

# Innovation Lab for Museums

## Round Three Applicant Project Summaries

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:** **The Jane Addams Hull-House Museum - Chicago, IL**

**PROJECT NAME:** **The Slow Museum Project**

**DISCIPLINE:** **Historic House Museum**

**PROJECT SUMMARY:** Museums and their visitors move too fast. In a climate of competing entertainment options and increased financial pressures, museums endeavor to maintain visitors' interest with rapidly changing exhibitions, media and technology, participatory activities and cafes. These quick fixes may capture visitors' fleeting attentions, but they also contribute to the larger problem of an overworked and oversaturated society. The *Slow Museum Project* draws inspiration from the Slow Food movement to re-envision the museum as a transgressive site of leisure, recreation, reflection and respite from the busyness of life. An exploratory program series that centers on visitor participation, the project seeks to slow down institutional processes and programs in order to create deeper learning and reflection, cultivate relationships across lines of difference, and increase the intrinsic value of museums. These efforts will ultimately result in a museum that is more sustainable and socially engaged. If it is true that leisure is the basis of culture, then a slower and more thoughtful approach to museum work may reveal the essence of cultural institutions. This project will occur at the Jane Addams Hull-House Museum, an historic site that interprets the Hull-House Settlement. Hull-House historically advocated for an expansive definition of citizenship and human rights that included, among other things, access to leisure and play as critical modes of learning, socialization and freedom.

**INSTITUTION:** **Museum of International Folk Art - Santa Fe, NM**

**PROJECT NAME:** **Museum/Market Alliance Project**

**DISCIPLINE:** **Art Museum**

**PROJECT SUMMARY:** The Museum of International Folk Art in Santa Fe, NM seeks to break new ground in how museums learn to collaborate with community partners by forming a strategic alliance with the other major folk arts organization in Santa Fe, the International Folk Art Market. Together, these two organizations bring hundreds of international folk artists, thousands of volunteers and over 125,000 invigorated and previously underserved visitors to the Museum's front door each year. The *Museum/Market Alliance Project* seeks to harness the social entrepreneurial power of the marketplace with the educational authority of the museum to more effectively address the needs of changing audiences and artists alike. The project looks to establish an ongoing platform for artists to engage with the museum and each other about critical issues that affect their arts and their lives: how to pursue dignified and sustained livelihoods, preserve valuable yet endangered cultural traditions, increase local and global opportunities for exposure, education and advocacy, and connect more fully with each other, with the global marketplace, and with leaders engaged in positive social change through the power of the folk arts. The *Museum/Market Alliance Project* will share each institution's recent successes to re-envision a new combined role that more accurately addresses the changing place of arts organizations in the public sphere – as platforms for education, entertainment, advocacy and engagement all at the same time.

**INSTITUTION:** Oakland Museum of California - Oakland, CA  
**PROJECT NAME:** Exceptional Learning: Transcending the "Common" in Youth Education

**DISCIPLINE:** Culture/History Museum

**PROJECT SUMMARY:** In order to respond to the dramatically changing context of public education in California and the introduction of a new common curriculum, the Oakland Museum of California (OMCA) will bring together staff, school administrators, and docents to redefine museum education practice. As California adopts the new common core curriculum in 2015, schools are seeking new resources that will address the same societal changes that museums are also adapting to, including demographic trends, the use of new technologies, and expectations of personalized learning. While steps have been taken to evolve OMCA's educational program into a more inquiry-based approach, many tours and workshops remain similar to what they have been for years. This project will evolve the program beyond the traditional field trip experience to include new resources, trainings, and learning experiences that blend classroom and home instruction in order to transform OMCA's educational role from being simply a one-time destination to one that serves as an innovative resource for youth education.

## APPLICANT PROJECTS

**INSTITUTION:** Anchorage Museum - Anchorage, AK

**PROJECT NAME:** Northern Initiative

**DISCIPLINE:** Art/Science/History Museum

**PROJECT SUMMARY:** The proposed project is focused on a Northern Initiative, which aims to bring thought leaders together to explore the current and future state of the North and the Arctic through contemporary art and other narratives that inform, question, and lead to further exploration and collaboration. As one of the premier cultural institutions in the Circumpolar North, the Anchorage Museum is undertaking a Northern Initiative to explore the key issues facing the North and the Northerners who inhabit it. Through residencies, exhibitions, programs, and scholarship we will examine and present the art, science and history of Alaska and its Northern neighbors to offer visitors new ways to experience the North then and today, and to imagine its future from a time of great environmental and cultural change. The Northern Initiative will bring together Alaskan and international artists, scientists, anthropologists, historians, decision-makers and influencers immersed in Northern issues to explore and discuss challenges facing the North today to develop insights that will lead to a greater understanding, broader perspective, and celebration of place and the North. Through exhibitions and programs, we will look at the North through the perspectives of contemporary artists and designers. We would like to explore demographic transformation through this project, and use participatory experiences related to the north to engage Millennials. Through innovative Northern Initiative programming, both front- and back-of house, we hope to explore how the museum can be a place where locals and visitors hang out and contribute and bring in diverse perspectives.

**INSTITUTION:** Children's Museum of Tacoma - Tacoma, WA

**PROJECT NAME:** Play to Learn

**DISCIPLINE:** Children's Museum

**PROJECT SUMMARY:** Play to Learn, the Children's Museum of Tacoma's free school-readiness outreach program, has grown from four to 14 sites over the past five years and has now reached 48,000 participants. The programs' success is placing a strain on the Museum's resources, utilizing over 50% of the Museum's annual grant income and involving a third of the total staff. The sustainability and future growth of the program is uncertain, and the Museum must find innovative ways to continue program

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delivery. To ensure the longevity of Play to Learn, the Museum must not examine long-held assumptions about the Museum's relationship to and ownership of the program, consider new pathways including how partner organizations can play a larger role program delivery, and find ways to help partner organizations embrace Play to Learn as a program of their own. Participation in the Innovation lab project will guide museum leadership, program staff, and stakeholders in refining strategic ideas, developing plans for subsequent transitions phases, and identifying the appropriate partners to help shepherd the program through the changes needed to establish long-term program sustainability.

**INSTITUTION:** Chrysler Museum of Art - Norfolk, VA  
**PROJECT NAME:** From Interpretation to Conversations at "The New Chrysler"

**DISCIPLINE:** Art Museum

**PROJECT SUMMARY:** Art museums are inherently resistant to change. Long focused on the preservation of their collections, they have tended to regard visitor experience as a secondary priority. Inherited assumptions and outdated organizational structures have often stood in the way of substantive shifts in philosophy and attitude that would enable museums to serve the needs of both art and people. The New Chrysler will be different. A successful capital campaign has enabled us to undertake a major renovation and expansion of our building. We have closed to the public, removed the entire collection, and begin the process of rethinking how we achieve our mission of bringing art and people together. Rather than making piecemeal changes, we are exploring how to fundamentally reorganize our institution to become truly visitor focused. We are examining how we structure staff, allocate resources, and welcome guests. Most importantly, we are redeveloping our interpretive process so that the collections will be genuinely relevant and meaningful to the community we exist to serve. Our goal is to create a museum that truly meets the needs and expectations of 21st-century visitors. But who are those visitors? What precisely are their expectations? And how can we best meet them?

**INSTITUTION:** Denver Art Museum - Denver, CO  
**PROJECT NAME:** The AIGA Design Archives: A Community "Design Lab"  
**DISCIPLINE:** Art Museum

**PROJECT SUMMARY:** The Denver Art Museum's (DAM) launch of new programs next year for its AIGA Design Archives (Archives) presents a unique opportunity to model and test a bold rethinking about how an archive, or collection, can be used as a resource for public engagement and co-creation onsite and on-line. The Archives—a collection of 11,000 objects selected in AIGA's annual juried design competitions—comprises the most comprehensive holding of American graphic design from 1980 to the present. A searchable digital archive is also available on the AIGA website. Consistent with traditional thinking about archives as repositories for artifacts, the museum had envisioned establishing a study center to preserve, exhibit, and make objects available to scholars and designers, a select, often highly specialized, audience. Because the Archives is an enormously rich resource of content reflecting the role of design in contemporary American life, the DAM is exploring new ways to create value for the public in a highly visible gathering space—a 'design hub' or 'lab'—where a community of design inclined individuals from professional designers to people who use design in their everyday lives can interact with the objects and bridge the divide between the physical and digital collections. Ultimately, this project has the potential to transform the way the DAM relates to its visitors and collections as it incorporates lessons learned into its larger institutional vision around the role of the art museum in the community in the 21st-century.

**INSTITUTION: Everson Museum of Art - Syracuse, NY**  
**PROJECT NAME: Generating STEAM: Adding Creative Stimulation to the Workforce with the Focus on Millennials**  
**DISCIPLINE: Art Museum**

**PROJECT SUMMARY:** In an effort to build audiences, inspire the Millennial generation workforce, and expand the role of the museum in our community, the Everson Museum will develop a program that provides creative stimulation in a social setting. Millennials are noted as the most adaptive generation in history and want a sense of mission in all that they do. They are technology savvy, community minded, and great at multitasking. However, they struggle to integrate into the working world which often mandates attention to detail and independent decision making. Utilizing Visual Thinking Strategies, the Everson Museum will develop a program that builds these essential characteristics. Equally as important, the Everson will develop rapport with a crucial generation of current and future museum goers. As this program evolves and grows, we will look to expand the model to include all professionals. Connections will be made through existing networks such as leadership development programs and economic development organizations, and directly through leading companies as we promote the importance of creative stimulation and its impact on innovation and our economy. With a poverty rate higher than 37% and many companies downsizing and/or shuttering, the need for innovation in Syracuse is more important than ever. We need to keep our younger employment base here, help them transition to the working world for greater success, and ensure that community anchors like the Everson are able to evolve to the needs of our community.

**INSTITUTION: Florida Holocaust Museum - St. Petersburg, FL**  
**PROJECT NAME: Project Engage**  
**DISCIPLINE: History Museum**

**PROJECT SUMMARY:** The Florida Holocaust Museum (FHM) is at a tipping point: one of our most important Museum resources, our Survivors, are aging and dying. Our window to obtain survivor and liberator stories is closing and finding new ways to keep their stories alive, accessible and relevant to contemporary audiences is of the highest priority to us.

FHM uses personal narratives, objects, primary documents and photographs as well conversations with survivors to connect the larger story of the Holocaust to its visitors and to the world today. We can see how effective those Museum visits are; not only are people emotionally engaged during their visit, most field trip classes send back writing and/or art created in the classroom as a response to their visit. The Museum displays these "co-creations" as these responses often create a new portal with which to discuss the lessons of the Holocaust with subsequent visitors, ie, dialogue begets dialogue.

However, FHM interacts with a much larger audience through its Teaching Trunk education program and these interactions do not inspire the same kind of "co-creations" received from schools that are able to visit.

FHM would like to create a new online interactive learning model that preserves and shares the personal emotional narratives from survivors and liberators, and connects people inside and outside Museum walls in authentic dialogue. This type of dialogue is imperative since part of the Museum's mission is to empower our visitors with tools to recognize and speak out in the face of injustice, intolerance and apathy.

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**INSTITUTION:** Florida Institute of Technology - Tampa, FL  
**PROJECT NAME:** App Arts: A Technology and Arts Experience  
**DISCIPLINE:** Art/Technology Museum

**PROJECT SUMMARY:** App Arts is a way to reimagine participatory experience by inviting young students of Generation Y to combine technology and art to facilitate the development of fun, contemporary and engaging products that will solicit audience comments, allow visitors to catalog their experiences visiting the museums, and promote social media sharing. Visitors of all ages will be able to take their experiences with them when they leave the museum, thereby continuing their participation in shaping and forming their own ideas about art. More than any generation, Generation Y understands the use of technology to define a place, activity or identity. We plan to present out challenges regarding enduring audience engagement to our hackers, to explore creative solutions using technology and grounded in fresh perspectives. Using a hackathon as the venue, our audience will become inventor and creator by developing an app that will serve as a tool to engage audiences in arts experiences. The app is a starting point that will lead accompanying activities that may include: videotaped messages (via smartphone) to post on the museums' websites; electronic installations in the museums; and, talks by guest speakers highlighting the arts in "STEAM." If executed successfully, our technology + art project could serve as a model for replication by other museums.

**INSTITUTION:** Kent State University Foundation - Kent, OH  
**PROJECT NAME:** Innovation, Collaboration, and the Meaning of the Object in Today's Museum  
**DISCIPLINE:** Art/Community/History Museum

**PROJECT SUMMARY:** In today's digitally ubiquitous world, what is the meaning of "object" in the museum? When we begin to look deeply at our own assumptions -- as museum professionals and scholars -- it becomes clear that what we understand about objects may not reflect what our visitors think about them. Questions arise from the basic assumption that "object" means real, three-dimensional, physical thing. As a diverse group dedicated to working in and on museums, we realize that definitions of "authentic" may change not only from museum to museum but from visitor to visitor as well. Individual perceptions and values change with circumstances. Words like "real," "original," or even "replica" are laden with complex meanings. It is safe to say that most museums privilege the actual over the digital surrogate. And yet today most of us increasingly and almost effortlessly access what we need digitally. The digital "object" has become a seamless part of our lives and audiences may even prefer digital surrogates in some cases. Seven institutions have gathered to proposed a collaborative study to consider the notion of the museum object -- the real, the authentic, the original and the digital surrogate -- through an investigation of visitor perception. A major focus of this study will be digital natives, the young adult population, that have been immersed in a digital world for most of their lives.

**INSTITUTION:** Milwaukee Art Museum - Milwaukee, WI  
**PROJECT NAME:** The Virtual Museum  
**DISCIPLINE:** Art Museum

**PROJECT SUMMARY:** The Milwaukee Art Museum is poised to become a catalyst for the city's growing creative economy. By breaking down barriers and tapping into how people share ideas, get information, socialize, and find inspiration, the "Virtual Museum" project will collaborate with millennials to explore how onsite and online experiences can act as one integrated whole. This grant will provide the Museum the opportunity to most effectively prototype with the city's creative class, reframing the Museum's public value and changing how visitors, staff, and partners think about the virtual and the physical within the Museum.

The Museum recognizes the challenges of moving from a traditional role of institution-as-expert to one of dialogue partner in order to remain relevant in the twenty-first century and essential to our community. In a world where the physical and the virtual are increasingly interconnected, this project will adapt and expand upon millennial engagement strategies, seamlessly wrapping together visitors' lived experiences, community assets, and the Museum's collection.

This project will combine staff backgrounds in art history and education with visitor points of view and motivations, shifting previously held notions of institutional expertise and instituting a new participatory culture. This project would provide a radical framework to address field-wide challenges of public value and visitor interaction.

**INSTITUTION: Minneapolis Institute of Arts - Minneapolis, MN**  
**PROJECT NAME: Structuring the Art Museum of the 21st Century**  
**DISCIPLINE: Art Museum**

**PROJECT SUMMARY:** The MIA's response to its adaptive challenge in the area of Participatory Experiences is to lead in structuring the art museum of the 21st century to enable it to focus on audience engagement strategies that result in long-term visitor investment and support. The underlying assumption that has shifted to make way for this response is that the functions of audience engagement, education, curation, business operations, technology, and fundraising can remain discrete in a major initiative to engage audiences. Through participation in the Innovation Lab, the museum will create a model for adaptation that enables true collaboration and a free flow of talent across divisions to develop and coordinate progressive engagement strategies in the areas of exhibition design, interpretation, and revenue development. The project will provide pathways for the MIA to create public value by enabling it to design and test an audience engagement model that could be replicated by colleague museums to provide robust attendance and financial stability, the prerequisites for the advancement of their missions to enhance the lives of their communities through art. The MIA knows where it wants to go, but not how to get there. Participation in the Lab would put the museum on the road to goal.

**INSTITUTION: Palo Alto Art Center - Palo Alto, CA**  
**PROJECT NAME: Structuring the Art Museum of the 21st Century**  
**DISCIPLINE: Art Museum**

**PROJECT SUMMARY:** The Palo Alto Art Center seeks to join the cadre of participants in the EmcArts Innovation Lab for Museums to explore effective means to respond to an Adaptive Challenge that has timely relevance—to foster audience interconnectedness and a sense of collaborative ownership by making the Art Center a welcoming third place in the community. In October 2012, a public celebration marked the reopening of the Art Center following an eighteen-month renovation project. Prior to the opening, the Art Center and its nonprofit support group, the Palo Alto Art Center Foundation, undertook a planning process that, for the first time, integrated planning for both entities. The planning process reinforced the Art Center's longstanding unique value proposition, the combination of seeing and making art; yet the strategies devised have not successfully overcome the dichotomies inherent in existing assumptions—exhibition engagement vs. studio participation; onsite vs. offsite programming; children's vs. adult programs; "high art" vs. "low art."

To achieve the vision of its strategic plan, the Art Center must shift assumptions to propel adaptive thinking. Making the Art Center a third place for a diverse audience will require new approaches based on new assumptions about audience groups, and by the audience about the Art Center. Building on an organizational commitment to change; its location in Silicon Valley, a locus of innovation; and an initial foray into adaptive thinking with a teen Mobile Makerspace, the Art Center is poised to collaborate with EmcArts in negotiating its Adaptive Challenge.

**INSTITUTION:** Reading Public Museum - Reading, PA  
**PROJECT NAME:** Engaging New Communities  
**DISCIPLINE:** Art/History/Culture Museum

**PROJECT SUMMARY:** The Reading Public Museum (RPM) has been the main fixture in Reading's cultural landscape for the last 100 years and yet, in 2009 we found ourselves struggling with declining visitor numbers and a mounting deficit. After a leadership transition in 2010 The Museum now enjoys financial security and booming attendance numbers for the first time in nearly a decade. While we are pleased with recent blockbuster exhibitions and the strong donor relations that have developed, the significant majority of our connections are with individuals in the 50+ demographic. The greater Reading area has a vibrant young professional community, individuals, aged 21-35, who are active members of society; a demographic that has always been an elusive group RPM. As a group we have never truly tried to engage, and simply stopped trying along the way, the Innovation Lab planning team believes engaging with this community could serve as a jumping off point in which to build capacity with other groups with whom we have no strong connection. While we may have high attendance numbers we clearly are not staying current for certain members of the community. The Museum aims to generate a young person's interest in RPM through the creation of cultural programming that strays from what young professionals may have come to expect from other cultural institutions.

**INSTITUTION:** Smart Museum of Art, University of Chicago - Chicago, IL  
**PROJECT NAME:** The Open Classroom - An Experiment in Making Meaning  
**DISCIPLINE:** Art Museum

**PROJECT SUMMARY:** In *The School and Society*, educator John Dewey wrote that his ideal was a school "where the children bring the experiences, the problems, the questions, the particular facts which they have found, and discuss them so that new light may be thrown upon them, particularly new light from the experience of others, the accumulated wisdom of the world." As an academic art museum, the Smart embraces similar principles to provide University of Chicago faculty and students with intimate opportunities to explore artworks that illuminate elements of the curriculum. Here, meaning is not static -- rather, it is always in the process of becoming as students, faculty, and the Museum join together to make new meaning around art.

The Smart Museum's Open Classroom project was conceived to give every visitor access to the level of interactivity, engagement, and customization that our academic audiences enjoy. Both an ethos and an architectural space, the Classroom will be built in the literal heart of the Museum and will serve as a hub for participatory experiments in interpretation. Through a range of activities, the Classroom will make the object-based research, teaching, and learning at the core of our academic work available to the public -- and encourage visitors to work with us to redefine how we, as an institution, approach making meaning. The lessons we learn from this undertaking will inform our future approaches to interpretation and visitor engagement, and will help us to redefine the Smart's role as a teaching museum in the twenty-first century.

**INSTITUTION:** Smithsonian Institution/Smithsonian Accessibility Program - Washington, DC  
**PROJECT NAME:** Mobilizing Museums for the Mobile 2.0 and Beyond  
**DISCIPLINE:** Multidisciplinary

**PROJECT SUMMARY:** Museums are missing the greatest opportunity since the Internet to provide universal access and engagement. At least half of museums' visitors in major urban centers are now using their mobile phones and tablets in the galleries and beyond - but rarely to access museum-authorized content and experiences! Despite the widespread appeal of the latest generation of mobile devices, museum apps, mobile websites and tours reach on average fewer audiences than 10% of museums' onsite visitors and an even smaller percentage of our expanded online audiences. Clearly, this is not a

technology problem, but rather an inability by museums to reach their audiences with accessible and engaging mobile content and experience design. This adaptive challenge brings into question the viability and sustainability of mobile programs in museums.

We believe the museum mobile product, business and operational models are broken because they were not developed by and for the current generation of mobile users. The Smithsonian's Accessibility Program will meet this adaptive challenge by partnering with and learning from the mobile habits, leaning preferences and museum behaviors of some of the world's leading experts: Washington DC-area teens and Millennials. With the support of the Heads of Mobile and Special Projects at the Smithsonian, the UpliftDC organization, and local public high schools, as well as the creative vision of artist Halsey Burgund, we aim to reinvent not only the business and operations models for mobile accessibility in museums, but the very concept of museum mobile itself.

**INSTITUTION:** **The Da Vinci Discovery Center of Science and Technology - Allentown, PA**

**PROJECT NAME:** **The Innovative Audience: Connected Learning in the Science Museum**

**DISCIPLINE:** **Science/Technology Museum**

**PROJECT SUMMARY:** The Da Vinci Science Center proposes to move from a model where we produce content that our visitors consume to a model where our visitors and we co-create the Center experience. Our goal is to use the creative process to engage both our audiences and our own staff in more open-ended, more creative, design, invention, and inquiry tasks that lead not only to more prolonged, more active, and more engaged visits by our audience, but also leave the Center permanently altered by its audience. Prototype programs with youth and adults outside the walls of the DSC suggest that audience co-creation could powerfully remake the Center, but the dialog around these experiences has also exposed fundamental disagreements about the nature of education in the museum. The change to prototype new experience of co-creation with our own staff may provide fertile ground for rethinking entrenched assumptions. Making this shift will help us more deeply engage our existing audience and also draw non-traditional audiences into the work of the museum. If we are successful in doing this, it will not only broaden our impact on the public in important ways, but it stands to transform the way we do our own work. Broadening our audience and engaging them in creating the museum experience will bring different understandings to our program and exhibit experiences that would have been impossible before. This will add value to our community and can also serve as a model for other science centers across the country.

**INSTITUTION:** **The Lawrence Hall of Science - Berkeley, CA**

**PROJECT NAME:** **Making Mobile Programs Meaningful: New Ways to Envision Education Outreach**

**DISCIPLINE:** **Science Museum**

**PROJECT SUMMARY:** The Lawrence Hall of Science has a long history of developing and delivering fee-for-service science enrichment programs to students at their school sites, serving over 70,000 students annually across 13 counties. These mobile programs give students access to programs in their home communities and can generate excitement for science, but lasting only an hour and being a "one-off" experiences that often involve only a portion of the school community, have limitations on their impact. Making Mobile programs Meaningful: New Ways to Envision Education Outreach will create a new model for these programs that is more impactful and sustainable; better utilizes the resources of the museum to the fullest; recognizes the strengths, assets and needs of the schools; is affordable for schools and is implementable across a wide geographical area. To this end, the development of this program model will be done as a collaboration between museum professionals (exhibit and classroom program specialists, and evaluators) and a school advisory board (teachers, principals, and district officials). We believe that a new model for mobile programs would inform the work of other museums, not only in the program structure, but also the method for developing and maintaining the program.

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**INSTITUTION:** The New York Hall of Science - Queens, NY  
**PROJECT NAME:** Early Childhood and Family Learning Exhibition  
**Development**  
**DISCIPLINE:** Science Museum

**PROJECT SUMMARY:** NYSCI's mission and design-make-play philosophy serve as the underpinnings for the re imagining of our current Early Childhood exhibit, Preschool Place, and the development of new approaches to engaging young children in STEM learning. Rooted in the tenets of design-based learning and grounded in play and early learning pedagogy, we envision an exhibit space that combines lightly facilitated, child and family-led hands-on interactives and staff facilitated experiments, design challenges and making opportunities. Inspired by the Reggio Emilia Approach to Early Childhood, the exhibit will play with light, texture and scale, respond to the distinctive need for children to learn through concrete interactions, and foster quality parent-child interactions. The environment will accommodate the ergonomic needs of adults as well as children and flexible space and furnishings will allow frequent changes to experiments and making activities. Capitalizing on NYSCI's institutional knowledge and capabilities, we will develop a team of in-house designers, fabricators and educators to fulfill this vision.

This project represents a significant shift in NYSCI's approach to exhibition development, by focusing on whole-family learning and using expertise from across multiple departments to inform its construction. We are highlighting for parents, caregivers, and Museum professionals, both within our organization and in our field, that young children are capable of engaging in serious science learning. We seek to build bridges across departments, identify the unique skill sets within NYSCI, and build our capacity for new collaborative projects that capitalize on and grow NYSCI's creative vision, innovative spirit and institutional strengths.

**INSTITUTION:** Tucson Museum of Art - Tucson, AZ  
**PROJECT NAME:** The New Art Council  
**DISCIPLINE:** Art Museum

**PROJECT SUMMARY:** A Zogby poll found that Americans, in the current economy, are "living with less, embracing diversity, looking inward and demanding authenticity." These ideas are shared by Baby Boomers and Generations X, Y and M alike. The question the Museum is attempting to research and develop is how we create authentic participatory experiences for our patrons. The New Art Council (The NAC) is a nascent program at the Tucson Museum of Art that seeks to create a broad collective of local artists and arts groups to participate in research, creation, production and presentation of art and art events that speak to a greater diversity and generate more authentic experiences. The NAC initiative works collaboratively with southern Arizona arts groups, artists and organizations to leverage the Museum's four-acre campus as a laboratory for creative cross-disciplinary art episodes, performances and participatory events. Museums are relatively bound by their traditional practice as presenters of objects. The NAC breaks through that practice by collaborating with over two dozen different arts organizations and two hundred more individual artists to push the boundaries of art forms and ignite community connections through participatory event and program strategies. The NAC is a paradigm shift from traditional Museum practice. Tucson Museum of Art's mission is "Connecting Art to Life." With The NAC, the Museum will bring artists to the table -- the visual, fine, performing and performance. -- and create them with a vision for the future of the Museum. If you want innovation and creativity, wouldn't you start with the artists?

**INSTITUTION: U.S Space and Rocket Center - Huntsville, AL**  
**PROJECT NAME: Journey to Net Zero: Energizing Your World**  
**DISCIPLINE: Science Museum**

**PROJECT SUMMARY:** When the Alabama Legislature chartered the U.S. Space & Rocket Center (USSRC) in 1965, the legislature mandated that the museum provide education exhibits to the general public in the areas of NASA's contributions to space exploration, the United State military's national defense technologies, and emerging energy technologies. Currently, USSRC has neither a comprehensive, self-contained energy technology exhibitions to meet this mandate, nor does USSRC have space in its public facilities to install such an exhibition without impacting the quality and content of the museum's current exhibitions. Compounding this problem is the dismal climate of the current fundraising environment for museums to the recent recession and sequestration cuts, and the fact the USSRC's existing donor base is ill-suited to support an energy technology-themed exhibition.

We believe that this situation presents three major adaptive challenges: maximizing (or optimizing) exhibition space; securing funding in an adverse fundraising climate; and creating a '21st century', engaging exhibition. To frame these challenges another way: How does USSRC, which is currently unable to make a major capital investment in increasing exhibition space, create an educational exhibit that fulfills its mandate for public energy education and attracts and encourages the USSRC community and visitors in a completely novel way? We believe that Journey to Net Zero: Energizing Your World is a concept that can begin to answer these questions and provide a framework for developing future projects and updating the existing method of exhibition at USSRC.