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The Changing Institutional Role of the
Art Museum in the United States

By

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Abstract

This final project examines the changing role of the art museum in the United States in the last half century. The goal is to show how external and internal forces have influenced a sea change in museums resulting in more engaging and accessible institutions. Through an examination of the forces that motivated these changes, the project explores and compares the two major institutions--the Los Angeles County Museum of Art and the Art Institute of Chicago--in the areas of audience development and outreach; programming, collections and exhibits and education and outreach. Finally, the study evaluates the future of museums and predicts how museums will continue to evolve based on current trends.

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Introduction

Thesis

This project will examine two large-scale, encyclopedic art museums, the Los Angeles County Museum of Art and the Art Institute of Chicago, and will provide evidence to show how these museums, in the last few decades, are operating differently in the following areas: 1) audience development and community - attracting visitors and developing relationships to build museum visitor attendance 2) programming, collections and exhibitions - providing programmatic content that enhances the museum's offerings 3) education and outreach - providing continuing education, professional development and enrichment activities for museum visitors. As such, they and fellow museums are challenging the initial concept of what a museum means.

Historic Role of the Art Museum

In the last century, the role of the art museum in the United States has changed dramatically, particularly in the areas of audience development and community; programming, collections, and exhibitions; and education and outreach. The traditional role of museums was to collect objects and works of art, preserve and research them, and then present them to a limited public for their pleasure and education. Because the concept of the museum grew out of personal “cabinets of curiosity” made possible by wealthy, educated collectors as a way of showing off their means to their peers, the first museums were elitist and encouraged only the educated to visit them. These museums

were exclusive and largely inaccessible to the general public. They were viewed by invitation only, and only to a highly educated, wealthy swathe of society.

The Metropolitan Museum of Art, in its early years, is a perfect example of this early conception of the art museum. Mimicking the monolithic museums of Europe, the Metropolitan Museum of Art was created in the late nineteenth century when New York City was a vital and glamorous center of burgeoning culture; at first, the Met catered to families with great fortunes, such as the Vanderbilts and Morgans, to showcase their collections to their high society friends. It therefore became a prime space for what Thorstein Veblen termed “conspicuous consumption,” a means of emphasizing the owner’s wealth and taste through the accumulation and consuming of goods. In the case of the Vanderbilts and Morgans, select audiences visually consumed the goods by visiting the collection.

In the last century, however, art museums have evolved from being exclusively entertainment and enrichment for the affluent, elite members of society to being more inclusive and accessible to the general public. Museums are changing to appeal to a broader, more diverse base of people. As a result, many museums have changed from primarily internal collection-focused institutions to organizations that are more program-based and externally-focused. The philosophical shift has affected almost every aspect of how museums function, from outreach, to programming, to audience education.

Today, many museums are focusing on outreach to a broader audience in order to become more inclusive. For example, free admission is on the brink of becoming a nationwide trend. Recently, Director Ann Philbin of the UCLA Hammer Museum announced that free admission would be implemented at the Westwood institution in

February, 2014. The *LA Times* article states that the museum's "aim is to offer wider and deeper public engagement with museum offerings (Knight)." Though the museum is run by UCLA, a public institution, the new policy is funded by two longtime, private donors to the museum. In addition, the Dallas Museum of Art is among others popping up across the nation to offer free admission (Knight).

In addition to the paradigm shift in the concept and role of museums, especially in the last few decades, museums continue to undergo change because of external forces such as the weak economy, emerging technologies, and fundamental changes in education policy. In many ways, the philosophical shift happening within museums and the external factors impacting museums from without are working in tandem to reinvigorate and re-imagine the modern museum. In the midst of tremendous changes, art museums are adapting the way in which they do business, including how they identify, develop, and communicate with their audiences in order to fulfill their missions.

The Museum Paradigm Shift in Mission

The changing role of the museum in society--shifting from an internal to external approach--has been an ongoing, evolving topic of discourse in the museum world for the past century, which has over time transformed and questioned the concept of the museum. Among the most significant discussions come from articles written by museum leaders such as John Cotton Dana in the early 1900s to more contemporary museum experts such as Stephen Weil.

The pioneer of this discussion was John Cotton Dana, the innovative director of The Newark Museum. Dana maintained the belief that museums should emulate their

mission "to be of direct and useful service to those who found and maintain them, the general public" (Weil 189). In the prologue of his book *The Gloom of the Museum*, Dana states:

Today, the museums of art are built to keep objects of art, and objects of art are bought to be kept in museums. As the objects seem to do their work if they are safely kept, and as museums seem to serve their purpose if they safely keep the objects, the whole thing is as useful in the splendid isolation of a distant park as in the center of the life of the community which possesses it. Tomorrow, objects of art will be bought to give pleasure, to make manners seem more important, to promote skill, to exalt handwork, and to increase the zest of life by adding to it new interests; and these objects being bought for use will be put where the most people can most handily use them: in a museum planned for making the best use of all it contains, and placed where a majority of its community can quickly and easily visit it. (Anderson 13)

Dana mocks the antiquated concept of the museum as simply a repository of essentially dead objects, acquired only to be squirreled away. The image of the "splendid isolation of a distant park" emphasizes the uselessness of such a model, especially as it is separate from "the life of the community" that surrounds it. In contrast, he juxtaposes this image of obsolescence with a place and space that will be vibrantly knit to the community it serves. Furthermore, Dana identified the new museum's priority to discover and develop talent here in America rather than investing in foreign art often collected by affluent members of society (Anderson 16). Finally, he believed that over time museum management would realize that its future was not in collecting objects but

in providing a "full and rich utility" to its community (Weil 189). Thus, the concept of the museum began its sea change to one that was more reflective of its community, more useful, and decidedly more American.

Another pioneer of this movement, Theodore Low, a museum educator at the Metropolitan Museum of Art, was commissioned by the American Association of Museums (AAM) in 1942 to write about museums. In his piece "What Is the Museum?" he states that the museum's primary function to society is as an educational institution. He began a discussion lasting several decades in which he argues that the museum's significant role in society should be one that is instructive, like colleges and universities. Education should not be the role reserved solely for a department but rather the entire museum (Anderson 10).

Moving forward to the 1970s, Alma Wittlin wrote "A Twelve Point Program for Museum Renewal" which raises several issues pertaining to museums, including the concern of the museum's isolation from the public. Like Dana, she challenges museum leaders to deeply examine their motivations for decisions and to accept the fact "that the actions of museums are not benign in a complex cultural world (Anderson 10)." She believes that museums have a powerful role in shaping culture, instead of just holding up a mirror to past cultures (Anderson 10). Her vision, like that of Dana and Low, is of a dynamic, organic institution that shifts with its audience; ideally, a museum and its community should have a symbiotic relationship.

Simultaneously, in the 1970s the American Association of Museums Accreditation Program was launched and professional museum training was expanded due to the growing numbers of individuals who were pursuing the field. Initially, those who were in

the museum field had the financial means to travel and be exposed to art and museums (an outgrowth of the European Grand Tour). During this time, Duncan Cameron, the director emeritus of the Glenbow-Alberta Institute, wrote a piece called "The Museum, Temple or Forum" in which he argues "Are museums to be places for reverence and worship of the object or places where the public gathers to debate, to consider issues of the day and the consequences of human actions?" (Anderson 11). This article led museum leaders to believe that they had to choose between the initial model of museums and the new, dynamic model. Today, museum leaders embrace both approaches (Anderson 11).

In the 1990s, articles and books written on the shifting role of the museum were published at a more significant rate. Stephen Weil, an emeritus senior scholar at the Smithsonian Center for Education and Museum Studies and one of the most prolific writers on museum issues, summarizes the discussion of previous decades and outlines "the evolution of the museum industry's definition of purpose for museums, from museum as primary collector to museum as a educator in service to the public" (Anderson 11). Thus, museum studies became a viable area of scholarship, further codifying the role of museums as spaces for education and outreach.

Recently, museums have begun examining their efforts to reach out to lesser served members of their surrounding communities, particularly minorities. Michael Ames, a well-known anthropologist and museologist and former director and professor at the Museum of Anthropology, University of British Columbia, explores museums through an anthropologist's viewpoint, studying the behaviors, practices and decisions made by museums. In 1992 he published *Museums in the Age of Deconstruction*, in

which he observes how other cultures are interpreted and analyzed within the museum. Specifically, he is interested in the question "What is the impact of ethnicity on those institutions and on the public expressions of anthropology?" (Anderson 80). Anderson believes that there is a discernible connection between museums and their audiences, and that ethnicity specifically needs to be taken into account when programming and doing outreach.

In a similar vein, Amalia Mesa-Bains, a MacArthur Foundation Fellow, professor, and champion of the Chicano artist movement, published an article in 1992 entitled "The Real Multiculturalism: A Struggle for Authority and Power," in which she examines how "racial and societal inequities" have revealed themselves within museum walls and how most diverse communities are without representation in museums" (Anderson 11). Her definitive question is "What changes should be instituted in acquisitions, programs, educational models, curatorial expertise, staffing, publications, and criticism within the mainstream institutions in order to respond more effectively to diverse cultures?" (Anderson 109). Subsequently, many museums are taking note and trying more to mirror the communities that surround them. They are particularly trying to engage under-represented groups with programs, education, and complementary activities.

Edmund Barry Gaither, the executive director of the Museum of the National Center of Afro-American Artists in Boston and a cofounder of the African American Museums Association, contributed to the conversation in his 1992 publication "Museums and Communities: The Politics of Public Culture." His article "Hey, That's Mine: Thoughts on Pluralism and America," addresses the issue of power and how

objects have the power to provide "self-identity and sources of personal validation" (Anderson 12). Thus, what museums collect is as important, and is perhaps the cornerstone, of their relationship to their audience. The politics of what is seen as valued and who is seen as a valuable audience is in many ways at the heart of the shift in the concept of the museum.

While the Mesa-Bains and Gaither articles were published, the American Association of Museums adopted a policy paper entitled "Excellence and Equity: Museums and the Public Dimension." The paper launched a standing professional committee on education for AAM and recognized "equity in all aspects of museums and heralded the primary role of museums as educational institutions" (Anderson 11).

Lastly, in 1999, an article from *Daedalus* by Harold Skramstad, president emeritus of the Henry Ford Museum and Greenfield Village in Dearborn, Michigan, a former commissioner for the AAM Accreditation Commission "reframes the discussion of relevance as he points to the need for museums to engender trust, openness, and connectedness with the communities they serve" (Anderson 11). He returns to Dana's comments a century ago and says that museums "have been devoted to building their collections and sharing them through outreach to the larger world. Now they must help us create the new world of 'inreach', in which people, young and old alike, can reach in to museums through experiences that will help give value and meaning to their own lives and at the same time stretch and enlarge their perceptions of the world" (Anderson 132). Museums have shifted from being centered around one person or a few families to being servants of the public; they are much more democratic.

Economic Impact 2006-2012

While the museum world continues its discussion on the changing role of the museum, an external factor has forced the field to become more nimble and responsive to change, the weak economy. The Great Recession or Global Recession, from about 2008 to 2012, hit America's art museums especially hard. As a result of the dwindling endowments for both museums and their patrons, museums struggled to meet their operating costs. Consequently, museums have been forced to adjust to the economy in a variety of ways. The shortage of funds, both public and private, has caused many museums to consider deaccessioning artwork from their collection, laying off employees, freezing wages, canceling exhibitions, cutting programs, postponing building projects, or the worst scenario, completely closing. In 2008, the museum director of MOMA Glenn D. Lowry said, "We know there's a storm at sea and we know it's going to hit land and it could get ugly (Vogel)."

In response to the changing financial climate, in 2006, The Metropolitan Museum of Art increased its suggested admission fee from \$15 to \$20, which is a significant cost to the working class and conflicts with an inclusive, public model. The *New York Times* claims the increase makes it one of the most expensive museums in the world to visit: "Harold Holzer, a museum spokesman, said the increase was intended to remedy an annual operating deficit that had averaged \$3 million in recent years. He emphasized that the fee was suggested, not obligatory. He declined to specify what percentage of the Met's 4.2 million annual visitors paid the recommended charge" (Vogel).

In another example of a museums dealing with the effects of the declining economy, Randolph College made the difficult decision to auction four pieces of art from

its collection as a source for additional funding for the college. The sale was halted when a group of alumnae and others filed a court injunction. The group was unable to raise the required one million dollar bond, so the injunction was lifted by the court and they sold one of their artworks through Christie's. The remaining paintings are being held at Christie's warehouse and will be sold once the market rebounds (Finkel). Consequently, on March 17, 2009, a state bill was proposed that would prohibit museums from selling artwork to meet operating costs. It would allow museums in the state of New York to only sell for the reason of preserving works in the collection or acquiring new art. The bill was proposed by Richard Brodsky in the New York State Assembly (Pogrebin).

In another response to fiscal instability, in February of 2009 the Metropolitan Museum announced that it would freeze staff hiring and 15 of its 23 satellite stores nationwide would be closed. The Metropolitan Museum of Art said later that it had "completed a significant round of layoffs and voluntary retirements that it had warned in March would probably be necessary to contend with significant losses in its endowment" (Vogel).

Similarly, in June 2009, "the museum laid off 74 employees and gave retirement packages to 95 others who chose to accept them. Though the museum declined to identify or describe the specific roles of employees who have left, it said those departing included some members of the curatorial staff" (Kennedy). Prior to this round of layoffs, the museum laid off 127 merchandising employees and closed 15 of its satellite retail shops across the country. There was also a staff reduction through attrition, along with several contracts for part-time staff not being renewed and a hiring freeze over the last

six months. Overall the staff size is 14 percent smaller, leaving the museum with 2,200 employees. The museum aimed for a 10 percent reduction, but unexpectedly a number of employees took voluntary retirement. James R. Houghton, the museum's chairman said in a statement: "This realignment is a painful but unavoidable consequence of the global financial crisis" (Kennedy). He believed the cuts would stabilize the institution financially over the next 12 years without cutting any programs. The museum's endowment, which was one of the largest in the country among art institutions, lost 28 percent of its value, an estimated \$800 million. One-third of the museum's operating budget is funded by the endowment (Kennedy).

The Great Recession of 2008 has forced many museums to take a step back from the growth they had been experiencing. These changes are forcing museums to think about their audiences and how to appeal to a larger, more diverse community.

Emerging Technology

In contrast to what many may see as the shrinking of the museum world, advancements in technology such as the creation of the internet and smartphones are reinvigorating them and offering ways for such institutions to reach their audiences in less traditional ways. For example, many museums are exploring mobile and digital technologies to enhance the experience for their visitors. Beyond using technology within exhibitions and installations, initiatives include using more pervasive technology to create interactive experiences throughout the museum for its visitors, as well as remote experiences for those who are not there in person. This builds off of earlier critics' ideas that the museum could become a vibrant space for its surrounding

communities to learn and interact with the objects, bringing new meaning to the art and space. One no longer needs to have physical access to a museum to benefit from it.

The Smithsonian is at the vanguard of the use of digital and mobile technology. They offer their visitor everything from mobile apps and cellphone tours to crowd-sourcing, interactive gaming and even augmented reality. Nancy Proctor, head of mobile strategy and initiatives at the Smithsonian, has become an expert on the topic of using mobile technology in museums. They have a broad selection of mobile apps and websites that inspires visitor interaction with the exhibits. For instance, an app for the exhibit *Yves Klein: With the Void, Full Powers* allowed users to view video, hi-res images, and quotes from the artist. The app followed the exhibit to the Walker Art Center. Apps like this are transforming the museum experience from one of passively looking to actively making meaning. Going to a museum is becoming more of an experience that allows for personal choice and individual narrative. The traditional museum model is expanding to include hi-res images and virtual exhibits of their collections for exploration and study from anywhere on the Internet due to the continuing acceleration in the digitization of information combined with growing capacity of storage of digital information. (Sherman)

With today's technology, people no longer need to leave their homes to view art in a museum. Virtual tours of exhibitions are available to view on YouTube, viewers can browse collections on museum websites and use Google Art Project to explore major museums and their collections with just a click of a mouse, often with the ability to see works much closer and in more detail than if they were actually at the museum. More and more museums are digitizing their collections, which is in turn democratizing access

to art: "The Dallas Museum of Art joins a growing number of institutions whose collections are available on the Internet. These include the Fine Arts Museums of San Francisco, the Museum of Fine Arts, Boston, and the Yale University Art Gallery" (Brettell).

Finally, the use of social media allows museums to engage their audiences so that they can draw them to the brick and mortar spaces. Potential audience members need no longer search out information about museums; information finds them via Facebook, blogs, and even messages texted to their phones. If they don't come to museums, museums are coming to them.

Arts Education Policy

All of these fundamental changes are happening in a climate where schools are providing less time for arts instruction due to budget cuts combined with increased testing assessments of children, as a result of the federal government's No Child Left Behind (NCLB) act. NCLB, enacted by U.S. President George W. Bush, is a United States Act of Congress that supports the premise that setting high standards and establishing measurable goals can improve individual outcomes in education. While NCLB retains the arts as part of the core curriculum, schools are not required to report any instruction time or assessment data for arts education content or performance standards (Sabol, February 2010). This is often the reason NCLB is blamed for the decline of arts education in America's public schools. As a result, museums or other arts education programs are often the only opportunity for students to experience the arts.

Democratization of Museum Professionals

Because of the nexus of these trends, a philosophical shift in museums themselves, the emergence of new technologies, and the lack of arts education in public schools, the museum profession has become more diverse, more community-oriented, and more aware of its social responsibilities, according to a speech by David Fleming, Director of National Museums Liverpool ("Managing Change in Museums"). Not surprisingly, university-based museum studies programs have grown exponentially during the last 20-30 years; there has also been a burgeoning in museum studies literature in the last 15 years. Fleming notes in a speech, "There is an ongoing democratization in our profession. Museums are becoming institutions that are not entirely dominated by a socio-economic elite, primarily male in character" ("Managing Change in Museums"). The opening up of higher education opportunities to people formerly denied them means that there is a new (and often more diverse) lifeblood for museums. It is an important factor in museums being able to grow and broaden audiences.

Finally, part of the new enthusiasm for museums may be explained by changes in demand. The number of people going to college has risen significantly in recent decades. Surveys have shown that highly educated people are more likely to be museum goers. These people want to see where they fit in the broader world and rely on museums for this guidance, which is why Victoria Newhouse, who wrote the book *Towards a New Museum*, says museums have transformed from "restrained containers to exuberant companions" (qtd. in "Temples of Delight").

What follows will be an in-depth look into two large scale, encyclopedic art museums, the Los Angeles County Museum of Art and the Art Institute of Chicago and

how they each demonstrate change to a more public, external museum in the areas of audience development and community; programming, collections and exhibitions; and education and outreach.

The Los Angeles County Museum of Art

The Los Angeles County Museum of Art (LACMA) has 100,000 objects dating from ancient times to the present and is the largest art museum in the western United States. LACMA shares its extensive collections through exhibitions, public programs, and research facilities that draw nearly a million visitors each year. LACMA is an encyclopedic museum with a collection comprising the geographic world and the entire history of art. LACMA holds significant collections in the areas of Asian art; Latin American art, including pre-Columbian masterpieces and leading modern and contemporary art by Frida Kahlo, Diego Rivera, and José Clemente Orozco; and Islamic art, which is one of the most important collections in the world. LACMA's mission is to "to serve the public through the collection, conservation, exhibition, and interpretation of significant works of art from a broad range of cultures and historical periods, and through the translation of these collections into meaningful educational, aesthetic, intellectual, and cultural experiences for the widest array of audiences" (LACMA).

The museum is situated in the center of Los Angeles on twenty acres of land in a seven-building complex. LACMA was established in 1910 and was originally part of the Los Angeles Museum of History, Science and Art. In 1961, LACMA became a separate, art-focused institution. In 1965, LACMA moved to its current location on Wilshire Boulevard with the permanent collection housed in the Ahmanson Building, special

exhibitions in the Hammer Building, and the 600-seat Bing Theater for public programs. In the last few decades, the campus and the collection have grown immensely. In 1986, LACMA opened the Anderson Building (renamed the Art of the Americas building in 2007) specifically for modern and contemporary art. Bruce Goff's Pavilion for Japanese Art opened in 1988 at the east end of campus. Then, the museum purchased the May Company department store building, which was renamed LACMA West in 1994. In the last few years, the Transformation project revitalized the western part of the campus with several new buildings designed by the Renzo Piano Building Workshop. The Broad Contemporary Art Museum, a three-story 60,000 square foot space for an exhibition of postwar art, opened in 2008. In addition, the Lynda and Stewart Resnick Exhibition Pavilion opened in 2010, providing the largest purpose-built, naturally lit, open-plan museum space in the world, with a rotating selection of major exhibitions. To finish the space, Ray's restaurant and Stark Bar opened in 2011 in the center of the BP Pavilion near Chris Burden's iconic *Urban Light*. (LACMA)

Since April 2006, LACMA has been led by Michael Govan, CEO and Wallis Annenberg Director of LACMA. Prior to coming to LACMA, he was the president and director of Dia Art Foundation and deputy director of the Solomon R. Guggenheim Museum. The seventh director in LACMA's forty-six-year history, Govan has "established himself at the intersection of the city's circles of celebrity, arts patronage and financial power (Binkley).

Audience Development and Community

While many will argue that Los Angeles is not the art center of the world like that of New York, Paris and London, LACMA's efforts in developing their community of

museum-goers is impressive. Under the direction of Michael Govan, LACMA's priorities are to create a community of supporters that reflect the rich and diverse city of Los Angeles, according to a personal interview with Colleen Criste, Associate Vice President of Individual Giving, at LACMA. From targeting the young professionals and Hispanic community to the movers and shakers of Tinseltown, LACMA has implemented strategies to make their programs and collections more relevant and accessible to the public. Because of these efforts, LACMA receives about 1 million visitors each year (LACMA). Below is evidence of their efforts to broaden their community base and strategically reach targeted audiences.

General Admission

LACMA is one of three museums across the country that is participating in a study led by the Dallas Museum of Art. The study is an experiment in whether removing admission fees will bolster visitors. The Dallas Museum is modeling this by dropping admission fees for its general collection as of January, 2013. General admission at LACMA is currently \$15 for non-members, with some special exhibitions requiring an extra fee. The other study participants are Denver Art Museum and the Minneapolis Institute of Arts. While it remains to be seen if LACMA will drop their general admission fee due to the results of the study, their interest in the admission-free model is evidence to their commitment to creating an inclusive community (Knight).

Despite the general admission fee, LACMA offers an abundance of opportunities for community members to visit the museum for free. LACMA offers free general admission to everyone on the second Tuesday of each month. In addition, after 3 pm general admission is free to Los Angeles County residents with proof of residence on

Monday, Tuesday, Thursday, and Friday. Target also sponsors several free-admission days on federal holidays throughout the year. LACMA also offers a free museum membership for children 17 and under. This is wise on LACMA's part. The primary way that museums will survive is by cultivating a younger museum-going audience. They also offer programs that cater to families for the same reason. (LACMA)

Hollywood and the Entertainment Industry

LACMA is also drawing supporters from the Hollywood crowd. In recent years, LACMA has dynamically increased its curatorial programming to include film related exhibitions such as “Tim Burton, Dalí: Painting & Film”; “Masterworks of Expressionist Cinema: Caligari and Metropolis”; “Stanley Kubrick; and Hans Richter: Encounters”; as well as the forthcoming “Under the Mexican Sky: Gabriel Figueroa—Art and Film,” “David Hockney: Seven Yorkshire Landscape Videos, 2011,” and “Agnès Varda in Californialand.” (LACMA)

On Saturday, November 2, 2013 dignitaries from the art, film, fashion, and entertainment industries united at LACMA for the Art+Film Gala honoring artist David Hockney and filmmaker Martin Scorsese, with a musical performance by Grammy Award–winning artist Sting. In its third year, the gala was co-chaired by actor Leonardo DiCaprio and LACMA Trustee Eva Chow, who are committed supporters of LACMA's film initiatives. The event also celebrated a collaboration between The Film Foundation, founded by Martin Scorsese, LACMA, and the Annenberg Foundation, to preserve four films by French filmmaker Agnès Varda. Gucci once again demonstrated its commitment to the museum by serving as a presenting sponsor of the Art+Film Gala, with Gucci Creative Director Frida Giannini as Gala Host Committee Chair. Art+Film Gala proceeds

are used to support LACMA's initiative to make film more central to the museum's curatorial programming, while also funding LACMA's broader mission. This includes exhibitions, acquisitions, and educational programming, in addition to screenings that explore the intersection of art and film. LACMA has also partnered with the Academy of Motion Pictures and will incorporate the new Academy Museum onto the LACMA campus. (LACMA)

The museum has also witnessed a growth of new audiences as a result of the robust film programming led by Elvis Mitchell through a partnership with organization Film Independent. Mitchell is a film critic and host of KCRW's nationally syndicated entertainment and pop culture show, *The Treatment*, which serves as a cross promotion opportunity for LACMA. All films are featured in LACMA's 600-seat Bing Theater, which includes *Tuesday Matinees*, a film series showcasing classic films. (LACMA)

Not surprisingly, the Hollywood industry is well represented on LACMA's Board of Trustees. Of the 54 members of the board, more than 10% of members are involved in the entertainment world, including Willow Bay, Brian Grazer, Brad Grey, Tom Gores, Barbra Streisand and Steve Tisch. From Hollywood executives to star power, the board has transformed to reflect the city of Los Angeles and what it is known for: "Historically the common wisdom in Los Angeles has been that the film industry and the art world do not mix well. I am glad to be a part of a museum board that has turned that notion upside down," says Terry Semel, co-chair of LACMA's board (Pener). Govan is embracing Hollywood to remain relevant. Colleen Criste, Associate Vice President of Individual Giving at LACMA, says, "It makes sense to gain support of Hollywood due to their giving capacity and their inclination to support the arts."

Children and Young Families

An art museum of the past was not a place for a child. For example, The Frick Museum in New York City maintains its policy of not allowing children under ten to visit the museum (Frick). In order to cultivate their future supporters, however, many museums are starting early and developing loyalties with children. LACMA is well recognized in the museum world as a leader in attracting families and cultivating future generations of museum visitors.

Arts for NexGen is an award-winning program, the nation's only free youth membership program, which began in 2003. NexGen offers free admission to children 17 and under as well as one adult guest. Members have access to the permanent collection galleries as well as select special exhibitions. NexGen was the recipient of the 2011 Award for Excellence in Programming, presented by the American Alliance of Museum's EdCom division. There are a total of 157,000 members. This is a remarkable way for LACMA to grow their own future audience, especially since the children can bring an adult for free so that the whole family can get involved. (LACMA)

LACMA has also designated special spaces for families. The Boone Children's Gallery, for example, located in the Hammer Building, is a comfortable place for children and families to paint and learn about art from China and Korea. Every Monday and Friday at 2 pm is Story Time. In the Korean art galleries, museum staff read age-appropriate books about Chinese and Korean folk tales and art and culture (LACMA). LACMA is also responding to the face of LA; the city has a robust Korean and Chinese population. Koreatown is a few miles from LACMA.

A program evaluation of LACMA's NexGen program was conducted by independent consultant Susy Watts. She concluded the evaluation with positive findings below:

NexGen is successful in sending the message that children and families belong to and at the museum. Families clearly view Arts for NexGen LACMA as not just a membership for their child but as a membership for the entire family. Families with NexGen members view LACMA as a parenting and “life resource” for their children. They value their time together at the museum and recognize that their experiences at LACMA are unique. They use the museum for learning and social development.

This review of NexGen's social impact indicates that, through NexGen, LACMA is making itself relevant for the next generation of museum-goers. The program also demonstrates LACMA's commitment to accessibility and the public's embracing of the museum. Launched in 2003, NexGen is a relatively new program, and the evaluation shows the status of the program after just a few years. It will be interesting to learn if and how those children who have made the museum a regular part of their lives will continue their relationship with LACMA after they enter adulthood and possibly become parents themselves. Further research over time will reveal more about the long-term impact of NexGen on its members, on the future of LACMA, and perhaps even on other museums (Watts 47).

Teens

LACMA is not only focusing on growing their future audience, it is also introducing teens to possible future professions in the art world. The High School Internship program provides a group of students from Los Angeles-area public schools an opportunity to learn the behind-the-scenes of a museum, including participating in special projects and working with exhibiting artists. The program meets once a week. Through training sessions, participants learn about exhibition and gallery techniques as well as improve on their public-speaking skills. At the end of their training, interns will confidently give gallery tours to their peers and children. (LACMA)

In addition, LACMA's high school interns organize a teen-only event in the evening called *After Dark*. The event is popular among high school students; nearly 3,000 teens from all over Southern California have attended, and features teen-led tours, artist-led workshops, exhibition viewing, and live or deejayed music. This effort of exposing high schoolers to museum careers could result in growing and diversifying the museum profession. (Watts 15)

Latino Community

Since Los Angeles has such a vast Latino community, LACMA develops programs to appeal to this audience, especially as the museum has one of the largest Latin American collections in the United States. In 1997, museum patrons Edith and Bernard Lewin donated more than two thousand works of art by Mexican modernists to LACMA. The significant donation has made LACMA one of the main repositories of Latin American art in the country. The museum has since expanded its collection with works from throughout Latin America, ranging from the postwar and colonial to the

contemporary periods. The collection includes works by Rufino Tamayo, Diego Rivera, and Roberto Matta. (LACMA)

LACMA is committed to its Spanish speaking audiences beyond its collection, however. For example, their website can be viewed in Spanish; they can also be followed on Twitter in Spanish. Also, all of their forms and applications for membership and education classes are offered in Spanish. In an email interview with Al Vasquez, former Associate Vice President of Membership at LACMA, says: "LACMA has presented a good number of Latin exhibitions and has seen an increase in Latino audiences. The contemporary exhibitions have also helped grow this group. Surveys have shown that attendance of Latinos increases when Latin exhibitions are presented. On average, the overall Latino member/visitor makeup to LACMA is 10%. LACMA has introduced successful programs that many of the Latin population take advantage of, such as Latin Jazz, Family Sundays, and our free NexGen membership."

LACMA'S film department also highlights Mexican film. In the film "Mexican Cinema in the U.S.A.: From the early 1930s through the early 1980s," the Mexican cinematographer "Gabriel Figueroa (1907–1997) helped forge an evocative and enduring image of Mexico. Among the most important cinematographers of the Golden Age of Mexican Cinema, Figueroa worked with leading directors from Mexico, the United States and Europe, traversing a wide range of genres while maintaining his distinctive and vivid visual style. In the 1930s, Figueroa was part of a vibrant community of artists in many media, including Diego Rivera, Jose Clemente Orozco, Edward Weston and Manuel Alvarez Bravo, who sought to convey the country's transformation following the trauma of the Mexican Revolution. (LACMA)" The exhibition featured film

clips, paintings, photographs, posters and documents, and includes work by filmmakers and artists associated with Figueroa's cinematography. (LACMA)

Young Professionals

LACMA also targets a young adult audience through a variety of ways, including *Muse*, one of its signature programs. One can add *Muse* to an Individual-level or higher-level membership. *Muse* members enjoy a year of more benefits, including discounts for *Muse*'s major annual events, like "Muse 'til Midnight," "Muse Costume Ball," and "Young Directors Night," free private led tours of LACMA exhibitions for members and a guest, free guided tours of other Los Angeles museums and exhibitions, giveaways and discounts on social and cultural events around town, and subscriptions to the monthly *Muse* Happenings email blast. (LACMA)

LACMA also attracts younger, more affluent audiences with their Avant Garde membership. One-year membership is \$1,000 (tax-deductible: \$520). This is reserved for those 21–40 years of age. Avant-Garde is a membership group for young professionals and art supporters who are interested in greater and more rewarding participation with the museum. Members enjoy behind-the-scenes experiences with LACMA and the wider LA art community and receive monthly invitations to museum exhibition openings, curatorial tours, collection and artist studio visits, and other social gatherings. Avant-Garde's programming offers insight into collecting and connoisseurship as well as social gatherings with likeminded peers. (LACMA)

Another way LACMA has been able to draw the young crowds of Los Angeles is its bar and restaurant. Ray's and Stark Bar has been recognized by *Esquire* as "One of

the best new restaurants of 2011" and by the *Los Angeles Times* as "A feast for the senses." The menu is Mediterranean-inspired and emphasizes fresh, seasonal fare from the restaurant's wood-burning oven and grill. The bar features artisan beers, spirits, seasonal cocktails and California wines. Free parking is available with validation. By centering the restaurant and bar in the middle of the campus, in a sort of modern-day piazza, LACMA is creating a "center of town" feel where people can meet, people watch, listen to jazz on Friday nights, and be surrounded by art. Essentially, LACMA has made itself a destination for culture and nightlife. These events, the bar and restaurant, and new cultural landmarks such as Burden's Light Poles and the huge rock have made LACMA into a destination. (LACMA)

LACMA is being nimble and growing its audience in a non-linear fashion. They are not going at it just from an art standpoint. They are trying to make themselves hip and a tourist destination and a source of education all at once.

Programming, Collections, and Exhibitions

In the early 80s LACMA was bustling as a reflection of the booming economy. With the downturn in economy in the 1990s, LACMA faced severe layoffs (Muchnic). As the largest museum in the western United States, many looked to LACMA to see if it would maintain its ground in the museum world. LACMA weathered this difficult time and moved into a period of expansion and innovation with the transition of directors in 2005; Michael Govan continued to move LACMA forward with programs geared for the general public through exhibitions and programming while expanding the campus and integrating LACMA into the fabric of Los Angeles (LACMA). Below is a sampling of LACMA's most recent efforts under the current director.

Exhibitions

LACMA developed and hosted the *James Turrell: A Retrospective* exhibition running from May 26, 2013 to April 6, 2014. Turrell is a leading artist in the Southern California Light and Space movement of the 1960s and 70s. The exhibition explored and followed the fifty years of James Turrell's career. It included prints and drawings and two-dimensional holograms. One part of exhibit was devoted to the Turrell masterwork in progress, Roden Crater, which will be installed into the landscape just outside Flagstaff, Arizona, and was presented through plans, models, films, and photographs. Choosing to focus a retrospective on Turrell, who is part of the Southern California landscape himself, is an example of LACMA's efforts to reflect its surroundings and engage its visitors in particularly California, and even Los Angeles, experiences. In addition, the exhibit was welcoming to visitors with no prior knowledge. The exhibition of light was tranquil and contemplative, and offered a space where observations could be shared without intimidation or without having any prior education and training in art.

(LACMA)

Another exhibition, Chris Burden's *Metropolis II*, draws children, especially young boys who have an affinity for cars and trains, and adults of all ages. The noise of the cars offers an opportunity for people to talk out loud and discuss the exhibit, unlike the quiet setting of a traditional gallery. LACMA notes that the exhibit is "an intense kinetic sculpture, modeled after a fast paced, frenetic modern city. Steel beams form an elaborate system of 18 roadways, including one six lane freeway, and train tracks. Miniature cars speed through the city at 240 scale miles per hour; every hour, the

equivalent of approximately 100,000 cars circulate through the network of buildings. According to Burden, "The noise, the continuous flow of the trains, and the speeding toy cars produce in the viewer the stress of living in a dynamic, active and bustling 21st century city" (LACMA). This exhibit, too, mirrors the museum's milieu--Los Angeles is a car-culture saturated with freeways, traffic, and an often maligned public transportation system. Burden's art installation, then, becomes another way for LACMA to remain relevant to its viewers.

Another way that the museum attracts viewers is through its site-specific public art works that are visible at all hours and free to experience. *Levitated Mass*, by artist Michael Heizer, attracts a broad audience who seek to be awed and amazed by an incredible rock that appears as if it is floating in the air in a beautiful outdoor setting. The exhibit is composed of a 456-foot-long trench built on LACMA's campus with the 340-ton granite boulder placed over it. The trench, which serves as a walkway for visitors, gradually descends to fifteen feet in depth, running underneath the boulder, allowing visitors to actually move kinetically through the space and experience the sculpture from many different vantage points. The boulder is one component of the artwork, as is the 456-foot-long trench beneath it and the surrounding environment. (LACMA) "It is a monument to our own time and our own place and our own aspirations as people," says Michael Govan, LACMA's chief executive (Johnson and Paquette). *Levitated Mass* speaks to the breadth of art history, from ancient traditions to modern forms. In a surprising turn, the transportation of the rock became something of a happening that was covered by the media and attended by thousands of viewers; it traveled from Riverside, California, where it was found, to LACMA at 5 mph only at night. The trip

lasted nearly two weeks, and thousands of people along the way turned out to cheer it on and witness the artwork moving to its personal home. The Huffington Post notes: "To thank those who put up with road closures and other delays, the museum granted free admission for a week to people who live in zip code areas traversed by the rock (Associated Press)." Again, choosing a local artist and materials from the surrounding area was not a coincidence. It is another example of LACMA's conscious choice to develop a museum that both fulfills traditional expectations (European paintings) while embracing its Southern California heritage.

"Levitated Mass," along with Chris Burden's "Urban Light," are two examples of the innovative ways that LACMA is trying to entice audiences to its continually expanding campus. These works blur the edges of the museum, making the transition to the galleries smoother and more of a continuous experience; they also integrate LACMA into the busy metropolis of Los Angeles. Interestingly, these two art works have become iconic landmarks in themselves, and as such make LACMA more of a destination. Images of Burden's "Urban Light" and "Levitated Mass" now grace post cards and have become destinations for weddings, prom pictures, and Facebook postings. In effect, these in-situ artworks make art less threatening, approachable, and function as a type of dynamic advertising for the museum.

Music

Another way that LACMA is expanding its audience is through a vigorous music program. Beginning over 20 years ago, the Department of Music Programs is a seven-time national winner of the ASCAP/Chamber Music America Award for Adventurous

Programming. Each year the program features over one hundred concerts showcasing local and international ensembles in the genre of jazz, classical, new music and Latin. These programs include Jazz at LACMA and Sundays Live, as well as the new series, Latin Sounds and Art & Music. Jazz at LACMA, free every Friday evening, features some of LA's best musicians, including such legends as Arturo Sandoval, Wayne Shorter, Kenny Burrell, John Clayton, Les McCann, Billy Childs, Ernie Watts, and the Cannonball-Coltrane Project. About 42,000 visitors attend the jazz program each year from April through November. (LACMA) The choice to make many of these events free, and to reflect the face of Los Angeles' music community, is another way that the museum attempts to welcome new and different audiences to its campus.

Film

Film also has an important place at LACMA. In partnership with Film Independent and presented by *The New York Times*, the museum presents screen classics, new releases, documentaries, one-of-a-kind events, guest-curated programs, and conversations on film and filmmaking. The museum often uses its film offerings to extend its current exhibitions, presenting screenings, weekend series, and retrospectives in conjunction with exhibitions. For example, LACMA presented Doug Pray's film *Levitated Mass: The Story of Michael Heizer's Monolithic Sculpture* in conjunction with the *Levitated Mass* exhibit. Plus, every Tuesday LACMA offers matinee screenings of Hollywood classics. An example of this is the Christian Marclay film, *The Clock*, which is made up of iconic footage from Hollywood classics. LACMA is partnering with the Academy of Motion Picture Arts and Sciences to develop and

incorporate the Academy's museum of film history into their campus, fittingly into the building they affectionately call "LACMA West" as it sits on the west side of the campus. Instead of remaining insular, the museum is embracing different media and film in particular, recognizing that to remain relevant, it will need to acknowledge the intersection of film with more traditional arts. (LACMA)

Technology

LACMA's use of technology is thriving and they are using it in innovative ways that go beyond apps for museum goers. In December, 2013, LACMA launched a new Art + Technology Lab. The Lab is an opportunity to experiment in bringing artists and technologists together to develop projects that they plan to share with the public at the museum. Artists and collectives interested in pursuing projects that engage with emerging technologies have been invited to apply for grants of up to \$50,000, plus in-kind support from an advisory board of artists, academics and technology leaders, participating technology companies, and facilities at the museum to develop prototype projects. The original Art and Technology program at LACMA ran from 1967 to 1971 and paired artists including James Turrell, Andy Warhol, and Claes Oldenburg with major technology corporations. The program is recognized as a landmark moment in the history of art in Los Angeles. (LACMA)

On a smaller scale, LACMA offers mobile apps in conjunction with exhibitions. To date, they have created a number of free apps for iPhone, iPod and iPad. For the Stanley Kubrick exhibition, the app featured exclusive interviews with directors and collaborators about the life and legacy of Stanley Kubrick, set photography, and still

photos of Kubrick at work, an interactive timeline of Kubrick's filmmaking career, and much more. LACMA also produced an app called Project-O-rators. Inspired by the 20th century art collection at LACMA and the work of the Russian Constructivists in particular, this app is a site-specific augmented reality project accessible to visitors in the museum's BP Pavilion. By viewing the plaza on screen using the camera on a device, visitors can interact with constructivist-inspired 3-D shapes and architectural structures and access sound and video that reflects contemporary political events. (LACMA)

LACMA also created Art Swipe App, in conjunction with the exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, featured at LACMA from January 29, 2012 to May 6, 2012. The app was inspired by the game "exquisite corpse", popular among 20th century surrealist artists, and allows users to create collages with images from the exhibition and the photo roll. (LACMA)

Lastly, The California Design App was created in conjunction with the exhibition *California Design, 1930-1965: Living in Modern Way* at LACMA from October 1, 2011 to June 3, 2012. This free app includes exclusive video interviews with California designers, including Harrison McIntosh, Lou Danziger, John Kapel and Deborah Sussman; superb high-resolution images of more than 100 highlights, including furniture, graphic design, ceramics, and fashion; an interactive map featuring notable locations in the history of California midcentury design; and a behind-the-scenes description of the making of the exhibition. (LACMA)

LACMA also offers a free wifi network available on the campus, which is an attractive benefit to the public and adds to the whole visitor experience. Though its organic integration of many levels of technology, LACMA is reaching out to a younger crowd of digital natives; in doing so, they are attempting to reach out to historically under-represented age groups in the museum world. These technological opportunities also offer more choice and opportunities for audiences to craft their own particular experiences with the art.

Research Library

In keeping with their commitment to its public, LACMA's Mr. and Mrs. Allan C. Balch Research Library is open to the public. The museum maintains significant resources related to the study of art, which support the needs of the public and of the museum's collections and programs. The Research Library houses a vast research-level collection of approximately 175,000 books, periodicals, and journals. This non-circulating collection consists of art reference books; collection and exhibition catalogues of museums, private collections, and galleries; monographs on artists and specialized art subjects, and more. (LACMA)

Education and Outreach

LACMA offers an array of meaningful learning opportunities aimed to inspire and encourage an appreciation for art and art-making. Museum-goers of all ages can experience learning through guided tours, taking classes, and listening to an artist or educator in the galleries. Even with LA's extreme traffic conditions, in some cases, learners are not required to leave their communities to immerse themselves in art or art-

making through off-site programs and partnerships with schools and community organizations. While LACMA offers a breadth of education and public programs, below are three programs that exemplify the museum's priorities and changing role as a public educational institution.

Art + Film Lab

LACMA9: Art + Film Lab is a mobile lab which visits nine communities in Los Angeles and hosts a number of activities, including free art and filmmaking workshops, outdoor film screenings, oral history projects, plus a day of free admission to LACMA. Presented in collaboration with parks, universities, and community colleges, LACMA9 Art + Film Lab inhabits each of the nine communities in Southern California for five weeks in a bright orange pop-up designed as a cultural center and commissioned by local artist Jorge Pardo. For example, the Monterey Park Art + Film Lab will be held in the East Los Angeles area where community members will be invited to share a personal anecdote on camera or interview a friend or family member. This video portrait will be added to a bank of stories about their community. In addition, Jorge Pardo will be on hand to lend his expertise and speak about his work. (LACMA)

LACMA9 Art + Film Lab attracts a young and hip crowd and is part of LACMA's Art + Film Education Initiative, which was created to take advantage of new developments in technology and to provide increasing accessibility through technology. It is aimed to provide students, teachers, and the public with hands-on opportunities to utilize low and high-tech approaches to self-expression.

Regarding the ground-breaking program, LACMA director and CEO Michael Govan commented, "The mobile Art + Film Lab is an innovative way for LACMA to reach out to some of the many diverse communities in Southern California, in such a way as to highlight the intersection between art and film and emphasize the importance of community" (Sutton).

Arts for NexGen

As mentioned earlier in the Audience Development section, the award-winning Arts for NexGen is a program that uniquely intersects LACMA's divisions of Membership and Education. In addition to the programs previously mentioned, the NexGen membership also offers the following educational opportunities.

Andell Family Sundays is NexGen's most popular program. It is a way for families to explore LACMA in a family-friendly way. Families with children age 12 and under can participate in activities geared around the museum's collection, such as artist-led workshops, in-gallery sketching, and bilingual (Spanish/English) tours. As an outreach component, LACMA offers free transportation for schools and community groups in low-income neighborhoods. The Sunday program has attracted more than 111,000 people since its launch (Watts).

The Education Department also presents Weekend Art Classes and seasonal Art Camps designed just for teens, ages 13 through 17. These unique opportunities provide teens with a wide variety of ways to approach art and develop their own artistic styles. Teens can participate in gallery discussions, studio projects, and view the galleries.

During the summer, teens can participate in a one-month portfolio-building classes and specific media workshops (Watts).

On-Site

In 2006, LACMA received the largest endowment in the history of the institution (\$23.9 million), from former trustee Anna Bing, who expressly intended to bring art education to children and the community. Through this gift, the museum was able to create the outreach program *LACMA On-Site* and designate a million dollars each year to support arts programming in the Los Angeles Unified School District and to build strong relationships with children and families throughout Los Angeles.

As a result, LACMA has partnered with schools and the community of Los Angeles Unified School District's Local District 4, a district with 60,000 students, a student population the size of the entire Boston public-school system. According to LACMA's Vice President of Education and Outreach, James Burrell, "no other museum in Los Angeles or the country has a partnership of this magnitude (Watts 7)." Through this program, participating elementary and middle schools receive artist-led workshops, teaching materials, and teacher training. These activities and materials are designed to encourage critical thinking skills, ignite creativity, and offer meaningful art experiences.

As part of *LACMA On-Site*, the Education department commissioned Los Angeles artists Mark Bradford and Ruben Ochoa to create the exhibit SWAP at local Charles White Elementary School. The installation is inspired by the neighborhood that surrounds MacArthur Park, where the school resides, and includes pieces from the

permanent collection, artwork created by the students, as well as large-scale art created by Bradford and Ochoa. (LACMA)

LACMA On-Site also extends into local libraries, with LACMA's teaching artists offering free workshops at a number of Los Angeles Public Library branches, as well as LACMA curators hosting exhibitions in the partner schools' galleries or art spaces. The museum also developed curriculum materials, based on the museum's permanent collection, for teachers in an effort to strengthen their visual arts instruction. Curriculum materials were developed to align with the California State Content Standards.

(LACMA)

LACMA also created the *Ancient World Mobile*. The mobile is a traveling studio and classroom designed for teaching sixth-grade students about the ancient world. The students study the symbols from the art of Egypt, Southeast Asia, and Rome. Art workshops are held in the the Ancient World Mobile where students sketch symbols on tiles that are later fired in a kiln at LACMA. Concluding the program, students and their teachers are provided free bus transportation to LACMA to view and discuss the artworks related to their studies in LACMA's galleries. (LACMA)

Teachers in the program are provided professional development. This program provides teachers with an opportunity to look, learn, create and connect with colleagues. Utilizing LACMA's permanent collection and special exhibitions, teachers are given instruction for implementing visual arts into the classroom. Teachers attend lectures by museum curators and participate in gallery tours, discussions, and artist-led workshops. (LACMA)

Honoring its commitment to education and outreach, LACMA conducted an evaluation of its *LACMA On-Site* program. Working closely with independent consultant Susy Watts over a 11-month period, the team collected data through surveys, led interview and focus groups with students, parents, teachers and librarians, and conducted learning assessments. *LACMA On-Site* provided significant outreach in the community. The evaluation reported that the program served nearly 26,000 students and 1,000 teachers through the partnerships with fifteen elementary schools and four middles schools. For the library-specific program, LACMA reached nearly 39,000 teens at seventeen branches of the Los Angeles Public Library. Further *LACMA On-Site* materials, NexGen enrollment forms and family guides reached 60,000 students, and 3,000 teachers annually throughout Local District 4. Some of the noteworthy findings from the school's evaluation include:

- Students used descriptive vocabulary in talking about art and a cross core classroom subjects (percentages varied by grade level).
- 80 percent of K–8 students recognized connections between LACMA art content and their own lives.
- Over 90 percent of K–5 students and over 80 percent of middle-school students applied specific skills and techniques for each introduced art material.
- 90 percent of students included personal content in their own art and related their images to their experience, knowledge, backgrounds, and LACMA art objects. (Watts 33)

The Art Institute of Chicago

The Art Institute of Chicago and the School of the Art Institute of Chicago together are world renowned and recognized as two of the leading fine arts institutions in the country. An encyclopedic museum, the Art Institute's mission is to collect, preserve, and interpret works of art for their 1.5 million visitors annually from around the globe: "The Art Institute, founded in 1879, now has approximately 300,000 works of art in its permanent collection, stewarded by eleven curatorial departments and nearly 500 employees. This collection is housed in eight buildings—nearly one million square feet—at the heart of Chicago, one block from Lake Michigan and serving as the eastern anchor of the city's downtown. (AIC)" In addition to displaying the permanent collection, they host a slew of special exhibitions and gallery talks, lectures, performances. Moreover, they have excellent research libraries for art and architecture as well as "state-of-the-art conservation facilities that ensure that the art of the past carries on well into the future" (AIC).

The museum and school of fine arts were founded in 1893 during a time that the city was focused on rebuilding itself after the Great Fire of 1871. The Art Institute made its permanent home at the intersection of Michigan Avenue and Adams Street. Their first collection was narrowly focused around plaster casts. The entry of the building was flanked by two bronze lions, which are famously still there today. A research library was built in 1901 followed by eight expansions for administrative and gallery space. The most recent construction is the Modern Wing, which was erected in 2009. Since its inception, the permanent collection has grown from plaster casts to nearly 300,000 art objects ranging from Impressionist masterpieces to contemporary design. (AIC)

The Art Institute of Chicago is led by President and Eloise W. Martin Director Douglas Druick. He was a curator at the Art Institute of Chicago for 26 years before being named this lead role in August 2011. The former director was James Cuno, who resigned from the Art Institute to lead the J. Paul Getty Trust in Los Angeles. The current director has expertise that matches well with the institution's breadth of its collection: "Druick, 66, previously chaired the departments of medieval to modern European painting and sculpture as well as prints and drawings, and organized numerous blockbuster exhibitions during his tenure — including 'Van Gogh and Gauguin: The Studio of the South.' He is the 11th leader of the 132-year-old museum" (Viera).

Audience Development and Community

The Art Institute of Chicago is one of the premiere museums in the country. As such, it's no surprise that attendance is around 2 million per year. Moreover, AIC received a boost in attendance the year the new Modern Wing was opened in May 2009, despite a 25 percent boost in museum admission fees (Schnur). Below are efforts AIC implemented to develop their audience and broaden their community of supporters.

Tourism

If one is making a visit to Chicago, visiting AIC is a must. AIC attracts tourists from all over the world. It is one of Chicago's main attractions. When in Paris, one sees the Eiffel Tower. When in Chicago, one sees the Art Institute. A review written on Trip Advisor (tripadvisor.com) states, "I make it a point to visit art museums in cities like Chicago, and this is one of the best I've seen, on a par with the Louvre, the Met and any other world class museum. The Impressionist wing alone is worth the fee, but you won't

be disappointed with the modern art, or antiquities either. Amazing and can't wait to go back." The Art Institute makes it easy for tourists to visit the museum with restaurants and hotels partnerships, travel packages, and visitor savings passes. AIC was the Winner of the Traveler's Choice 2013, voted as #1 Museum in the United States, by Travel Advisor. (AIC)

Families

The Art Institute is the perfect place for a family outing. With free admission for children under 14, families can enjoy exhibitions, self-guided tours, making art and more. Located on the first level of the Modern Wing, the Ryan Education Center is a state-of-the-art facility that includes exhibition spaces and the Vitale Family Room, open from 10:30 a.m. to 5:00 p.m. The Family Room also provides an area of breastfeeding. Children can participate in art-making, making puzzles based on masterpieces seen in the galleries, building architectural structures with brightly-colored blocks, and learning at the Curious Corner through games and interactive stories and games. (AIC)

In the hallway, visitors can view the art on display in the family exhibitions in the Picture Book Gallery, then sit and read picture books of the works of art; the Family Room houses over 1,300 other picture books, including poetry, art, and storybooks, as well as a variety of books in foreign languages. The museum also offers a family self-guide or gallery game as well as volunteers who are specially trained to deal with a family audience. (AIC)

There is also a family self-guided audio tour specifically designed for children ages 5 through 10. The self-guide is a fun and informative way to tour the museum, and

is available in both English and Spanish. There are 32 stops along the way, and is a dynamic and engaging way to experience the museum with children. (AIC)

AIC's emphasis on families and children in the museum embraces Chicago residents as well as tourists. It also makes the museum a place for repeat visitations from locals.

Free Admission for Illinois Residents

While tourists contribute significantly to the Art Institute's annual attendance, the museum makes it easy for Illinois residents to visit by providing free admission every Thursday from 5:00 to 8:00 p.m. These hours are especially convenient for those working downtown.

Teens

The Art Institute offers teens a space to connect with each other and the art that inspires them. The Teen Programs gives teens an opportunity to create artwork, learn museum operations, meet artists and get to know like-minded teens. The Art Institute offers teen-oriented classes, workshops, summer and after school programs, internships, as well as other engaging ways to get involved with museum life. The Art Institute has a Teen Council that launched a program called Re:Imagine, the first-ever Teen Design Competition to re-imagine the museum experience. Teens can submit design ideas, compete to win prizes, vote on their favorite designs, and potentially have their work displayed in the museum's Ryan Education Center. The Teen Programs

Facebook page showcases projects that teens have made in the museum and provides the latest news about their programs. (AIC)

Holiday Programming

The Art Institute has an extensive holiday program that offers Chicago residents a place to celebrate the holidays. It's a perfect way to draw new, untapped audiences who would not otherwise visit an art museum. There are special events and exhibitions designed specifically for the holidays, including the Neapolitan Crèche, which features a remarkably preserved 18th century Neapolitan Nativity scene made of over 200 figures, one of the very few outside of Naples. In addition, the Holiday Thorne Rooms feature 11 rooms dressed in holiday trim. Last year, the 1930s French Library joined the celebration with a tiny taste of Art Deco holiday glamour. The museum also offers activities like "The Great Mistletoe Ball," which allows for photo opportunities, and free gift-wrapping and activities like gingerbread house building and caroling. (AIC)

Programming, Collections and Exhibitions

As a world renowned museum, the Art Institute is accustomed to being in the spotlight. With AIC's ups and downs in recent years, including two rounds of layoffs in 2009 and 2010 in between the opening of a new Modern Wing and a new museum director in 2011, the museum manages to continue to deliver a world-class schedule of programming, collections, and exhibitions. Shortly after having been hired, AIC Director Douglas Druick noted, "So we had grown from 20-plus exhibitions a year to 30-plus exhibitions a year. I think that's great, because that's one of the things that we are here to do — exhibitions that bring new light to our permanent collection and bring to

Chicago things that Chicagoans don't get to see" (Viera). AIC has done just that in recent years. Below is a sampling of AIC's recent exhibitions that have drawn large crowds and programs that have appealed to the public masses in new, innovative ways.

Exhibitions

An example of AIC's savvy approach is their exhibition *Impressionism, Fashion and Modernity*. In crafting this show, the museum played to its strengths by drawing on its impressive holdings of Impressionist works, while linking them to the modern fascination with fashion, which many would argue is an art in its own right. This exhibition, which appealed to mostly women and those with an appreciation for Impressionism and fashion, posed the questions: "Were the Impressionists fashionistas? What role did fashion play in their goal to paint modern life with a "modern" style?" AIC states this "exhibition explored the relationship between art and fashion from the mid-1860s through the mid-1880s," the period that Paris became the center of fashion (AIC). The exhibition, held from June 26, 2013 to September 29, 2013, featured 75 major paintings by Manet, Monet, Caillebotte, Degas, Renoir, Seurat, and other artists' paintings never seen in North America. This fashionable show, which also traveled to the Musee d'Orsay and The Metropolitan Museum of Art, presented a new perspective on the Impressionists, revealing how fashion trends were embraced by early artists and how they were captured on canvas. The exhibit featured large-scale figure paintings by Renior, Monet, and Tissot paired with the modern-day outfits that inspired them. Lori Waxman of the *Chicago Tribune* wrote in a review, "The daring, dramatic exhibition design by opera director Robert Carsen delivers another major showstopper. When it works, which it mostly does, paintings and garments come together in heady

confrontation and camaraderie; mirrors create unexpected juxtapositions and atmospheres shift from shop to boudoir to ball" (Waxman). This mixed-media approach is just one of the ways that the AIC is attempting to appeal to a wider array of viewers and trying to draw in people who might be reluctant museum-goers.

Similarly, the *Art and Appetite* exhibition featured a common thread for almost every living being -- food. This exhibition, made up of over 100 paintings, sculptures, and decorative arts from the 18th through the 20th century, explored the art and culture of food and looked closely at the array of meanings and interpretations of eating in America. A sampling of artworks on display were still-life paintings by Raphaele Peale to express cultural, political, and social values, and decanters of wine and spirits in still-life paintings by John F. Francis to reflect the prevalence of drinking. Also artists like William Harnett and De Scott Evans used food pictures to ignite political commentary that addressed social and economic changes of the 1880s and 1890s. *Chicago Tribune* writer Christopher Borrelli says, "In fact, if *Art and Appetite* says anything — and really, it's more history lesson than art show — it's that those feelings of not wanting to sit for long, soberly structured meals are deeply American and have been swirling around the United States for as long as restaurants have existed" (Borrelli). Thus, through exploring the American versus European experience, the AIC is crafting shows that are approachable and say something about the American experience.

Appealing to film buffs and historians, but also demonstrating the ways that commercial film bleeds into the the other arts, the *Steve McQueen* exhibit attracted visitors who have a deep appreciation of film. Steve McQueen is an internationally acclaimed artist whose work has been mostly through film: "The art on view is mostly

moving images — there's video, film, a slide projection and an anomalous sculpture — but the experience is nothing like cinema" (Waxman). In the last twenty years, McQueen has made two feature films for cinematic release, along with a film and video series made for a gallery presentation. His efforts with these projects have earned him a reputation as one of the most significant artists of his generation working with this media. McQueen's earliest works often focus on the body, mostly his own, and are silent and mostly in black-and-white. In his later works, he uses more color and sound. McQueen's works lend a sculptural element to his art and address social and historical moments. The exhibition also traveled to Schaulager, Basel, Switzerland. (AIC)

The Touch Gallery

Another way that the museum is sensitive to its audiences is through its recognition that many people are kinetic learners. As such, AIC houses The Elizabeth Morse Touch Gallery in its new Modern Wing. Unlike the rest of the museum, visitors are encouraged to touch the art in this gallery. Designed specifically for visually impaired visitors, the gallery is available to all who want to experience art through touch. The Touch Gallery showcases four sculptures in bronze and marble representing the human face, all from different places of origin and periods. Labels with large-type text and Braille are posted in the gallery to provide historical information and guidance for visitors. AIC states, "Through touch, visitors can discover the facial expression, accessories, and style of dress as well as discern an artwork's form, scale, temperature, and texture in ways that sight cannot provide." For protection, the sculptures in the

gallery have been treated with a special wax. Visitors are asked to remove jewelry and watches before touching the art in the Touch Gallery. (AIC)

Technology

In September 2010, AIC, with leading mobile application platform provider Toura, introduced the release of the museum's first mobile app, named *French Impressionism*, designed to feature its premiere permanent collection of French Impressionist and Post-Impressionist works of art. AIC has made its vast 19th-century French art collection, one of the most important in the world, available globally through this app, which features iconic images, and accompanying audio and visual learning tools. (AIC)

In addition, AIC just introduced a new Art Institute Tours app. This app is available for free and allows users to follow their individual interests, learn about art and explore the museum. It features 50 personalized tours based on types of tours, themes or time or occasions. These apps allow museum goers to craft their own art experiences, allowing for a more personalized, meaningful visit. (AIC)

AIC also offers a Member Card app. It is the first of its kind and allows members to carry their Member Cards on their iPhones, instead of in their purses or wallets, through a barcode that can be scanned at the museum's entrances. The app provides members with information on all the museum has to offer, including special exhibition viewing hours and entry into the Member Lounge. (AIC)

Along with the Member Card, members can also view the award-winning Member Magazine through an app made for iPads. AIC brings select content from its

long-standing publication, including an ability for users to download news on the permanent collection and special exhibitions as well as view the events calendar. (AIC)

Perhaps its most drastic move, however, is that AIC, along with 151 institutions, partnered with Google to create the Google Art Project, an online tool for virtually viewing works of art and museum exhibitions. Google selected the Art Institute of Chicago as the initiative's North American launch site. "It will prove to be an amazing example of what we want to have in terms of integrated discipline," said Sherry Eagle, executive director of the institute. "Science and math don't stand alone. They stand with the humanities" (Wong). The Google Art Project does have some conspicuous absences. None of the Art Institute's Matisse or Picasso pieces made it into the database. Participating museums were responsible for securing intellectual property rights for each work they wanted to contribute to the online collection, and not every copyright holder gave permission (Wong). Still, this virtual space is a sign of the overarching democratization of art in America that LACMA and AIC both represent. Art is moving beyond the confines of the museum walls into people's living rooms via the new technologies that allow viewers to access art works at any time in any place.

Libraries

The Ryerson & Burnham Libraries are located on the ground floor of the museum. Their collections cover all periods of art, but are well known for the vast collection of 18th to 20th-century architecture. The Libraries serve everyone from the museum staff to university students and are also open to the general public. A support

group for the Libraries, The Friends of the Libraries, host events and special tours for its members. (AIC)

Education and Outreach

Like LACMA, AIC offers a multitude of programs and resources for increasing art awareness and appreciation for students of all ages. Whether the patron is a parent who wants to introduce their young child to art and museums, a teacher who would like to bring a class to the museum, or a senior looking to satiate his/her passion for art, AIC offerings in education are robust. From art classes, lectures and tours, to podcasts found in the Multimedia Finder, there is an array of experiences available for all types of learners. While AIC has education programs for all audiences, AIC provides extensive offerings for the following two audiences.

Teachers

AIC is a rich resource for teachers. As the public education system in Chicago has refocused their efforts on testing due to education reform, teachers can use the museum's resources to support their art education efforts in the classroom. At AIC, teachers can discover teaching strategies, find resources to extend classroom learning, and take advantage of professional development opportunities. Teachers can also attend single- and multi-day workshops and seminars where they can learn from museum educators and interact with their peers and find ways to integrate art and museum learning across the curriculum. (AIC)

In addition, teachers have access to AIC's reference library, the Crown Family Educator Resource Center. The library features art history and art-making resources,

exhibition catalogues, gallery activities, interdisciplinary lesson plans, research files, teacher manuals, and videos/DVDs. A few of the items in the library are available for loan. Teachers also use the library and computer stations to conduct research or consult with museum staff to plan lessons. Teachers also have access to the Education Resource Finder, an online tool designed to find resources at the museum that can be used in the classroom and help them with planning tours with their students. (AIC)

Furthermore, Illinois teachers are offered free admission to AIC. This includes K-12 teachers, art educators working in schools, and home-school parents. Teachers must apply and meet all the qualifications for an Educator Annual Pass. (AIC)

Lastly, *TEAM: Thinking Experiences in an Art Museum* has developed a program that brings the visual arts into Chicago's public schools. This collaborative between AIC and Chicago Public Schools is aimed to encourage creative and critical thinking through engagement with original works of art. TEAM's program staff will provide participating teachers over a two-year cycle educator training and direct classroom support. TEAM will also work with students over a school year to provide student tours and engagement within the museum. Serving both students and teachers, TEAM has become an important part of arts education efforts in Chicago and nationally, and the program will bring the Art Institute to life for a future generation. (AIC)

Teens

Similar to LACMA, AIC has an extensive program for growing their teen audiences into adult museum goers. For teens interested in museums and art, AIC

offers summer and after school programs, classes and workshops, internships, and other activities for teens. (AIC)

AIC has partnered with after school community organization, *After School Matters*, in bringing the Teen Lab to the museum. This program is an after school program designed for Chicago Public School enrolled students. Teens who are admitted into the program visit the museum everyday after school and participate in creative projects inspired by their experiences, meet museum staff and artists, have gallery discussions, and experiment with new ideas and media. The program is offered for both the Spring and Fall. Recognized as a national model for learning, the Teen Lab program was showcased through presentations at the National Art Education Association conference, and featured on *Spotlight*, a blog for digital media and learning. (AIC)

Teens can also explore their leadership skills along with their passion for art through the Teen Council. The Council meets 2-3 times a month and is made up of 12 teens whose mission is to engage more teens with the museum. The Council is currently leading the museum's first-ever Teen Design Competition, Re:Imagine. Teens across the country are invited to submit design ideas, compete to win prizes, vote on their favorite designs, and potentially have their work displayed in the museum's Ryan Education Center. (AIC) According to Hillary Cook, Teen and Museum Partnership Program Coordinator at the Art Institute of Chicago, in an email interview, "Teens are using them [these projects] as a means to impact the museum through finding ways to increase teen interest in and engagement with the museum."

Teens are also invited to apply for internships at AIC. Encouraging teens to pursue the museum career path, interns learn and apply important career skills like

teamwork, communication, responsibility, and leadership while working with family, student, and teen visitors to the museum. Teen interns also get a special behind-the-scenes view of AIC by meeting with professional staff throughout the museum.

Internships are only available to Chicago Public School high school students. (AIC)

AIC also maintains a Teen Programs Facebook Page used to share art projects made by members of current and past Teen Lab programs, to learn about new opportunities for teens, and to stay informed with teen programs.

Summary and Conclusions

Art museums are responding to the paradigm shift in a number of ways, including how they attract, reach and develop their audiences. The following is a comparative analysis of how LACMA and AIC are demonstrating their role as culturally and socially responsible institutions serving their communities in the areas of audience development and community; programming, collections and exhibitions; and education and outreach.

Audience Development and Community

In this new paradigm, museums are broadening their community of supporters to include not only traditional museum philanthropists and art collectors, but also younger, culturally and socio diverse audiences. While AIC has one of the most robust and rich programs for teens in the nation, there is not a young adult program into which teens can transition, except for gaining an internship to the museum or applying for their School of the Art Institute of Chicago. Robin Schnur, Director of Education at the Art Institute of Chicago, says that they are aware of this gap in programming and plan to develop a young adults program in the future.

Another primary difference between LACMA's and the AIC's programming is that AIC does not target any specific ethnic groups like LACMA. Robin Schnur contends, while Chicago is a diverse, urban community representing all cultures, instead of targeting specific ethnic groups, AIC attempts to find common threads with all cultures in their art and their programs.

LACMA makes it easy for Spanish speakers and those interested in Latin American art to visit the museum; however, LACMA does not currently offer programs targeted for the Black American audience. According to the 2010 U.S. Census Bureau, Los Angeles has the 8th largest Black American population in the United States (14). However, in its history, LACMA has organized three exhibitions of work by Black artists. All three took place in the 1970s. One of the reasons for this may be that Los Angeles already has a California African American Museum, which is on the campus of the Natural History Museum of Los Angeles (LACMA).

Programming, Collections and Exhibitions

LACMA and AIC offer an array of programming, collections and exhibitions for its visitors. Gone are the days of visiting a museum to solely view art on the walls or sculptures in a garden. From paintings and drawings to film and music, museums have created innovative and engaging ways to attract and interact with a broader, more public-based, audience of visitors. Not only has museum content been revived, but the architecture that holds the works have become artifacts and destinations in their own right, often complementing or competing with the more traditional pieces that they house. Museum excursions have evolved from mere visits to "experiences" in order to attract a broader more engaged public.

Both LACMA and AIC offer a plethora of engaging programs, collections and exhibitions. Both museums are technologically savvy, using the latest technological trends in conjunction with their programs and exhibitions. In particular, AIC's Membership Card and Membership Magazine apps are on trend and provide ease and convenience for their members and encourage a no-waste environment. In addition, LACMA's launch of its Art + Technology Lab is an exciting collaborative effort that promotes engagement with the artistic and technology communities.

Both museums offer an engaging exhibition schedule. While AIC's *Impressionism, Fashion and Modernity* and *Steve McQueen: A Retrospective* exhibitions were blockbuster hits attracting a more global audience, LACMA offers breadth in its exhibitions and music and film programs, which appeal to a broad audience of local residents.

Museums are turning themselves inside-out, often offering the art outside the museum, as in the case of "Levitated Mass" and the Google Art Project. They are also expanding complementary programs such as music and film offerings to draw in new communities and explore the interrelation of the arts. In general, both LACMA and AIC are shifting to outwardly facing institutions, as seen in almost every aspect of their planning, programming, educational philosophy, and architecture. They are doing so because of fundamental changes in the concept of what a museum is and should provide, and as a response to changes in economics and technology.

Education and Outreach

In Theodore Low's influential book, *The Museum as a Social Instrument*, he argues that "The purpose and the only purpose of museums is education in all its varied

aspects, from the most scholarly research to the simple arousing of curiosity...and it must always be intimately connected with the life of the people” (Anderson 36). In keeping with Low’s views, LACMA and AIC have transformed into informal public educational institutions accessible to all.

Both LACMA and AIC are investing in their communities through education and outreach. These museums have robust programs, though unequal in some areas. AIC's budget for education was nearly \$2.7 million in 2013, 1% of the museum's total budget of \$227 million (AIC). LACMA's budget for education was \$5.7 million in 2013, 6% of the museum's total budget of \$96 million (LACMA). It is evident that LACMA’s priorities in education are higher and as such, are making more headway in reaching out to under-represented communities through programs like their *Ancient World Mobile*. In this economic climate, both institutions must redouble their efforts at outreach, but often struggle with how to do so. Robin Schnur, Director of Education at AIC, stated in response to my question regarding the layoffs affecting the Education Department in 2010, "We are expected to do more with less."

Further, both LACMA and AIC see the value of partnering with local public school districts, private donors, and even businesses to expose art and art-making to children at an early age. *LACMA On-Site* was one of the first of its kind, and as such, museums such as AIC can learn from their early successes and challenges. Though, AIC's TEAM has not launched yet, it will have its own successes and challenges to tackle as a new program, but may become a model for other museums with regard to outreach efforts.

The Future of Museums

What is in store for museums in the next several decades? While one cannot accurately predict the future of museums, one can assess the current trends and make predictions of what museums have to expect in the future. The Center of the Future of Museums, an initiative of the American Association of Museums, commissioned a trends paper in 2008 through Reach Advisors. A few examples of those predictions are:

A New Gender Gap

Women are playing an increasingly vital role in museums, both as audience members and as stewards of the institutions. A study completed in 1984 revealed that 55% of girls who completed high school enrolled in college; by contrast, today almost 70% of girls who complete high school enroll in college. As a result, women are outnumbering men on most college campuses by a 60:40 ratio. More significantly, women are attaining professional and doctoral degrees at the same pace. If this trend continues, the average age of when women will marry and have children will also shift, as will their gender roles in the family. Since museums traditionally attract a college-educated audience, it is a possibility that women may constitute a majority of the visitors. Consequently, museums have developed strategies to attract both women and men as visitors. However, in the coming decades, museums may work harder to meet the rising expectations that highly educated mothers have for their children and for themselves. AIC's emphasis on the nexus of fashion and the Impressionists in one of their most recent shows is an example of such gendered planning and marketing (Reach Advisors).

Digital Advancements

Museums and technology seem to be enjoying a rich synergy, and since these technologies are increasingly affordable, museums will continue to explore innovative ways to use such methods to attract audiences physically and virtually to their collections. Technology will continue to evolve at a rapid rate. The cost of storage is more affordable than ever before. Moreover, as many museums only have space to put a fraction of their collections on display, the trend of using companies as such Google and YouTube as repositories for digital assets will continue. As a result, the public's expectations have shifted to expect many services for free, such as white pages, music, travel agencies, and etc. Currently, the Dallas Museum of Art received a grant to put its entire collection on digital format (Brettell). This progression will continue. For example, a film of the exhibition about Pompei at the British Museum has been viewed in more than 1,000 cinemas in 51 countries ("Feeding Culture Vultures"). This structural shift will change expectations for museum engagement as people will not need to visit museums in person. However, digital access will create awareness for the real art, and the digital and the physical should enjoy a symbiotic relationship. Museums will play a significant role as purveyors of real wonders and a desire for the authentic wonders. According to research conducted by Museum and Library Services, 43% of museum visits in 2006 were remote, predominantly through museum websites (Reach Advisors).

Multi-ethnic America

Ford Bell, President of the American Association of Museums says, "The big challenge is going to be how museums deal with the increasingly diverse American

public, which could be 30% or more Hispanic by 2050. If you go to a museum and don't see anybody else who looks like you, from visitors to staff, and the boards are not reflecting the community, you may be less likely to come back, or even to go in the first place" ("America Is Changing"). In 30 years only half of America's population will be Caucasian. If museums are to remain relevant in their communities and maintain their stream of visitors, they will have to work harder to appeal to different audiences. Communities will need to be more diligent and more strategic in the way they promote integration and develop understanding across cultures. Today, only 9% of the core visitors to museums are minorities and about 20% of museum employees are minorities. If museums want to remain relevant, the museum audiences will have to look dramatically different as well. Museums will have to be a place of cultural exchange in their communities. The most effective and vibrant institutions will be a place for civic dialogues about community interests and the policies that affect communities. They will also need to help children understand the future and ensure they are prepared to be our future leaders ("Feeding Culture-Vulture").

A Creative Renaissance

Museums are taking note of evolving technology, the creation of movie-editing software, and recording and animation studios. It doesn't end there. Social media, creative communities and crowdsourcing tools allow outlets for creative producers to share their output more efficiently, access better tools and information, as well as receive funding for their projects. Moreover, a cultural shift is emerging that may prove to be a creative renaissance for young adults. As demonstrated by their high levels of

creative output and consumption, this generation of young adults may have more extensive creative pursuits than any other recent generation. This means that significant new economic value will be produced by these pursuits, thanks to the larger base of creative producers. Museums are poised to be validators of these new artists and new art forms. They will become facilitators of the ongoing creative renaissance and play an essential role in nurturing, documenting, organizing, interpreting and exhibiting their creative output. (Reach Advisors 17)

Conclusion

From their inception as private cabinets of curiosity, museums have continually reshaped themselves. What was once repositories of art for the privileged and educated have been transformed into public spaces where people of all ages, and increasingly ethnicities, can come together for enrichment and learning. Kenneth Hudson, author of *Museums of Influence* and British museum trend-spotter, says, “The most fundamental change that has affected museums is the now almost universal conviction that they exist in order to serve the public” (“Temples of Delight”).

The fundamental role of the museum has been an ongoing discussion among museum experts. In tandem with this internal self-examination, in the last few decades, external forces have also initiated changes in the way museums are doing business. LACMA and AIC are good examples of these transformations. LACMA's free membership for children and their families, NexGen, have made the museum more accessible to the public and serves as a means to grow a future museum-going audience. In turn, AIC is keeping itself relevant and vital by creating an informal learning

institution-model with art education resources and programs for teachers and enrichment for teens from low-income areas. Moreover, museums are becoming more accessible with free museum days, like LACMA and AIC; some are taking this concept one step further by completely dropping admission fees.

Museums are also taking a broader approach to attracting visitors, appealing to them by trying to create a wider, more multi-faceted museum experience. As such, architecture is playing an increasingly significant role in drawing visitors to the museum with new, awe-inspiring buildings to hold their art. In some instances, the architecture itself is the draw to the museum spaces. In addition, museums are adding music and film programming to appeal to broader audiences, and they are increasingly catering to families and children.

These transformations and continuous shifts in the way museums operate and do business are logical steps in the shift from an insular, inwardly-gazing concept to an increasingly democratic, organic institution that mirrors and reacts to the community that surrounds it. As such, while many museum holdings will become accessible to all digitally, the programming and culture of brick and mortar museums will perhaps be less encyclopedic and more angular as museums tailor themselves to the needs of their particular audiences. Thus, as private collections once mirrored their owners, museums may do so once again. Now, however, their “owners” are a wider, more diverse group that expects much more from a museum: education, engagement, entertainment, and community-building. Though the fate of the modern museum is not set, gone is the static, monolithic institution of the past.

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