly illustrates that there was no investment or attention being paid to what was being learned or communicated in the training because if there were, there's no way a job posting would've been written like that, let alone for a museum director. Therefore, the museum has

since been criticized for its lack of training efforts to address racism and implicit bias as well as its lack of addressing its discriminatory culture.

Essential Questions: According to Okum and Jones, what are some of the 14 characteristics of a white supremacy culture in museums and other organizations? What are some of the strategies to dismantle racism and white supremacy in museums?

The 14 characteristics of a white supremacy culture in museums and other organizations are:

1. Perfectionism
 - Antidote: develop a culture of appreciation, where the organization takes time to make sure that people's work and efforts are appreciated; develop a learning organization, where it is expected that everyone will make mistakes and those mistakes offer opportunities for learning; create an environment where people can recognize that mistakes sometimes lead to positive results; separate the person from the mistake; when offering feedback, always speak to the things that went well before offering criticism; ask people to offer specific suggestions for how to do things differently when offering criticism
2. Sense of urgency
 - Antidote: realistic workplans; leadership which understands that things take longer than anyone expects; discuss and plan for what it means to set goals of inclusivity and diversity, particularly in terms of time; learn from past experience how long things take; write realistic funding proposals with realistic time frames; be clear about how you will make good decisions in an atmosphere of urgency
3. Defensiveness
 - Antidote: understand that structure cannot in and of itself facilitate or prevent abuse; understand the link between defensiveness and fear (of losing power, losing face, losing comfort, losing privilege); work on your own defensiveness; name defensiveness as a problem when it is one; give people credit for being able to handle more than you think; discuss the ways in which defensiveness or resistance to new ideas gets in the way of the mission
4. Quantity over quality
 - Antidote: include process or quality goals in your planning; make sure your organization has a values statement that expresses the ways in which you want to do your work; make sure this is a living document and that people are using it in their day-to-day work; look for ways to measure process goals (for example if you have a goal of inclusivity, think about ways you can measure whether or not you have achieved that goal); learn to recognize those times when you need to get off the agenda in order to address people's underlying concerns
5. Worship of the written word
 - Antidote: take the time to analyze how people inside and outside the organization get and share information; figure out which things need to be written down and come up with alternative ways to document what is happening; work to recognize the contributions and skills that every person brings to the organization (for example, the ability to build relationships with those who are important to the organization's mission)

6. Only one right way

- Antidote: accept that there are many ways to get to the same goal; once the group has made a decision about which way will be taken, honor that decision and see what you and the organization will learn from taking that way, even and especially if it is not the way you would have chosen; work on developing the ability to notice when people do things differently and how those different ways might improve your approach; look for the tendency for a group or a person to keep pushing the same point over and over out of a belief that there is only one right way and then name it; when working with communities from a different culture than yours or your organization's, be clear that you have some learning to do about the communities' ways of doing; never assume that you or your organization know what's best for the community in isolation from meaningful relationships with that community

7. Paternalism

- Antidote: make sure that everyone knows and understands who makes what decisions in the organization; make sure everyone knows and understands their level of responsibility and authority in the organization; include people who are affected by decisions in the decision-making

8. Either/or thinking

- Antidote: notice when people use either/or language and push to come up with more than two alternatives; notice when people are simplifying complex issues, particularly when the stakes seem high or an urgent decision needs to be made; slow it down and encourage people to do a deeper analysis; when people are faced with an urgent decision, take a break and give people some breathing room to think creatively; avoid making decisions under extreme pressure

9. Power hoarding

- Antidote: include power sharing in your organization's values statement; discuss what good leadership looks like and make sure people understand that a good leader develops the power and skills of others; understand that change is inevitable and challenges to your leadership can be healthy and productive; make sure the organization is focused on the mission

10. Fear of open conflict

- Antidote: roleplay ways to handle conflict before conflict happens; distinguish between being polite and raising hard issues; don't require those who raise hard issues to raise them in acceptable ways, especially if you are using the ways in which issues are raised as an excuse not to address the issues being raised; once a conflict is resolved, take the opportunity to revisit it and see how it might have been handled differently

11. Individualism

- Antidote: evaluate people based on their ability to delegate to others; evaluate people based on their ability to work as part of a team to accomplish shared goals

12. Progress is bigger, more

- Antidote: create Seventh Generation thinking by asking how the actions of the group now will affect people seven generations from now; make sure that any cost/benefit analysis includes all the costs, not just the financial ones (ie. the cost in morale, the cost in credibility, the cost in the use of resources); include process goals in your planning (ie. make sure that your goals speak to how you want to do your work, not just what you want to do); ask those you work with and for to evaluate your performance

13. Objectivity

- Antidote: realize that everybody has a worldview and that everybody's worldview affects the way they understand things; realize this means you too; push yourself to sit with discomfort when people are expressing themselves in ways which are not familiar to you; assume that everybody has a valid point and your job is to understand what that point is

14. Right to comfort

- Antidote: understand that discomfort is at the root of all growth and learning; welcome it as much as you can; deepen your political analysis of racism and oppression so you have a strong understanding of how your personal experience and feelings fit into a larger picture; don't take everything personally

The purpose of listing the characteristics of white supremacy culture is to point out how organizations that unconsciously use these characteristics as their norms and standards make it difficult, if not impossible, to open the door to other cultural norms and standards. As a result, many of our organizations, while saying we want to be multicultural, really only allow other people and cultures to come in if they adapt or conform to already existing cultural norms. Being able to identify and name the cultural norms and standards you want is the first step to making room for a truly multicultural organization.

Essential Question: What is curatorial activism?

Curatorial activism is a term Maura Reilly uses to designate the practice of organizing art exhibitions with the principal aim of ensuring that certain constituencies of artists are no longer ghettoized or excluded from the master narratives of art. It is a practice that commits itself to counter-hegemonic initiatives that give voice to those who have been historically silenced or omitted altogether - and, as such, focuses almost exclusively on work produced by women, artists of color, non-Euro-Americans, and/or queer artists.

The goal of curatorial activism is to create art spaces that connect people by fostering understanding and how to negotiate differences by embracing complexity, nonbinary thinking, and contradiction.

- Embrace the local by collaborating and listening to the people
 - Address the questions: Whose stories are not being told in art museums? ; How can we give a platform to a wider range of ways of being and making in order to be relevant to the communities we serve?

- Don't be afraid to go first because it is important to acknowledge that small museums can have a national/cultural impact - pay attention to the work being done beyond the MOMA, Whitney, etc.; Don't let small budgets stop you from doing good work
- Introduce donors/stakeholders to new artists in order to establish a community
- (Re)write new narratives
- Create opportunities for artists and distribute resources more equitably
- Question museum traditions publicly
- Be intentional about the changes you want to see

REFLECTIVE ACTIVITY: EMPATHETIC MATURITY MUSEUM MODEL

The Case for Empathy: What is the relationship between empathy and museums?

The qualities of 21st-century museums are impossible without an inner core of institutional empathy: the intention of the museum to be, and be perceived as, deeply connected with its community.

Assuming an empathetic institutional stance has little to do with sentimentality or inappropriate emotionalism. Instead, just as empathetic individuals must have a clear sense of their own identities in order to perceive and respond effectively to the experience of others, the empathetic museum must have a clear vision of its role as a public institution within its community. From this vision flow process and policy decisions about every aspect of the museum - audience, staffing, collections, exhibitions and programming, social media, emergency responses - all the ways in which a museum engages with its communities.

Institutional empathy must live at the core of our museum practice - exhibition and new media design; inclusive and diverse exhibition design and programming in terms of race, ethnicity, accessibility, and sexual orientation; immediate and effective responses to crises in the local community.



A Metric for Institutional Transformation

Empathy is one's ability to connect with others by relating to their personal experiences. It takes insight and a willingness to engage. The Empathetic Museum posits that cultural institutions can relate to their communities in the same way, and should align the work they do with the experiences, values, and needs of the communities they serve. **Our assessment tool, associated resources, and professional development workshops help organizations look within, and move towards a more empathetic future.**

Using the Maturity Model:

Materials: Overview & Characteristic Definitions, Rubric

This rubric charts specific steps museums can take to progress towards institutional empathy in five areas: Civic Vision, Institutional Body Language, Community Resonance, Timeliness & Sustainability, and Performance Measures. Each characteristic is listed in the far left column. The columns to the right represent increasing levels of maturity in empathetic practice. This model is designed to be flexible for institutions of varying size, location, and mission (with moderate & appropriate modification).

As you examine each characteristic, evaluate the level to which your institution embodies that characteristic and check the boxes that apply. Checked boxes identify your institution's current level of achievement, ranging from Regressive to Proactive. Unchecked boxes represent goals for your institution, and can inspire organizational change, the reallocation of resources, or whatever it takes to reach the highest level of empathy for all characteristics.

If you have feedback about the maturity model rubric or would like to request information about Empathetic Museum professional development, please contact us at empatheticmuseum@gmail.com.

Key Terms:

Anchor Institution: A key institution of civil society, such as library system, university, health system, educational system. Museums should be and should view themselves as anchor institutions. (Lord and Blankenberg 2015)
"museums are not anchor institutions by default; this position requires community buy-in"

Soft Power: "The power of influence rather than of force or finance;" soft power resources are "ideas, knowledge, values, and culture." (Lord and Blankenberg 2015).

White Privilege: "An invisible package of assets that [white people] can count on cashing in each day..." Conditions that are viewed by whites as "morally neutral, normative, and average, and also ideal, so that when we work to benefit others, this is seen as work that will allow them to be more like us." (McIntosh, 1990)

Employment Equity: Adherence to socially just guidelines for hiring in terms of race, gender, disability, sexual orientation, socioeconomic status, pay scale.

Decolonization: Deconstructing the Euro-centric, colonial origin of museums to reframe the way objects are presented, narratives constructed, and cultures privileged in interpretation, exhibition design, and educational programming.

Sources:
 Lord, G. D., & Blankenberg, N. (2015). *Cities, Museums and Soft Power*. American Association of Museums.
 McIntosh, P. (1990) White Privilege: Unpacking the Invisible Backpack. coe.wayne.edu

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The Five Characteristics of An Empathetic Museum

Civic Vision

Civic vision is a matter of imagination and behavior. According to Lord and Blankenberg (2015) museums, like universities, libraries, hospitals, etc. are "anchor institutions," part of the civic infrastructure of their communities. Boards and directors must have the imagination (vision) to see their institutions as such. Museums must behave as civic leaders, joining with other institutions of civil society to use their combined efforts to influence and shape (soft power) the quality of life in their community and the promotion of social justice in their municipalities.

For more information:

A discussion of museums as agents of soft power can be found in Chapter 1 of "Museums, Cities, and Soft Power," (2015) by Lord and Blankenberg (<http://www.lord.ca/Pages/Cities-Museums-and-Soft-Power-Chapter1.pdf>)

Institutional Body Language

Analogous to personal body language, institutional body language (Jennings 2013, 2015) refers to the powerful messages museums convey through unspoken and unwritten manifestations of their being: the design of their buildings, the content of their advertising, the behavior of front line staff towards visitors, the demographics of their staff and boards, the choices they make in their collections, exhibitions, and programs. In the context of diversity and inclusion, museums' body language often conveys the message that the museum is for the white, the wealthy, and the powerful. Such museums may have written diversity policies and goals, but the image presented to the public by the institution in its many manifestations speaks more loudly than written goals or mission statements. People of color and other marginalized communities get the message—this place is not really for or about us—and stay away.

For more information:

Museum Commons blog posts

<http://www.museumcommons.com/2013/06/the-empathetic-museum-institutional.html>

<http://www.museumcommons.com/2015/06/charleston-the-cultural-landscape.html>

Incluseum article

<https://drive.google.com/file/d/0B2mitjKPAu6yVk9HV0ZwRkRIT0E/view>

Community Resonance

Just as an empathetic individual resonates with the thoughts, feelings, and experiences of another group or person, an empathetic museum is so connected with its community that it is keenly aware of its values, needs, and challenges. The best way to achieve this is through a board and staff that reflect the diversity of a community; advisory boards, collaborations, and partnerships also help a museum's ability to be in touch with and responsive to its community.

For more information:

Incluseum Blog (www.incluseum.com)

Joint statement from Museum Bloggers and Colleagues on Ferguson and Related Events

<http://www.museumcommons.com/2014/12/joint-statement-museum-bloggers-colleagues-ferguson-related-events.html>

Timeliness and Sustainability

Because an Empathetic Museum is so connected to its community (see Community Resonance), it is able to assess and respond to particular events or crises that affect its community (and beyond) in a timely and sustainable way. For example, if a museum is aware of racial tension in its community because of the racial diversity of its staff and/or strong collaborative community relationships, it can be well informed about what programs, exhibits, social media and other initiatives it might take within its mission and vision to address this civic issue. And it is aware that one-off efforts are not effective. It maintains a continuous and sustained awareness of and collaborative spirit towards its community and its needs.

For more information:

Elaine Gurian on Timeliness

<http://www.egurian.com/omnia-gatherum/museum-issues/timeliness>

Museum Commons blog

<http://www.museumcommons.com/2015/04/museumsrespondtoferguson-whats-authentic.html>

Incluseum article

<https://drive.google.com/file/d/0B2mitjKPAu6yVk9HV0ZwRkRIT0E/view>

Performance Measures

A museum working to develop the characteristics discussed above also incorporates them into its strategic planning. It creates tools to assess the level of achievement of each characteristic and its related goals. An Empathetic Museum commits resources to regular assessment, not only of its revenues and attendance, but also of its public and social impact.

For more information:

Scott, C.A., ed. (2013). Museums and Public Value. Chapter 3, "Creating Public Value Through Intentional Practice," by Randi Korn.

Institutional Identity & Relationships (internal/external)

Operational Functions & Assessment

Characteristic	Regressive (Lowest Maturity)	Emergent (Low Maturity)	Planned (Medium Maturity)	Proactive (Advanced Maturity)
<p>Civic Vision</p> <p>i.e. How the museum expresses empathy externally through its civic role.</p> <p><i>An "anchor institution" of civil society (like universities, libraries, etc.); exercises "soft power" (influence for social good) in community.</i></p>	<input type="checkbox"/> Identifies as independent, stand-alone player <input type="checkbox"/> Indifferent to/unaware of issues within community <input type="checkbox"/> Focused on core subject matter only	<input type="checkbox"/> Interested in being more relevant to civic life in the community <input type="checkbox"/> Willing to reassess mission and vision <input type="checkbox"/> Lacking required resources or clear direction	<input type="checkbox"/> Acknowledges role as anchor institution in community <input type="checkbox"/> Ensures mission and vision reflect civic role <input type="checkbox"/> Explores authentic ways to be part of its community and allocates project resources to do so	<input type="checkbox"/> Embraces and internalizes role as an anchor institution in community <input type="checkbox"/> Key civic player with responsibilities and influence used for growth and social justice <input type="checkbox"/> Exercises soft power in the community with dedicated staffing and project resources
<p>Institutional Body Language</p> <p>i.e. How the museum embodies empathy through staffing, policies, workplace culture and structure, etc.</p> <p><i>Aware of unconscious & unintended messages of white privilege communicated by building, administration, staff, hiring practices, collections, advertising, etc. Values intersectional cultural competency at all levels of staff and governance.</i></p>	<input type="checkbox"/> Museum culture embodies privilege (racial, cultural, social, etc.) <input type="checkbox"/> Governors, leaders, employees, exhibits, collections, etc. are predominantly single demographic (usually white) reflecting that of founders <input type="checkbox"/> Unaddressed issues of pay (unpaid labor, low wages, wage disparity) and employment equity in hiring practices	<input type="checkbox"/> Token "community coordinator" is hired, or a "diversity function" is added to someone's job to attract "diverse" audiences <input type="checkbox"/> "Diversity" initiatives consist of short term "outreach" programs or only overlap with "ethnic" holidays <input type="checkbox"/> Some labor practices amended to create more equitable working conditions <input type="checkbox"/> No substantial change in internal culture in terms of board, staffing, collections, exhibitions, programming	<input type="checkbox"/> Enacts formal policies through staff collaborations with community partners, advisory committees, experts on inclusion, equity, etc. <input type="checkbox"/> Assesses and reorganizes board, staff, collections, exhibits and programs—its entire ethos—to reflect its community <input type="checkbox"/> Hiring practices examined for bias; efforts made to address staff concerns <input type="checkbox"/> Parity in representation is prioritized as the responsibility of all staff <input type="checkbox"/> Changes from a place of white privilege to a place where all feel welcome	<input type="checkbox"/> Internalized awareness of privilege communicated by building, leadership, staffing, collections, advertising, etc. <input type="checkbox"/> Workplace culture reflects inclusive environment with participation from staff of diverse thought, experience, and cultural competencies at all staff levels <input type="checkbox"/> Fully resembles the complex and intersectional community's evolving demographics and values <input type="checkbox"/> Recognizes and supports need for staff self-care to limit burnout <input type="checkbox"/> Enacts long range plan to ensure sustainability of this transformation
<p>Community Resonance</p> <p>i.e. How the museum values, relates to, and serves its diverse communities.</p> <p><i>Persistent awareness of surrounding community; forges strong, trusted connections with all (often underrepresented) segments of community in terms of race, ethnicity, gender, sexual orientation, disability, socioeconomic status.</i></p>	<input type="checkbox"/> Concerned with "attracting wider audiences" to expand audience base <input type="checkbox"/> Uninterested in investigation of institutional connections to exclusion, racism, sexism, oppression, white privilege, etc. <input type="checkbox"/> Perception that community issues have little connection to museum	<input type="checkbox"/> Authorizes research into the history of its building, location, collections in relation to racism, sexism, oppression, and privilege <input type="checkbox"/> Examines its relationship with previously ignored or excluded communities <input type="checkbox"/> Community connections focus on execution of the museum's mission and vision; relationship is predominantly one way, serving the museum's needs; involves cultural appropriation	<input type="checkbox"/> Solicits help from experienced facilitators and community partners to address engagement issues from an intentional, structural perspective <input type="checkbox"/> Revisits institutional policies (staffing, collections, exhibitions, programming, etc.) to prioritize internal transformation <input type="checkbox"/> Secures partnerships with other anchor institutions and local organizations more fully integrated with community issues	<input type="checkbox"/> Acknowledges complicity in legacy of exclusion, racism, oppression, cultural appropriation and privilege <input type="checkbox"/> Implements plan to reverse these connections; seeks reconciliation with affected communities <input type="checkbox"/> Nurtures reciprocal, community-driven relationships with local organizations that link the museum and its mission to local/national/global issues relevant to the surrounding community
<p>Timeliness & Sustainability</p> <p>i.e. How, why, and when the museum responds to community issues and events in a sustainable way.</p> <p><i>Able to respond to unexpected issues affecting its community due to continuous and sustained relationships & role as anchor institution.</i></p>	<input type="checkbox"/> Rarely acknowledges or responds to local, national, or global events. <input type="checkbox"/> Programs are reactive, one-offs and not sustained; do not emanate from prior planning.	<input type="checkbox"/> Responds and can reallocate committed resources as a plan deviation <input type="checkbox"/> Aware that one-off, unsustainable responses do not build lasting community engagement	<input type="checkbox"/> Plans strategically for the future and engages periodically with stakeholders (internal/external) so that appropriate community/national/global issues can be addressed <input type="checkbox"/> Allocates resources to provide responses that are flexible and sustainable	<input type="checkbox"/> Plans strategically; reciprocal relationships with community members enable museum to anticipate and respond in a timely way <input type="checkbox"/> Rarely blindsided, highly nimble and flexible; resources already allocated <input type="checkbox"/> Community resources and programs are fully funded and protected in budget
<p>Performance Measures</p> <p>i.e. How the museum measures success in empathetic practice.</p> <p><i>Values and commits resources to regular assessment of public impact; shares this with the public.</i></p>	<input type="checkbox"/> Traditional measures focus on outputs, attendance and revenues <input type="checkbox"/> Metrics rarely reported to internal/external stakeholders or the local community	<input type="checkbox"/> Traditional measures supplemented by attempts to gauge community collaboration and impact <input type="checkbox"/> Museum reports to internal stakeholders annually	<input type="checkbox"/> Community impact and effectiveness as anchor institution are included in outcomes to be measured <input type="checkbox"/> Annual reviews for all staff include engagement metrics <input type="checkbox"/> Museum reports to internal and external stakeholders annually	<input type="checkbox"/> Museum continuously assesses and redefines its public value impact <input type="checkbox"/> Commits resources to continued impact assessment along with attendance and revenue <input type="checkbox"/> Reporting is increasingly transparent and widespread



GUEST LECTURES

[Julie Rodrigues Widholm – Expanding the Canon: A Call for Curatorial Activism in 21st Century Museums](#)

Julia Rodrigues Widholm is the Director and Chief Curator of DePaul Art Museum where she leads the strategic and artistic vision to promote equity and interdisciplinary education in art museums. Prior to taking the helm at the DePaul Art Museum in September 2015, she was a Curator at the Museum of Contemporary Art. She has organized more than 100 solo and group exhibitions, including Julia Fish: bound by spectrum, Brendan Fernandes: The Living Mask, Barbara Jones-Hogu: Resist, Relate, Unite, Rashid Johnson: Message to Our Folks, Doris Salcedo, Unbound: Contemporary Art after Frida Kahlo, Escultura Social: A New Generation of Art from Mexico City, which has been presented at museums across the U.S. such as DePaul Art Museum, MCA Chicago, the Solomon R. Guggenheim Museum, Perez Art Museum Miami, the Nasher Museum at Duke University, MIT List Visual Arts Center, among others.

Throughout her career, Julia Rodrigues Widholm acknowledged that museums are not neutral due to museums being colonially-based institutions that reflect the core values of those who run them. She also acknowledged that the history of art has been written in a certain way that prioritizes Eurocentric art history, establishing that the value attached to contemporary art has to be related to how it fits Western art history or its market value. The homogenized and exclusionary practices established by the white male patriarchy within museum leadership have allowed museums to view certain works by marginalized groups as not of quality. However, Widholm's consciously changing these forces in providing opportunities and a platform for marginalized groups, which is crucial to the growth of museums and in the visibility of works that are relevant to the communities they serve.

Julia Rodrigues Widholm strongly believes that curators should work in an ethical manner.

- Museum leaders need to know themselves personally and institutionally. The personal perspective and values of museum leaders shape the institution and its values. Thus, it is important to understand that museums are run by people, not machines. Museum leaders also need to acknowledge that the museum is at the center of local and global communities, social justice, and artistic innovations.
- Museums are at the center of local and global communities, social justice practices, and artistic innovations. The museum needs to prioritize its social programming by emphasizing the people and communities they serve instead of the objects they preserve.
- Museums need to be honest with the public. Therefore, it is important that museums publicly address their mission statements in order to be kept accountable for their actions.
- Museums need to acknowledge that everyone has a voice by providing a platform that amplifies their voices, experiences, and perspectives. It is important that museums make space for ways of being and making that may exist outside the art market.

- Museums need to address the burnout crisis among their employees by establishing humanitarian museum leadership practices such as:
 - Paying people fairly
 - Acknowledging that clarity is kind and vulnerability is strength
 - Acknowledging that leadership/management/coaching training at all levels is lacking and must be established/valued
 - Engaging staff with DEAI and anti-racism training
 - Prioritizing employees, visitors, and artists over objects and money
 - Allowing everyone to bring their full selves to work
 - Recognizing that everyone deserves a personal life
 - Acknowledging that rest and self-care are necessary elements to productivity
 - Allowing for learning and growth
 - Allowing staff input and buy-in to flatten hierarchies
 - Focusing on quality over quantity

Hannah Bastian – Museums as Centers of Community Engagement

Hannah Bastian is the Museum Educator for Studio Programs and Special Projects at the Jordan Schnitzer Museum of Art. While pursuing her Master's in Arts Administration at the University of Oregon, she led the Jordan Schnitzer Museum of Art Student Advocacy Council, Emerging Leaders in the Arts Network, and JSMA Arts and Healthcare programs.

Museums have the power to create unity on both a social and political level, but also on a local one. It is important that museums are able to provide a sense of community and place by celebrating a collective heritage by incorporating active and hands-on participation from community members, bridging the gap between museum and visitor.

- Summer Camps & After School Programs (Example: Edison After School)
- Post Tours (Example: JSMA Creates - lesson plan modules)
- Family Day
- Madres Club (Postpartum Latina Mothers Support Group)
- Reflections & Connections
- ArtsAccess VSA
- Art Heals
- NewArt NW Kids Exhibition (Example: Art, Hope and Resilience)

Rosemarie Oakman – Reflections and Connections

Rosemarie Oakman is a cultural administrator, creative aging educator, and nonprofit professional. As a community-oriented visual artist, she creates engaging programming focused on the individualized needs of the memory loss community, older adults, and their care partners.

Reflections and Connections is an Alzheimer's art access program hosted at the Jordan Schnitzer Museum of Art (JSMA) at the University of Oregon's campus in collaboration with the Oregon and Southern Washington Chapter of the Alzheimer's Association. The workshop series is designed for individuals living with early stages of Alzheimer's Disease and their care partners. The free workshop series takes place over six consecutive weeks. Each two-hour workshop includes an hour of conversation in the museum galleries followed by an hour of art-making in the museum studios.

In the summer of 2018, Rosemarie designed and implemented the Reflections and Connections Alzheimer's arts access program at the Jordan Schnitzer Museum of Art under the supervision of Hannah Bastain the Museum's Educator for Studio Programs and Special Projects. To date, the workshop has run in Summer & Fall 2018; Winter, Spring, and Fall 2019; and Winter 2020. In Spring of 2020, Reflections and Connections transitioned from the museum setting to an online platform in response to the worldwide COVID-19 pandemic.

Rosemarie engages participants in creative conversations through a series of questions designed to inspire reminiscing and imaginative dialogue. She curates the conversation around three to five pieces of artwork in the gallery that have a common theme. Art projects created in the museum's studio draw inspiration from the artwork viewed in the galleries.

Reflections and Connections was inspired by the groundbreaking Alzheimer's access program Meet Me at MoMA designed by museum educators at the Museum of Modern Art in NYC. Rosemarie was also influenced by the programs here:now at the Frye Art Museum in Seattle, Washington and artNOW at the Portland Museum of Art in Oregon. Reflections and Connections is rooted in nationwide best practice models for delivering engaging and meaningful workshops for individuals experiencing memory loss and for their care partners.

It is Rosemarie's dream to continue to develop and implement Alzheimer's art access programs throughout the nation. With 5.8 million Americans currently diagnosed with Alzheimer's Disease and numbers projected to steadily rise, it is her belief that arts and cultural institutions must step up as advocates within their communities by offering programming and support for this growing healthcare population.

Sherri Jones – Museum Education

Sherri Jones is the Assistant Administrator of Education at the Jordan Schnitzer Museum of Art, focusing primarily on K-12 Educational Programming. Although she primarily focuses on K-12 Educational Programming, she also leads Adult Tours, Docent (Exhibition Interpreters) Programming, Studio Activities, Summer Camps, and Teacher Professional Development Program.

- The K-12 Tours are 2-hour tours that are student-focused, allowing students to engage in a conversation with the interpreter in the Gallery and Studio
- The Adult Tours include Senior Living Tours and Adult Residential Care Group Tours
- The Teacher Professional Development Program are workshops that assist teachers with art curriculum materials, which are formatted to build relationships and support art education

These programs emphasize a creative engagement in lifelong learning at all ages, from childhood to adulthood.

MODEL OF BEST PRACTICE: MUSEUMS AS AGENTS OF SOCIAL CHANGE

Museum

Disjecta Contemporary Art Center

Location

Portland, OR

Mission Statement

Disjecta Contemporary Art Center builds ambitious programs that promote artists and engage communities.

Vision

Disjecta provides a catalytic platform for forward-thinking work by visual and performing artists. Dynamic programs showcase new ideas and engage new audiences while fueling collaborations between artists, curators, and viewers to impact and intervene in the larger contemporary arts dialogue. Disjecta exacts equal rigor from local and national artists, while recognizing and supporting the talent of the region.

Equity Statement

Disjecta believes that our mission of promoting artists and engaging communities can only be fulfilled when all communities have full and equitable access to the arts in its many forms. Disjecta recognizes the ways in which race, ethnicity, gender, sexuality, disability, and economic disparities have excluded many in our community from full participation both as audience members, curators, and artists. Disjecta commits to dismantling and disrupting these barriers and promoting cultural equity as part of our core mission.

To fulfill this commitment, Disjecta agrees to the following:

1. Promote voices and points of view that have been historically underrepresented in the arts and engage these populations to impact and intervene in the contemporary arts dialogue.
2. Promote cultural equity throughout our organization including in our hiring, policies, systems, programs, and services.
3. Demonstrate our responsibility to recognize the inequities inherent in our culture and take action to dismantle them.

Land Acknowledgment

Disjecta Contemporary Art Center would like to recognize that our programming is being held on the traditional lands of the Chinook, Cowlitz, and many other Nations. We take this opportunity to offer respectful recognition to the Native communities in our region.

Please take a moment to consider the many legacies of violence, displacement, migration, and colonization as well as the continual displacement of Native people by the United States.

Disjecta Contemporary Art Center, as part of our Equity Statement and Plan, agrees to recognize the inequities inherent in our culture and take action to dismantle them.

Please join us in acknowledging the contributions Indigenous peoples have, and continue to make to our region and beyond.

Exhibition

Arvie Smith: 2 Up and 2 Back

Description

Disjecta Contemporary Art Center is pleased to present 2 Up and 2 Back, a solo exhibition of new work by Arvie Smith, curated by Linda Tesner, opening on December 7th, 2019. A retrospective exhibition of his work will follow in spring at the Portland State University Jordan Schnitzer Museum with a catalog of both exhibitions.

Arvie Smith takes messages from public discourse, advertising, news media, pop culture, and daily micro assaults on marginalized groups, to deliver two-dimensional master works. These pieces reveal the normalized and seemingly accepted inequities born out of privilege that are designed to interfere with truth, advancement and release from the chains of a dominant hierarchy based on skin tone. Smith's work is about race and identity, inequity, justice, perseverance, and ultimately the resilience of the human spirit.

2 Up and 2 Back is new body of work, specifically focusing on systemic racial oppression. "Every time we as a society push forward on issues of racial inequality, the status quo pushes back allowing those who have most to lose from such progress to keep their standing," says Smith. "My paintings present historical inequities in ambiguous ways, preparing the viewer to examine their own frame of reference and ideologies."

Smith writes, "We live in interesting time and American politics on race and identity are explosive to the point where America appears to be on the precipice of a cliff. Overt demonstration of bias, racism and hate at all levels of American citizenry is chilling. We must ask ourselves what it will take to find the equilibrium that stops further erosion of our democracy."

Arvie Smith was born in Houston during the Jim Crow era and grew up in Jasper County, Texas for his first ten years. The history of the KKK and violence towards African Americans were very present for him in his early formative years. Smith's family then moved to South Central Los Angeles at a time of heightened social and economic exploitation for African Americans. In his 40s he received a BFA from the Pacific Northwest College of Art and he later received his MFA from Maryland Institute College of Art's Hoffberger School of Painting. He taught at PNCA for over 20 years where he is professor emeritus and was awarded Honorary Doctor of Art in 2017.

Smith is a 2017 recipient of the Oregon Governor's Art Award for Lifetime Achievement. His work has been shown in New York, NY; Baltimore, MD; Philadelphia, PA; Washington DC; New

Orleans, LA; Los Angeles, CA; Seattle, WA; Portland, OR; and Florence, Italy. His paintings are in the collections of the Portland Art Museum, Hallie Ford Museum, The Reginald Lewis Museum of African American Art and Culture, Oregon State University, Portland Community College, the City of Portland, Petrucci Family Foundation, Arlene Schnitzer, Jordan Schnitzer, Charlayne Hunter-Gault, Nelson Mandela Estate, and Myrlie Evers-Williams.

Linda Tesner is the interim director and curator of the Jordan D. Schnitzer Museum of Art at Portland State University. Previously, she served as director and curator at the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College for the past two decades (1998-2019). She was formerly the assistant director of the Portland Art Museum and the director of the Maryhill Museum of Art in Goldendale, Washington. She received her B.A in Art History from the University of Oregon and her M.A. in History of Art from Ohio State University.

Disjecta Contemporary Art Center is supported by The Collins Foundation, Robert & Mercedes Eichholz Foundation, James F. & Marion L. Miller Foundation, National Endowment for the Arts, Oregon Arts Commission, Regional Arts & Culture Council, and Zephyr Charitable Foundation. Other businesses and individuals provided additional support.

2 Up and 2 Back is supported by The Ford Family Foundation and Portland State University.

Program

Curator in Residence

Description

The Curator in Residence (CiR) program is the first of its kind in the region. Through the CiR program, audiences are inspired by viewing local, national, and international work in their region and the arts community establishes new connections throughout the world.

Justification

The Disjecta Contemporary Art Center is a model of best practice for museums as agents of social change for its Curator in Residence program and Arvie Smith exhibition by enacting change in the institutional spaces, providing a platform for amplifying the voices of marginalized artists and curators.

The Curator in Residence program is the first of its kind in the region, inviting curators across the globe. Regarding gender, previous curators that participated in the residency program were primarily women. The male-to-female ratio of total curators in residence is 1:9. This ratio highlights that the Disjecta Contemporary Art Center is intentionally working in addressing the gender gap within museums, particularly in leadership and curatorial practices. However, all of the participating curators were white, not addressing the racial disparities of access and representation in art education and museum practices but the museum's leadership is becoming more conscious and intentional of their actions and efforts in addressing and recognizing its platform for Black creatives.

Within their exhibition space, Disjecta Contemporary Art Center presented 2 Up and 2 Back, a solo exhibition of new work by Arvie Smith, curated by Linda Tesner. Arvie Smith takes messages from public discourse, advertising, news media, pop culture, and daily micro assaults on marginalized groups, revealing the normalized and seemingly accepted inequities born out of privilege that are designed to interfere with truth, advancement, and release from the chains of a dominant hierarchy based on skin tone.

Arvie Smith's works focus on race and identity, inequity, justice, perseverance, and ultimately the resilience of the human spirit. The featured works specifically focused on systemic racial oppression. The exhibition invites the Portland community to examine and reflect on the current political landscape of race and identity through Arvie Smith's works.

MODEL OF BEST PRACTICE: MUSEUMS AS PLACES OF MEMORY

Museum

Frye Art Museum

Location

Seattle, WA

Mission Statement

The Frye Art Museum is a living legacy of visionary patronage and civic responsibility, committed to artistic inquiry and a rich visitor experience. A catalyst for our engagement with contemporary art and artists is the Founding Collection of Charles and Emma Frye, access to which shall always be free.

Vision

Reflecting Seattle's evolving identity through exhibitions, programs, and outreach, the Frye Art Museum showcases local and global artists who are exploring the issues of our time as well as contemporary scholarship on historical subject matter. By taking calculated risks, we uncover new voices, facilitate conversation, and engage our community in relevant social dialogues.

Program

Creative Aging Programs

Description

An offering of programs for adults to engage in creative lifelong learning. Programs explore the rich potential of aging and offer opportunities to impact the community's health and wellbeing.

- Alzheimer's Cafe at the Frye
 - Enjoy companionship, good food, music, and relaxing fun at the Frye's Café Frieda, preceded by a Gallery Discussion.
- Bridges
 - The Frye will bring art to you! The Frye's offsite program Bridges provides art conversations and creative arts programming to older adults, including those living with dementia who are being cared for at home in the Seattle area.
- here:now - Arts Engagement for Adults Living with Dementia
 - here:now is an arts engagement program for adults living with dementia and their care partners to enjoy a creative and relaxing time together in a supportive setting.
- Meet Me at the Movies
 - Entertaining, inspiring, and uplifting, Meet Me at the Movies is an interactive film program that celebrates the wonder of film and its ability to connect us with memories. Designed for people with memory loss and their care partners, this program can be enjoyed by all adults. Theme-based clips from classic and contemporary films are shown, followed by facilitated audience discussion.

- Creative Aging Conferences, Lectures, and Films
 - The Frye Art Museum offers professional development opportunities and public programs that encourage community conversation on arts engagement, dementia awareness, and creative aging through hands-on workshops, lectures, and films.

Justification

The Frye Art Museum is a model of best practice for museums as places of memory for its Creative Aging Programs, offering programs for adults to engage in creative lifelong learning by exploring the rich potential of aging and offering opportunities that will impact the community's health and well-being.

MODEL OF BEST PRACTICE: MUSEUMS AS SOURCES OF COMMUNITY ENGAGEMENT

Museum

Portland Art Museum

Location

Portland, OR

Mission Statement

The mission of the Portland Art Museum is to engage diverse communities through art and film of enduring quality, and to collect, preserve, and educate for the enrichment of present and future generations.

Vision

The Portland Art Museum is the leading cultural institution in the state and region. Its hallmarks are innovation, excellence, and engaged community partnerships. The Museum presents a relevant and dynamic program originating from its collections and Film Center. With historically preserved and newly designed architectural space of the highest quality, the Museum invites, inspires, and fosters contemplation and discussion. As a beacon for culture and education for our growing and evolving community, the Museum is known for its exceptional trustees, staff, programs, collections, and visitor amenities.

Philosophy and Core Values

The Portland Art Museum strives to be an inclusive institution that facilitates respectful dialogue, debate, and the free exchange of ideas. With a deep commitment to artists – past and present – and freedom of expression, the Museum and Northwest Film Center's collections, programs and staff aspire to reveal the beauty and complexities of the world, and create a deeper understanding of our shared humanity. We are a Museum for all, inviting everyone to connect with art through their own experiences, voices, and personal journeys. The following core values guide the Portland Art Museum:

- Creativity
 - The arts are at the core of our humanity, representing a timeless human impulse
- Connection
 - The arts touch us and connect us across time, geography, and cultural differences, shedding light on how humans interact with their world
- Equity
 - To fulfill our mission, our commitment to equity means including, serving, resourcing, validating and centering our colleagues and community members of color on an institutional and individual level
- Learning
 - The arts open us to diverse ideas and ways of knowing ourselves, our community, and our world
- Accessibility

- The arts must be economically, intellectually, and physically accessible to everyone
- Accountability
 - Transparency and careful stewardship of resources—including collections, staff, facilities, and investments – are essential for mission fulfillment now and in the future

Exhibition

Hank Willis Thomas: All Things Being Equal...

Description

Throughout his career, Hank Willis Thomas (American, born 1976) has addressed the visual systems that perpetuate inequality and bias in bold, skillfully crafted works. Through photographs, sculpture, video, and collaborative public art projects, he invites us to consider the role of popular culture in instituting discrimination and how art can raise critical awareness in the ongoing struggle for social justice and civil rights.

This fall, the Portland Art Museum is honored to present the first major retrospective of this important artist's work. Organized by the Portland Art Museum and co-curated by Julia Dolan, Ph.D., The Minor White Curator of Photography, and Sara Krajewski, The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art, Hank Willis Thomas: All Things Being Equal... features more than 90 works including early photographic series, recent sculptures based on archival photographs taken during historic 20th-century events, quilts constructed from commercial sports jerseys and prison uniforms, video installations, interactive two-dimensional and time-based works, and public art projects. In addition, the Museum has supported the creation of a new and monumental flag-based work addressing lives lost to gun violence in the United States in 2018 that will serve as the entry point to the exhibition.

Following its presentation in Portland, the exhibition will travel to Crystal Bridges Museum of American Art in Bentonville, Arkansas (February 8 – April 20, 2020), and to the Cincinnati Art Museum in Cincinnati, Ohio (July 10 – October 11, 2020).

“Hank Willis Thomas deftly confronts the most critical issues facing us today—racism, violence, inequality, injustice—through a range of visually dynamic, approachable artworks,” said Curator of Photography Julia Dolan. “His photographs, sculptures, and interactive media installations encourage thoughtful inquiry; they challenge viewers to acknowledge histories of struggle and the damaging legacies of oppressive systems without losing sight of the hope for meaningful change. The exhibition traces Thomas’s multi-decade commitment to exploring that which divides us. It also forefronts his belief that confronting and acknowledging our collective past can help move us forward in constructive and collaborative ways.”

The many works included in All Things Being Equal... demonstrate Thomas’s inventive exploration of photography, advertising, and modern art and their many sociocultural ramifications. The exhibition groups art works thematically to illuminate subjects that Thomas has treated with sensitive nuance throughout his career, including the human toll of gun

violence, the impact of corporate branding and the commodification of individuals, and the ways advertising plays to myths and stereotypes of race. The exhibition also highlights Thomas's investigation of archival images from many sources and how he has applied strategies of appropriating and reframing texts, images, and materials to connect historical moments of resistance and protest to our lives today as a call to continue moving toward greater social justice.

Portland Art Museum visitors and passersby have already interacted with Thomas's work—first in 2016's *In Search of the Truth* (Truth Booth), a traveling collective work with artists Ryan Alexiev, Jim Ricks and Will Sylvester, inviting audiences to complete the sentence "The Truth Is..." while being videotaped, and more recently with the For Freedoms 50 States Initiative banners promoting voting in the 2018 mid-term elections.

"Hank Willis Thomas is an artist who works in multiple mediums, including collaborative projects. Our For Freedoms partnership gave museum-goers a preview of his deeply human-centered approach, grounded in respecting each individual's voice and seeing each person as a whole being, not a stereotype or an 'other,'" said Sara Krajewski, Curator of Modern and Contemporary Art. "In both his solo work and his collaborations, Thomas asks us to reframe our perceptions of race, politics, history, and popular culture so that we can better understand and combat the systems that dehumanize us."

A comprehensive publication accompanies the exhibition. Co-published with Aperture in 2018, the book features essays by the exhibition's co-curators, as well as new scholarship by Professor Sarah Lewis (Harvard University), and an interview with the artist by Dr. Kellie Jones (Columbia University).

Organized by the Portland Art Museum and co-curated by Julia Dolan, Ph.D., The Minor White Curator of Photography, and Sara Krajewski, The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art.

Exhibition

Question Bridge: Black Males

Description

Presented in conjunction with *Hank Willis Thomas: All Things Being Equal...*, on view in the Main Building, *Question Bridge: Black Males* is a project by Chris Johnson, Hank Willis Thomas, Bayeté Ross Smith, and Kamal Sinclair.

Question Bridge: Black Males is a documentary in multiple forms: a gallery installation, a website, a book, and a curriculum. It presents diverse experiences of Black men through a video question-and-answer exchange, a "question bridge," to break down stereotypes of Black male identity perpetuated by America's white dominant culture. Thomas and his collaborators traveled across the United States, recording questions from nearly 160 men, bringing the questions to others to answer, and filming additional questions from those respondents that other

participants, in turn, could later address. The project enables a large group of men to speak to each other across geographic, economic, political, and generational divisions.

The tragic death of his cousin Songha Willis drove Thomas's commitment to making Question Bridge: Black Males: "I [had] struggled for eight years to find creative ways to deal with my cousin's murder and the larger genocide of African American males. For me, the problem seems tied to the overall myth of Black maleness. The image of the Black male created by commercial media and historical suggestion is a fraud. My aim is to expose it."

The single-channel projection creates the sensation of a virtual conversation, with participants speaking across time and distance, and from their own lived experience. Their voices are key: being heard, not just seen, reaffirms each man's subjectivity and counteracts dangerous generalizations about group identity. In Thomas's human-centered art, the elementary call to hear and see one another—to recognize each other as unique yet interdependent human beings—is undeniably necessary to overcome racism.

Curated by Sara Krajewski, The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art and Julia Dolan, Ph.D., The Minor White Curator of Photography.

Program

Community Partners in Residence Space

Description

Community Partnerships are vital to the Museum's exhibitions and programs. By connecting with many diverse and vibrant cultural and arts organization in our city, our programming aims to be more welcoming, inclusive and representative of the Portland community. Here are a few of our partners over the last three years (2017-20):

- Adelante Chicas Summer Camp
- Alzheimer's Association of Oregon
- c3:initiative
- Catholic Charities
- Create More, Fear Less
- Disability Arts & Culture Projects
- Don't Shoot Portland
- Friends of Noise
- Immigrant and Refugee Community Organization (IRCO) & Africa House
- Jefferson, Gresham, and Reynolds High Schools
- Lutheran Community Services Northwest
- Mount St. Helens Institute
- Multnomah County Library
- Museum of Transgender Hirstory & Art
- Muslim Educational Trust
- Native American Youth and Family Center (NAYA)
- The Numberz Radio 96.7 FM

- NXT LVL
- Oregon Jewish Museum and Center for Holocaust Education
- Oregon Justice Resource Center (OJRC)
- Outpost 1000
- PDX Jazz
- Portland Art & Learning Studio (PALS)
- Portland Ballroom – PDXB
- Portland in Color
- Portland Meet Portland
- Portland Public Schools
- PSU U.S. – Middle East Partnership Initiative (MEPI) Student Leaders Program
- Public Annex
- South Asian American Arts Festival

Justification

The Portland Museum is a model of best practice for museums as sources of community engagement for its Community Partners in Residence program and exhibitions of social change to the public, allowing the community to engage in dialogue of critical issues facing us today - racism, violence, inequality, injustice - through a range of visually dynamic, approachable artworks and workshop conversations.

Within the exhibition galleries of Hank Willis Thomas: All Things Being Equal..., the Community Partners in Residence Space within the Portland Museum acted as a home base for the partnerships connected to the exhibition. Over the course of the exhibition this area served as a gallery, a gathering place, a mini library, a place to contemplate, a resting space, and more.

Much of Hank Willis Thomas's work considers the relationships between objects and people, history and people, and objects and history. In an effort to continue this circular inquiry, community partnerships were central to the All Things Being Equal... exhibition. In presenting this show, the museum asked how the artist's work relates, or fails to relate, to their audiences—thinking critically about what it means to exhibit art objects that explicitly narrate experiences of anti-Blackness, global resistance, Black joy, and capitalist consumption in present-day Portland, Oregon. The decision to dedicate time, space, and resources to community partnerships came from the desire to acknowledge that there are organizations and individuals living and working in Portland that have been grappling with the content of this exhibition for much longer than the museum has. Within this exhibition, in literal and figurative terms, the museum created opportunities for Portland communities to co-author experiences that stretch beyond a singular program—taking up space within the physical footprint of the show and centralizing the local response to a body of work oriented toward national audiences.

Don't Shoot PDX, We+Black, The Numberz (96.7 FM), Oregon Justice Resource Center, Portland in Color, and the King School Museum of Contemporary Art were the core community partners for All Things Being Equal... Each of these partners brought with them ways of knowing and doing that is recognized as integral not only to engaging with Thomas's work, but

to understanding how Portlanders are thinking about their relationships to one another, to an increasingly changing city, and to the Portland Art Museum.

MODEL OF BEST PRACTICE: MUSEUMS FOR DIALOGUE, DISCOURSE, AND CONTROVERSY

Museum

DePaul Art Museum

Location

Chicago, IL

Mission Statement

DePaul Art Museum (DPAM) enriches DePaul University's commitments to innovation, diversity and education through the interdisciplinary lens of art. The museum is a dynamic, inclusive space for art and ideas to connect people across local, national and international communities. The museum's exhibitions, public programs, and permanent collection advance knowledge and understanding in a global society.

DPAM's purpose is to connect people through art and ideas that explore the vast range of human experience and expression. We provide an inclusive platform for innovative artistic voices with a program that bridges local and global concerns.

Vision

DePaul Art Museum is a world-class museum in the Lincoln Park neighborhood that...

- features Chicago-based artists at various stages of their careers and play an important role to support the Chicago art community.
- presents artistic innovation and excellence in the art of our time.
- relates to interdisciplinary offerings, constituencies, and strengths of DePaul University.
- increases the participation of Latin American, African Diaspora, Asian Diaspora, women, Indigenous, LGBTQ, and other under-recognized artists, staff, and interns in museums.
- reflects the dynamic, varied populations and communities within Chicago.

Teaching Vision

- To open minds and build curiosity for lifelong learning.
- To be a space for teaching how to look closely and think critically
- To be a resource for faculty and teachers throughout Chicago
- To provide real-world professional opportunities to student employees

Land Acknowledgement

Since time immemorial, Indigenous communities have gathered on Chicago's waterways to work, play, trade, and heal. DePaul Art Museum resides on the ancestral homelands of the Council of the Three Fires: The Potawatomi, Ojibwe, and Odawa Nations. The Sac, Fox, Myaamia, Ho-Chunk, and Menominee have also called this area home. We recognize these Nations as the traditional stewards of this land and its importance for the 65,000 Indigenous peoples thriving here today.

Forced removal from ancestral lands has caused trauma for generations of Indigenous people. Museums have also contributed to the exclusion, erasure, and exoticization of Indigenous communities through their collections and exhibitions. Recognizing that history, DPAM is grateful to carry out its commitment to inclusivity and social justice on this land as a space for the exchange of ideas and culture.

Latinx Initiative

DePaul Art Museum's Latinx Initiative formalizes the museum's ongoing efforts toward fostering Latinx representation and participation in museum exhibitions, collections, and public programs. The initiative is a multi-year research inquiry focused on artists of Latinx heritage living and working in the United States.

"The goal is to change art history, to make sure that the range of artists and experiences in the United States in 2020 are adequately represented in our collection and exhibitions," says Julie Rodrigues Widholm, former DPAM Director and Chief Curator. "We want to expand not just representation, but participation so that everyone feels empowered to be a contributor to contemporary culture."

DPAM's Interim Director, Laura-Caroline de Lara adds, "As we consider the future of the museum field and our relevance to our city's and university's diverse communities, our hope is that initiatives like ours at DePaul Art Museum will become commonplace, rather than newsworthy, as we continually adopt steps and principles around inclusion and equity that, all along, should have been the driving forces behind each of our organizations."

The Latinx Initiative includes curatorial research and exhibitions, as well as collection and community-building, and cultivating opportunities for student engagement. From January 7–August 15, 2021, the entire museum will be dedicated to LatinXAmerican, an intergenerational group exhibition featuring nearly 40 Latinx artists from Chicago and beyond. The exhibition assesses the presence and absence of Latinx artists in DePaul Art Museum's collection, and reflects efforts to build in this area as part of this multi-year initiative to increase the visibility of Latinx artists and voices in museums, working towards equity and lasting transformation.

Under the initiative, the museum will seek to expand its holdings of work by Latinx artists, building on work currently represented in the collection by artists such as Candida Alvarez, Lola Álvarez Bravo, Martín Chambi, Ester Hernandez, Harold Mendez, Graciela Iturbide, Angel Otero, Diego Rivera, and Edra Soto. Works recently acquired in the past months by Chicago-based artists Maria Gaspar, Melissa Leandro, Nicole Marroquín, Yvette Mayorga, and others, will be featured in the upcoming exhibition.

Efforts related to the Latinx Initiative will be interwoven into the museum's programming and other exhibitions throughout the next three years, with the goal of creating a strong foundation for this work to continue at DPAM well into the future.

DPAM uses the term "Latinx" as a nonbinary, gender-inclusive alternative to Latino or Latina for people of Latin American heritage living primarily in the United States. The term acknowledges people who identify along the gender spectrum. The "x" is a variable that is intended to signal support for marginalized individuals. It is important to note that not every artist in our upcoming exhibitions or programs identifies as a Latinx artist, some prefer national, racial, and/or ethnic designations of identity. DPAM respects and supports all forms of self-identification.

Exhibition

Brendan Fernandes: The Living Mask

Description

In *Brendan Fernandes: The Living Mask*, wooden masks from Burkina Faso, Congo, Cameroon, and Nigeria from DePaul Art Museum's African collection are shown alongside the Chicago-based artist's work from the last decade. With photographs, steel sculptures, neon lights, a vinyl installation, and dance, the exhibition considers authorship, authenticity, post-colonial histories, performance, and identity in relationship to how museums collect and display African objects.

In the series *From Hiz Hands*, Fernandes (Canadian, b. Kenya 1979) utilizes neon to create sculptures based on fabricated African masks sold to tourists along Canal Street in New York City. Masks are also the subject of the photographic series *Insiders*, which depicts masks unconventionally, as seen from the perspective of the wearer. Additional works in the exhibition explore movement and cultural meaning associated with the body and dance, as informed by Fernandes's own training in classical ballet. The photographic series *As One* examines the roles of both ballet, originated in the French royal court of Louis XIV, and the museum in constructing cultural hierarchies. In a moment when the colonial foundations of the museum as an institution is being called into question, this exhibition examines museum traditions and considers how we can imagine new futures.

Brendan Fernandes: The Living Mask is organized by DePaul Art Museum and curated by Julie Rodrigues Widholm, Director and Chief Curator. Generous support for this exhibition is provided by Gary Metzner and Scott Johnson, Eugene Fu, Eric Ceputis, Monique Meloche and Evan Boris, Scott J. Hunter, and Tony Karman | EXPO CHICAGO.

Justification

The DePaul Art Museum is a model of best practice for museums engaging in dialogue, discourse, and controversy for its *Brendan Fernandes: The Living Mask* exhibition. This exhibition publicly questions the colonial foundations of the museum as an institution by examining the museum traditions of collecting and displaying African objects.

MODEL OF BEST PRACTICE: MUSEUMS FOR LEARNING (AS CENTERS FOR LEARNING)

Museum

Museum of African Diaspora

Location

San Francisco, CA

Mission Statement

MoAD, a contemporary art museum, celebrates Black cultures, ignites challenging conversations, and inspires learning through the global lens of the African Diaspora.

Focus

Our focus spans the African Diaspora across history, from the diaspora at the origin of human existence through the contemporary African Diaspora that has affected communities and cultures around the world.

Themes

We explore four broad themes in our exhibitions and programming: Origin, Movement, Adaptation, and Transformation.

- **Origins:** Life began in Africa. We examine our shared African ancestry from both a historic and contemporary perspective. We look at the African roots of contemporary social, artistic and cultural forms of expression and practices that define the modern Diaspora.
- **Movement:** Movement is central to the diaspora. We explore the migrations of Africans to the New World via the Transatlantic Slave Trade, and the contemporary African Diaspora that has happened since. Our programs trace the social, cultural, and artistic threads of these movements through music, dance, visual arts, crafts, religion, cosmology, food culture, folklore — and much more.
- **Adaptation:** With movement comes change. We examine the modern forms of cultural expressions that emerged from the African Slave trade, and the continuing adaptation of African traditions, beliefs, and practices. Our programs explore the variety of ways adaptation occurs, through creative reinvention, innovation and cultural resiliency.
- **Transformation:** Transformation creates new ways of being in the world. We explore the ongoing transformation of the African Diaspora within the United States and across the globe. We look at how people of African descent have forged new identities, defined their place, and made their mark on new societies and communities.

Program

Educator Resource Guides

Description

The MoAD Education Department prepares Educator Resource Guides to accompany each of our Exhibitions. Our Resource Guides are interdisciplinary and written to align with California State Common Core Standards for grades 3 through 12. Each Resource Guide contains artist background information, lesson plans, and hands-on activities to help students gain a deeper understanding of the artworks featured in each exhibition.

- Black is Beautiful: The Photography of Kwame Brathwaite
 - Featuring over forty photographs of black women and men with natural hair and clothes that reclaimed their African roots, Black Is Beautiful: The Photography of Kwame Brathwaite, organized by Aperture Foundation, New York, is the first-ever major exhibition dedicated to this key figure of the second Harlem Renaissance. Inspired by the writings of activist and black nationalist Marcus Garvey, Brathwaite combined his political vision with the medium of photography to effect social change.
- Coffee, Rhum, Sugar & Gold: A Postcolonial Paradox
 - Coffee, Rhum, Sugar & Gold: A Postcolonial Paradox is an exhibition that looks at the legacy of European colonialism in the Caribbean through the work of 10 contemporary artists. Whether connected to the Caribbean by birth or focused on the region by choice, the exhibiting artists use their work as a means of examining the relationship between the power structure, those who are controlled by it, those who benefit from it, and those who actively seek to liberate themselves from it.
- After The Thrill Is Gone: Fashion, Politics, and Culture in Contemporary South African Art
 - After The Thrill Is Gone features fourteen artists who read the political climate of post-apartheid South Africa through fashion's embrace of the "new." Signaling an end to race-based legislation and the often violent, discriminatory practices of apartheid and its colonial antecedents, Nelson Mandela's victory in the 1994 elections marked the transition toward a new South Africa.
- EN MAS': Carnival and Performance Art of the Caribbean
 - EN MAS' introduces performance art with a focus on the influence that Carnival and related masquerading traditions in and of the Caribbean and its diasporas have had on contemporary performance discourse and practice. The exhibition is composed of commissioned installations by nine artists, which were originally presented throughout the 2014-15 Caribbean Carnival season. The associated Educator's Resource Guide offers students a glimpse into the works of the artists through questions to use during their visit to MoAD, post-visit discussion questions, and suggested lesson plans to facilitate a deeper examination of the artworks. Due to the complex and theoretical framework of the exhibition, we suggest using these activities for students in grades seven and above.
- Todd Gray: My Life in the Bush with MJ & Iggy
 - My Life in the Bush with MJ and Iggy is an exhibition of artworks by Los Angeles and Ghana-based artist Todd Gray. Composed of photographs taken throughout his life, Gray layers, splices and interweaves images of photographs taken of

Michael Jackson, Iggy Pop, Ghana, and his other travels. The associated Educator's Resource Guide provides students with questions to use during their visit to MoAD, discussion questions to dive deeper into the themes of the exhibition, further reading, and suggestions for additional lesson plans. Due to the complexity of themes presented in the exhibition, we suggest using these activities for students in grades eight and above.

- The Ease of Fiction
 - The Ease of Fiction Educator's Resource Guide explores the themes of the exhibition curated by Dexter Wimberley. The exhibition features the artworks of four artists who were born in different countries throughout the African continent and now live in the United States. Activities in this guide ask students to question popular narratives of African Diasporic identity and culture, view artworks through a critical lens, and create a self-portrait to actively express their self-identity. The activities are developed for students in grades six and above.
- A Matter of Fact
 - A Matter of Fact presents a new body of work from Toyin Ojih Odutola. With vibrant pastel and charcoal drawings developed out of her unique pen ink and pencil style, Ojih Odutola presents a meditation on the expression and constructs of wealth. From a portrait of a mother and daughter enjoying an equestrian afternoon to the commanding presentation of The Marchioness elegantly poised presiding within a mansion, these drawings allow one to recognize wealth, as it exists beyond fact or questioning.
- Where Is Here
 - Where Is Here, curated by Jacqueline Francis and Kathy Zarur, evokes the real and conceptual space through which we travel. The exhibition presents the works of contemporary artists who are developing personal and engaged visual and musical systems to claim, make, and describe space. The imagery is both straightforward and poetic.
- Dandy Lion: Rearticulating Black Masculine Identity
 - Dandy Lion: (Re)Articulating Black Masculine Identity is a traveling photography- and film- based curatorial project that features the images of photographers and filmmakers from throughout the African Diaspora. Their subject matter is cis-gender Black men in urban, rural, literal and abstract landscapes across the globe, who defy stereotypical and monolithic understandings of masculinity within the Black community. Its discourse intersects class, gender formations, ethnicity, ideology and style. Dandy Lion confronts the hyper "thug" narrative and is a portrait of the multi-varied alternative identities that have always existed in Diasporic communities.

Justification

The Museum of African Diaspora is a model of best practice for museums as centers for learning for its Educator Resources Guides. The Resource Guides are interdisciplinary and written to align with California State Common Core Standards for grades 3 through 12,

containing artist background information, lesson plans, and hands-on activities to help students gain a deeper understanding of the artworks featured in each exhibition.

MUSEUM CRITIQUE: MUSEUM VISITOR EXPERIENCE FIELDWORK

Museum

Jordan Schnitzer Museum of Art

Location

Eugene, OR

Mission Statement

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

Vision

We will become one of the finest university art museums in the world.

Belief

We believe that knowledge of art enriches people's lives.

Constituents

The Museum's primary constituents are the University of Oregon's students, faculty and staff as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Guiding Principles

- The museum experience enriches people's lives
- We contribute to the education of university students and help them become culturally competent global citizens
- We recognize our visitors' different learning styles and the needs of a multigenerational and diverse audience
- Our visitors have enjoyable museum experiences that make them want to return
- Our collections, programs, and research are of the highest quality
- We follow the highest ethical, academic and professional standards
- We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences

Interactive Experience Model (IEM)

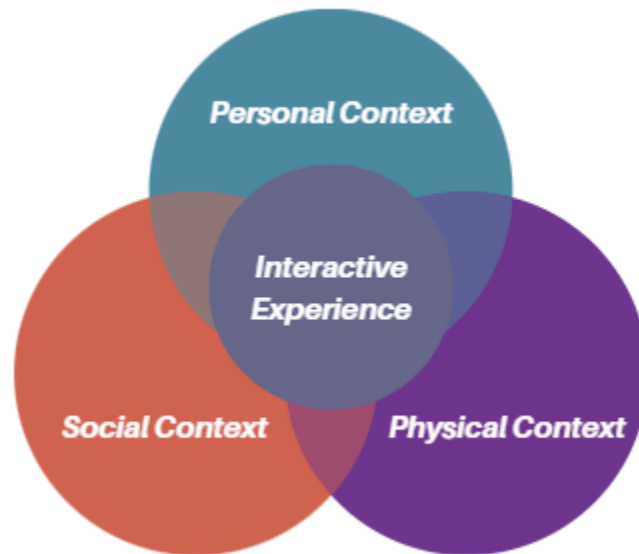
In 1992, John H. Falk and Lynn D. Dierking constructed the Interactive Experience Model (IEM). The IEM is a framework for analyzing both the commonality and complexity in diverse museum experiences.

The IEM boils down to conceptualizing all museum visits in three contexts:

1. Personal Context: Consider each visitor unique. They come to the museum with their own prejudices, expectations, and abilities.

2. **Social Context:** Consider that visitors are rarely alone when visiting museums. They are either within groups or encounter others during visits. Who and how the visitors interact with, will impact their experience of the museum visit.
3. **Physical Context:** Consider how the ambiance, the feel, and the look of the museum impact the visitors.

These three contexts merge to create a unique experience for each visitor. Taken separately, they are nothing remarkable. However, most museums and exhibits only focus on one context. A successful exhibit needs to consider all three contexts. Not all three equally, but with respect. Falk and Dierking envisioned the concepts as a continuously shifting interaction. Sometimes one larger than the others and vice-versa.



Personal Context

As a student employee of the museum, my expectations of the museum will be biased as I've interacted with a majority of artists and curators featured in the museum.

Social Context

I was at the museum with my significant other who is not too familiar with the museum as a physical space but is familiar with the museum as my work environment and the duties I fulfill.

Physical Context

Physically visiting the museum was a unique experience, especially during these unsettling times as the museum transitioned to a virtual format by incorporating virtual tours, talks, and learning resources.

Critique

The Jordan Schnitzer Museum of Art reopened its doors to the public on Saturday May 22, 2021. The museum implemented COVID-19 guidelines to ensure the safety of visitors, staff, and faculty.

The museum's featured exhibitions at the time were:

- Nkame: A Retrospective of Cuban Printmaker Balkis Ayon
- Entre mundos: Memory and Material
- Early Ceramics from Southeast Asia: Specimens from Thailand and the Jordan Schnitzer Museum of Art
- Metamorphosis: Visualizing the Music of Paul Hindemith
- LOOK. Listen. Learn Act.
- NewArt Northwest Kids
- Myriad Treasures: Celebrating the Reinstallation of the Soreng Gallery of Chinese Art
- Creativity Counts: Possibilities Shaped by Constraints of Arithmetic
- Rhapsody in Blue and Red: Ukiyo-e Prints of the Utagawa School
- Pierre Daura's Enchanted Universe
- A Woman's Worth
- Korean Ceramic Culture: Legacy of Earth and Fire

Physically visiting the museum was a unique experience, especially during these unsettling times. I thought it was interesting that you have to preorder your tickets and schedule an allotted time for your visit; however, it is necessary to ensure the museum is within capacity, ensuring the safety of all museum personnel and visitors. It's also interesting that the museum implemented virtual tours for guests during the museum's closure and for those who are unable to visit.

The information to schedule and view the museum virtual tours was easy to access through mobile and desktop devices, utilizing social media platforms and their newsletters.

I would recommend that the museum has physical barriers to help regulate the flow of foot traffic in chokepoints and to ensure accessibility to people with disabilities.

Overall, I'm excited that the museum is open to the public to physically enjoy as museums are preparing to reopen with an awareness of a new mission of embracing art therapy as people struggle with loss and unrest during these times.

RESOURCES: ART & HUMAN RIGHTS

Introduction

- Universal Declaration of Human Rights
- Palestine as Symptom, Palestine as Hope: Revising Human Rights Discourse by Ariella Azoulay
- "The Family of Man": A Visual Universal Declaration of Human Rights by Ariella Azoulay
- Mythologies: The Great Family of Man by Roland Barthes
- The Traffic in Photographs by Allan Sekula
- The Family of Man: The Greatest Photographic Exhibition of All Time - 504 Pictures from 68 Countries - Created by Edward Steichen for the Museum of Modern Art

Icons & Tropes

- Committed to Memory: The Art of the Slave Ship Icon by Cheryl Finley
- Glenn Ligon and Other Runaway Subjects by Huey Copeland
- Afrotropes: A Conversation with Huey Copeland and Krista Thompson (Interview)

Appropriations

- The Usual Suspects by Carrie Mae Weems (Exhibition)
- People of a Darker Hue by Carrie Mae Weems (Video)
- Carrie Mae Weems: Rethinking Historic Appropriations by Cherise Smith
- Torture Culture: Lynching Photographs and the Images of Abu Ghraib by Dora Apel

Collaboration & Protest

- Photographs and Silhouettes: Visual Politics in the Human Rights Movement of Argentina by Ana Longoni
- NO+ by CADA (Archive)
- Fray: Art and Textile Politics by Julia Bryan-Wilson
- Interactive AIDS Memorial Quilt (Website)

Violence in Art

- Artificial Hells: Participatory Art and the Politics of Spectatorship by Clair Bishop
- Across an Invisible Line: A Conversation about Music and Torture by Suzanne G. Cusick and Branden W. Joseph
- Radical Musicology: Musicology, Torture, Repair by Suzanne G. Cusick

Forensics

- Mengele's Skull: The Adventure of a Forensic Aesthetics
- On Forensic Architecture: A Conversation with Eyal Weizman (Interview)
- Forensic Architecture (Website)

Instituting

- Theaster Gates' Social Formations by Adrian Anagnost
- 'Usefulness' in Contemporary Art and Politics by Larne Abse Gogarty
- Introduction to Useful Art by Tania Bruguera (Website)
- Migrant Manifesto by Tania Bruguera (Website)
- Manifesto on Artists' Rights by Tania Bruguera (Website)
- Arte Útil (Website)

RESOURCES: MUSEUM PRACTICES

Organizational Structure, Ethics & Functions of a Museum

- ICOM Code of Ethics
- AAM Code of Ethics for Museums (Website)
- Core Standards for Museums (Website)
- Core Documents (Website)
- Designing for Empathy: Perspectives on the Museum Experience by Elif M. Gokcigdem
- Museum Concept from Past to Present and Importance of Museums as Center of Art Education by Burcu Gunay
- Mission Accomplished?: As Mainstream Art Museums Rush to Diversify, What is the Role of Culturally Specific Museums Working for a Cause? by Maximiliano Duron

Access and Inclusion

- A Clear View: The Case for Museum Transparency by Maxwell L. Anderson
- The White Supremacy Elephant in the Room by Janeen Bryant, Barbara Cohen-Stratynner, Stacey Mann, and Levon Williams
- Embracing the DEAI Mindset by Makeba Clay and Cecile Shellman

Representation and Material Culture

- Movements, Moments, and Museums: How Black Lives Matter Liberate Museums by Melanie Adams and Kayleigh Bryant-Greenwell

Dialogue, Discourse, and Controversy

- Reuniting Indigenous 'sticks' with their stories: the museum on a mission to give back by Paul Daley
- 25 years later: Cincinnati and the obscenity trial over Mapplethorpe art by Grace Dobush

Engagement and Visitor Experience

- A New Type of Museum for an Age of Migration by Jason Farago
- The Importance of Memory

Learning in Museums

- Brainstorm: Inside the Mind of the Museum Visitor by Mary Ellen Flannery

Wellness and Healthcare

- How Museums Are Helping People With Memory Loss by Erin Blakemore
- Museums in Good Health
- Museums as Training Grounds for Medical Students by Lisa Abia-Smith

K-12 Education

- Why Field Trips Matter

Agent of Change & Social Justice

- Museum for Social Justice

ADDITIONAL RESOURCES

Organizational Structure, Ethics & Functions of a Museum

- Mounting Frustration: The Art Museum in the Age of Black Power by Susan E. Cahan
- Reinventing the Museum: The Evolving Conversation on the Paradigm Shift by Gail Anderson
- Gender Perspectives on Cultural Heritage and Museums
- Exhibit Makeovers: A Do-It-Yourself Workbook For Small Museums by A. Parmon and A. Craig
- Understanding Cultural Policy by C. Rosenstein
- Decolonizing Methodologies: Research and Indigenous People by L. T. Smith
- Museums and the Politics of Nationalism by C. B. Steiner
- The Role of National Museums in a Time of Nationalism by Davide Banis
- Museums in the Changing World Order: The Rise of Authoritarian Nationalism by Adrian Ellis
- Exhibiting Cultures by Ivan Karp and Steven Levine
- A Small Place by J. Kincaid
- Orientalism by E. Said (Interview)
- What Objects Mean: An Introduction to Material Culture by A. A. Berger
- Learning to See: And Other Stories and Memoirs from Senegal
- Lose Your Mother: A Journey Along the Atlantic Slave Route by S. Hartman
- Map to the Door of No Return by D. Brand
- Re-Configuring Museums: Museum Management and Curatorship by P. H. Welsh
- Authenticity and Its Modernist Discontents: The Colonial Encounter and African and Middle Eastern Art History by Prita Meier
- In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal
- The African Oral Tradition Paradigm of Storytelling as a Methodological Framework: Employment Experiences for African Communities in New Zealand by K. Tuwe
- Toward a Fusion of Art History and Material Culture Studies by Michael Yonan
- Dakar's Museum of Black Civilizations is a vital step for a people reclaiming their history by Ciku Kimeria
- Educator Resource Guide by Kehinde Wiley
- A World Stage by Kehinde Wiley (Video)

- Inside Kehinde Wiley's Vibrant New Art Residency in Senegal by S. Indrisek
- Across Europe, Museums Rethink What To Do With Their African Art Collections (Interview)
- "Les arts premiers" in Paris: Le monument de l'Autre by E. Harney
- African Art in Western Museums: It's Patrimony Not Heritage by C. Joy
- From Graffiti to the Street Art Movement: Negotiating Art Worlds, Urban Spaces, and Visual Culture by A. Waclawek
- Wall and Piece by Banksy
- An Empathetic Museum is an Antiracist Museum: #EmpathyPowersChange (Blog)
- Empathy: Intangible yet Powerful by Gretchen Jennings (Museum Commons)
- The Empathetic Museums: A New Institutional Identity by Gretchen Jennings, Jim Cullen, Janeen Bryant, Kayleigh Bryant-Greenwell, Stacey Mann, Charlette Hove, and Nayeli Zepeda
- Art and Therapy by The Art Assignment (Video)
- The Case for Museums by The Art Assignment (Video)
- Exhibiting Cultures: The Poetics and Politics of Museum Display by Ivan Karp and Steven D. Lavine
- Street Art of Resistance by Sarah H. Awad and Brady Wagoner
- The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution by Dan Hicks
- The Evolving Role of the Exhibition and its Impact on Art and Culture by Anna C. Cline
- Museums Matter in the Current Climate of Anti-Black Racism by Monique Scott

THEORY INTO PRACTICE: I AM MORE THAN WHO YOU SEE

Museum

Jordan Schnitzer Museum of Art

Location

Eugene, OR

Mission Statement

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

Vision

We will become one of the finest university art museums in the world.

Belief

We believe that knowledge of art enriches people's lives.

Constituents

The Museum's primary constituents are the University of Oregon's students, faculty and staff as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Guiding Principles

- The museum experience enriches people's lives
- We contribute to the education of university students and help them become culturally competent global citizens
- We recognize our visitors' different learning styles and the needs of a multigenerational and diverse audience
- Our visitors have enjoyable museum experiences that make them want to return
- Our collections, programs, and research are of the highest quality
- We follow the highest ethical, academic and professional standards
- We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences

Program

Community Conversations

Description

University of Oregon students and staff were invited to share their thoughts and experiences regarding how their personal aesthetics can be a mode of expressing their identity, resistance, and affirmation. The community conversations were formatted to be one-hour workshops focused on the internal versus external perspective of identity through personal aesthetics by

exploring racialized standards, cultural influences, societal pressures, and personal expressions of self-identity and representation.

Exhibition

I Am More Than Who You See

Description

I Am More Than Who You See was created by Lisa Abia-Smith, director of education and senior faculty Instructor for PPPM, and is inspired Cephias William's 56 Black Men campaign. These museum education programs and exhibitions center around a series of annual workshops held for UO students focusing on identity and misrepresentation.

This year's project was led and curated by photographers Malik Lovette (class year) and UO art student Kayla Lockwood. The exhibition documents multiple community conversations with UO students, primarily students of color, and documents their experiences surrounding stereotyping. The project team represented each participants' authentic view of their identity with the critical and reflective dispositions that accompany their personal development.

Core Themes

- Museums as agents of social change
- Museums as sources of community engagement

Target Audience

- University of Oregon students
- Marginalized students

Influences

- 56 Black Men by Cephias Williams
- Our Kind of People by Bayeté Ross Smith

Creative Process

We edited the portraits to focus on the key items and accessories of each participant's outfit in order to call attention to their personal aesthetics and self-identity.

Personal Critique

Regarding the creative process of this exhibition, however, I felt that as photographers that emphasized the representation of the participants we controlled the environment by constructing the participants' costumes. We specifically instructed the participants to wear an outfit that best represented their personal identity instead of allowing them to organically choose their own outfits. We also posed the participants in a manner that was unnatural to them, establishing the body as a composition or object rather than the subject. This type of control creates a power dynamic between participant and photographer created an environment of anxiety or hostility for the participant.

Future Project

With the museum incorporating portraits of a diverse group of students, we aim to establish the I Am More Than Who You See exhibition as a visual campaign for more students to participate in the future. We strive for the visual campaign to be recognized as an act of protest to establish a collective effort to raise student voices and have them be represented in the student community, bringing awareness of their existence in the community. Moving forward as a visual campaign, we will utilize a much more organic process by bringing in one participant at a time and allowing them to choose the next participant during the visual campaign to establish a communal act of allowing the community to recognize the voices of its members becoming a forum for students to express their self-identities.