Teens and Contemporary Art Education: A Study of Accessibility and
Inclusion Practices in Contemporary Art Museum Programming

By Mariel Martha Perkins Rowland

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Advisors: Martha Matsuoka and Robert Gottlieb
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Abstract

This study seeks to answer the question: "How do contemporary art museums design and implement their education programming to acknowledge and engage populations that are underrepresented in the arts, specifically African American teenagers?" The role of contemporary art museums becomes increasingly important as the gap created by the defunding of art classes in schools, disproportionately in schools in low-income neighborhoods, continues to increase (Cahan and Kocur, 10). The contemporary art museum is a dynamic agent in advancing pluralistic education to develop. Unbound by the restrictions of a standard curriculum and with a commitment to contemporary art, the museum can encourage a broad view of humanity and celebrate variety in culture. This paper will review the historical context of education departments in art museums and the more recent inception of teen programs within those departments. It will then discuss the current literature surrounding empowerment programs in an age highly concerned about diversity and outreach. I will look in depth at four highly respected contemporary art museums that occupy different spaces in the art world: The Whitney Museum of American Art, The Studio Museum in Harlem, The Museum of Contemporary Art, Los Angeles, and The Santa Monica Museum of Art. My research includes interviews with educators from each of these museums. This study offers an overview of the current conversation surrounding the role of museums as educators and the racial- political atmosphere that has pushed accessibility into the foreground of their mission. This study will also offer recommendations for education departments to strengthen their already existing, deeply valued programs.

## I. Introduction

Problem:

For this paper I will discuss teen programming in contemporary art museums and its reach to people of color. By critically analyzing the purpose and function of the programs I will emphasize their value and room for growth. To do this I will start by looking at the discrimination from the art world towards people in the African American community, a community that has been underrepresented in the arts, in terms of staff, artists exhibited, and visitors, especially within mainstream museums. This will offer context to the issues within teen programming and emphasize the need to systemically include African Americans in the museum. Not only has this group been excluded in many artistic spaces and therefore devalued as equally talented and capable as white artists, the push for their inclusion has not led to simply equal representation. Instead they have been welcomed with racism that has proven incredibly difficult to extinguish from the institution.

Any progress towards a more racially just society, must include a continued analysis of the institutional forms of discrimination still practiced. Since the American art museum appeared in the late 19th century there has been glaring underrepresentation of people of color and women in the institution. The National Education Association used 1970 U.S census data to analyze the demographics of artist occupations. Census data shows (using a population of artists 16 years of age and over) "there were lower proportions of minorities and women in artist occupations than in the total labor force in 1970; income levels for established non minority artists" (NEA, 8).

In addition to occupational data, their participation in the arts was low in 1992. The NEA published a study showing patterns of participation by minority groups in the arts from 1982-1985. This study showed "whites were substantially more likely to visit museums or exhibits than Hispanics, who were somewhat more likely to do so than African Americans" and "evidence from the core and other activities indicates that minority group members were less likely to attend cultural institutions, relative to whites, than to be found among amateur creative artists" (NEA, 9). The chart below, from *The Center for the Future of Museums*, shows the percentage of visitors to art museums and galleries by race and ethnicity.

| Chart 1: Title: Demographic distribution of visitors to art museums/galleries in 2008 | | |
|---|---|---|
| | % of visitors to art museums | % of U.S. population |
| By race/ethnicity | | |
| Hispanic | 8.6% | 13.5% |
| Non-Hispanic White | 78.9% | 68.7% |
| African American | 5.9% | 11.4% |
| Other | 6.6% | 6.4% |

| Chart 2: Title: Percentage of U.S adult population visiting art museums/galleries | | | |
|---|---|---|---|
| | 1992 | 2002 | 2008 |
| All | 26.7% | 26.5% | 22.7% |
| By race/ethnicity | | | |
| Hispanic | 17.5% | 16.1% | 14.5% |
| Non-Hispanic White | 28.6% | 29.5% | 26.0% |
| African American | 19.3% | 14.8% | 12.0% |
| Other | 28.4% | 32.7% | 23.4% |

(Farrell et all., 12)

The chart illustrates that as recently as 2008, African American attendance at museums was a very low 5.9%, only about half as much as their percentage of the total population (amt-lab.org). While there was an overall drop in attendance in all groups, the

7% drop from 1992 to 2008 for African American attendance compared to the 4% drop for "all" seems troubling. *The Center for the Future of Museums* makes these observations to explain the drop:

> Museum attendance has also been affected by changing patterns of work and leisure in the United States and the changing structure and dynamics of family life. When families include two working parents, who can take the kids on after-school museum visits? Although these social forces affect all kinds of Americans, work and family structures are also shaped by race, ethnicity and social class in ways that may hinder museum-going by members of minority groups. And structural factors such as where people live, museum locations, transportation options and financial barriers to entry--which often correlate to race and ethnicity--also work to limit museum attendance. (Farrell et all., 13)

In regards to overall low attendance by African Americans, they say:

> African Americans and Latinos have notably lower rates of museum attendance than white Americans. Why is that so? In part, it is the legacy of historic discrimination. A summary study of SPPA data from the 1980s on white and black attendance at arts events concluded that the measurable difference in participation could be tied to "subtle forms of exclusion." John Falk points to historic patterns of segregation and exclusion as one reason that fewer African American families instill museum-going habits in their young children. More recent studies have identified a distinct cultural psychology among African Americans, rooted in historical and social experience, which has produced heightened sensitivity to stereotypes and real or perceived racism. (Farrell et all., 14)

Not only is the discrimination clear from the underrepresentation of African American artists and visitors in museums, it is further emphasized in the percentage of African American museum workers specifically those in positions of power. In a study done by Professor Francie Ostrower on the racial composition of art boards, she states in her findings from 2005 that:

> On average, 91 percent of board members were white, 4 percent were African-American or black, 2 percent were Hispanic, and 3 percent were in the "Other" category. The predominance of white board members is emphasized by the fact that the median percent of white board members was 100, while the medians for all three other categories were zero." (Ostrower, 7)

Each of these examples shows a clear disparity between African American participation in the art world and that of whites. As Bridget R. Cooks, art historian states, "whiteness is pervasive and constructed as normal in the art museum" (Cooks, 156). These numbers are evidence of structural problems that needs attention.

*Personal Connection*

One of the groups that I have found pushing up against some of these structural oppressions in museums is the museum educator of teen programs and I was curious to know more. I grew up surrounded by art and art education in non-formal environments because both of my parents are artists. It was not until I got into college that I realized that art education was not valued as a vital piece to youth development and therefore many students do not have access to it. I began formal research on arts education after the summer of 2013 when I took part in the Getty Multicultural Summer Internship at the Santa Monica Museum of Art. I found SMMoA to be unique in the way they were engaging students to discuss the social tensions that tug on them each day using the contemporary art as the jumping off point. I was inspired by the young people's reception of contemporary art and how that connection was transformative for so many who had the opportunity to experience it. This led me to conduct research for the Undergraduate Research Center of Occidental College on the community impact of contemporary art museum teen programming, using Santa Monica Museum of Art as my case study. For my Senior Comprehensive Paper I want to expand on this research by looking at four contemporary art museums with innovative teen programs and look specifically at their inclusion practices to minority students. I believe that art is deeply linked to culture in that it is an expression of the world and the ideologies that closely manage our identities. Therefore as these constructed ideologies morph and develop over time, the art that is

produced changes as well. If we agree that museums are cultural centers of our cities in that they act as hubs to the artistic expression of the era, we should agree that they must move alongside culture; adapting to the politics of those that occupy the space.

## II.    Background/Context

In the discussion of the inclusion of black people in contemporary art museums, I chose to look at the efforts of the education department, a department given the immense task of accessibility and outreach to youth. Although contemporary art museums have had an instructive role since they became public cultural spaces, actual education departments are a relatively new addition with an even more recent focus on youth programming. These programs are a response to the need to make the art institution more inclusive after a long history of practices that did not do so.

Art museums started to appear in Europe around the late 1700s as spaces for the wealthy to enjoy and share their private art collections with select guests. There was a shared idea among this group of art collectors that lower class people could not understand art and therefore did not need to be a part of this world. This intentional form of hierarchy and exclusion prevented the lower class from being able to engage in art, in the museum setting. (Gardiner, 12)

American mercantilists, industrialists, and financiers began to collect European art at a rapid pace and soon after they had obtained some of the worlds greatest private collections and began funding museums. American art museums started to appear in the late 19th century and took on a similar hierarchical structure.

While in Europe much of the exclusivity centered around class, in America, in addition to the class divide, there was a divide along racial lines, as we were still a

segregated society. During this period museums rarely if at all showed art created by artists of color (or women), ignoring their role as artists and social-political actors. (Gardiner, 12)

During the mid 20th century wealthy whites started to move to the suburbs while minorities and lower income people stayed in the cities near the museums, a period known as white flight. Although the neighborhoods around the museum started to change demographically, the museums visitor base and outreach did not which deepened the classist divide. The cultural programs were not made for all cultures and did not provide access for the "urban poor" to enjoy and learn about art in this type of institution. In the 1960's and 70's women and people of color, full of the urgency and inspired by the voices of the civil rights movement, began to pressure museums to step outside of the elitist roles they had been perpetuating for decades. This was a period of high political energy and activism as the voices of many who had been silenced came forward in large numbers. The civil rights movement was heard and felt by all, even those who tried their best to ignore it.

With the pressure from activists, museum administrators began to change their understanding of the institution's role in society as more than just a space for the wealthy to experience high culture. Those who were being excluded, women and people of color, were leading this political pushback. The Black Arts Movement came out of the Civil Rights Movement and unified many of the voices of those who were demanding equality in the art world.  The museums were challenged to become more integral parts of the communities they were occupying. This was the beginning of outreach programs. Jennifer Gardiner writes, in an essay towards the fulfillment of a Masters in Arts Education, "the basis of the social philosophy was to improve the quality of people's lives

instead of simply educating them about art" (Gardiner, 2). From this change in mission and realization of a social responsibility, the community-based museum was developed. Gardiner defines the Community-Based art organization as "Art organizations located in the neighborhood acting as cultural centers, employing grassroots tactics to administer the majority of their programming. They can include cultural centers, art centers, and art museums reflective of the community while simultaneously addressing a larger audience" (Gardiner, 7).

**Museums' Response to a Multicultural Generation**

Continuing this trend of increased outreach, in the 1990s some art institutions sought to empower the next generation through specific programming for teenagers in the form of teen councils and apprenticeships "to welcome and empower teens within the museum" (Linzer, 236). For example both the Whitney and MOCA had two of the first "teen council" model programs that allowed students to work closely with museum staff and artists and become more deeply engaged in the overall inner workings of the museums. Additionally both of their programs aimed to reach underserved youth as a way to reach people not often in museums, diversify, as well as give them a truly impactful opportunity. It is not arbitrary that teen programming with the goal of diversity started to become the norm for museum education departments during the end of the twentieth century because it was also at this time that concepts of multiculturalism started to rise in the U.S. Interestingly, the push for broader access within art museums started with science museums.

Specifically an initiative called YouthALIVE, created by the Association of Science-Technology Centers and the Wallace Foundation in 1991, to push for

multiculturalism among youth in museums. The idea behind this initiative was "to provide positive, hands-on work and learning opportunities for youth age 10-17…particularly those from low income backgrounds" (wallacefoudnation.org). This organized move for science museums inspired a gradual move of the same sort in contemporary art museums. (JME, 39.3,Linzer, 238) Danielle Linzer, Director of Access and Community Programs at the Whitney says youth are becoming more and more of a critical focus because they represent "an exciting and largely untapped audience, one that appear[s] to possess a developmental affinity for the sometimes transgressive and often experimental content of contemporary art" (Linzer, 239). This push "to bring diverse youth together" across major museums demonstrated a strong commitment to youth and marked an important moment in the direction education departments within art institutions would take over the next 20 years.

In Gabrielle Wyrick's article *All Together Now: Teens and Museums* she discusses the importance of teen outreach in a time when audience and program participation is low. She says "this discrepancy between what arts organizations provide and what is truly valuable, relevant and important to the audiences and communities they serve has become the central issue facing museums today" (Wyrick, 231). This issue of relevancy is becoming extremely important as the next generation of artists and art appreciators begin to look different and have different conversations.

Professor Cornel West echoes this notion, in his essay *The New Culture Politics of Difference* published in 1990, the same time these programs started developing. He noted this as a distinct time period in the artist's recognition of difference and a greater towards diversity. According to West during the last few years of the twentieth century artists have entered into a new worldview. He stated, "distinctive features of the new

cultural politics of difference are to trash the monolithic and homogenous in the name of diversity, multiplicity, and heterogeneity; to reject the abstract, general, and universal in light of the concrete, specific, and particular; and to historicize, contextualize, and pluralize by highlighting the contingent, provisional, variable, tentative, shifting, and changing" (West, 93). As artists take on this new consciousness, the museums that host them are challenged to adjust and take on this consciousness as well to stay relevant.

When West's concept of the new cultural politics is looked at in terms of art institutions, specifically contemporary art museums, the level of radical change they choose to take on in the exploration of difference relies heavily on what hierarchies and politics rest invisibly embedded in that institution. In terms of contemporary art museums, their history is threaded with elitism, racism and sexism. Although the museum looks different than it did 50 years ago, the contemporary art museum is still run by and caters to those who posses a certain type of privilege.

People involved in discussing and creating this expanded role for museums while still remaining safely aligned with it, fit into what West calls the new kind of "cultural workers". As these thinkers become more aware of their social responsibility, they have pushed education departments to be a strong component of the museum's commitment to accessibility. In this way education has become an increasingly important part of the museum. West states:

> The new cultural politics of difference are neither simply oppositional in contesting the mainstream (or *male*stream) for inclusion, or transgressive in the avant-gardist sense of shocking conventional bourgeois audiences. Rather, they are distinct articulations of talented (and usually privileged) contributors to culture who desire to align themselves with demoralized, demobilized, depoliticized, and disorganized people in order to empower and enable social action and, if possible, to enlist collective insurgency for the expansion of freedom, democracy, and individuality. (West, 94)

Although the cultural worker's goal may be to transform and break an unjust pattern, they are still tied to the institution and often an identity that renders their acts inauthentic. Museum workers can be, as described by West, 'co-opted progressives', often privileged and despite their intentions to reach the underserved, work in favor of the status quo. Their work, West says, "puts them in an inescapable double bind – while linking their activities to the fundamental structural overhaul of these institutions, they often remain financially dependent on them" (West, p 94). This is a complex position to be in because there will be times where the moral standings of the cultural worker will contradict the choices of the institution and because of this their actions often get scrutinized.

Empowerment through outreach is one of the key places the cultural worker is challenged in genuinely uplifting a community. Miwon Kwon, curator and educator, discusses empowerment in relation to the complexities of identity and institutional attachments in her book *One Place After Another: Site Specific Art and Locational Identity*. She discusses the ideas of Art Scholar Grant Kester as he examines the challenges of artists working in underserved communities noting, that the partnership does not always produce positive outcomes. She states:

> Kester points to the way in which.., facilitating the production of "empowering" and "spirituality uplifting" community (self-) portraits- variously poignant, heroic, strong, united--the community artist may legitimate the presumption that the cause of social problems rests with spirituality and culturally deprived individuals rather than with the systemic or structural conditions of capitalist labor markets, stratified social hierarchy, and uneven distribution of wealth and resources. (Kwon, 143)

Kester elaborates on an important problem where a group or individual goes into a community they see as weak or helpless and works to "save" them without acknowledging or working to combat the larger issue that got them there in the first place. Kwon goes on to explain this more clearly by saying, "While the power of

intimate personal transformation cannot be underestimated, such a focus, in Kester's view, naturalizes social conditions of poverty, marginalization, and disenfranchisement as an extension of an individual's inherent character flaw (lack of initiative, diligence, inner resolve, moral rectitude, esteem, etc)" (Kwon, 142-3). Often, when people are not paying close attention to the social and political meaning of their actions they can perpetuate the very problems they said they were working against.

**Race Tensions in the Art World**

In order to reveal the problems and the way that racism operates in the art world, this next chapter will point out some key events. There are two prominent moments in the contemporary art scene that reveal the racism that often lies safely under the surface for many but that African Americans artists must confront each day. These examples illustrate the racial climate during the 60's and what has and has not changed more than 50 years after the Black Arts Movement.

The first example of this institutional racism occurred in 1969, one year after the end of the civil rights movement, at the Metropolitan Museum of Art. The museum choose to curate an exhibition titled "Harlem on My Mind: Cultural Capital of Black America 1900-1968". (Cooks, 5) It was "an exhibition that sought to explore the history and value of the predominantly black neighborhood, Harlem "through photographs such as covers of the NAACP's The Crisis magazine, and advertisements for musical and dance performances and oversized murals of African American people" (Cooks, 5,13). Cooks said:

> The exhibition consisted of thirteen galleries organized chronologically into thematic decade-long sections: 1900–1919: From White to Black Harlem; 1920– 1929: An Urban Black Culture; 1930–1939: Depression and Hard Times; 1940–

1949: War, Hope and Opportunity; 1950–1959: Frustration and Ambivalence;

1960–1968: Militancy and Identity. (Cooks, 13)

The controversy began when the museum made the decision to exclude African Americans from being a part of this exhibition in terms of planning and exhibiting their artwork. Cooks says, "in short, the Harlem individual as artist would have disturbed the symbolic value of Blackness needed to reinscribe the Met's Whiteness" (Cooks, 22).

The director, of the museum, Thomas P.F. Hoving, made a statement about the exhibit saying:

> To me Harlem on My Mind is a discussion. It is a confrontation. It is education. It is a dialogue. And today we better have these things. Today there is a growing gap between people, and particularly between black people and white people. And this despite the efforts to do otherwise. There is little communication. Harlem on My Mind will change that. (Cooks, 5)

His statement gave the impression that the museum was intending to open a path for blacks to visibly participate in the same mainstream art scene as whites but in fact it deepened the separation and increased the tension. This exhibit was quickly met with anger and political unrest. Cooks describes the protests as a "multifaceted response by black visual arts communities to the failure of Harlem on My Mind [and] represented a public criticism of art museums' failure to recognize living cultures" (Cooks, 7). The black art community engaged in protests and put pressure on art institutions to recognize them and their work equally to others (Cooks, 7). This energy quickly "invigorated a movement of Black artists and museum professionals, the Black Arts Movement, that [in a way] changed the culture of the American art scene" (Cooks, 7).   These activists included groups such as the Black Emergency Cultural Coalition (BECC), a group of black artists whose main goal "was to agitate for change in the major art museums in New York City for greater representation of African American artists and their work in

museums, and that an African American curatorial presence would be established"
(archives.nypl.org). Cooks notes the response from the viewers and the Met. She says,
"art critics were disappointed, calling Harlem on My Mind a sociology exhibit rather than
the art exhibition that they had expected from the Met," while others did not even take
the time to review it as they did not think it should have gone up at all (Cooks, 14). The
Met responded by announcing plans for an exhibition on contemporary black art and
asked James Sneed, director of the Harlem Art Gallery, to organize it but the exhibition
never happened due to disagreements.

Over time the black exclusion seen in the Harlem on My Mind exhibition has led
to limited inclusion and often from a fascination and/or an exotification of black bodies.
Even 50 years later in 2014, similar exclusive practices are still at work in museums. The
Whitney Museum curates a large-scale contemporary art exhibition every other year that
hosts a selection of artists and occurs every other year. Their website said that 2014's
biennial was done by three curators with different styles. It states, "together, the 103
participants offer one of the broadest and most diverse takes on art in the United States
that the Whitney has offered in many years" (whitney.org). The number of participants
more than doubled from 2012 but the representation of art happening by artists of color
did not and for something that is supposed to "capture what is happening in American
art," this was offensive, angry, disappointing, yet unfortunately not surprising
(nytimes.com).

In an article by Bob Duggan called *What Does/Should/Can the 2014 Whitney
Biennial Mean?* he states, "only 9 of the 118 participants are African Americans, making
for even paltrier percentage of 7.6% (just to make that sadder, consider that one of those
9 African- American artists, "Donelle Woolford," is a female artist character created by

white male artist Joe Scanlon),” (Duggan, Bigthink.com). Many artists were offended by Scanlon’s use of the black female body and one group known as “HowdoyousayYamin African?” also known as the Yams Collective, pulled out of the show saying “we felt that the representation of an established academic white man posing as a privileged African-American Woman is problematic, even if he tries to hide it in an avatar’s mystique,” Catbagan said (Heddaya, hyperalleric.com). “It kind of negates our presence there, our collaborative identity as representing the African diaspora” (Heddaya, hyperalleric.com).

The Yams were not the only ones offended by this, Sienna Shields, the Yam’s instigator, sent a note directly to the artist Scanlon saying:

> We’re sure that we don’t need to explain how the notion of a black artist being “willed into existence” and the use of a black FEMALE body through which a WHITE male “artist” conceptually masturbates in the context of an art exhibition presents a troubling model of the BLACK body and of conceptual RAPE. The possibility of this figure somehow producing increased “representation” for the black artists both furthers the reduction of black personhood and insults the very notion of representation as a political or collective engagement. (Heddaya, hyperallergic.com)

These reactions expose a pain in the community of black artists that has far from healed.

That gap between whites and blacks that Thomas Hoving discussed in 1969 is still prevalent today. The Whitney expressed an institutional discrimination in their choice to only host 8 black artists. These 8 artists were responsible for representing the art of all black artists and the “African Diaspora” (Heddaya, hyperallergic.com). In the age of social media, this issue went viral and young social critics took to the internet to express their concern. An artist of color discussed some of the racial challenges that occur being an artist of color in an article called “Contemporary Art and the Cutting Edge of Cultural Appropriation”. She discussed the white male privilege that is ever present within the art world that allows them to be acknowledged for their “aesthetic qualities and intellectual

intentions" whereas artists of color are intrinsically linked to their identity regardless of the intention of their work (harshbrowns.com). She states that "when white artists appropriate people of colour, their assumed intellectual intention or observational distance lends them greater art world credibility and exposure than the appropriated people of colour" (harshbrowns.com).

This suggests an unjust system one where people of color are pushed into a box not of their choosing and not one in the same arena with white artists. She discusses her struggle "as a racialised person seen as female, [her] creative work is thought of as intrinsically related to those identities even when [her] work doesn't explicitly explore them" (harshbrowns.com). She explains that art of a white male artist is looked at with a lens for "aesthetic qualities and intellectual intention", a lens altered when viewing art of a person of color, and even when these white male artists "appropriate people of color" in their work they are given "greater art world credibility and exposure than the appropriated people of colour" (harshbrowns.com).

The Met's decision in 1969 and those of the Whitney in 2014 are two examples of many that mark the racial atmosphere of the time. Art institutions are upholding and contributing to the restraints that place people of color in an unequal and limited place. This box has led many artists to work outside of the institution to educate and empower their own community. Kwon touches on this practice in her discussion of empowerment, questioning who's responsibility is it to uplift disenfranchised communities, saying "Kester's argument implicitly supports the essentialism that undergirds the frequently voiced belief that only local artists –from the community, from the neighborhood, from the city: that is artists with a "home team advantage"—are fit to conduct genuinely meaningful community-based work" (147, Kwon).

*Social Practice Artists*

Some local artists have committed their artistic practice to fill areas that the institution has ignored. Two examples of projects that highlight work done by black artists for black communities outside of the art institution yet bridge underserved communities into the art world are the Dorchester Projects and Project Row House. Theaster Gates is a Chicago based artist that works to engage "many publics" through various artistic practices and is known as a social practice artist. In 2009 Gates designed a project called the Dorchester Projects to renovate a set of houses on the south side of Chicago and turn them "from sites of neglect into a vibrant cultural locus" (theastergates.com). The mission of this project was "to restore and reactivate the home as a site of community interaction and uplift" (theastergates.com). Among these renovations is a library, a slide archive and the Soul Food Kitchen (theastergates.com).

Another social practice project by artists is Project Row House, a project founded by Rick Lowe and done in collaboration with James Bettison, Bert Long, Jesse Lott, Floyd Newsum, Bert Samples, and George Smith. These projects came out of a need and desire for African American artists to bring "a positive creative presence in their own communities" (projectrowhouses.org). Identifying Houston's Third Ward as a place for revitalization, they renovated 22 abandoned houses with the mission "to create community through the celebration of art and African American history and culture" (projectrowhouse.org). In 2014 Rick Lowe was nationally recognized and awarded the MacArthur Award, which included funding to continue his projects. This national recognition shows that work does not have to be done through the institution to be valid and meaningful.

Both of these artists are working with "art as social engagement" which "is capable of transforming the existing environment—in contrast to the idea of art based on traditional studio practice" (projectrowhouses.org). They are working to bring art and creativity into historically disenfranchised communities because they believe it has the power to greatly impact peoples lives. Through this process they are working through themes of public service and community development and therefore step into roles such as activists, organizers and educators.

Although not the only site for community engagement and social change, museums centrality to a larger structure of preserving and sharing art makes it a key site of movement and influence. Mark Bradford, an African American artist living and working in Los Angeles, explores where social practice and the institution can collide in his project called "Art + Practice". In February the Hammer Museum will expand into Leimert Park, a predominately black neighborhood in south LA (latimes.com). "Art + Practice, as this unusual project is called, will showcase museum-grade contemporary art exhibitions, while also offering services for youth in the city's foster care system. Hammer's Director, Annie Philbin said, "this project is a social practice project like the examples above yet where it stands out is in its support from the Hammer Museum, the art institution. Almost every department in our museum is engaged in the process… The expectation is that we will support and guide them in not-for-profit practices, but it also brings the museum out beyond our four walls" (latimes.com). How this will unfold is yet to be determined as this project is the first of its kind. (latimes.com)

To further critically understand efforts towards racial equity in the art world, the findings will analyze the work of those that are also using art as a tool for empowerment but instead are directly tied to the art institution, employed by it, and often do not have

what Kester calls the "home team advantage"; the work of museum educators and the relatively recent phenomenon of teen programming to diverse youth. To do this I conducted in depth primary research.

### III.    Methodology

In order to address my question of how contemporary art museums design their education programming to acknowledge and engage populations that are underrepresented in the arts, specifically African American teenagers, I first conducted research using both print and online resources. Here I was able to contextualize my question of how these programs work to engage and include minority students by compiling information on arts education, African American's participation in the arts, and the discussion of where these intersect in the art institution. I then chose case studies of contemporary art museums, The Whitney Museum of American Art, The Studio Museum in Harlem, the Santa Monica Museum of Art, and the Museum of Contemporary Art, Los Angeles. These museums were chosen because they each represent a different type of museum within the contemporary art world in terms of size, specialization and location. They are each located within neighborhoods in large cities, varying greatly in racial and social demography. I used program reviews, public museum information, art education literature, and empowerment and diversity literature to create the context for the chosen museums. I then conducted the primary research by interviewing museum educators from each institution, asking them about the need and value of these programs and the work that goes into reaching their audience.[1] Additionally I interviewed artists who work with museums and/or whose work addresses the institution in some way. With the artists I discussed some of the challenges they face working to critique institutional

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[1] See appendices for interview questions

[2] The interview questions can be found in the appendices

oppressions from within the institution. Once I gathered my data I was able to build in historical context of each museum and their programs along with budget and demographic data to support my findings.

**Case Studies**

To better understand how museum education departments are changing as social cultural norms are shifting I chose to examine teen outreach programs in depth at four contemporary art museums: The Whitney Museum of American Art, The Studio Museum in Harlem, The Museum of Contemporary Art, Los Angeles, and The Santa Monica Museum of Art. I chose these institutions specifically because they each occupy a different space in the art world in regards to their mission, size, funding and location yet all are highly respected art institutions. I chose to focus on museums in New York and Los Angeles because these states are homes to some of the most creative and culturally expressive artists and art spaces. These museums possess a visibility as art institutions that many non-profit art spaces do not achieve. This visibility puts their educational programming in a great position for exposure and recognition. However, these programs are still relatively new and are still figuring out the best ways to bridge ideas and people.

One challenge that many art educators come across is how to evaluate or measure the impact of art education. The ability to measure quantitatively what is resulting from educational programs is something that has become almost necessary for their professional survival. Although there is no standardized way to do so with art education, museum educators are working to illuminate how powerful these programs can be in the lives of young people. Currently the Whitney Museum is leading a three year research project to investigate the long term impact of teen programs. To do this they are

collaborating with the Walker Art Center, the Museum of Contemporary Art, Los Angeles, and the Contemporary Arts museum of Houston. Two of the four museums involved in this study I have used as case studies, The Whitney and MOCA. There report will discuss the long-term impacts of these programs "in areas such as academic and career choice, art participation, personal growth, leadership formation, social capital, and more" (Linzer, 237). Unfortunately this report will not be released until after my research is complete but the results will contribute greatly to further research.

**The Whitney Museum of American Art**

Museum History:

The Whitney Museum of American Art is located in the Meatpacking District of New York, a move it recently made from the Upper East Side of Manhattan. This Museum was brought into existence by the sculptor Gertrude Vanderbilt Whitney out of a desire to see a space for living, American Artists of the twentieth century to exhibit their work. In 1907 she started to buy and sell work. By 1914 she opened the Whitney Studio in Greenwich Village and eventually offered her collection to the Metropolitan Museum of Art. In 1931, with their refusal because traditional museums were not looking for contemporary art at that time, she opened her own museum space in Greenwich Village to celebrate those she had long wanted to get recognized, American Artists. (whitney.org) Now in a new space that Roberta Smith, writer for the New York Time, states, "instantly became the most physically welcoming art space in New York outside of the Metropolitan Museum of Art. And it accomplished its new level of comfort without carving a huge event space out of its center, as many museums have done" (Smith, nytimes.com). Their statement of program service accomplishments states, "

The Whitney seeks to be the defining museum of the 20th and 21at century American Art .The Museum collects, exhibits, preserves, researches and interprets art of the US in the broadest global, historical and interdisciplinary contexts. As the preeminent advocate for American Art, we foster the work of living artists at critical moments in their careers. The Whitney educates a diverse public through direct interaction with artists, often before their work has achieved general acceptance.  (guidestar)

They explicitly state that they educate a diverse public in their program services.

Diversity is used often in museum literature and has been one of the goals for the new location. In her article "New Whitney Museum Signifies a Changing New York Art Scene" Roberta Smith states:

For a permanent collection display spanning more than a century of art, the opening show has an unusually high (for the Whitney) percentage of works by women (nearly one-third) and a strong representation of African-American and Asian-American artists, if too few works by Hispanic artists. But this isn't just a matter of numbers; diversity is broadcast by the art itself, throughout the show and in numerous outstanding works and telling juxtapositions. (Smith)

How diversity looks in practice is something that will be evaluated further in the section titled "Ambiguity of the word Diversity in Teen Program Literature".

**Neighborhood**


Whitney's Current location in the Meatpacking district

Current Building in Meatpacking District


Meatpacking district


Program History:

Youth Insights is the Whitney's free teen education program for New York City high

school students. This program started in 1997 and has since then changed and developed

in many ways. Originally this program was designed to bring the audiences of the

Whitney together by creating an intergenerational environment. The museum pulled

together a strong application pool from schools and partnering organizations to select 15

to 20 dedicated and passionate students each program cycle. These students then engaged

in a 13 week training process of 6-10 hours a week or full time engagement during

summer vacation. Here they would learn about contemporary issues in the American art world, learn communication skills to talk about art, meet staff and learn professional responsibility, and work directly with artists. In this model the students would receive a stipend, transportation money, and food. Once they completed this training they would become "ambassadors" of the museum and work with all audiences giving them a chance to act as leaders and learn from each other. In addition to facilitating workshops with seniors, families, and youth, they hosted Teen Night Out, and facilitated dialogues between artists and high school students.

The program structure proved successful in bringing together generations of people and creating a productive energy. They found that "Youth Insights students can provide a unique link between parent and child in the learning process by making art more accessible and the museum environment more comfortable." The students become leaders and mentors in roles where they are appreciated and given true responsibility. The direct welcoming of teens into the space has worked to demystify the museum to teens who believe the space is not for them. Helena Vidal stated, "we want to let teens know that it's possible to make the museum their own" (Pitman and Hirzy, 134).

Continuing to push students to develop and become leaders in this space, the Whitney has expanded this program into three branches, which include Youth Insights Artists, Youth Insights Writers, and Youth Insights Leaders. Youth Insights Artists and Writers both work with contemporary artists to critically and consciously think, talk, and create together; the latter guiding this exploration through text. For both of these programs students can access the application process online; it is open to all students grades 9th to 12th that live in New York City. The application asks them to answer 5 short answer questions as well as a letter of recommendation. The questions are:

1) Which Youth Insights Program track (Artists or Writers) are you interested in, and why?
2) What role do the arts play in your life?
3) Describe an idea or experience that has challenged your thinking.
4) What are some of your hobbies or activities?
5) Tell us something interesting about yourself.

Once admitted the students meet for 4 months, once a week, after school for 2.5 hours or over the summer for a more condensed one month program. The YI programs usually only accept 12 out of hundreds of students for each cycle. Once completed, either the YI writers or artists program, students can apply for the YI Leaders Program which is a paid internship at the museum. In this program the teens give tours, design large scale teen events, and work with more Whitney artists (Noyes). The tiered program style is something unique that the Whitney has become a leading model of and is meant to "sustain engagement" (Noyes).

Working with the artists is a big part of these programs. The Whitney's education department works to connect the students with the same artists the curators are working with in the exhibitions. This is to draw a direct connection to what is happening in the Museum at large, give students the opportunity to work with a professional artists, and allow the artists to guide the students through the ideas and issues within their work in ways unique to their practice.

Two of the recent artist-led projects done with the YI students are examples. One was "The Letter Project" – 2013 – Project done with Dave McKenzie, a visual and performance artist from Jamaica, where students corresponded with people who they felt are important to them through pen and paper letters. These hand crafted exchanges were then used as performative and visual art pieces. Another was "Documenting Our Neighborhoods, Our lives, Ourselves"-2012- LaToya Ruby Frazier worked with students

to introduce photography as a medium to document their surroundings including "their changing neighborhoods, selves, and a variety of public spaces in New York City." From their photos they analyzed advertisement in public spaces and its influence over society.

**Studio Museum in Harlem**

Museum History:
The Studio Museum in Harlem was founded in 1968 as a culturally specific art museum for work that has been inspired and influenced by black culture. Artists, activists and philanthropists came together to collaboratively imagine a museum that not only exists to preserve and exhibit artwork, but in addition is an educational space for the public and a supportive environment for the artists. It is much smaller in terms of revenue compared to the Whitney whose revenue is almost 15 times that of the Studio Museum. "It is a site for the dynamic exchange of ideas about art and society, and as such, it is an institution vested in education" (SMH overview). Since its opening, the museum has worked with over one hundred artists of African or Latino descent working to bring their work to a "broad and diverse public". Their private collection contains works form the 19th century spanning to today. (studiomusuem.org, SMH overview)

Since 1979 the museum has been located at 144 West 125th Street, a building given to them by the New York Bank for Savings. Before this, it was located on 2055 Fifth Avenue in a rented loft, less than a half of a mile from the current location. In 1987 the Studio Museum in Harlem was the first black institution to be accredited by the American Alliance of Museum. (studiomuseum.org, SMH overview)

Since its creation the Studio Museum has been a place to "support artists and arts education" (studiomuseum.org). Initially their artist in residency program was the foundation of the space and overtime they began to collect art and exhibit as a museum.

Their programing has consistently shown a dedication to giving people a space to work, resources needed to do so, and access to professionals. (studiomuseum.org) "The Studio Museum has gained increasing renown as a global leader in the exhibition of contemporary art, a center for innovative education and a site for diverse audiences to exchange ideas about art and society" (SMH overview). (studiomuseum.org)

According to their financial reports, every year the Studio Museum "offers approximately 12 exhibitions and over 200 education and public programs, bringing a diverse perspective on Black Art and culture to the public" through this they reach approximately 7,343 school aged students.in their community (990, 2012). The Museum uses 6 teaching artists to partner with 70 classroom teachers to work with 456 students in New York City schools (990, 2012).

This museum is located in Harlem a historically rich neighborhood that became what is known as 'Black Harlem' in 1904 after the construction of a new subway line that made the neighborhood newly accessible. Initially new residents were not moving in the way that developers had expected because the subway line made other neighborhoods newly accessible as well. In response to this, Phillip A. Payton, an African American real estate agent started to move in many black families and they continued to move in after this point. By the 1920's this neighborhood started to blossom with the work of black artists, writers and musicians and the environment became so rich and powerful that the period became known as the Harlem Renaissance. 40 years later during the civil rights movement the neighborhood became a locus for the energy of black political leaders. Today, although still predominately black and still acting as a central cultural point for the black community in New York and for many across the country, it is starting to experience the effects of gentrification. (harlemheritage.com) As upscale restaurants open

and white residents move in, property value is starting to increase in Harlem which is

forcing some business and families who have been their for years to move to more

affordable areas. (newafricanmagazine.com)

Their focus on community while maintaining a presence in the national and

international art scene is clear in their statement of program service accomplishments of

their 990. They state:

> The Studio Museum in Harlem is committed to serving a unique resource to its
> local community, and to national and international arenas, by making art and
> exhibitions concrete and personal for each viewer. The Museum provides a
> context within which to address contemporary and historical issues, presented
> through art, created by artists of African descent. (990)

Although they show a clear committed to Harlem, they are still part of a larger

infrastructure that some of their residents are not familiar with. This will be further

discussed on page 54 in the section titled "Challenges with Reaching True Accessibility".

**Neighborhood**



The Studio Museum in Harlem, located on 125th street- This building is nestled right
along the main strip of commercial retailers and street vendors.

Building in Harlem designed by architect J. Max Bond Jr


Harlem 125th street

Program History:

       In 2000 the Studio Museum unveiled its teen program, Expanding the Walls:

Making Connections Between Photography, History and Community. A program that

draws from the Museum's extensive archive of photographs by James VanDerZee, an

African American photographer of the Harlem Renaissance who is well known for his

portraiture work of black New Yorkers. In 2013 this program was a National Arts and

Humanities Youth Program Award Finalist (990). The selected group of about 14 high

school students engage in workshops, discussions, and excursions using photography as

their medium for a free, eight months long program during their academic semester. After

the students engage in this explorative process with professional artists and educators the program ends with an exhibition of their work alongside James Van Der Zee's work. Throughout these experiences Gerald Leavell, Youth Programs and Expanding the Walls Coordinator, says:

> We investigate our evolving ideas about the effectiveness of art in changing ourselves and society. Then we question if things truly need to be changed. If so, then what? How will we (young artists) attempt challenging the minds of our peers, elders, and those much younger? In what ways can we create a utopia in collaboration with or without infringing on someone else's vision of utopia? (studiomuseum.org).

This is an opportunity and resources for students to explore themes that they come in contact with daily, in an open and honest learning environment. For example "in previous years, co-ed groups have explored themes including race, sexual identity and the body" and much more (nytimes). With their resources they hope to make the most meaningful connection with these students, the Studio Museum only accepts 12-15 students each cycle.

The students apply through an application that asks them to submit a resume, unofficial transcript, one letter of recommendation, a portfolio or a writing sample from the past 6 months (400 words maximum), and to answer the following questions:

1) Describe your interest in the museums as a site for education. Why are you so interested in the museum versus other educational models (i.e classroom, etc.)?
2) Please specify your areas of interest and their relationship to the museum mission, collection, and programming. How will you contribute to your cohort and the museum as a whole?
3) What are your career goals and how can this program help you accomplish these goals? Please discuss an example from your academic or professional career, which illustrates these goals.
(SMH overview)

**Santa Monica Museum of Art**

Museum History:

Founded in 1984 by Abby Sher and now under the direction of Elsa Longhauser, the museum is nestled tightly in Bergamot Station, one of the centers for arts and culture in southern California. It is also Southern California's only non-collecting museum, a German model called a "Kunsthalle" that allows them to act like an art gallery in the way that exhibitions move through the museum regularly without keeping a permanent collection. This gives them the ability to showcase a diverse and eclectic range of artists including many not often found in collecting museums. But unlike art galleries, they do not sell the exhibited works. Instead they are run as nonprofits, receiving funding through grants and membership fees. (smmoa.org)

The museum is in the Pico neighborhood of Santa Monica but outside of the residential section in a space called Bergamot Station. The station consists of about 36 arts spaces, the museum, a free parking lot, and outdoor seating and park space. (artltdmag.com) The station as a whole creates an art community isolated from that around it. This semi secluded but welcoming location alone creates two distinct facts about Bergamot, first, being this is a very intentional art center and second, this is not well integrated into the residential community.

Bergamot station was previously a real trolley car station and in 1953 the trolley cars stopped running and the site became an industrial center hosting various different types of factory operations suc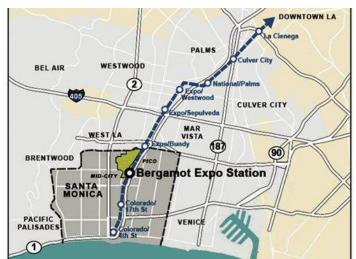h as celery packing, ice making, and water heaters. (bergamotstation.com) In 1989 the city of Santa Monica bought the land with hopes of making it another transit stop but instead they asked Wayne Blank a developer and co-owner of an art gallery to develop the station into an arts center, something the city

thought would bring in people and money in a interesting way and bring value and culture to the city. (bergamotstation.com)

Once Blank bought the property part of his vision included allowing for a representation of a diverse set of art types in the 36 art spots. In 1998, 20 years after Bergamot Station was redeveloped into an art center, the Santa Monica Museum of Art arrived. Leaving their previous location on Main Street at Ocean Park and previous building designed by Frank Gehry, excited by the opportunity to be a part of a relatively new art center.

Pico is a neighborhood known as one of the "most culturally diverse in the city" (picopassport.com). Within the Pico neighborhood there is a large Japanese, Persian, Caucasian, Jewish, African American, Latino and Korean, and Central American community. Although many of these groups are found scattered throughout various neighborhoods in west LA, this is the home to one of the largest black populations on the west side, 10% versus 4% for Santa Monica overall. (picopassport.com) This neighborhood is mainly low-income and moderate-income (latimes.com). In the 1960's with the construction of the 10 Freeway, Santa Monica was split in half and the Pico neighborhood endured the consequences of the transformation because like the story told too often this community did not have enough money to be respected and protected (latimes.com). Many houses were bought and then destroyed through eminent domain. Today the Pico neighborhood continues to breathe the toxins from the freeway. Additionally these residents watch as the surrounding neighborhoods are gentrified and it is only a matter of time before it happens in their neighborhood. (la.streetsblog.org)

**Neighborhood**



The Santa Monica Museum of Art, located in the Pico Neighborhood of Santa Monica-This building is nestled inside of Bergamot Station and surrounded by various galleries and art spaces.



Building in Bergamot Station, Pico Neighborhood

Bergamot Station, Pico Neighborhood

Program History

       Park Studio is an interdisciplinary program that aims to connect high school students from "demographically diverse areas of Santa Monica" to contemporary artists as they explore art and urban life (smmoa.org). Over the past 12 years this program has given high school students an after school activity that is intellectually and visually engaging, something that many students in this community lack. The program lasts one week and scheduled during the spring break of SMMUSD. The theme and project of this program changes for each session but each time it aims to reach students through ideas and concepts that interest them. It is offered in partnership with the Teen Center at Virginia Avenue Park. This center is located in the Pico neighborhood and offers programs along with a space for students in the neighborhood and surrounding neighborhoods to study and work on projects that interest them in their free time. (smgov.net) This is a wonderful partnership because it builds on the work of an already central and comfortable place for many youth and the museum can add to this existing community with their programming.

The education programs use the resources and support of many organizations

allowing for strong collaborative work. In an interview I conducted with Asuka Hisa,

Education and Public Programs Director, she stated, "my anchor is art and how does art

fit into the world? Or how does art fit into life? How does art fit into the city? It's

actually everywhere and I can make those connections and design these investigations

and explorations and experiments and opportunities in partnerships" (Hisa). The

programs are funded from a variety of people and organizations. Some include Los

Angeles Art Commission, private funders, grants from the city of Santa Monica, and

Partners such as Virginia Avenue Park.

**Museum of Contemporary Art, Los Angeles**

Museum History:
The Museum of Contemporary Art was founded in 1979 and is the only museum in Los

Angeles that collects and exhibits solely contemporary art. A small group consisting of

artists, collectors, museum directors, curators and individuals with similar interests came

together with the help of former mayor Tom Bradley to imagine and create MOCA

because they felt the need for an art space dedicated to contemporary art. In less than 40

years this museum has collected a nationally recognized permanent collection. With three

different locations, the museum is able to share its resources including its extensive

programming and educational services to various communities in Los Angeles.

(moca.org) Each location supports MOCA's mission by identifying and supporting "the

most significant and challenging art of its time, places it in historical context, and links

the range of the visual arts to contemporary culture" (moca.org). Each location does this

with the influence of their own physical character, staff, and surrounding community.

The Grand Avenue location was the first of the three, designed by Japanese architect, Arata Isozaki. When the downtown building was complete it "marked one of the most dramatic achievements in the contemporary art world and heralded a new cultural era in Los Angeles" (moca.org). This location houses a large part of the MOCA's permanent collection most specifically works done by artists between 1940 and 1980. The Geffen Contemporary at MOCA, opened in the 1983 in little Tokyo. The building was renovated by Frank Gehry from a warehouse that was built in the 1940s in an area where many artists work today. It is the largest of the three locations and it often houses more recent works by lesser known artists. The third location is The Pacific Design Center opened in 2000 to exhibit work by emerging and established artists and to have additional programming around major exhibitions.

In addition to the pedagogical methods that will be discussed below, MOCA uses an educational method called Visual Thinking Strategies, VTS. This method was formed from the teaching of visual art and has developed into a method that is widely replicated and known to provide young people with the skills they need to be critical thinkers, writers, and speakers in all subjects. "Through VTS' rigorous group 'problem-solving' process, students cultivate a willingness and ability to present their own ideas, while respecting and learning from the perspectives of their peers" (www.vtshome.org).

This teaching style is one tool they use to reach their more general program service goals. In their most recent "Statement of Program Service Accomplishments," found on their 990 form, states:

> The museum of Contemporary Art was founded in 1070 to collect, exhibit, interpret, and preserve contemporary art for the public energy, to enhance accessibility, to further public understanding and appreciation of contemporary art, and to encourage ongoing creative activity. The museum organizes diverse

exhibitions and programs to enhance public knowledge and appreciation of the art of our time. (990)

This statement shows a direct and clear point to address accessibility although it is not exactly clear what type of accessibility and in what ways they do it. Accessibility is a multi-meaning word and therefore it can unclear in its usage. This will be furthered discussed in the section titled "Challenges with Reaching True Accessibility".

**Neighborhood**



The Geffen Contemporary at MOCA is located in Little Tokyo adjacent to the Japanese American National Museum and .6 miles from skid row, "a 54-block area that has the largest homeless number of individuals in the country" (as cited in Martinez, CNN).



Building in Little Tokyo

Program History:

The MOCA and Louis Vuitton Young Arts program is a program offered to all juniors and seniors in high school in Los Angeles. This program is designed as a paid internship in the sense that it offers students a chance to become familiar with the museum as an exhibition space, a classroom, a cultural center, and as place of work. A small "diverse group" of 12-14 students, chosen after a selective application process, meet Thursday nights and sometimes on weekends. The program is described as a place where students come "to work with museum professionals, investigate current exhibitions, make art, plan Teen Night, and support each other on a journey of self discovery" (moca.org).

In their logic model, they breakdown the program components, apprentice outcomes and program goals and strategies. The goals for participating student are as follows: "empowerment, collaboration skills, familiarity with understanding of museums, critical engagement with contemporary art, and real work experience in a professional setting" (LVYPLM). The document also states the program goals, which are the intended impact these programs are meant to have in the larger sense. They are as follows: "to effect positive social change by fostering model citizen contributors, to diversify the

museum, for teens to have a positive influence on the museums, for teens to view the arts and museums as a viable career option, for teens to develop skills for lifelong learning, for teens to continue active engagement in the arts, and for teens to join a network of alumni" (LVYPLM). There application asks them to fill out short resume-type questions and then answer 3 short essay questions in 250 words or less. They include:

1. Select an art work that has influenced the way you view the world and the way you view yourself. Discuss the work and its effect on you.
2. Tell us about a conversation you had that changed your perspective.
3. If you had to formulate the perfect application question for this program, what would it be, and how would you answer it? (moca.org)

These questions challenge the students to think about art beyond an aesthetic and technical perspective and be reflective on their growth through artistic experience. This is not the way all art educators take on art education but it is a view shared among museum educators. To find out more about their perspectives and visions I conducted interviews.

## IV.    Interview Findings and Analysis

I conducted an in-depth interview with an educator from each of the institutions introduced above[2]. The personal stories and social and political beliefs of each of these individuals were invaluable in understanding the purpose and direction of these programs. I was able to discuss some of the challenges these educators encounter as they work towards goals of diversity. Additionally I conducted a group interview with three up and coming contemporary artists, living and working in New York to understand how artists view and interact with the institution and the challenges that go along with that. Below is the list of Interviewees.

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[2] The interview questions can be found in the appendices

Kaileena Monet Flores-Emnace- Education Program Coordinator Museum of
Contemporary Art, Los Angeles
Gerald Leavell-Youth Programs and Expanding the Walls Coordinator-the Studio
Museum in Harlem
Danielle Linzer- Director of Access and Community Programs- the Whitney Museum of
American Art
Pauline Noyes- Coordinator of School and Educator Programs- the Whitney Museum of
American Art
Asuka Hisa- Director of Education and Public Programs- Santa Monica Museum of Art
Cameron Rowland – Contemporary Artist, lives and works in New York City
Park McArthur- Contemporary Artist, lives and works in New York City
Jason Hirata-Contemporary Artist, lives and works in Seattle and New York City

Focus Programs
The Studio Museum, NY – Expanding the Walls
Whitney, NY- Youth Insights
SMMoA, CA- Park Studio
MOCA, CA- Louis Vuitton Young Arts Program, LVYAP


**The Link Between Teen Programming and Museum Pedagogies**

Many educators in contemporary art museums see an organic relationship

between contemporary art and teenagers. Danielle Linzer, Director of Access and

Community Programs at the Whitney, talks about working with teens saying, "their ideas

and their culture shifts so much more quickly than the museums does, or than even the

culture at large" (Linzer). In the early 1990's museum educators started to see potential in

fostering ties between teenagers and the museum. Linzer said:

> I think there's this realization, particularly in contemporary art museums, that
> there was a natural connection between their artists and …the way teens are in the
> world in terms of asking questions, in terms of pushing boundaries,
> experimentation, and identity experimentation. A lot of these tropes and themes
> and ways that contemporary artists work are also things that are sort of naturally
> developmentally happening to us as we transition from adolescents to adulthood.
> (Linzer)

Contemporary art has proven to be an excellent taking off point for discussion and critical

work among youth as it is intrinsically linked to experimentation and inquiry, two very

effective models of teaching. Gerald Leavell, Youth Programs and Expanding the Walls

Coordinator at the Studio Museum, discusses this in the choice to focus on James Van Der Zee's photography saying, "we get to look and experience his work through the archives that are housed here and use that as the springboard for conversations about history, about community and society in general" (Leavell). Although he facilitates using curriculum and lesson plans, he says many of these conversations happen organically because as they are exposed to more and more "they want to have those conversations" (Leavell). Additionally he says he always starts by giving the students a prompt before they begin any art making whether it be photography, sculpture, collage, or another, there is something grounding their work in a conversations from contemporary society.

This type of art education facilitated by the museum is not the same as the art education that happens in formal schooling. As Hisa, the Director of Education and Public Programs at the Santa Monica Museum of Art, "education doesn't just mean in school. Education is every moment of your existence, your going to learn all the time, your just kind of creating this radar and your radar becomes more and more attuned to picking up things" (Hisa). In 2012 The Museum Round Table published an article written by Ben Garcia called "What Museums Do Best". In this article he said, "the role of museums in promoting positive social behavior and transforming lives through education has been a focus of museum professionals since at least the time of John Cotton Dana one hundred years ago" (Garcia, 47).

Museums have proven to be a powerful resource for students and because of this some people wonder if they could step in as schools continue to defund their art programs. To this question Hisa says, "I think that it shouldn't be something that is thrown on museums to handle at all because that just takes away again that thinking that its not just standard curriculum material. The arts should be part of your whole

curriculum in school, a requirement" (Hisa). She believes that the museum is more of an added resource, providing opportunities students cannot get in schools but it does not replace formal education. Pauline Noyes, Coordinator of School and Educator Programs at the Whitney, agrees and further notes the distinction in her discussion of school-museum partnerships. She says, "we're not an art teacher, we're a museum. And it functions differently…[and] we push back to really emphasize how it is that we're unique and I think that's important in an authentic partnerships" (Noyes).

### *Pedagogies used in Museum Education*

The museum, informal art education, and the school, formal art education, operate from different pedagogical groundings. The pedagogical method that most contemporary art institutions follow today is the constructivist theory, which has been further developed by inquiry based learning. Constructivist theory was developed by John Dewey, Jean Piaget, and Lev Vygotsky and is "the idea that learners construct knowledge for themselves—each learner individually and (socially) constructs meaning—as he or she learns" (exploratorium.edu). This means that knowledge only exists as the learner creates it and because of that it is intrinsically wrapped in our social and personal worlds that are also self constructed. Knowledge is formed along our path to constantly make sense of what we see and feel. Constructivist theory moves us away from the 20th century "idea of an all encompassing machine which describes nature" and towards a model that "provides learners with the opportunity to a) interact with sensory data, and b) construct their own world" in a way that allows them to think freely (exploratorium.edu).

The Studio Museum puts this theory into practice by working "to provide interdisciplinary, multi dimensional educational and public programs, which expand the concept of learning and enhance a sense of identity, self esteem and self-knowledge of

the Studio Museum in Harlem's audiences" (990). Similarly MOCA says the "teen programs adheres to a student-centered approach that is constructivist and experiential". (MOCA descriptive program profile)

Inquiry based learning builds off these constructivist values and Paulo Freire's pedagogical ideas of student and teacher relationships. Neil Stephenson, Director of Learning Services at Delta School District, BC, states "inquiry honours the complex, interconnected nature of knowledge construction, striving to provide opportunities for both teachers and students to collaboratively build, test and reflect on their learning" (teachinquiry.com). Noyes discusses how the Whitney puts this pedagogy into practice. She says, "the students lead the conversation. So, whatever they're interested in, you're taking their lead and basically, as a facilitator, you're helping – you can support what they notice with facts but it's very much student led… sometimes the schools might just want the art-making component but for us, it's really important to also involve the museum education inside the inquiry-based learning" (Noyes). She says when the students will learn about an artist they go to his or her studio and look at their work to form their own impressions. They then discuss these impressions in small groups and then all come together to say what they thought was interesting. As patterns start to from the facilitator starts to bring in information about the artists and their work to supplement the initial reactions.

John Falk and Lynn Dierking continued to develop this pedagogy with free choice learning which focuses on their three contexts: "the personal context of how a person learns, prior experience, and motivation; the socio cultural context that puts learning within the culture and the community in which a visitor moves; and the physical context of the museum surroundings" (Houting, 27).

These theories suggests a foundational approach to teaching students using the "objects" housed in the museums but is not accompanied by a set of standards as we see in traditional education pedagogies used in schools. This allows for a certain amount of flexibility and opportunity when choosing curriculum and is why some of the museum educators interviewed for this paper, Pauline Noyes, Asuka Hisa, and Kaileena Flores-Emnace, found themselves moving from formal art education in the school setting to informal art education in the museum setting. Kaileena Monet Flores-Emnace, Education Program Coordinator Museum of Contemporary Art, Los Angeles, spoke to some of the unrestrictive, openness these programs allow for in saying, they give us the ability "to confront these vices or protect perspectives, to be honest with yourself and be open to challenging your thoughts" (Flores -Emncace). Noyes echoed her sentiment in saying, "I started getting frustrated by the standardized tests in schools and more interested in progressive education and hands on learning, and inquiry-based learning" (Noyes).

In the museum environment, educators find they are able to explore topics in a deeper way using the museum as a resource and contemporary art as the foundation. Each educator guides their programs using their individual passions and worldviews allowing them to take on unique and varied direction each session. Hisa says her experience living in France influenced her work here.  She said:

> Art and design just permeates everything there in a more present way than what I know from growing up in the states…its sort of an extra or an exclusive thing here…the times that I recall learning the most is when you learned directly from an artist or met an artist or made something…that's what I wanted to always create for others. Situations of sensation and excitement. (Hisa)

Leavell echoes this sentiment of freedom and ability to take creative liberties. He says, "I am in an environment where I'm always around art, I'm always around artists, I'm always around intellectuals, I'm always just able to engage in things that I think are

important and fascinating me and then be able to help unlock young minds and help them to be aware in a much broader way" (Leavell).

### *Teaching a Multicultural Generation*

Not only are each of the museum educators I spoke with confronted with the beauty and challenges of educating a multicultural generation, but three out of the five were of a minority race themselves. Leavell spoke to the task of this generation saying:

> We do live in a society where we need to work together and I think that its very important for us to have a foundation in who we are in this body we get to live and have a foundation in the history of that body but then to also embrace those positive things in other cultures…and to embrace those things that can help us all grow. (Leavell)

This natural link between teens and contemporary art is intensified when used in conjunction with concepts such as multicultural education, a style of teaching that came out of the 60's and 70's that pushes for education equality in a pluralistic learning environment. In addition to the theories discussed above many museum educators pull from the ideas of multicultural education to form their practice. Contemporary art allows for varied opinion and is open to difference, which makes it a great partner for multicultural education. In the book "Rethinking Contemporary Art and Multicultural Education", educators from the New Museum talked about this relationship and how contemporary art can be an effective tool in multicultural education but it is not always done right. The authors state:

> The study of such art can enhance the multicultural and socially activist education by helping to build students' understanding of their own place in history and emphasizing the capacity and ability of all human beings, including those who have been culturally degraded, politically oppressed, and economically exploited." (Cahan and Kocur, 9)

Although used in an attempt to reach equality, the authors note that "few models of multicultural education are geared toward transforming the very conditions that create

social and economic inequalities" (Cahan and Kocur, 5). In terms of teen programming it is not enough to include people of color, if the power dynamics of the institution do not change there will not be profound social change.

As stated in the literature review, these teen programs were imagined and became increasingly necessary from a realization that the museum needed a radical shift to stay relevant; a shift to a younger more diverse crowd. Certain educators believe there is still more work to be done. Cahan and Kocur state:

> These developments are giant steps forward. They represent increasing recognition and acceptance of the diversity of human experience, cultures, and choices. However, we also believe there is a need for continued understanding and action against systemic, institutionalized discrimination and oppression. (Cahan and Kocur, 3)

If this field, and the art world in general, continue to cater to the elitist, majority white audience in what is claimed to be a "post racial" society, museums will still be in danger of losing relevance. To acknowledge that we are moving towards a society that "sometime between 2040 and 2050…the current U.S. minority groups…will collectively become the new majority in the United States" yet our institutions are still able to function under exclusionary practices demands work to be done (amt-lab.org). Additionally in some cities, including Los Angeles and New York and increasingly more, "less than half of the population under age 15 are non Hispanic white (2007)" (amt-lab.org). At a certain point it will be more beneficial to institutions to design ways to interact with new audiences than to wait until their current audience becomes the minority and is unable to support them financially.

### Financial Implications of Contemporary Art Museums Funding

Financially, museums are non-profit public institutions open to everyone while they are financially dependent on a combination of public and private donations.

However, the private contributions often far out weigh the government contributions, and one must wonder if the private funding in some ways, overt or quietly, influences the direction of the museums. For example in 2012 the Santa Monica Museum of Art entered their annual report for fiscal year 2011 to the California Cultural Data Project. In this they broke down their contributed revenue of $1,622,719, saying out of that 6% came from government grants 17% came from their trustees and board members and yet another 21% came from individual contributors and another 21% from Foundation contributions. (CDP Report) Their private money, that from board members, individuals, and foundations made up the majority of their funding for 2011. While public money, that from the government is vital it is not their main source of revenue. As stated above, it is very likely the direction the museum takes can be influenced by the visions of those who are financially supportive.

The Whitney Museum's financial information illuminates this trend. The Whitney receives a significant amount from the government but much more from board, individuals, and foundations in comparison. Interestingly, for the Whitney their government contributions have gone up increasingly since 2010. In 2010, out of their total reported contributions, gifts, grants of $62,061,000 only 2.6% came from government funding while 87%, came from "all other contributors" including the board, corporate, individual and foundation contributions[3]. In 2011, out of a total of $45,961,000 contributions, 3.5% came from government funding while 81%, came from "all other contributors". In 2012, out of total of $84,331,000 total contributions, 24.5% came from the government, 68% came from "all other contributors". (990)

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[3] Their 2010 990 does not break down "all other contributors"

By requesting and receiving public money museums enter into an agreement with the state and the country that their services are public. This relationship is complicated when the museum also requests and receives private money, which often outweighs the government contributions. There is a danger that the private money can influence the direction of the museum both in its content and direction of its educational initiatives. Because wealth in this country is primarily held by white people there tends to be a perpetuation of their cultural values. This is an area that requires deeper examination but is beyond the scope of this paper.

**Inclusivity and Accessibility of the Museum**

The challenge with profound change is that the museum is an institution and much like other institutions it is fraught with hierarchical issues and social constructions. New York City based artist Cameron Rowland sees the 'institution' in an even broader context:

> I've been trying to understand the institution to mean more than the art institution and so that it can mean the institution of capital, the institution of neoliberalism, the institution of white supremacy and that they're not just related in the fact that they could be considered theoretically as institutions but that they are all parts of a vast social fabric that rely on each other and that they actually are implicitly part of one another. (Rowland)

An aspect from the Expanding the Walls, the teen program at the Studio Museum, brings Rowland's conversation of the interconnectivity within all institutions and therefore underlying power dynamics that exist within in them all to light. Leavell commented that they have experienced challenges getting students from Harlem to apply to their program and at times black students do not make up the majority, something you might think would be occurring for a culturally specific museum. Leavell said, " one thing that I did start to notice is, what seemed to me to be a trend, is not as many black

kids were applying as I hoped would apply" (Leavell). The Studio Museum is a culturally

specific museum that exists to be culturally accessible to black people and as he says,

"because of issues of inclusivity. Because black artists didn't have in general, in mass,

have spaces to show their artwork" (Leavell).  To not have many black students applying

shows us that this is an issue that extends beyond one museum; it is an institutional issue.

Although working to be inclusive towards African Americans in all of its effort, it is still

a museum working within the larger art institution and therefore until the foundation

changes, they will experience these problems. They cannot break open "the institution of

capital, the institution of neoliberalism, the institution of white supremacy" and therefore

break open the exclusivity of museums alone.

This is not to say museums workers are not working towards a more equitable

space, it is to say they are what Cornel West calls  "co-opted" progressives, those that are

working against the issues still benefit from the structure perpetuating them. Their work

has not yet truly deconstruct it but rests somewhere comfortably in it. For example:

> In advance of the Whitney's move to the meat packing district, the departments'
> access and community division continued to grow museum partnerships with
> downtown schools, senior centers, and community based organizations, and
> convened bimonthly meetings with the Whitney education community advisory
> network (WECAN), A group of local residents teachers, parents, and
> representative from community-based organizations in the Whitney's future
> neighborhoods. WECAN discussed ways that the Whitney can become an
> essential resource for the diverse and dynamic community, topics of discussion
> this past year have included gentrification and change, the needs of children and
> families, and creating a safe and welcoming space for members of the LGBT
> community. (990)

This statement shows a desire to understand and connect with their surroundings. The

Whitney is in a particularly sensitive position when it comes to making the space

accessible to their surroundings as they will open their new building in a new location on

May 1st and need to establish their presence.

MOCA also suggests a dedication to opening their space specifically in their teen

program literature. In their Descriptive Program Profile it states, "the program aims to

reach and support new audiences of teenagers who may not have access to art and/or the

museum and provide deeper connections for participants" (DPP). This trend continued

throughout the other museums used as case studies. For SMMoA their internal program

literature for Park Studio says it is a program that strives to reach the underserved

community of the 90404 zip code in the Pico/Cloverfield corridor—demographically

more low-income; Latino. This shows an attention to their community in terms of income

and race, something that is not stated directly on any of the public websites of the four

museums studied. In addition to thinking about audience demographics Leavell said the

Studio museum chose their medium, photography, in large part because it "is very

accessible for people in general particularly young people who are trying to find their

voice."

Although actively working to engage communities that they do not find normally

in the museum space, their efforts may not always be sustainable or deeply impactful if

the museum as a whole is contradicting their departmental mission.

**Challenges with Reaching True Accessibility**

In a country that is still burdened by the consequences of using cruelty and greed

to form a nation, we must look at our current situations being mindful of past structures

still embedded.  As discussed above, in the literature review, contemporary art museums

continue to be challenged to diversify by the changing demographics of America and

more specifically the communities surrounding them. In order to reach diversity, meaning

most generally a variety of difference, there must be steps taken towards inclusion and

therefore accessibility. Although the doors are open to the 'public', who makes up the

'public' is unclear and determined by the museum practices and outreach methods. To include someone, you must first ensure they have access to the space. Access is three pronged throughout this analysis. The first being accessibility in terms intellectual accessibility; what kind of previous knowledge or experience does one need to view the art. The second being cultural accessibility; what culture must you come from to engage with the art. Lastly, in terms of physical accessibility; what kind of physical makeup is needed to be in the museum.

The mystifying and often formal environment that museums create is not unnoticed by those that are most familiar with it. The difficulties engaging people who do not already have a connection with the museum is something each of the educators I interviewed spoke about. Linzer says, "it just seems like a magical space where everything just appears on the walls, with labels handed down from God or something" and that "It's not a welcoming space initially. There are a lot of sort of preconceived notions about the museum as an elitist space" (Linzer). The elitist and exclusive quality has been what allows many contemporary art museums to participate in high culture but it is those same features that have prevented many from accessing these spaces. For example the Whitney experiences trouble in partnering with Title 1 schools, schools that have demonstrated needing extra assistance to help disadvantaged children, while MOCA does not expect those to apply without the means to go to art classes, and much of SMMoA's surrounding Pico neighborhood is not aware the museum even exists (naeyc.org).

One of the issues that leads to these challenges with outreach is the what arises when the interests of the education department do not exactly match those of the rest of the museum. There is what I have already discussed in terms of historical exclusion, but

this history is still, asserted through the mystifying, physicality of the museum spaces.

For example, The Studio Museum, designed by African American architect J. Max Bond

Jr, is different than any other building on 125th street in Harlem and in many ways

contrasts what has become normal for that neighborhood[4]. It is natural for people not to

engage with things that are unfamiliar and although stunning, the building does not read

as something approachable. Similarly SMMoA's building is unapproachable because it

rests within an art center, Bergamot Station, that is, isolated from the rest of the

neighborhood[5]. Additionally the majority of the art spots in the station are galleries and as

Bruria Finkel, Santa Monica artist and community activist, said, the neighborhood people

do not come because they cannot afford what the galleries are selling. (Finkel)

The education department most commonly deals with intellectual accessibility

and often the two other pieces of accessibility, physical and cultural are overlooked or

addressed individually which can oversimplify and ignore the area where they intersect.

In many ways the education departments of contemporary art museums have become the

liaison between the people and the art, offering programming that gives visitors a

different way to engage with the art. As Hill and Douillette write in (issue 39), of The

Journal of Museum Education, museum educators "are experts in creating visitor

experiences that bridge the artist's ideas with the public's prior knowledge" (Hill and

Douilette, 250).

### Institutional Conflicts

Although most contemporary art museums have made a clear focus on diversity and a

step outside of the homogeneity towards an appreciation of difference, they have not yet

made a directed move or institutional commitment to the sustained inclusion of people of

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[4] Reference page 30 for pictures of building and neighborhood for Studio Museum in Harlem
[5] Reference Page 34 for pictured of building and neighborhood for Santa Monica Museum of Art

color in the art institution. Once it becomes a place open to all there are still steps that

need to be taken to ensure that inclusion is being carried out. To say all are welcome,

does not ensure all will come or that they will feel comfortable in such an unfamiliar

place. The challenge comes when the departments don't align or one is valued more than

the other and the push for equity and understanding from the education department

interferes with the push for complexity and abstraction from the curators. Jason Hirata, a

contemporary artist living and working in New York discusses the interaction between

these departments. He says of museum educators:

> Their job is actually about the people who are in their immediate vicinity. And they
> actually know how to serve their audience -- or at least they can figure that out.
> Whereas if you're a curator it's such an abstract audience– are you really just serving
> the board members? Or are you serving donors? (Hirata)

Hirata goes on to say that because of this the education department can become an

afterthought for museums when they are more focused on maintaining a certain idea of

art and their art institution. For example for the educational program expenses in all four

museums studied are far less than that of the curatorial program expenses, using

information from their 2013 990's. Interestingly the two smaller museums studied, the

Studio Museum and SMMOA used a higher percentage of their total program expenses

on education than the two larger museums studied.

| Chart 3: How much went to education programming out of total program expenses | |
|---|---|
| SMMoA | 25% |
| Studio Museum | 35% |
| MOCA | 9% |
| Whitney | 12% |

(guidestar, 990)

To find out exactly why this is further research would need to be conducted but for the purposes of this paper we will focus on the general trend of limited funding for educational programming especially in the larger museums looked at.[6]

The devaluing of education is not something that 'just happens'. It is within the larger institutional fabric, discussed above, that a hierarchical structuring allows certain needs to take precedence over others. Leavell said, "I don't know that the economic world sees the value in education. So whether you're a museum or you're in a public school or a private school I don't know that the system that we have right now really values education" (Leavell).

Many museum education programs have made a clear pronouncement that part of their mission it to be accessible to all but how meaningful is that when education is not a primary focus in the big picture? The Whitney Museum states on their website, "The Whitney welcomes all visitors to participate and enjoy our programs and services in an inclusive arts environment. Above all, we seek to give every visitor an equal opportunity to experience the art on view." (whitney.org) The question I am asking is not whether these museums are taking conscious and serious steps to stand by their word of inclusion, but more so whether or not those steps are effective and/or enough.

Cahan and Kocur, former educators at the New Museum, point out some of the areas where art education in schools often don't push enough. They state, "The additive approach, one in which previously neglected movements or styles are added to the traditional list of European art movement, expands the curriculum without challenging the Eurocentric, patriarchal, and exclusionary biases of the overall framework…by

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[6] Reference budget and demographic charts in appendices to see more details on museums financial workings

definition art created outside of these limited (and limiting) criteria lacks value" (Cahan and Kocur, 6).

It can be difficult finding productive ways to go about reversing institutional discrimination for many reasons. One being that it requires the admission that there is something that needs fixing on a large scale. This is proving to be less and less frequent as people attempt to ignore race and racism. Another being that often efforts that are intended to include can end up patronizing a group of people and further 'othering' them as mere outsiders.

**Ambiguity of the Word Diversity in Teen Program Literature**

The initiatives taken to be inclusive often result in 'othering', and usually start with approaches to diversity. In conversation with each of these museum educators, the topic of diversity continued to come up in their description of the teen groups. This is not a coincidence as people have been pushing for diversity in museums for years now. In 1992 The American Association of Museums published a report and policy recommendations in response to the state of museums called "Excellence and Equity: Education and the Public Dimension of Museums". In a new preface, written in 2008, the AAM says this report "recast the definition of excellence not merely to include equity, but to require it—for museums to embrace cultural diversity in all facets of their programs, staff and audiences, in order to have any hope of sustaining vitality and relevance" (AAM, 1992)

This publication helped launch a widespread recognition of the issue of relevancy and the need to take direct action. As museums developed ways to include young people in their spaces, some had a specific group they targeted while others left it more open. For example both MOCA and the Whitney's teen programs started out as programs

specifically for underserved teens who were at risk of dropping out of school. As the programs developed the educators decided to open the programs to all students. Linzer says "a lot of the programs started out like that but then realized that if you have a program that's just for kids of color who don't traditionally come to the museum or who are coming from environments where they're not exposed to museum learning, that's not diversity because you're not kind of mixing" (Linzer). Linzer says now they focus on trying to create a microcosm of New York City.

For Linzer, diversity is a "mixing" that happens when you bring together students from all over the city with varied experience. Hisa of the Santa Monica Museum of Art, also discussed diversity in this way, saying that she tries to have students from very affluent areas work in groups with students from areas without access, "so there is difference in experience and culture and each can learn from one another". Linzer and Hisa both share the belief that students from very different, almost opposite groupings will have greater impact on each other than if they were all from one or similar groupings. The term 'groupings' is used here to mean people from the same social categorization i.e. low-income neighborhood, or affluent neighborhood. Hisa goes on to say when you bring students of all types together in these programs "all those prejudices sort of go away and you are just meeting at the level of art" (Hisa).

Leavell of the Studio Museum in Harlem discussed diversity in a different way than Linzer and Hisa. He said "I actually don't like to use the word diversity because I feel like people don't really use it in its purest way…It's true you can have a group of people who are of the same ethnic background and they can be very diverse. Or people who come from the same community and still are very diverse in a way that they think and behave" (Leavell). Diversity to Leavell also means mixing and difference but he

believes that can happen within one "group" of people as well as when many come together. Although noting that there can be great diversity within one grouping such as those from the same ethnic background that is not to say the Studio Museum in Harlem only accepts students from one grouping, their program typically looks much like a microcosm of New York with students from all over the city. His comments were more of an acknowledgement to the diversity that can exist within groups seen as having the same experience and behavior and that in his selection process he is not only looking to select a student from each different grouping to create diversity.

These two different views on what diversity can be show the challenges with working to create diverse spaces and the many ways it can be interpreted. Each educator has their own idea of "good" diversity and they are each right in their thinking if the word truly just means variety, in this case of people.

Flores-Emnace continues this conversation with her views on diversity, which, are again, slightly different than the ones discussed above. Flores-Emnace points to the current reality of these programs in saying "Of course, we're getting all the students who want another line on their resume and have the means to go to art classes….it's hard to get the students who don't have that but we also see value in having a spectrum of students because both can learn from one another"(Flores-Emnace). Her response acknowledges an important piece of a complex theme. Although these programs are open to "all high school students" within their age requirements, there is already a select group of students who will apply. Not all students have visited the museum by the time they are in high school and out of those that have, not all of them feel comfortable in the space and confident that they will be accepted within the environment. Often when talking about diversity it works on the assumption that everyone has been prepared in the same

way, had the same resources and were essentially equal from birth. It does not go further

to acknowledge the structural practices of the institution and how they have unfairly

positioned individuals in relationship to the space.

In addition to the flawed assumptions it holds, the concept of diversity has

become so popular among progressives that it begins to lose a precise meaning. The

definition changes for each institution and now has become more symbolic of progress

than a specific goal. It has become ambiguous in the way Guillermo Gomez-Peña,

performance artist, described 'multicultural' in 1989. He writes:

> [Multicultural] is an ambiguous term. It can mean a cultural pluralism in which
> the various ethnic groups collaborate and dialog with one another without having to
> sacrifice the particular identities and this is extremely desirable. But it can also mean
> a kind of Esperantic Disney world, A *tutti frutti* cocktail of cultures, languages and art
> forms in which everything becomes everything else. (Gomez-Peña, 26)

Today diversity and multiculturalism have become intertwined in many ways. When

people use the word diversity of people without specifying of what sort it almost always

involves some sort of cultural mixing. Television producer Shonda Rhimes writes in

2014,

> I really hate the word 'diversity' it suggests something…other. As if it is
> something…special. Or rare. As if there is something unusual about telling stories
> involving women and people of color and LGBTQ characters on TV" (Huffington
> post)

Instead of calling her work diversifying she says it is normalizing and making it look

more like reality. She goes on to say:

> The goal is that everyone should get to turn on the TV and see someone who looks
> like them and love like them and just as important, everyone should turn on the TV
> and see someone who doesn't look like them and love like them because perhaps then,
> they will learn from them. (Huffington post)

This idea Rhimes brings up is one shared by many educators especially museum

educators and one practiced by all the educators interviewed for this study. The idea of

bringing together people of vastly different experiences, and thus allowing all to grow is not brand new.  It has been the promise of integrated public schools, and was one of the key arguments in favor of affirmative action and creating undergraduate experiences that are rich, both intellectually and socially. But to some, this is still, a radical idea in the sense that it has come so far from segregationist thinking.

### Selecting a Diverse Group

Many museum educators use this "radical" idea as the foundation to their selection process to foster powerful educational experiences. The process of selecting a dozen or more students out of one hundred or more applicants is not only challenging because rejection is inevitable but more importantly because there is no right way to chose when you have willing, talented students who want to be in the museum. Noyes said, "in all the work that we do, we're interested in long-term sustained engagement with the audiences". Danielle Linzer, Director of Access and Community Programs at the Whitney, furthered her point by saying the small group gives them the ability to have a true impact on these students lives and says, "the best work is when we're working deeply and overtime" (Linzer). It becomes even more difficult to pick these select few with the pressure to create the ultimate diversity and the ambiguity of the word marks no boundaries for what that might look like. For some it becomes a question of selecting students to represent as many socially defined backgrounds as possible while others pick solely on application factors, and of course many do something in-between.

There is no standardized way to select students for these programs and so it really comes down to the personal preferences and biases of those choosing. Flores-Emnace said, "it's a very long process that made us face a lot our own vices or perspectives". She found that she was allowing her own identity and personal experience

to influence her decisions which is only human, and is, therefore, a truth that we should realize about all selection processes. Leavell reinforces her sentiment in discussing where he is emotionally pulled during the process. He says:

> I think that also understanding the way education works in this country, understanding, what's happening in a lot of black communities…communities of color but specifically within black communities in New York City. I know that there is a lot that's missing. And so, it's difficult for me as a young black man to say, 'None of that matters, we're going to bring together the UN' but that ends up happening because the people who are interested are the people who apply. The people who have access to the information are the people who apply. (Leavell)

Here Leavell is echoing what Flores Emnace described above, she said the students who apply are the ones with the "means to go to art classes". Both of these museums, although across the country from one another and different in mission, one culturally specific and one located in a very low income neighborhood in Los Angeles, are both facing the challenge of engaging audiences who have historically not been engaged in the museum and in many ways still are not. Each educator I spoke with is aware and grappling with ways to confront these issues. Noyes says:

> A lot of times the kids who automatically apply for the program are kids whose parents are pushing them or they just …have the know-how because their families are setting them up that way. Their parents are like, 'You need to apply for this, this and this.' And so, we want to make sure that we got the students that might not be aware of the opportunity for whatever reason. They're not hearing about the opportunities. (Noyes)

Although they are hoping to bring together students that Leavell described as "committed, curious, can work together or willing to work together, work with other people, who are willing to challenge themselves and be challenged, people who understand the mission of the museum and find it important. People who are driven to grow" (Leavell). There are students as Leavell described above in all racial groups who would benefit greatly from these programs but the museum is not a part of all of their

lives. The difference in access to resources and information from a young age creates a disparity in their experiences that by the time they are teenagers what is familiar and thought to be in their reach is very different. In order to have true diversity this disparity caused by problematic and oppressive structures has to be addressed.

**The Challenge of Reaching True Diversity**

Within the discussion of diversity and multiculturalism some of the more radical ideas of the past have been quieted. As discussed in the literature review, the racial climate within and around art institutions has been one of discrimination confronted with frustration. The Guerrilla Girls were a feminist group of female artists, formed in 1985 that worked to publically expose the inequalities within the art institution under the disguise of gorilla masks. In their book "Confession of the Guerrilla Girls," 1995, they published an interview done where they used the names of dead female artists to keep their identity concealed while working in the legacy of the women they are bringing back into conversation. Here is a piece of that interview that blatantly points out the exclusion of women and artists of color and what an actual reversal of that would look like:

> Q: Hilton Kramer called you "Quota Queens." Do you really think that all show must be 50 percent women and artists of color?
> Zora Neale Hurston, African American writer: We've never, ever mentioned quotas. We've never attacked an institution for not showing 50 percent women and artists of color. But we have humiliated them for showing less than 10 percent.
> Gerogia O'Keeffe, Hungarian American painter: To make up for what's happened so far in art history, every show should be 99 percent women and artists of color, but only for the next four hundred years. (Guerilla Girls, 28)

Underneath the sarcasm here, these artists believed that before there can be diversity the playing field needs to be level. There needs to be very intentional spaces for those that

were excluded. Their comments push the power structure and are meant to restore some level of equity.

Although bringing people together peacefully and equally is ideal, we must establish a ground where this is possible, where all people have access to the playing field and can feel some ownership of and participation in the process. We can look to other areas of the art world to emphasize how challenging the desire for equity can be when it collides with the art institution. For example Cahan and Kocur discuss how much of the recently published art history is more inclusive yet again additive in that it is not first challenging the exclusionary biases. They say:

> The call for cultural equity has reached a point where most authors recognize the need to include at least some diversity in their selection of artists. However, inclusion alone does not eradicate the differential treatment of art. Many surveys of contemporary art contain a section that clusters artists of color, women, and other groups in a discrete chapter on identity or "alternative" art. The problem here is not only one of segregation in the guise of integration but also one of point of view: who decides what is an "alternative" and what is considered the normative center? (Cahan and Kocur, 7-8)

This is an example of authors feeling external pressure to include but doing it in such a way that it does not push against the core issues of exclusion. Whereas there are artists who feel the opposite yet end up in a similar position. For example contemporary artist Park McArthur spoke to a sentiment that many social practice artists that also work with or in museums face at some point. She said, "I can perform a kind of critical relationship to an art institution that can feel good to people because they're getting a little bit of push. And I get programmed in and I don't actually say or address or transform the things that I think are fucked up about institutions" (McArthur)[7]. This is an example of an artist who wants to expose the exclusion but gets trapped by it and feels that when she gets credit

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[7] This is an example of the type of complex situation the cultural worker is confronted with- discussed on p. 13

from the institution for her critiques it means she is not pushing them hard enough. Both, one who is trying to stay within the system and one who is trying their best expose the system, are stuck feeding into the institution.

There is a push for a more inclusive art world but that does not just happen by hiring more black people, showing more black artists, or accepting more black kids in the teen programs. There are steps that need to be taken before so that all of these "inclusive" efforts are meaningful and sustained. For example after the controversy over the Whitney Biennial, discussed above, many people asked if it was about numbers. Were people mad because there should have been a certain percentage of black artists? Not only would the numbers not matter if black artists had the same opportunities to show their work as white artists but also so few would not have been picked if this were the case.

It is about how for years white artists have occupied the art world so that when black artists included, they are implicitly asked to represent all black artists. To create a change that gets to the core of an elitist institution there has to be an acknowledgement of the issue and active dedication to its solution. In an excerpt from UCLA Professor of Law Cheryl Harris's "Whiteness as Property" she discusses her interpretation of affirmative action, a policy, now dismantled, that attempted to create equal access to higher education for people who have been historically excluded. Harris states,

> Rereading affirmative action to de-legitimate the property interest in whiteness suggests that if, historically, the law has legitimated and protected the settled expectations of whites in white privilege, de-legitimation should be accomplished not merely by implementing equal treatment, but by *equalizing* treatment among the groups that have been illegitimately privileged or unfairly subordinated by racial stratification… But exposing the critical core of whiteness as property as the unconstrained right to exclude directs attention toward questions of redistribution and property that are crucial under both race and class analysis. The conceptions of rights, race, property, and affirmative action as currently understood are unsatisfactory and insufficient to facilitate the self-realization of oppressed people. (Harris, 1779-80)

As Harris so boldly explains, it is not enough to offer a job position that says it does not discriminate based on race or to offer a program that supports equal treatment by selecting students of all backgrounds because neither of these are institutionalized methods that "equalize" in such a way that first levels and then builds from that. She calls us to think about affirmative action as a method to break down some of the inherently discriminatory structures so not only can people be treated right but they are given back some of the steps that were stolen from them.

*Outreach Methods*

The outreach work currently being done by the museums studied to include people from minority groups has great potential. As discussed above, the program literature from each of the museums studied uses language that illustrates the desire to be inclusive, to whom varies from museum to museum. Each of the institutions represented is located in a demographically diverse neighborhood, a factor which may influence their outreach focus. All educators from all four museums studied had some key methods of outreach in common while they differed in some areas depending on the amount of resources and general mission of the museum. They all shared at least two outreach methods in common.

The first being the need to partner with schools and work directly with the teachers in those schools to reach students. This can look like communicating with the teachers about how to introduce the program, suggesting teachers select students they think would be a good fit, and/or having museum educators go into classrooms to introduce the program. For example Noyes said there are, "different strategies to get more diverse audiences… One way that you can do that is to actually go in to schools, to

call art teachers and say, "Hey, can I talk to your class for 15 minutes?" Because a lot of times like just seeing a friendly face...will help a lot."

The second common outreach method they had in common was partnering with neighboring organizations to build a network of exchange and share resources. Noyes, from the Whitney, states, "it is about forming communities around the museum and how the museum can be a resource for that" (Noyes).

This notion Noyes discusses of bringing the energy and activity towards the museum to form communities is something that both the Whitney and the Santa Monica Museum of Art educators touched on. This is something that is necessary to how museums become well known and function on a network beyond their immediate neighborhood. It is a vital and necessary component when it comes to growth and continued respect in the art world but in an effort to grow there is a danger the museum will lose ties with what is local. Although closest in proximity, it is often the surrounding communities that do not feel ties to their local museum. This ties into a point that artist Cameron Rowland made about the curation of contemporary art exhibits. He thinks that what goes into their production is determined by a very specific set of insider, art world situations that often do not encompass those of a more general audience. He describes an insular community in which curators are often reacting to each other and perhaps not paying enough attention to their intended audiences:

> [Regarding] the curatorial discussion I think often in envisioning what the "here and now" means that would be the environmental context for the exhibition is actually fairly insular….the question of how that artwork doesn't just interface with the regional or global art world, but how it interfaces or has meaning for the public that ostensibly the exhibition is being created for, is often deemphasized. "Here and now" is not defined by the current distribution of wealth regionally, or nationally, or globally…that's not sort of a primary contextual factor for deciding when to do what exhibition as far as I understand… it's often "here and now" in terms of what other exhibitions are happening in the world now. What other

exhibitions are happening in this particular geographic region now. Who's
working at this museum? And who's working at other museums? (Rowland)

He goes on to say that where the education and curatorial departments differ on views of

here and now not only creates a division but also "hierarchical order that doesn't just give

curators power over educators but puts one before the other in the creation of exhibitions"

(Rowland).

Each education department has the challenge to maintain a strong visitor base

from all over the city without neglecting the local community they are located in while

the curatorial department may be trying to reach nationally or internally. For example the

Studio Museum in Harlem is the only one out of the four institutions that is in a

predominantly black neighborhood with a median household income of $36,112.

Compared to New York's meatpacking district, new home of the Whitney, there is a large

gap between incomes. The median income of the meatpacking district is three times that

of Harlem. Leavell discussed the low numbers of Harlem residents applying to the Studio

Museum in Harlem's programs. Acknowledging a difference in the way students receive

information, he said "it became more important for me to not just say it to schools but to

think a little bit more strategically about who else was getting the information, not who

was getting picked but who else." Noticing this trend pushed Leavell to increase the

outreach to Harlem schools. To not have Harlem students applying, even with very

directed outreach efforts, begs us to think about how many are applying to the museums

without this cultural accessibility.

The Whitney museum, also in New York, is in a new location, the "Meatpacking

District," a predominantly white neighborhood, (75.3%), with a median income almost

three times that of Harlem.  More than half of the population is older than 25 and possess

a Bachelor's degree as well as a graduate or professional degree. The Whitney's IRS 990, referenced above, stated a dedication to their new neighborhood and the diversity of groups within it. Their focus is not necessarily on reaching the black population because that has not been, and is still not, their immediately surrounding community -- with only 1.8% of the population of the Meatpacking District being black. The Whitney recently moved from the Upper East Side, a historically affluent neighborhood, to the Meatpacking District, an up and coming neighborhood said to be "a contender for the most glamorous neighborhood in Manhattan" (nycgo.com). Noyes states:

> The Upper East Side is a very affluent community just generally speaking and we've been thinking about who are our neighbors now and what are the populations here? What's the history of the neighborhood? Like how can we be forging relationships with the community so that it's not like the museum is this alien spaceship that's landing in the museum but that, you know, really shows like we've been working with these communities before we even moved here. (Noyes)

The Whitney is making great strides to work with their surrounding communities. Noyes says they are working with DOOR, an organization that serves at risk youth, FIERCE, an organization that works with LGBTQ youth, and the English Language Learners community. In addition to these groups they work to reach students from both affluent and low-income neighborhoods. Noyes notes that it is often easier to work with the wealthier schools because they actively seek partnerships, whereas Title 1 schools require extra work because the schools have fewer resources. She says for these schools "it requires that at least one staff person is really spending a lot of time being a liaison between the museum and the school"

The Santa Monica Museum of Art has similarly built relationships with community organizations including the Teen Center at Virginia Avenue Park and Watts Towers but they are working on smaller scales. SMMoA is located in the Pico

Neighborhood of Santa Monica, a neighborhood that was historically black before the

construction of the I-10 Freeway. Now the neighborhood is mixed race with less than

50% white, 32% Latino, and 10% Black with a median household income of $53,200

which is low compared to the rest of Santa Monica. Although there are various groups

that could be reached in the Pico Neighborhood who are not coming into the museum,

SMMoA's education department consists of just one person while the Whitney's has

thirteen. SMMoA's revenue is about 1/45th that of the Whitney. Hisa says she is limited

in how many communities she can work with because their resources cannot serve all.

She feels that she must get to closely know each community she works with, and to

understand how to relate to and work with them. She says she cannot do this with as

many communities as she would like while working to implement all of the education

and public programming for the museum. Because of the stark contrast in size their

methods are incomparable but who and where they direct those resources, however small,

is important to highlight.

      MOCA, in a mixed race neighborhood with a high population of Latino residents

and a median household income of only $15,000, started its program for at risk youth and

although today they do not target them they still have some who are in the program. One

aspect that is unique about MOCA's outreach is their Teen Night. This is a night

organized by and for teens of music and visual art that brings teens from all across the

city and has become what Flores-Emnace says to be their biggest form of outreach.

Linzer, from the Whitney, comments on the effectiveness of this night at bringing

hundreds of students to the museum. She says, "They have big teen nights and… it's a

very different demographic than the sort of traditional visitor to that institution which is

largely like white upper middle class, well educated." MOCA's location, adjacent to

LAA's skid row, with a poverty level of 66.1%, puts this museum in an interesting position and maybe explains some of the education departments push to engage "reach and support new audiences of teenagers who may not have access to art and/or the museum."

Each of these museums works to engage "minority populations" in some way but the Studio Museum in Harlem is the only one that claims to have made intentional outreach to a racial community, the black community. This may seem obvious because they are the only museum with a culturally specific mission and located in a neighborhood with a majority black population but the educators extend their outreach efforts to "all" as do the other educators. About 1/15th the size of the Whitney in terms of revenue and about 3 times that of SMMoA, they too are limited in where they can direct their outreach.

The questions that come out of this comparison are first, how do these museums decide what minority group or underserved community is most deserving of the resources and time they have? Second, is the type of outreach to minority populations, those populations that from known inequities in the art institution have been disadvantaged, effectively and meaningfully including them into the space; does the outreach go beyond the invitation and extend to continued cultural accessibility[8]? As stated on p.49 the art institution is part of the larger web of institutions that need to change together, I will revisit this question in the conclusion and recommendations section after taking into consideration some other aspects that influence these programs.

V.    **Conclusions**

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[8] Refer to page 52 for conversation of cultural accessibility

The findings of this research suggest that museums are deeply challenged by society's complexity and the history of racism, and severe class differences that often define United States culture. Working in this environment means acknowledging the history that has brought us simultaneously to such beautiful variation in our country, but has left us with issues so deeply, embedded, and uncomfortable to confront that we often choose to ignore them. In terms of the art world there is something unique in exploring the nontraditional aspects that contemporary art brings into the institution specifically in this country, as it is here that we are constantly challenged to think outside of the comfort of homogeneity. As Cameron Rowland states, "the way art is supported in Germany has led to this incredible history but America is not culturally or racially or economically homogenous as like any western European countries, so in New York and in Los Angeles you have cities that are much more complicated in terms of what is the potential public" (Rowland). There is immense possibility resting in our dauntingly large and chaotic cities but it requires us to take a step further and match the complexity of our population and cultures with a complex language and system of management.

My findings suggest that each museum has made specific efforts to reach certain communities that they see would benefit from their expertise and teaching. This is apparent from the relationships each has made with schools and organizations. Although specific, the programs are not always clear and consistent about their audience. The programs looked at in this study specify no one group of people that these programs are designed for and instead makes use of an all inclusive language to discuss race, class, gender; a language used by many liberal organizations in their desire to actualize an ideal vision of our society. This vision suggests that we are past social problems such as racism and we no longer face inequality. The reality is some people live each day proves this to

be false. The contemporary headlines about police brutality and racial profiling towards black men are a grim reminder that race discrimination is ever present across American society. As stated in the beginning of the findings section by the Cahan and Kocur "there is need for continued understanding and action" (Cahan, Kocur, 3).

The acknowledgement that there is still more work to be done against some of the systemic oppressions many of which for African Americans have been here since slavery, is something that some museum educators are already aware of while others still need convincing.

For both positions and even the ones who fall in between, diversity has become the way to make sense out of all of this complexity. The reason why we continue to "diversify" the education programs and that black artists are still not well represented in the 2014 Whitney Biennial, illuminates the ways that diversity as a concept is not effective anymore. The thing about the type of complexity we face is it does not have a simple fix and that is why attempts to create inclusion and increase diversity fall short so often. It has become a way to deal with these issues but what we need is a language more complex, more interconnected, more horizontal in terms of power, to move us along.

VI.    Recommendations

My recommendations are ideas for how museums and museum educators can continue to further develop their work and challenge their infrastructure. To do this, museums should:

- Institutionalize a position for Director of Cultural Accessibility and Outreach along with a Task Force to engage new perspective and build relationships and partnerships.

This team would work between the departments to create a more cohesive understanding of equity in addition to steps needed to achieve it. This position would not be instead of a director of physical accessibility, if that is already in place, but I believe it is necessary to have both to accomplish a significant change and find where they need individual as well as intersectional attention.

- Record all demographic data of all program participants from each session to create some institutional memory.

This will allow for the following recommendations to be possible. Without the hard data it is very difficult to conduct accurate research and offer clear recommendations.

- Conduct research around the historical inclusion of people of color for their institution and the current situation for artists of color in their interaction with their space.

- Conduct research on policy that has attempted to reverse exclusionary practices in institutions.

- Conduct research on social practice artists working in the area and create recommendations on ways to build relationships and engage them into the programming.

- Facilitate the conversation between the different departments to find out what specific cultural groups are missing from the institution and why and how they can come together to change it.

To reach a place of genuine inclusivity, each department must be on the same page about their mission in terms of cultural accessibility. As analyzed in the findings often the curators and educators are working towards the interests of different audiences and

towards different goals. This will only hurt the institution in the long run because the pieces that are making the whole of the outreach approach are misaligned. If it is part of the education department's goal to be culturally inclusive they first must take the steps to show the curators that it is in their best interest to do so as well. An important part of getting students to apply to these programs is getting them to realize that the institution is already their institution, and a place to be a part of and use as a resource. For students who walk into museums and do not see anyone that looks like them working, visiting, or represented on the walls this task becomes increasingly more difficult. Instead of working around the curators, they should work to find a better sense of departmental integration.

- Define Audience

Having a clear sense of what cultural groups the museum is aiming to reach, both curatorial and education, based on hard data, will help the staff, partnering organizations, government, and foundations align in their funding efforts. Additionally it becomes easier to evaluate efforts to engage certain groups if there is clarity on what those targeted groups are from year to year. This type of clarity does not mean losing the idea that students from varied backgrounds can grow together but as Leavell said acknowledging there is great diversity even within what we would consider one group of people. In clarifying their audience, the museum educators are tackling the danger of having their own personal biases take over the selection process for the teen programs. Educators from the Studio Museum and MOCA discussed the challenge of the selection process when personal biases come into play and the want to select students that you identify with. Part of this is natural as it is what occurs when people are selecting rather than

machines, but it is helpful to limit how far biases can go by creating some groups of focus.

- Forge a transparent network between museums and those interested in practices.
- Build a Consortium- Have a system of constant exchange of ideas between museums teen programmers and an annual meeting to compare approaches and discuss successes and failures.

This would mean building consortiums between contemporary art museums of the same region or ones of a similar type. The Directors of Cultural Accessibility and Outreach from each institution would find a more open way to communicate about programming by sharing successful ideas and methods. Additionally this means making lesson plans, program designs, program demographic data and financials available to the public either online or at request. This would allow for a flow of continued development and innovation from those interested in this field.

One of my findings is that it was very difficult to find the data needed to fully understand the issues of museum outreach to minority youth. Some of the institutions profiled here were very sensitive to releasing information regarding lesson plans, student demography, and financial budgets. The institutions are, as they should be, very careful with how they are represented and where their information goes but in cases of research and improvement I do think it is important to work towards a more transparent network. It is not clear if the data has not been collected and recorded by each institution, or if they are just being very careful with who uses it. It is understandable that some of this data needs to be protected, but this is another benefit of building a consortium. Using a

consortium approach, the institutions would be able to share data and ideas with each

other in a safe environment and therefore be able to uncover and address pressing

problems such as the inclusion of African Americans in Contemporary Art Museums.

- New Language to discuss Race and Equality

The findings suggest that educators have become consumed in the language of diversity

to the point where the word itself and those associated with it, underserved, at risk,

underprivileged, multicultural, has lost significant meaning. For so many, diversity has

become a way to say the work is done and work on that assumption of equality to bring

people of all differences together. The problem with this assumption is that it is false and

therefore the way diversity is used becomes ineffective. It would be invaluable to the

museum educators to construct a vocabulary to discuss race in a way that identifies the

inequalities without further deepening them. This would mean finding ways to discuss

the situation of low income, youth of color by using words that encapsulate how an

oppressive system of power has put them in the position they are in as opposed to

suggesting they got there from their own or their families misfortune or bad decisions.

The current race neutral language is not effective at reaching total inclusivity.

With this in mind, we can realize that it may be in the way we are talking about race or

trying not to talk about it that is further marginalizing many groups of people.

***To Educators:***

I hope that this paper emphasizes the need for a more precise and complex way for

workers in this field to work together and discuss challenges around race in contemporary

art museums. I offer this research and these recommendations to educators in an effort to

deepen this conversation that many have already started to address. I want to commend

you in all you do as it is wonderfully progressive and inspiring. As a student and a critical

thinker I ask that you consider the young people who have not been reached by your

efforts and to acknowledge the forms that exclusion takes on today in your institution. I

think these programs are the point of departure for a change that needs to happen

throughout all contemporary art museums. The programs have shown us snapshots into

what more inclusive museum spaces can look like and how they can act as the nucleus for

this generation of young people to deconstruct social normative ideas of race, class, and

gender. I am suggesting you are already on this path and to go further would take the

institutional reworking above, and more, as there is continual need for analysis and

development. You hold a powerful and important place in the ability to guide thought and

inspire growth among young people. Because of this it is necessary that the art, the

dialogue, and the people guiding it should include people from all cultures and

backgrounds.

VII.    Appendices
    Interview questions for Museum Educators
    1.  Please tell me about your background – what did you study in school and how
        you got into Art Education?
    2.  What excited you about working in this field?
        a.  What are some of things you hope the students get from these programs?
        b.  how can we get people to think that arts ARE essential?
    3.  What are the biggest challenges you face working in this field? How does being in
        New York City contribute to these challenges?
    4.  What are some of your outreach strategies fro underserved audiences?
    5.  How was Youth Insights Program developed?
        a.  Is there a model that influenced the structure of it?
        b.  What are some areas that have changed since it started and why?
        c.  Who are your community partners and what is the importance of their
            role?
    6.  Who are the participants of these programs? How are they reached? (methods,
        language used, consistency) How have those participants changed as the program
        has changed and developed?
        a.  What is the purpose of having an application to participate? What type of
            student are you looking to accept?

      b. What are the benefits to students of studying art, if one is not going to become an artist?
7. Can you tell me about the IMLS research. What are the methods use to research the impacts of these programs? How do you measure success?
8. How does the museum decide on pedagogical methods? How does the museum respond to poor art education in public schools or complete defunding in public>
      a. Is your department responsible for picking up where public schools are dropping off?
9. What is the difference between programs technical based art classes often offered in schools and the Whitney's inquiry based programs
10. How does the museum use the words diversity and empowerment? Do you ever encounter challenges exploring these goals?
      a. Do you think that there is a difference between diversity and multiculturalism in terms of your programs?
11. How integrated or divided are the education and curatorial departments? How do they differ or relate in missions and how does that translate to the relationship of those within each?
      a. As the education department works to reach those underserved in cultural institutions, how have you seen the curatorial department respond?
12. What is the importance of making art accessible? Is it possible to do so while maintaining a respected, highly intellectual art culture? (How to make the contemporary art conversation for all while maintaining an "art world")

Interview Questions for Artists
1. Please tell me about your own early art education experiences.
      a. How did you decide to become an artist?
2. Please tell me a little about your work and how you interact with art institutions in your practice.
3. What audiences does your work aim to reach?
4. Park, could you talk about physical and intellectual accessibility and how they intersect in your work.
5. Cameron and Jason, can you talk about your work and issues of accessibility.
6. In what ways do you think you contribute to the institutional injustice in your work and or actively work against it?
7. Why do you choose to comment on or critique institutions by or while participating in them?
8. Does recruiting more students from minority groups into teen programs and therefore creating a more accurate representation of not only the country but of also the art world, have an impact on the inclusivity of the institution at large?
      a. Is that what the institution should be focused on?
9. As artists, how do you see the education departments and where do you see they could be doing more?
      a. How do we teach young people to understand complex contemporary art?
10. How do you see diversity being used in the art world?
      a. Is it productive?
11. What are the obstacles preventing many underserved students from interacting with the museum?

**The Whitney Museum of American Art**

| Expenses | |
|---|---|
| Grants and Similar Amounts Paid | 50,000 |
| Benefits paid to or for members | 0 |
| Salaries, other compensations, employee benefits | 18,141,000 |
| Professional Fundraising | 245,000 |
| Other expenses | 21,992,000 |
| Total | 40,428,000 |

(990)

| Revenue | |
|---|---|
| Contributions and Grants | 84,331,000 |
| Program Services | 2,823,000 |
| Investment Income | 3,013,000 |
| Other Revenue | 1,104,000 |
| Total | 91,271,000 |

(990)

Statement of Activities – Year ended June 30, 2014

| Program Expenses | |
|---|---|
| Exhibitions | 9,030,000 |
| Curatorial and related support service | 10,466,000 |
| Education programs and library | 3,063,000 |
| Publications and sales | 1,096,000 |
| Total program services | 23,655,000 |

*The budgets chart illustrate that the Whitney is the largest of the 4 museums in terms of revenue. The program expenses chart breaks down how much of the 40,428,000 total revenue of the museum is spent on programming and out of that how much is spent on educational programming. This chart shows that the funds for the curatorial needs are more than double that of the educational funds. This does not necessarily mean that they are valued more, but out of 23, 655,000 budget, the 3,063,000 is not suggest it is the museums primary focus.

**Neighborhood 1**
The Whitney Museum was most recently located on the Upper East Side before it opened in the Meatpacking in 2015
Upper West Side  – part of Manhattan community district 8 which includes Carnegie Hill, Lenox Hill, Roosevelt Island, Upper East Side, Yorkville (www.nyc.gov)

Whitney's previous location on the Upper East Side

Upper East Side building

Upper East Side

**Demographic Information** for Upper East Side – Information from Department of City
Planning (nyc.gov)
Population 2010– 219,920

| Racial breakdown of those that identify with one race 2010 | |
|---|---|
| White | 173,711 (79%) |
| Black or African American | 7,098 (3.2%) |
| Asian | 18,945 (8.6%) |
| American Indian and Alaska Native | 126 (.1%) |
| Some other race | 618 (.3%) |
| Mixed Race | 3,868 (1.8%) |
| Hispanic origin | 15,563 (7.1%) |

Economic

| Income | |
|---|---|
| Median Household Income (dollars) | 101,417 |
| Mean Household Income (dollars) | 184,383 |

| Employment Status of population 16 years and over-189,578 | |
|---|---|
| In labor force | 134,755 |
| Unemployed | 8,127 |

Education

| Education Attainment population 25 and older -114,218 | |
|---|---|
| Less than 9$^{th}$ grade | 2,367 |
| Bachelor's Degree | 67,853 |
| Graduate or professional degree | 67,694 |

| School Enrollment | |
|---|---|
| High school (grades 9-12) | 4,586 |

*This demographic data is for the previous location of the Whitney Museum, the Upper
East Side district. It illustrates that it is predominately white neighborhood (79% white)
witch a median household income of over 100, 000 a year. Additionally it is important to

note that of the population 25 and older that has had schooling, more than half of them have had both a Bachelor's Degree as well as a Graduate or Professional Degree.

**Demographic Information** for the Meatpacking district
Population 2010 - 90,016

| Racial breakdown of those that identify with one race 2010 | |
|---|---|
| White | 67,769 (75.3%) |
| Black or African American | 1,650 (1.8%) |
| Asian | 12,521 (13.9%) |
| American Indian and Alaska Native | 63 (.1%) |
| Some other race | 310 (.3%) |
| Mixed Race | 2,110 (2.3%) |
| Hispanic origin | 5,593 (6.2%) |

Economic

| Income | |
|---|---|
| Median Household Income (dollars) | 111,579 |

| Employment Status of population 16 years and over-132,079 | |
|---|---|
| In labor force | 99,650 |
| Unemployed | 5,239 |

Education

| Education Attainment population 25 and older 114,218 | |
|---|---|
| Less than 9th grade | 3,205 |
| Bachelor's Degree | 49,708 |
| Graduate or professional degree | 41,894 |

| School Enrollment | |
|---|---|
| High school (grades 9-12) | 2,430 |

*The demographic data for the current location of the Whitney museum, the meatpacking district illustrates a similar racial and economic makeup to their previous location. It is still predominately white (75.3%) with a median household income of over 100, 000 a year. One area where they differ is in education attainment. Less than half of those 25 and older with schooling have a Bachelor's Degree or Graduate or Professional Degree

**The Studio Museum in Harlem**

| Expenses | |
|---|---|

| Grants and Similar Amounts Paid | 110,000 |
|---|---|
| Benefits paid to or for members | 0 |
| Salaries, other compensations, employee benefits | 3,006,792 |
| Professional Fundraising | 116,363 |
| Other expenses | 2,083,116 |
| Total | 5,316,271 |

**Program Service Expenses**

| Expenses | |
|---|---|
| Exhibitions | 1,497,869 |
| Education and Public Programs | 1,414,688 |
| Curatorial | 924,038 |
| Total Program Service Expenses | 3,836,595 |

(990)

| Revenue | |
|---|---|
| Contributions and Grants | 4,449,989 |
| Program Services | 99,107 |
| Investment Income | 258,561 |
| Other Revenue | 1,845,452 |
| Total | 6,703,088 |

*The budget chart above clearly illustrate that the Studio Museum is a relatively small museum with a total revenue of 6,703,088. There 990 reports that out of their total expenses of $5,316,271, $1,414,66 went towards education and public programs. This is a little more than half of the program expenses for exhibitions and curatorial, $2,421,907

**Neighborhood**
Demographics:
Population 2010- 115,723

| Racial breakdown of those that identify with one race 2010 | |
|---|---|
| White | 11,050 (9.5%) |
| Black or African American | 72,858 (63%) |
| Asian | 2,833 (2.4%0 |
| American Indian and Alaska Native | 356 (.3%) |
| Some other race | 362 (.3%) |
| Mixed Race | 2,572 (2.2%) |
| Hispanic origin | 25,692 (22.2%) |

 Economic
| Income | |
|---|---|

| | |
|---|---|
| Median Household Income (dollars) | 36,112 |
| Mean Household Income (dollars) | 58,160 |

| | |
|---|---|
| Employment Status of population 16 years and over-105,033 | |
| In labor force | 62,684 |
| Unemployed | 9,418 (9%) |

Education

| | |
|---|---|
| Education Attainment population 25 and older 87,064 | |
| Less than 9th grade | 7,238 |
| Bachelor's Degree | 16,136 |
| Graduate or professional degree | 12,396 |

| | |
|---|---|
| School Enrollment | |
| High school (grades 9-12) | 6,909 |

*The demographic data above for Harlem shows that it is a predominantly black neighborhood with a median household income of 36,112. Compared to the meatpacking district there is a large gap between incomes, the meatpacking district having more than double the median income of Harlem.

**The Santa Monica Museum of Art**

| | |
|---|---|
| Expenses | |
| Grants and Similar Amounts Paid | 0 |
| Benefits paid to or for members | 0 |
| Salaries, other compensations, employee benefits | 804,169 |
| Professional Fundraising | 0 |
| Other expenses | 1,210,643 |
| Total | 2,014,812 |

**Program Service Expenses**

| | |
|---|---|
| Program Expenses | |
| Exhibitions | 947, 034 |
| Education Programs | 315,678 |
| Total program services | 1,262, 712 |

| | |
|---|---|
| Revenue | |
| Contributions and Grants | 1, 766,564 |
| Program Services | 0 |
| Investment Income | 414 |

| Other Revenue | 296,351 |
|---|---|
| Total | 2,063,329 |

(990 2012)

The financial report from SMMOA's fiscal year ending in 6/30/2012

| Expenses (unrestricted) | |
|---|---|
| Programs | 1,466,946 |
| Fundraising | 430,511 |
| General and Administrative | 306,698 |
| Total Expenses | 2,204,155 |

This specifies how much of the expenses go to programming but it does not specify the break down for education programming.

| Contributed | |
|---|---|
| Trustee/Board Contributions | 280,510 |
| Individual Contributions | 337,315 |
| Corporate Contributions | 10,290 |
| Foundation Contributions | 348,700 |
| Government Federal | 35,000 |
| Special Events-Fundraising | 526,070 |
| In Kind Contributions | 23,934 |

* The budgets chart illustrate that SMMoA is the smallest of the 4 museums in terms of revenue. Out of their total expenses of 2,204,155 more than half of it goes to programming. This chart highlights their biggest funders In terms of funding the contributed chart shows that this museum relies heavily on contributions from their board, individual donors, foundations, and fundraising.

**Demographic Information**

| | White | Black | Native American | Asian | Some Other Race | Multi-Racial | Latino |
|---|---|---|---|---|---|---|---|
| **Pico** | 43% (5,799) | 10% (1,363) | 0% (39) | 11% (1492) | 0% (42) | 3% (456) | 32% (4,245) |
| **Santa Monica** | 70% (62,917) | 4% (3364) | 1% (173) | 9% (8,076) | 0% (316) | 4% (3174) | 13% (11,716) |
| **LA County** | 28% (2,728,321) | 8% (815,086) | 0% (18,886) | 14% (1,348,135) | 0% (25,367) | 2% (194,921) | 48% (4687889) |

| Education Attainment population 25 and older | |
|---|---|
| Less than 9th grade | 9,020 |
| Bachelor's Degree | 2,229 |
| Graduate or professional degree | 1,714 |

*The percentage of people with less than a high school diploma is noted as high for the county of Los Angeles

Economic

| | Pico | Santa Monica |
|---|---|---|
| Population | 13,634 | 91,906 |
| Median Household Income | 53,191 | 79,793 |

*It is noted that 19% of Pico residents live below the poverty line

Education

| School Enrollment in SMUSD 2010-11 school year | |
|---|---|
| High school (grades 9-12) | 3,929 |

(santamonicayouth,net)

Occupation

| Employment Status of population 16 years and over-132,079 | |
|---|---|
| In labor force | 47,059 |
| Unemployed | 4.2% |

(smgov.net)

*The demographic data for the SMMoA, located in the Pico Neighborhood of Santa Monica, a neighborhood that was historically black before the construction of the I-10 Freeway. Now the neighborhood is mixed race with less than 50% white, 32% Latino, and 10% Black. The median household income, 53,191, is low compared to the rest of Santa Monica.

**Museum of Contemporary Art, Los Angeles**

| Expenses | |
|---|---|
| Grants and Similar Amounts Paid | 0 |
| Benefits paid to or for members | 0 |
| Salaries, other compensations, employee benefits | 5,559,061 |
| Professional Fundraising | 0 |
| Other expenses | 11,226,406 |
| Total | 16,785,467 |

**Program Service Expenses**

| Expenses | |
|---|---|
| Curatorial and Exhibition Programs | 7,200,392 |
| Building Operations and Security | 4,852,942 |
| Education Programs | 599,134 |
| Public Affairs/Information | 705,296 |
| Total Program Service Expenses | 13,357,764 |

(990)

| Revenue | |
|---|---|
| Contributions and Grants | 15,788,868 |
| Program Services | 1,522,916 |
| Investment Income | 1,116,852 |
| Other Revenue | 551,545 |
| Total | 18,980,181 |

*The budget charts above show that MOCA is a relatively large museum compared to SMMoA and the Studio Museum in terms of revenue and that it why it is able to have 3 locations in Los Angeles. In terms of education programs expenses they reported in their 2013 990 that out of 16,785,467 total expense, $599,134 went to education programs and $7,200, 392 went to curatorial and exhibition programs.

**Neighborhood:**
Little Tokyo

**Demographics:**

| | White | Black | Asian | Some Other Race | Latino |
|---|---|---|---|---|---|
| **Little Tokyo** | 16.2% | 22.3% | 21.3% | 3.5% | 36.7% |
| **LA County** | 28% (2,728,321) | 8% (815,086) | 14% (1,348,135) | 0% (25,367) | 48% (4687889) |

*It is noted that this is a highly diverse area for both the city and the county of Los Angeles and the percentages of Asian and Black people are high for the county.

Economic

| Population | 34,881 |
|---|---|
| Median Household Income | $15,003 |

Social

| Education Attainment population 25 and older | |
|---|---|
| Less than 9th grade | 9,020 |
| Bachelor's Degree | 2,229 |
| Graduate or professional degree | 1,714 |

*The percentage of people with less than a high school diploma is noted as high for the county of Los Angeles

| Percentage of Population below poverty level | |
|---|---|
| Little Tokyo | 66.1% |
| Los Angeles | 22.6% |

(city-data.com)

*The demographic data shows that this is a mixed race neighborhood with a high population of Latino residents. The median household income is low, 15,003, and this has placed many people under the poverty level, 66.1%.

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