

Innovation Lab for Museums

Round Two Applicant Project Summaries



We received a wide variety of applications with projects focused on varying communities from refugees to Native Americans to Latino and black populations. Museums across the nation are continuing to think about how to change the nature of their relationship with their diverse communities. The applications we read were thoughtful and deep. The institutions are striving to be conversation starters; to be relevant and central as representatives and speakers for all the voices of their communities.

Youth education also had great representation in our applications. Project-based learning, STEM and STEAM came up more than once — young people as the voices of their communities, young people as their own ethnographers. Peer to peer learning and sharing, young people as interns and leaders of the next generation of museum professionals — these are a few of the ideas that our applicant institutions are exploring as they work to become youth-focused not only in their education programs, but in their approach to their communities at large.

Organizations are also looking for ways to do things differently — to reimagine how audience participation can be engaged. Whether a museum should remain open or closed. New partnerships and business models. There is an ever-growing awareness that “business as usual” is serving neither the participants in the museums nor the museum itself. Across the nation, institutions are looking to forge “next” practices and build more resilient and adaptive ways of working.

Below are project summaries from most of the applications we received. You’ll get a flavor of what was proposed; unfortunately we couldn’t fund all of the worthy proposals we received, but definitely wanted to share the forward thinking and deep thought that went into submitting.

FUNDED PROJECTS

INSTITUTION: **Madison Children’s Museum - Madison, WI**

PROJECT NAME: **KidShare: Collecting, Presenting and Preserving Children’s Culture and Creativity**

DISCIPLINE: **Children’s**



PROJECT SUMMARY: Madison Children’s Museum has always been a museum built by, for, and about children. Unlike most children’s museums, at MCM children are routinely and actively involved in all aspects of exhibit development: as researchers, designers, content experts, prototype testers, makers, and occasionally builders. This commitment to featuring children as the authors of the museum’s content has produced deeply immersive learning opportunities and award-winning exhibits and programs that resonate more powerfully with the museum’s young audience. After all, who better to create exhibits that really work for children than children themselves?

KidShare: Collecting, Presenting, and Preserving Children’s Culture and Creativity addresses all three areas of Innovation Lab focus, with a strong emphasis on Youth Education and Participatory Experiences. This project will advance the accomplishment of three goals as follows: to develop digital systems for:

1. Conducting local research by children and collecting their stories of culture in oral, written, and graphic formats.
2. Presenting children’s creative research and expressions to the general public.
3. Preserving these primary source materials for future generations.

The central goal is to prototype a system for helping kids and classroom teachers conduct fieldwork and share them with the larger community through a website interface at the children’s museum, and ultimately an exhibit about the place we live based entirely on kids’ research and knowledge. On a larger scale, using digital media as the primary vehicle, this project will provide new models to engage students in their education and communities, enrich the community, and ultimately create a civically engaged audience.

This project will position our museum not only as a destination for hands-on learning, but also as a catalyst for local research projects that are relevant to kids’ real lives.

INSTITUTION: Mississippi Museum of Art - Jackson, MS

PROJECT NAME: Unpacking Museum Membership: A new model for participation

DISCIPLINE: Art



PROJECT SUMMARY: The traditional model for translating individual museum participation to financial benefit is the membership program. With incentives like free admission year-round, discounts in museum stores, and other perks, museums convince individual patrons that membership is a smart investment, in addition to providing members with the emotional added value of supporting a worthy institution. Around this concept of membership, the museum field has built software systems and staff organizational charts. This deeply ingrained system works well for traditional members, people who are 50+ years old and are seasoned museum-goers. This model, however, does not sync with changing behaviors by museum participants, who are younger, more mobile and new to museums.

The Mississippi Museum of Art, as a result of a new building, downtown green space, and robust and relevant programming, has seen exciting growth in people showing up for events, deeply engaging in art, and just hanging out here. Despite this participation surge, contributed revenue, and in particular membership, has not increased in tandem with our growing audiences.

Thus, we think that we have the wrong business model for monetizing participation by individuals. Our business model is based on behavior of the past, while our programming is based on behavior of today. So, how does a new business model for monetizing participation work? What does it look like? How does it realize revenue from participants who can afford it without alienating the ones who can't? How do we have a financial model that looks as exciting as our participants? We propose working with our colleagues from other museums, the performing arts, and the community arts fields to test business models that will lead to a new model for financial participation in museums. We will research existing models, from retail to on-line and social media to other non-profit work, models that could have applications for cultural non-profits. The implications of such work could be sector-wide, and have widespread applications in technology, market research, organizational structure, and public programming models.

INSTITUTION: National Trust for Historic Preservation - Washington DC

PROJECT NAME: Re-Imagining Historic House Museums

DISCIPLINE: History



PROJECT SUMMARY: Historic house museums constitute one of the largest segments of museums in the United States. Over the last decade, the National Trust for Historic Preservation convened two conferences on the stewardship and sustainability of these institutions. The recommendations from both conferences urged the National Trust to fully embrace its role as a leader in developing new models for house museums within its own collection of 29 historic sites. In late 2011, the National Trust adopted a new strategic plan and one of its primary goals is "Reimagining Historic Sites" that is to be implemented by "moving the portfolio of Trust-owned sites to higher levels of programmatic quality, structural integrity, and financial sustainability."

Within this broader emphasis on historic sites, the "Re-imagining Historic House Museums" project seeks to innovate the house museum model at National Trust Historic Sites by developing experiences that are still about what is core in a museum--memory--but that engage the public in dynamic new ways, ensuring both the intellectual and financial sustainability of the entire site. "Re-imagining Historic House Museums" embodies a fundamental institutional shift for the National Trust. By abandoning traditional house museum precepts (static objects, contrived period rooms, guided tours), our objective is to create house museums that inform, illuminate, and inspire. The re-imagined house museum will utilize architecture, collections, and landscape to tell a broader range of stories that reflect the diversity of American history. It will anchor and guide new development and uses throughout the site.

PROJECT OF EXCELLENCE

INSTITUTION: McKissick Museum - Columbia, SC

PROJECT NAME: The University Museum as Social Entrepreneur

DISCIPLINE: General



PROJECT SUMMARY: McKissick Museum at the University of South Carolina proposes exploring the potential role of the 21st-century university museum as a social entrepreneur. Leveraging the strengths of its food-related Southeastern material culture collections along with the expertise of inter-disciplinary faculty, McKissick Museum is studying the feasibility of launching a cluster of heritage agriculture and pottery projects to tackle the region's pressing economic and health challenges.

APPLICANT PROJECTS

INSTITUTION: Arizona Latino Arts and Cultural Center - Phoenix, AZ
PROJECT NAME: ALAC Facility Improvement: Expansion and Re-design
DISCIPLINE: Art



PROJECT SUMMARY: The purpose of the innovation project is to expand ALAC's current 10,000 sq.ft. space into a 28,141 sq.ft. facility creating a more readily and widely accessible Latino arts and cultural center in downtown Phoenix, so people of all ages and cultures experience more fully integrated, engaging programs. Two areas of focus include: 1) demographic transformation in closing the gap to serve a broader, inclusive representation of people across Phoenix, and 2) participatory experience, to create an inviting environment where people of all ages want to hang out, engage, participate and contribute. As an adaptive challenge, this project is a distinct break from current practice; it liberates us to invent a more

multi-purposed approach to programming in a space best designed for an integrated pursuit of art and culture. This project fits the definition of innovation by requiring us to shift our underlying assumptions about organizational operation and program development, and relate in a new way to the opportunities of our re-designed physical space.

Utilizing the resources of the Innovation Lab, the innovative strategy will be workable, realistic and fulfill the project potential. The impact of Innovation Lab facilitators and counselors, the Intensive Retreat, and the ability to prototype and try-out approaches in a low-stakes environment will help ensure we develop a strategic plan that is innovative and successfully implemented. In disseminating our results, other organizations will see how the Innovation Lab process yields a fresh, engaging platform for our community to learn and connect through Latino arts and culture.

INSTITUTION: Armory Center for the Arts - Pasadena, CA
PROJECT NAME: Outpost at Armory
DISCIPLINE: Art



PROJECT SUMMARY: Armory Center for the Arts, a vital and adventurous contemporary art center in Pasadena, California, is in the process of absorbing, linking with, adopting, and learning from Outpost for Contemporary Art -- a small, scrappy, artist run, and profoundly fragile non-profit community arts organization in neighboring Northeast Los Angeles -- in a way that literally saves Outpost's well regarded programmatic vitality while adding to the Armory's spirit and capacity to invent. The absorption of Outpost is a substantive shift from the Armory's current practice that has historically followed a model of collaboration with independent arts organizations on specific projects. By contrast, the goals driving this innovative venture are:

To maintain the integrity and authenticity of Outpost programs, keeping alive best of Outpost and its contributions to the arts community; To shake up the Armory's programmatic structures so that we may shift our organizational culture and absorb the spirit of Outpost; To identify and overcome obstacles within the Armory organization to cross-departmental collaboration on innovative projects and to sustaining their long-term impact; To further diversify the Armory's board of directors both geographically and generationally.

The economic landscape for the arts is permanently changed, and the ability for start-up, innovative arts organizations to survive long term is highly limited. The visual arts community recognizes the need to sustain the valuable accomplishments and qualities of these creative incubators. The Armory hopes that in exploring innovative approaches in managing this absorption, we will enable other organizations to learn from our process.

INSTITUTION: Arthur M. Sackler Gallery - Washington DC
PROJECT NAME: Outpost at Armory
DISCIPLINE: Art



PROJECT SUMMARY: The Arthur M. Sackler Gallery and the National Museum of African Art of the Smithsonian Institution are soon to receive 6,000 square feet of additional gallery space that will connect the two museums underground. Formerly underutilized exhibition space belonging to the Smithsonian, the International Gallery's transfer to the Sackler and African Art provides a distinct opportunity for collaboration on an innovative museum space. The Smithsonian's Office of Education will work with the two museums to develop and test immersive and interactive digital media and other participatory learning experiences for diverse

audiences. Our goal is nothing less than the creation of transformative programming that will excite the learning in everyone,

Arthur M. Sackler Gallery (cont')

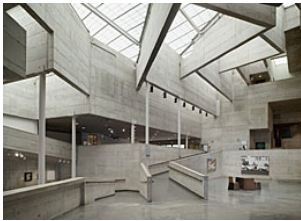
especially those whose cultures are represented among our Asian and African art collections.

Initial plans are for a fluid configuration of the space that will allow for separate or combined programming, including programs that look at the interactions between Africa and Asia, tracing, for example, the pilgrim routes leading to Mecca. Also in the mix: immersive digital presentations to enhance visual learning; a café for family visitors in the day that transforms into a millennial lounge in the evening; hands-on art activities for local refugee populations and families; new media artists creating digital art in the space; and interactive traditional and neo-traditional music and dance performances.

INSTITUTION: Berkeley Art Museum and Pacific Film Archive - Berkeley, CA

PROJECT NAME: Audience Inspired Curation

DISCIPLINE: Art



PROJECT SUMMARY: As the University of California, Berkeley Art Museum and Pacific Film Archive (BAM/PFA) prepares to move to a new facility in a much more visible and accessible location, we must explore innovative ways of engaging potential new audiences, both in our programming and in our outreach. We believe that our move to a new facility provides an opportunity to break out of habitual expectations and to aim for a unique and previously unimaginable role in the community and the art world. A yearlong strategic planning process in 2011 has primed us to examine the fundamental nature of our institution and to consider how we can best adapt to, and thrive in, an evolving world. Our goal for this project—articulated in our

new strategic plan— is to ensure that all of our visitors have opportunities to be active participants in their BAM/PFA experience.

We plan to experiment with audience-inspired curation, to test the idea that museums can be places where audiences share their knowledge and experiences, explore their own creativity, and provide fresh perspectives on works of art.

Through the Innovation Lab, we hope to experiment with audience-inspired curation projects, involving both digital images online and actual collection works, which would be presented in our museum galleries and theater.

INSTITUTION: Birmingham Museum of Art - Birmingham, AL

PROJECT NAME: 50 Years Later: The Civil Rights Movement and The Black Artist

DISCIPLINE: Art



PROJECT SUMMARY: Through 50 Years Later: The Civil Rights Movement and The Black Artist, the Birmingham Museum of Art will spend 2013 commemorating the events of 1963, a tumultuous year in the City's history that included the racially-motivated bombing of the Sixteenth Street Baptist Church that killed four young girls. Through an artist lecture series, performance pieces, and both on-site and traveling exhibitions, the Museum intends to demonstrate the wide-ranging and continuing effects of the Civil Right Movement on Black artists.

The project is part of the city-wide commemoration of the Civil Rights Movement and the bombing. As the late Reverend Fred Shuttlesworth once said, But for Birmingham, we would not be here today. Sadly, 50 years ago, the Museum was complicit in the segregation of the city. We have come a long way since then, but there is still a long way to go. Without honoring the past, we will be unable to embrace the future.

The year-long commemorations are highly likely to not only spark some difficult conversations, but also have the city's residents hyper-aware of the complicated issues of race that continue to simmer in Birmingham. We believe this project will enable us to use our exhibitions and collection to engage people in these challenging conversations. This project in the setting of the Museum provides a medium to inspire such discussion. Making the Museum the intellectual engine to motivate these conversations will provide the organization with a means to contribute meaningfully to our community during the 2013 anniversary.

INSTITUTION: Chester County Historical Society - West Chester, PA

PROJECT NAME: Distance Learning Access Program

DISCIPLINE: History



PROJECT SUMMARY: The Chester County Historical Society recognizes and is responding to the importance of keeping pace with the changing learning styles and communication demands of the modern consumer. We are not immune to the national museum trend of decreasing attendance and the need to remain relevant. This reality has placed mounting pressure on us to adapt and expand the ways in which we fulfill our mission. Internet-based services are currently an important part of our communication and program delivery plans and will play a more central role in our strategic planning process. The Innovation Lab for Museums grant will help CCHS determine whether the

organization is ready to develop, implement, and maintain a Distance Learning Program to make history education accessible to the county's 85,000 students, specifically targeting under-served youth (Title 1) through programs that link local history with national standards for education.

INSTITUTION: Clyfford Still Museum - Denver, CO

PROJECT NAME: Beyond the Single-Subject Museum

DISCIPLINE: Art



PROJECT SUMMARY: It has been estimated that there are over 300 single-artist museums in the United States and Europe. This is in addition to the hundreds of other "single-subject" museums- museums dedicated to diverse topics ranging from broadcasting and technology to mustard and bugs.

The Clyfford Still Museum (CSM) in Denver, Colorado is a single-artist museum dedicated to the life and work of American artist Clyfford Still (1904-1980). However, CSM is so much more. As an institution with an unparalleled depth of materials on the life of one artist, the

Museum has a framework that is deeply rooted in the 20th century. While the collections of single-subject museums are oftentimes fixed and narrow, the potential for program and educational offerings are limitless. Research also becomes key in such institutions, as they are not beholden to broad areas of study. These types of museums seek to utilize technology, innovation, visitor feedback, archival material and scholarly research to make missions and resources relevant in a broad way. The results of this innovation will have applications for numerous single-subject institutions, whether they are single-artist museums like ours, single-topic museums or collections.

INSTITUTION: Gateway Science Museum - Chico, CA

PROJECT NAME: Gateway Learning Lab

DISCIPLINE: Science



PROJECT SUMMARY: The Gateway Learning Lab will engage university faculty and students in delivering high quality, meaningful science content to visitors at Gateway Science Museum. Located on the campus of California State University, Chico the museum is widely viewed as a successful educational opportunity for the region. The museum is operated by the university, but very few of the faculty and students on campus participate in the exhibits and educational programs, which is a significant lost opportunity. The adaptive challenge for Gateway Science Museum is to develop a process that facilitates participation of university faculty and their students in learning opportunities at the museum. A plausible and innovative solution is to

engage faculty and their students at the museum not as content learners, but as content providers. The Gateway Learning Lab team recognizes that the solution must address a) training and mentoring university faculty in informal science education pedagogies and b) development of resources to help faculty implement class assignments as meaningful activities for museum visitors.

Expected outcomes of the Innovation Lab include the process for creating a culture of faculty participation through recruiting, engaging and retaining faculty, and the development of support materials they can adapt for their class assignments.

Ultimately, student-faculty engagement will provide low-cost educational programs for the museum that diversify high quality learning opportunities for our visitors along with improved student learning in university classes.

INSTITUTION: Hammer Museum - Los Angeles, CA

PROJECT NAME: Open Museum Initiative

DISCIPLINE: Art



PROJECT SUMMARY: The Hammer Museum is seeking participation in the Innovation Lab for Museums in order to develop and institutionally embed a holistic and integrated approach to community engagement. Our goal will be to reach target audiences that reflect the immediate and adjacent neighborhoods surrounding the Hammer Museum and UCLA, with an emphasis on non-traditional museum goers, including ethnic minorities and those from lower socio-economic levels. Through the implementation of a cross-departmental leadership team, the Hammer will create a strategy of community engagement that extends into all aspects of Museum operations

during the planning stages of exhibitions, programs, and new initiatives. In contrast to our more traditional existing systems, in which specific responsibilities lie with particular staff and departments, we hope to use the Innovation Lab to thoughtfully research and develop a prototype of new practice that leverages the innovative and artist-centric programs that have become such a fundamental aspect of the Hammer's identity in order to engage with new audiences both within the Museum walls and within the community.

INSTITUTION: Jordan Schnitzer Museum of Art - Eugene, OR

PROJECT NAME: Revisioning Museum Studies and Stakeholder Engagement

DISCIPLINE: Art



PROJECT SUMMARY: The Jordan Schnitzer seeks the support of the Innovation Lab to plan and pilot a new paradigm for teaching museums at large research universities. Based in museum practice, the project would embed students throughout the museum in ways that deliver relevant and stimulating connections to on- and off-campus communities, while providing academic curricula. By siting the program in museum practice, we aim to better prepare the next generation of museum professionals in an experiential learning environment combining history+theory+research+practice. Goals for the project are to:

- Transform the role of the academic museum from one of academic enhancement to that of

a partner academic program by envisioning a new Museum Studies model that embeds academic learning within practical, professional on-site experiences. This would position the museum as an integral unit of the university, establish a basis for recognizing faculty's museum work toward promotion and tenure, and create a new tuition model that would provide sustainable revenue for the museum. It would also aim to graduate emerging professionals able to address 21st century challenges in the museum field.

- Transform the work culture of the museum to imbed student participation and further engage diverse stakeholders on- and off-campus, including Latino populations.
- Re-envision a former cafe space as a possible site for a new Museum Studies model.

INSTITUTION: Koshland Science Museum - Washington DC

PROJECT NAME: Civic, Arts and Science Engagement for District of Columbia Youth

DISCIPLINE: Science



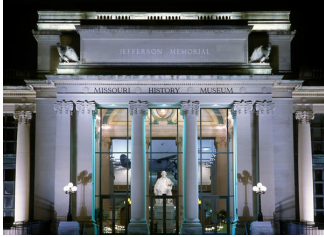
PROJECT SUMMARY: CASE for DC Youth will address the adaptive challenge of engaging local District of Columbia high school age youth through a connected learning experience about issues of concern to them. It will be a multi-institutional network involving civic, visual and performing arts, science, and local youth organizations. The knowledge, creativity, and inclination for action among these sectors are critical for moving beyond the comfort zones of any one organization. This project meets the Innovation Lab's definition of innovation in that it requires different institutions to think collectively about youth programming conducted

as connected, rather than isolated, experiences. A network of organizations will be identified in Phase 1; comprised of nationally recognized organizations that have strong interests in youth engagement in civics, arts, and science, as well as local organizations serving the District's youth. Integrated, student-driven online and onsite programming will be explored with coaching from the Innovation Lab. A student advisory group will identify issues of interest to them, and work with the Innovation Team to develop ways to conduct research and artistic activities, and create plans for civic engagement of their issue. This project builds on current programming at the Koshland Science Museum, but expands engagement to other types of museums and organizations, as well as taps into the diverse, urban local audience of the District of Columbia. The project expects to draw new audiences to the District's museums and cultural organizations, as well as learn how to engage them through new types of activities online and onsite.

INSTITUTION: Missouri History Museum - St. Louis, MO

PROJECT NAME: Story Studio

DISCIPLINE: History



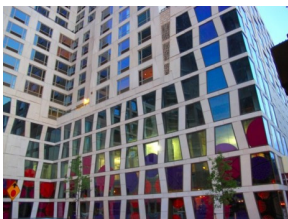
PROJECT SUMMARY: At the Missouri History Museum we don't just install exhibitions and plan programs to inform the public. Instead, we seek to change the way people experience history by giving them an active role in the history-making process. The Story Studio concept embodies our belief that, for many people, history is lodged in stories and memories, not just in books, classes, or traditional museums. We believe that stories have the power to teach, surprise, and move; and further, we believe that memory is a legitimate way to engage with the past. Oral history still has a reputation for being second-rate; we can't operate this way - we must be truly participatory. Our role as the expert is changing - the people who participate in history are the experts. We now recognize this should be shared.

We can read about Brown vs. the Board of Education and learn that it paved the way for school integration. But we feel the process of change when we hear Patricia McKissack, award-winning children's author, tell a little girl's story - her own story of the first day in a school, where as the only African-American child, she is challenged with the burden of making history. The Story Studio will radically expand opportunities to capture the authenticity of experience and give prominence in the history of our region to the voice of the people who live here.

In the Story Studio, visitors will witness the history of everyday people - and make their own contributions. Themes that rotate regularly in the gallery will stimulate memory, prompting visitors to reflect on a realm of past experiences. Photographs and artifacts will reinforce memory and stimulate conversations and contributions to our collecting initiative.

INSTITUTION: Museum for African Art - Long Island City, NY

PROJECT NAME: The Youth Ambassadors Project



DISCIPLINE: Art

PROJECT SUMMARY: The Museum for African Art will begin to design a youth education program that initiates meaningful dialogue between our institution and its young constituents -- a program that not only offers new knowledge and skills to local students, but also empowers them to reshape our organization's approach to programming. Two major crises have developed in New York City over the past year: a drastic, illegal decrease in arts education in public school and record levels of youth unemployment. Our present Youth Ambassadors program addresses

these issues through small arts education and job-preparedness workshops, but the present crisis necessitates rapid adaptive response. Our work with Innovation Lab for Museums will help accelerate our adaptation process by placing collaboration at the program's center and allowing young constituents to participate in the design and implementation of workshops. The program will help us increase our public value by repositioning the Museum as a participatory institution that not only disseminates authoritative information, but also reflects and responds in real time to the needs and interests of its community. This is especially critical today, as we are preparing to open a new building at the top of New York City's Museum Mile on the border of Harlem, and must find innovative and dynamic ways to expand our educational programs.

INSTITUTION: National Postal Museum - Washington DC

PROJECT NAME: Project-Based Visits: A New Lens for Learning in Museums



DISCIPLINE: History

PROJECT SUMMARY: There is unlimited potential for learning when an elementary school class visits a museum. However, the opportunity is too often wasted by simply duplicating the classroom experience with docents in place of teachers leading linear tours through exhibitions. But the informal and formal worlds of education can successfully intersect in innovative ways during a class field trip. The National Postal Museum (NPM) believes use of new technology tools, project-based programs, and creative opportunities to contribute will provide students with a new lens for learning - a perspective

that can transform the whole world into their classroom.

During the next year, the NPM will build a new school program from the ground up, including aspects of our popular past program, "Stamp Stampede" and the successful components of the EdLab, a project-based teacher training program. On-site gallery construction will provide new exhibits and education spaces to support these new programs.

Embarking on this endeavor, we are challenged to meet the local school requirements that field trips support standards of learning. We face an internal cultural adjustment in asking museum staff and volunteers to recognize the value of a National Postal Museum tour that creates an environment in which the students become the stewards of their own learning.

INSTITUTION: Reading Public Museum - Reading, PA
PROJECT NAME: The Changing Publics of the Reading Public Museum
DISCIPLINE: General



PROJECT SUMMARY: Centrally located in Reading, Pennsylvania, the Reading Public Museum, a century old general museum, struggles to keep pace with the changing face of a very diverse local population. Visitation to The Museum’s permanent collection galleries has grown stagnant and The Museum finds itself challenged to create opportunities and experiences that allow for community enrichment and participation. As the Latino and Hispanic population account for the largest minority group in the region, The Museum plans to focus efforts on learning how to best engage with this specific community by examining the 2007 redesign of the Latin American

gallery and how it has failed to connect with this crucial audience base. The organization will use the current gallery design as a springboard to study where planning went wrong five years ago and how, through partnering with outside voices both from the Latino community as well as education, language and culture experts, we can peak the curiosity of a community that currently expresses no interest in our offerings.

INSTITUTION: Real Art Ways - Hartford, CT
PROJECT NAME: Engaging Participation
DISCIPLINE: Art



PROJECT SUMMARY: Real Art Ways will re-invent itself as an expert resource on our region, and will create a context for recognizing and engaging with creative people, in order to grow regional awareness and vitality, and build audiences and support.

Museums encourage people to look at objects; this project is fundamentally about getting people to look at each other.

INSTITUTION: Scottsdale Museum of Contemporary Art - Scottsdale, AZ
PROJECT NAME: SMOCA Teen Lab
DISCIPLINE: Art



PROJECT SUMMARY: Museums traditionally disseminate information from expert (curator or educator) to novice (visitor). Teen visitors, however, no longer think or learn in a linear, hierarchical way because they have grown up with social media and individualized, computer-based learning. To address this reality, the Scottsdale Museum of Contemporary Art (SMoCA) plans to create SMOCA Teen Lab. This program will bring together a core group of 15-20 teen participants to meet regularly at the Museum for the purpose of learning about contemporary art, artists and museum professions. After their meetings, the teens will create a website blog in which they will record their experiences and impressions.

This web presence will be shared with high school students across the Phoenix Metro area.

This program proposes a paradigm shift in museum practice. Teens will be the “experts,” communicating to their peers (through video, writings, and technology) in a web-based interface that they will customize. This program will strive to reach teens via the preferred learning styles of today, and at the same time, it will be inclusive of teen voices and those of their peers.

It is imperative that students in high school learn about contemporary art because most do not take art classes in their higher education. Appreciation of contemporary art is difficult without prior knowledge, exposure and experience with it. The goal of this project is to build a teen audience who would mature into a young adult audience for the Museum.

INSTITUTION: The Brogan Museum - Tallahassee, FL
PROJECT NAME: The Reinvention of a Valued Community Resource
DISCIPLINE: Art



PROJECT SUMMARY: The Mary Brogan Museum of Art and Science (The Brogan Museum) has paused in its daily operations to the general public to reconceptualize the organization as a STEAM (Science, Technology, Engineering, Art and Math) Center. This period of pause creates an opportunity to shift the Museum's underlying organizational assumptions and discontinue business-as-usual practices. This time of transformation will allow The Brogan Museum to better understand community engagement and to build upon 21st Century Learning Skills by providing project-based learning through STEAM concepts. When science and the arts are properly integrated, the relationship between the museum and the visitor becomes a two-way street, with the museum giving the visitor the tools they need to engage in learning creatively, and the visitor sharing the results of their artistic expression with the museum and other visitors. The Innovation Lab for Museums will help The Brogan Museum understand how to create community engagement and to form the building blocks that will move us forward toward sustainability and viability.

INSTITUTION: The Journey Museum - Rapid City, SD
PROJECT NAME: Native Youth Bridge
DISCIPLINE: History



PROJECT SUMMARY: The Native Youth Bridge project at The Journey Museum will build bridges into the American Indian community with the ultimate goal of engaging Native youth in participatory experiences at the museum. Museum staff will work with Holly Sortland, Founder and Executive Director of Project Respect.Org, an organization that works to combat sexual and gender based violence amongst South Dakota's Native American youth, to bring together representatives of other Native organizations (i.e. Oglala

Lakota College) to discuss how the museum might help those organizations reach their goals while reaching our own goal of more Native youth involvement.

In the past the museum created projects with the goal of Native youth involvement, but failed to achieve that goal on a meaningful level. The fact that we've made an extra effort to reach out to that segment, provide good programming, and even scholarships for Native youth, but fail to gain their participation means we need a new tactic.

That tactic will be engaging Native organizations in a dialog about how we might serve them and how they might aid us (note the order of these). We know there are cultural barriers to cross. We believe discussions about how we might need to shift our assumptions in order to gain the involvement of Native youth could be transformative. Museum staff will be able to share what we've tried in the past and our visions for possible prototype projects. We will come willing to listen and learn from those in the Native community. viability.

INSTITUTION: The Phillips Collection - Washington DC
PROJECT NAME: Actualizing the Experiment Station
DISCIPLINE: Art



PROJECT SUMMARY: Actualizing the experiment station will establish a new approach to internal and external practices at The Phillips Collection in order to meet the needs and expectations of 21st century audiences. Recognizing that museums must value, seek and nurture authentic, reciprocal, and participatory experiences in order to be relevant in our interconnected world, the Phillips aims to create a museum model that relies on collaboration and shared authority of content to achieve its goals. A guiding force in our desire to change is Duncan Phillips, the museum's founder, who embraced an audience-driven approach when he set out to create The Phillips Collection. He described the Phillips as an "intimate museum combined

with an experiment station," fully recognizing that creativity results from a variety of voices and viewpoints. The notion of "experiment station" suggests an invitation to co-create, to test, to explore -- an innovative approach to the traditional museum schema. But what exactly is it? The phrase "experiment station" may seem to mean bricks and mortar. But what if we shifted the way we think about "experiment station," from the experiment station as a place, to the experiment station as the capacity for innovation and creativity that resides in all of us - internal staff and external participants alike? By sharing this sense of power, we could create a 21st century museum, one that relies on collaboration and shared authority of content to achieve its mission. As there are no "best practices" for this, it will require a new approach - a "next" practice.

INSTITUTION: Toledo Museum of Art - Toledo, OH

PROJECT NAME: Look for Literacy

DISCIPLINE: Art



PROJECT SUMMARY: The word literacy tends to indicate textual literacy specifically, but we now live in a world where digital literacy, sensory or experiential literacy, and visual literacy—many of these literacies overlapping—must be similarly valued. The Look for Literacy project will establish the potential for the Toledo Museum of Art, and for museums in general, to serve as a training ground not just for visual literacy but also for multiple or integrated literacies. With Teaching Visual Literacy recently declared a primary strategic objective at TMA, we are compelled by depressed pre-literacy rates in our metropolitan area, by the increasing importance

of visual literacy skills in our image-saturated culture, and by studies that demonstrate substantial improvement in textual literacy whenever reading is supported by visual components, to propose our Museum as a community learning site for early childhood and youth literacy, in partnership with Read for Literacy and the Toledo Public Library. TMA thus aims to explore the widest possible definition of “literacy” within the museum environment—as a way to extend our community reach, to form new and inspiring relationships, to broaden our research into effective methods of Teaching Visual Literacy, and to query the ways in which any form of literacy can be understood to include a visual component. Indeed, we believe that museums are in a unique position to redefine the very word literacy in this crucial moment.

INSTITUTION: Tucson Museum of Art and Historic Block - Tucson, AZ

PROJECT NAME: Bridging Communities Initiative

DISCIPLINE: Art



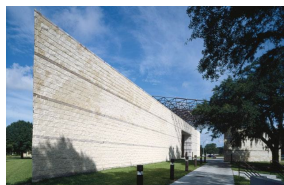
PROJECT SUMMARY: The purpose of this project is to determine how the Tucson Museum of Art (TMA) can build upon its current programming and cultivate future outreach opportunities in an effort to launch an institutional-wide Bridging Communities Initiative (BCI). This initiative has already made important strides through TMA’s Museum as Sanctuary Refugee Program, bi-annual Cultural Sharing and Family Festival Days, Family-Friendly programs (such as Picture This! Art for Families and smARTy Pants!), and the creation of a Community Engagement Committee by TMA’s Board of Trustees. However, vision and commitment to the growth of these programs stands to benefit from the Innovation Lab process which will further

engage and educate support staff so that the sum of TMA’s efforts are transformed into a dynamic and workable plan for the future. An important component of the Bridging Communities Initiative encompasses three goals: (1) to generate new methods of intellectual discovery and empowerment through the arts, (2) to clarify and fully-implement a Bridging Communities Plan for the future, and (3) to develop new ways of inspiring cross-cultural collaboration within the community. This project supports the mission of the Tucson museum of Art, connecting art to life, by using art to stimulate personal growth and to leverage community partnerships.

INSTITUTION: University of South Florida Contemporary Art Museum - Tampa, FL

PROJECT NAME: The Object Learning Cloud Series

DISCIPLINE: Art



PROJECT SUMMARY: The University of South Florida Institute for Research in Art is comprised of the Contemporary Art Museum, Graphicstudio, and the Public Art Program. Its mission is to bring to the University and the Tampa Bay community vital and investigative contemporary art while contributing to the dialogue of the international arts community. Parallel to this is an ongoing commitment to provide the educational underpinnings needed to translate and assimilate issues at the core of contemporary art for a broad and diverse audience.

The IRA is challenged to integrate its range of programming into a cohesive whole recognized by the public, and thereby fulfill its promise as an innovative research portal for the campus and the community. This entails refocusing institutional thinking and strategies and finding new and revolutionary ways of communicating with our constituencies. Accordingly, the IRA is developing a new model initiative called the Object Learning Clouds Series, which will provide educational, experiential, and participatory experiences for major site-specific works of public art on the USF campus. The series will create “clouds” of layered, interactive digital information -- textual, audio, and visual -- around the artworks, to be accessed by viewers on site and remotely. It will shift the traditional hierarchy of knowledge about art by inviting viewers, from casual visitors to the undergraduate students and scholars of all disciplines, to contribute to the “cloud” that will be seeded by museum professionals. Moreover, the Object Learning Clouds will provide a model for future transformation of the IRA’s communication with its public.

INSTITUTION: Valentine Richmond History Center - Richmond, VA
PROJECT NAME: Richmond's Living Room: The Museum as a Place of Community Discourse
DISCIPLINE: History



PROJECT SUMMARY: For over a century, the Valentine Richmond History Center has been known as Richmond's attic. With the creation of new Community Galleries, the History Center will create a series of informal spaces where Richmonders can gather, learn from the remarkable collections and research that are at the heart of the History Center, and together make more informed decisions about the future growth and development of the region. These spaces will be where as a community we come together to learn, debate, and celebrate.

We are not just an attic; we want to be your living room. The creation of the Community Galleries is the result of new strategic direction for the History Center's facilities set by the board of trustees and staff in 2011. Building on the Valentine's long tradition of engagement and education, the new plan will transform the aging infrastructure of the History Center's Clay Street home into inviting, visitor-friendly spaces for exhibitions, education programs, and community events. Not only would there be a permanent exhibition that provided a general overview of Richmond's history, but a more significant commitment to develop a robust schedule of smaller exhibitions and programs in the adjoining Community Galleries in order to support greater civic engagement and community awareness. With its collections and research, the Valentine is uniquely positioned to provide context and content for these discussions. The History Center seeks to participate in the Innovation Lab to develop a programming strategy, process, and initial programming schedule for these upcoming Community Galleries. engagement and to form the building blocks that will move us forward toward sustainability and viability.

INSTITUTION: Washington Pavilion of Arts and Science - Sioux Falls, SD
PROJECT NAME: Gaining STEAM (science, technology, engineering, art and math)
DISCIPLINE: Art



PROJECT SUMMARY: Gaining STEAM will create new pathways for public value by developing a new institutional paradigm, which permeates the boundaries currently separating its three disciplines—visual arts, performing arts, and science. It will explore the possibilities emerging from the purposeful collision of performing arts, visual arts, and science. This process will require an institution-wide examination to include its organizational structure, communication strategies, planning and budgeting processes and programming.

"Next practices" conceived during this project will serve other museums attempting to combine multiple disciplines and looking for innovative ways to use existing resources to heighten the visitor experience. By rethinking the connection among disciplines, the Washington Pavilion seeks to become the region's premier arts and cultural institution and a national model for multifaceted community-based institutions.

INSTITUTION: Washington State History Museum
PROJECT NAME: Inquiry in Action
DISCIPLINE: History



PROJECT SUMMARY: Inquiry in Action will transform the Washington State History Museum's interpretive mode from one of passive story "telling" to active story "finding." Addressing the concern that history is an endangered species in schools across America, Inquiry in Action will serve as a model for engaging visitors of all ages in inquiry methodology that gives them skills to "do" and dig deeply into history. We want to build upon this approach to cultivate historically thinking people who have important transferable skills applicable not only to the study of history, but to any discipline that requires research, an understanding of connections, and the solving of unknowns.

Based on the successes (and failures) of the museum's History Lab Learning Center opened in 2001, the project will build upon the seven tools and seven concepts of historical inquiry developed for the History Lab and apply them to all of our interpretive endeavors, from exhibits to programs to online collections.

As a result of the development of this approach, we hope to unify all of our interpretive outlets (exhibits, programs, products) through two cohesive ideas:

1. Every object, image, and person has a story, the historical society just has to help people find it.
2. The inquiry process reveals how history connects us all.

We further believe that this innovation can yield an interpretive plan, both to guide future program design and to unify staff across multiple sites and departments.