

# ***Transforming Museums | Session Abstracts***

***Thursday May 22, 2008***

## **Keynote Speaker**

*8:30-10:00*

Judy Rand, Director  
Rand and Associates

## **Re-conceptualizing Museum Practice**

*10:30-12:00*

Visions for Transformation | Papers

### **Transforming Museums: To What End?**

*Randi Korn*

This paper introduces The Intentional Museum as a concept that can transform museums into responsive, relevant, and dynamic organizations. The Intentional Museum operates from a set of intentions that support and reinforce the museum's mission and define and describe what the museum wants to achieve. Intentions are aspirational, yet pragmatic, and they represent an ideal. They reflect the essence of the museum and focus on the quality of the visitor experience and the public good the museum will create. A museum's intentions represent the deepest passions of museum staff and leadership and express how the museum will impact people's lives. The Intentional Museum embraces the ideals reflected in its intentions by structuring its organizational practices to facilitate experiences that realize the museum's intentions. The focus on visitors and community is central in an Intentional Museum, as the ultimate expression of a staff's work is reflected in the experiences it creates for visitors and other publics through programming.

The Intentional Museum is in a constant state of discovery and change, as it collects and integrates information from visitors and the public into its practice. An Intentional Museum must alter its intentions continuously to reflect the reality of internal and external forces of change. A museum's continuous work towards achieving its intentions should create a healthy cycle of planning, action, evaluation, reflection, and planning, etc., as it compares visitors' experiences with intentions, and shifts its practices in response. Thus, The Intentional Museum is always learning and changing, and as such, will never reach its intentionality because as soon as it achieves its intentions, it is no longer a learning organization.

## **Museums, Starbucks and the Third Place Way: The Museum's Role in Building Civil Society**

*Sam Shogren*

The time is upon us as museum professionals to “transform” the institution of the museum by redefining its mission and position in global society. Perhaps at no point in history has it been more critical than now for museums to evolve into active participators who engage their communities in a common dialog concerning past, present and future. Museums must become active and deliberate participators in building and nurturing the communities around them for them to remain an important element within society. By Transforming the Museum into what social theorist Ray Oldenburg has termed The Third Place – active, informal gather spots within a community – museums can connect and engage new audiences, reconnect with old audiences in new ways and become dynamic builders and supporters of their communities and civil society. By tapping into the unrecognized potential of our collections and programming, and the public's trust in our field, museums can transform into centers for open and public discussions, places that can mediate contemporary debates concerning both the present and the future. By citing examples from both his own work in museums and changes both inside and outside the field over the past 20 years, the author, will highlight the important changes that are occurring and explore the potential futures for museums unimagined back in 1984 when *Museums for a New Century* was published by the American Association of Museums and the Commission on Museums for a New Century.

## **New on View: Contemporary Artists and the Reinterpretation of Museum Collections**

*Perry Price*

In 1969, artist Andy Warhol was invited to curate an exhibition based on the permanent collection of the Rhode Island School of Design. Museum patrons John and Dominique de Menil “wanted to bring out into the open some of the unfamiliar and often unexpected treasures moldering in museum basements, inaccessible to the general public.” Instead of selecting individual objects for display, Warhol's installation *Raid the Icebox* exhibited entire collections of objects as they appeared in the storage areas of the museum. Warhol chose to highlight the collection as a unique entity in an attempt to call into question the culture of collecting, the politics of display, and the aesthetics of museum exhibition.

In the decades since *Raid the Icebox*, a number of museums have volunteered to collaborate with artists, granting unencumbered access to collections for the production of unique installations and exhibitions. Perhaps the most famous example is artist Fred Wilson's 1992 exhibition *Mining the Museum* at the Maryland Historical Society. The resulting exhibit combined an institutional critique of the museum's collection and exhibition practices with an alternative presentation of the region's history aimed at engaging audiences previously ignored by the society.

Despite institutional criticism of *Mining the Museum*, other cultural organizations have been eager to reproduce the success of the exhibition. Museums hope these collaborative exhibitions will engage new and diverse audiences while featuring collections normally relegated to storage. Yet the educational and interpretive possibilities of such a collaborative process have the potential to help audiences question the narrative and information presented by museums. This paper will examine of the successes and failures of these exhibitions to reach audiences, the alternative narratives represented, and the institutional motivations or politics that encourage similar collaborative efforts.

## Transforming Technology|Technology Transforming | Papers

### **Leaving a Trace: Supporting Museum Visitor Interaction and Interpretation with Digital Media Annotation Systems**

*Reed Stevens*

How can museums support visitors in representing and exchanging their ideas about museum exhibits? Reed describes two related digital media annotation systems (called VideoTraces and ArtTraces, respectively) that allow museum visitors to record "traces" of their experiences. Traces are composed of digital visual recordings of the exhibits made or selected by the visitors that are then layered with verbal and gestural annotations. In these annotations, visitors describe, interpret, question, explain, and notice aspects of the exhibits.

The traces are elements for conversations between visitors and with other stakeholders in museums. In the article, we propose how the use of traces systems in museums may achieve two goals: 1) supporting new forms of connection, among visitors in the museum and between schools and museums, and 2) conducting research on visitor experience and learning.

### **No Longer an Island: Connecting to the Henry Art Gallery's Collections Data**

*Erin Weible*

In late 2007, the Henry Art Gallery was the recipient of an IMLS grant aimed at updating and expanding public access to the institution's digital collections. The 18-month Digital Interactive Galleries (DIG) project officially launched in early October 2007 with the acquisition of Willoughby's MIMSY xg collections management software.

Data on the Collections department's 24,000 objects has already been migrated from the text-based SNAP! collections management system to MIMSY, a relational data management system with a graphical user interface. A web-based internal collections search, Mobius, has been set up and Henry staff members are able to query object information. By August 2008, basic data on our entire collection will be made available to the public on a new website.

Almost immediately it became clear that the DIG project's impact would extend far beyond the Collections department. The sophisticated software is enabling users from other departments to convert their databases into a shared resource. Areas selected for early adoption include: the Henry's reference library, the organization's entire exhibition history, and all object copyright data.

Although there have been many unforeseen challenges in expanding the Mimsy to additional departments, a project such as this can be a unifying force. The DIG project tracks a metamorphosis from an insular Collections department tracking limited object data to a media-rich endeavor aimed at capturing and sharing data, media, and ideas within the institution and with the public.

### **Who Speaks for Whom: Cultural and Natural Resources Preservation in the Digital Age**

*Ian Kanair*

Digital options for cultural and natural resources preservation have opened up avenues for indigenous and other communities for self-representation and potential partnering with other institutions. A case in point is the Native Names project in association between Tribes and the USGS National Map. This presentation will highlight this case study as an example whereby indigenous communities have the opportunity to share appropriate information as a means of outreach, education, and cultural and natural resources preservation. By adapting new forms of technology with traditional ecological knowledge, it is possible to preserve voices, stories, and information of the natural environment in cultural context. The ability to use audio-visual files as hyperlinks within Geographic Information Systems [GIS] allows expressions including audio pronunciation of traditional place names, and video of community members describing importance of place and other traditional knowledge, so community members and others can gain a fuller understanding of the importance of cultural and natural resources preservation.

Change is Inevitable, Except from Vending Machines:

Exploring Transformation in the Field of Museum Education | Panel

*Seth Margolis, Alison Church, Heather Gibbons, Celine Rabago, Katie Remine*

Education has always been one of the key duties of museums. While the enlightening mission of the museum industry has remained steadfast, the field of museum education is ever-changing and evolving, constantly transforming. This session will examine the changing world of museum/informal education and the current challenges and successes faced when linking theory and practice.

## **A Call to Action: Visions and Strategies for the Future**

*1:30-2:45*

### Celluloid Museum | A Mini Film Festival

*Sasha Su-Ling Welland, James Tweedie, & Daniel Hoffman*

Last fall, the Visual Praxis Collective at the University of Washington hosted a film festival, *Collecting the Museum*, at the Henry Art Gallery. The festival presented a variety of cinematic and documentary takes on aesthetic, archival, and ethnographic impulses in museum practices of collection and display. Please join us again at the Henry for a quick taste of the explorations film can offer museum professionals.

### Strategies to Transform Small Museums | Paper Presentations

#### **Building Community Engagement Through Hands-On Experiences**

*Courtney Bartlett*

The Center for Wooden Boats' (CWB) mission is "to provide a gathering place where maritime history comes alive through direct experience and our small craft heritage is enjoyed, preserved, and passed along to future generations." CWB actively engages its community in the stewardship, use, and interpretation of its internationally recognized fleet of historic smallcraft. Through hands-on experience, CWB visitors build their own unique connections to Northwest history: helping carve a traditional dugout canoe, casting traditional bronze hardware, or learning Lake Union's history from a self-guided boating tour. CWB's core value is to provide authentic experiences and that drives the development of all exhibits, events, and programs. To enrich the direct experiences that CWB can offer and to reach more diverse audiences, CWB partners with collaborating organizations. These range from museums and historic societies to arts groups, from schools and youth-at-risk outreach programs to environmental organizations.

Just as educational theory has long shown, CWB has found in practice that hands-on experiences are powerful, and serve to engage the community in stewardship of our collection and sharing the history of our region. In turn, we've found that broad community engagement is what's required to fully offer these rich, direct experiences, which is what our visitors value most.

#### **Working Together to Promote History: A Look at Ten Years of the South Sound Heritage Association**

*Drew Crooks*

The late 20th and early 21st centuries have been a period of change for American museums. How can small history museums transform themselves to better preserve and interpret the past? One way is to improve cooperation between historical institutions. In 1997 the South Sound Heritage Association (SSHA) was created to promote its member organizations and their programs. Today this regional museum consortium

remains active. It currently includes twenty-three groups from Lewis, Mason, Pierce, and Thurston Counties.

This presentation will examine a decade of efforts by SSHA to strengthen working ties between historical institutions in an era of competitive funding and diversified audiences. These efforts encompassed the development of SSHA exhibits, lectures, workshops, field trips, and publications. Both the successes and failures of SSHA will be discussed. The speaker, who has been involved in the South Sound Heritage Association since its founding, will conclude with practical suggestions for other museums considering forming a consortium of like-minded organizations.

## Museums in College Teaching: Supporting Interdisciplinary Curriculum Through Material Culture | Mini-Workshop

*Carin Jacobs*

### Description:

This session explores the role of museums in undergraduate teaching and learning. While the current generation is being raised to understand visual information, why is the academy still rooted in text? This workshop will offer strategies for engaging visual learners while making abstract ideas tangible and generating a new scaffolding for interdisciplinary thinking, situating museums as unique pedagogical resources for the academy.

### Activity:

Installation artist Fred Wilson asserts: "All college students should be able to read a museum before they graduate." Participants will deconstruct this statement, learning ways to incorporate museums into a traditionally text-based curriculum. Centering discussion on constructivist and self-directed learning, faculty will consider models of artifact study, visual thinking strategies, politics of display and multiple literacies.

Museums offer a unique environment for developing critical thinking. The session will suggest approaches to "using" the museum, as one might use a library or laboratory in academic work, presenting an accessible framework for integrating museums into a traditionally text-based college curriculum across the disciplines.

Against a backdrop of museum theory, faculty will identify ways to promote the Socratic method, illustrate concrete manifestations of historical and critical ideas and represent a tangible record of human achievement. The workshop presents a discreet museum vocabulary, helping to root these practical strategies in a larger narrative of new initiatives for excellence in college teaching.

Training for Transformation:

Let's Dreamstorm Museum Studies | Conversation

*Kris Morrissey & Susan Spero*

Join Kris and Susan for an informal conversation about aligning training with innovative practices in the museum field. We'll build a list of ideas to share with museum studies programs across the country!

## **Crossdisciplinary Partnerships that Transform**

*3:15-4:30*

Museum Education Partnerships (and Speed-Dating!) | Mini-Workshop

*Briana Nino, Tim Stetter, & Melissa Todd*

Museum education relies on strong partnerships. Successful partnerships play a vital role as museums and other non-formal education institutions work towards a united network of services for their communities. One goal of partnerships is to move beyond duplication of services and pull together resources to create innovative programs. Teacher workshops, public programs, outreach services, and school tours are just a few examples of programs that thrive with healthy partnerships between museum divisions and between the museum and other community groups, schools, and organizations. As museums transform to meet new needs and expectations, this ability to craft and maintain partnerships is essential. The first step is often meeting people.

The goals of our workshop are:

- 1) To illustrate how partnerships are becoming essential to the work of museum educators;
- 2) To highlight Burke education programs which depend on partnerships;
- 3) To create a wide range of possible future projects.

This workshop will highlight several recent and current projects from the Burke Education Division that are built on both internal and external partnerships. These models include the current remodeling of the Burke In a Box outreach program; teacher workshops, lectures, and artist demonstrations for exhibits on Day of the Dead and contemporary Northwest Coast Native art; an outdoor environmental program for public middle schools at a city park; and a three-part teacher workshop series designed with two other local education organizations.

Workshop participants will be engaged in learning about model programs, discussing in small and large groups, and exploring partnerships during a highly interactive session of speed-dating.

Informal Learning Research at University of Washington | Panel

*Reed Stevens & Eric Meyers*

Join faculty from the University of Washington as they discuss their recent research on informal learning!

## Poetry and the Museum | Panel

*Shin Yu Pai, Mary Jane Knecht, & Travis Nichols*

This panel will focus on the transformation of museums through nationwide efforts to incorporate poetry into gallery interpretation and programs as diverse as literary reading series, poem commissions, drop-in writing workshops, and publications. Building new audiences in consort with authors and literary organizations, this trend in museum collaboration embraces the literary arts as a powerful tool to interpret and facilitate connection with collections.

The presenter will discuss her work as former Programming Director of WordSpace, a Dallas-based literary nonprofit, and her group's collaborations with the Trammell Crow Collection of Asian Art and the Women's Museum of Dallas. Curatorial approaches addressing community and audience building will be discussed. Other short case studies to be presented include the Frye Museum, which is collaborating with UW Press and local writers Frances McCue and Rebecca Brown, to collect work by author responding to objects in the Frye's collections. The Dallas Museum of Art's series Arts & Letters Live will be examined in the context of their recent commissioning of poems inspired by new donations of contemporary objects to the DMA's collections. Other case studies include the Ulrich Museum of Art's Poets and Painters exhibition and catalog.



**Friday May 23, 2008**

**Keynote Speaker**

*8:30-9:45*

Liz Ševčenko, Director  
International Coalition of Historic Site Museums of Conscience  
*Co-sponsored by the Simpson Center for the Humanities*

**New Voices, New Ideas: Research from Emerging Professionals**

*10:15-11:35*

Seen and Behind the Scenes:  
Transformation in Education and Exhibits | Papers

**Financing the Paradigm Shift: Education Program Funding in American Art Museums**

*Tara Sweeney*

Museum literature in the United States characterizes a broad shift in the mission and primary focus of art museums from the collection and preservation of objects to public education; concomitant with this development is the advent of independent museum education departments within the museum. This shift has been characterized in US museum literature through a discussion of the social directives of educational restructuring as they are implied within the museum's mission statement. This study investigates the history of museum education funding beginning in 1969 when the US tax code designated museums as educational institutions, and further explores the educational imperatives that directed the introduction of museum education. By focusing on the financing of museum education departments, along with endowment revenue and acquisition funding, and by examining the extent of change over time, we can clarify our understanding of the fiscal priorities of museums. In order to determine the level of financial commitment museums maintain in relation to their education departments, this analysis employs qualitative and quantitative methodologies.

**Technology Exhibits in Science Centers**

*Suzanne Perin*

Science centers have embraced instructional technologies as a medium for communicating with visitors, but often fail to present their visitors with the authentic research technologies used as tools in current scientific research. As science centers strive to move beyond basic science and bring current, cutting-edge breakthroughs to the public, the new technologies that enable this scientific discovery are an opportunity to teach technological literacy. How are science centers using research technologies to teach the public about science and deepen technological literacy? This project explores the issues, challenges and opportunities museum professionals find in meeting

both the museum's educational objectives for the public and institutional objectives in the interpretation of research technologies. Case studies reveal how three science centers tackled these issues in creating public exhibitions, and provide a foundation for an emerging approach to presenting technology to the public.

### **Understanding Museums as Transformative Spaces: Towards a Theoretical and Practical Frame in Critical Museology**

*Martina Riedler*

With reference to the theory of critical pedagogy and museology, this presentation focuses on the art museum's potential as an educational site for transformative learning. It describes the tenets of critical pedagogy in relation to art education to develop a theoretical and practical frame for museum research and practice. What role can critical pedagogy play in addressing issues of democratic community empowerment in fine art museums? I argue that museums have the potential to develop into a transformative space for empowering the community through the arts – the "language of possibility" (Giroux, 1992) for articulating the diverse experiences of the visitors. Finally, the paper discusses the outcome and purpose of the development of a theoretical and practical frame in critical pedagogy for art museum education, and demonstrates how this frame can be used in various stages of a research project's design.

### **Greening the Museum Exhibition Department**

*Rachel Byers*

World problems associated with environmental degradation and global warming are increasing. At the same time, sustainable enterprise is growing. Some museums have joined this green movement by incorporating theories of sustainability into their missions, buildings, operations, and exhibits. Museum exhibits impact the environment from the production of their raw materials, to their fabrication, to their use, and finally to exhibit disposal. A new development in the museum field is exhibit green design that strives to limit this impact on the natural environment. Green exhibit design embraces the concept of sustainability by using eco-friendly practices such as constructing exhibits with recycled, non-toxic materials and designing exhibits for reuse.

Sustainability and green design are a natural extension of the missions of natural history, science, and children's museums. The concepts reflect the museums' field of research, educational programming, and the purpose of public service. When museums use sustainable exhibition practices, they are able to engage visitors in a dialogue about the natural environment, not just through exhibit content, but through exhibit design and construction as well.

This paper explores how natural history, science, and children's museums can use sustainable practices in their exhibition departments. Sustainable theory can be used to transform museums into green institutions that serve

as models for the community that encourage action to mitigate environmental degradation.

## Looking Out, Looking In: International Research on Museums | Papers

### **Connecting Theory with Practice: A Case Study at the National Museum of India**

*Tracy Buck*

My paper serves as a case study for examining the ways in which a museum can negotiate between the challenges inherent to its unique institutional past and its desired future. I focus on the National Museum of India in New Delhi, and base my arguments on my research at that institution, and particularly on the discussions presented at the July 26, 2006 conference held at the museum and entitled, "Indian Museums and National Integration." The National Museum, directly tied to India's independence movement, is today imbued with elements of its colonial past – even as it works to expand its audience, diversify its collections, and make a "uniquely Indian" place for itself in the global museum landscape. My paper reveals the gap between developing theoretical institutional ideals and actual established public face, and explores the ways in which museum professionals attempt to bridge this gap.

While many aspects of the museum's history are unique to the institution and its colonial past, I argue that the National Museum and the dialogs surrounding its activities in the present day are relevant to any museum that faces the challenges of maintaining relevance in an increasingly global world.

### **Globalization and the Transformations of Museums in the Far East: The Case of Beijing, China**

*Keun Young Kim*

Museums in Beijing are undergoing a radical transition in anticipation of the 2008 Olympic Games. This transition primarily aims to elevate Chinese museums to the same level as the international first-class museums. In order to embrace international audiences and achieve international awareness, museums in Beijing introduce not only the most updated system and facilities, but also the global trend of diversity and pluralism. Because Chinese museums do not follow the same historical trajectory as western museums of public spheres and civic societies, this application of globalization process starkly exposes the deep-rooted tension in Chinese identity issues. As a result, the reconciliation of representing multicultural reality has become an urgent question to the state sponsored museums in Beijing, which had displayed a homogenous and totalizing official version of Chinese identity by equating Chinese to the majority Hanethnic group. This paper explores how the idea of globalization, as one of the elements propelling the recent museum transformations, influences museums in Beijing in actual circumstances. I investigate the standardization of museums through global museum interactions, and the localization of museums through the actual application of the global trend. This case study also

intends to broaden the scholarly debates about museums, which have mostly focused on North American and European related cases.

### **From Social Responsibility to Social Justice: Museums and Religious Tolerance Post-9/11**

*Molly Dalessandro*

Through an examination of four museum exhibitions as case studies, this paper will explore the growing interest of museums and heritage institutions to tackle questions of social justice and advocacy. These four exhibitions, which sought to address religious intolerance in the post-9/11 environment, enjoyed record numbers of visitors and increased press attention. Their success reflects the resonance between exhibition topics dealing with contemporary social issues and public interest. In order to examine the significance of museums accepting roles of social justice or advocacy, I will discuss developments within museum studies related to museums as socially conscious organizations. I will continue by presenting the goals of the curators, project managers, and members of community advisory committees from all four exhibitions to examine institutional motivations and resulting organizational change. Finally, I will show the work of these exhibitions on a continuum between social responsibility and social justice in order to more accurately characterize current practice.

### **Representing Aboriginality: A Museological Investigation**

*Kira Randolph*

In October 2007, The National Gallery of Art, Canberra opened the inaugural National Indigenous Art Triennial, setting a contemporary international precedent for best practices in the interpretation and exhibition of Australian Aboriginal Art in museums. Since the first art exhibition of indigenous art in 1929, this art form has been represented as everything from tribal art to abstract expressionism. This paper engages with a range of topics relevant to museology including exhibition design, museum education, collection's management, visitor studies, and ethics, and makes personal observations about the Australian and Oceanic collections and exhibitions at the Seattle Art Museum, The National Gallery of Art, Canberra, The Ian Potter Center, Melbourne, and the Musée du Quai Branly, Paris.

In addition to analyzing cultural trends in the evolution from artifacts exhibited as ethnographic objects to contemporary exhibition of artifacts as art, this paper considers the ways that Aboriginal Art is constructed as either primitive/tribal art or as modern art. What is the future of indigenous Australian art in museums? Furthermore, how does Australia, as this art's hosting country, inform museums internationally about how to transform their collections into contextually appropriate exhibitions?

## Roman Art from the Louvre: Material Narratives of Culture and Society | Panel

*Margaret Laird, TBA*

In February 2008, a major exhibition of Roman art from the Musée du Louvre, Paris, opened at the Seattle Art Museum. Containing nearly 200 objects, the exhibition was unique not only for the extremely high quality and scholarly importance of its pieces, but for the breadth and variety of materials selected: monumental marble sculptures and reliefs, sarcophagi, paintings and mosaics, terracotta statuettes, jewelry, glass and silver implements, and inscriptions. The curators arranged this material to reflect a top-down portrait of Roman society during the imperial period, opening with the emperor and his family, and progressing down a social ladder to citizens, soldiers, freedmen, and slaves. This model of imperial Rome was only one way of organizing and interpreting the displayed material, and directly resulted from specific scholarly and curatorial choices that largely overlook recent (primarily American) scholarship in ancient art history, history, and classics.

In Fall 2007, Professor Laird offered a seminar with the aim of developing a series of alternate readings of the material based on interdisciplinary research interests. Participants researched and curated mini-exhibitions on some aspect of ancient Roman culture, based on their research interests and fields of specialization. Class discussions considered the theoretical and historiographic bases of the exhibition as curated, current scholarship across different fields (art history, history, classics, museum studies), and the ways in which material culture could be interpreted, explained, and presented to various 21st-century Seattle audiences. Selected students will present their work in this panel moderated by Professor Laird.

## **Workshops for Informed and Innovative Practice**

*1:30-4:30*

### Confluence of Connections | Mini-Workshop and Tour

*Charlotte Beall & Andrea Weatherhead*

Historically Museums have played a significant role in preserving, safekeeping and showcasing objects, artworks and information. As a museum visitor we can all remember a significant "museum experience". Whether it inspired us, made our jaw drop, or simply brought pleasure, this experience connected to our life.

This workshop will explore several strategies in the process of transforming museums, and shaping their future to connect better with current and new audiences. After defining transformation, we will offer examples of ways that museums can lead the process of this transformation, whether it be an existing or new museum. Our forever emerging, changing society offers many opportunities to make museums connect with people, by exciting and engaging their audiences. This session will explore what strategies are

necessary for this ongoing connection over time, while considering audience, mission and goals and content.

Strategies to explore in this workshop include: content development processes, exhibiting techniques (for the exhibiting of objects, artwork and information), technological and interactive interface applications, and virtual and physical connections beyond museum walls (web, publications, partnerships). Topics we will touch on include; perceptions of museums, audience needs, developmental and learning theories, societal trends.

Workshop participants will walk away with new strategies and ways of thinking about Museums and their potential audiences.

### Portal to the Public:

#### Bringing Current Science Research to Visitors | Mini-Workshop and Tour

*Lauren Russell*

Science Museums have a unique opportunity to transform programs and exhibits to address current research in science and technology on an ongoing basis. An emerging, successful strategy for achieving this goal is through developing rich, sustainable partnerships with research centers at universities and other professional research organizations. The benefits of these partnerships work both ways – science museums can offer new and current content to visitors and research organizations have access to public audiences for their broader impact or outreach work that is often required by funding agencies. In partnership, these groups can address the mutual goal of improving the publics' understanding of current science research.

Pacific Science Center was recently awarded a three-year National Science Foundation grant titled Portal to the Public to investigate and test best practices for bringing scientists and the public together in face to face interactions. In concert with a national collaboration, Pacific Science Center will collaborate with local research groups, deliver current science public programs and develop professional development for participating scientists in communicating with the public.

In this workshop, participants will hear from Portal to the Public Project leadership staff and local research scientist partner(s) who will present material and lead discussions focused on leveraging community partnerships to transform museums.

### The Intentional Museum | Half-Day Workshop

*Randi Korn*

This workshop will provide Intentional Practice strategies to help practitioners align practices and resources with their museum's mission, enabling them to support the museum in fulfilling its purpose.

## Museums Fostering a Culture of Sustainability | Half-Day Workshop

*Douglas Worts*

For more than two decades, the museum community has been struggling to achieve greater public relevancy. In the US, the AAM's publications, "Museums for a New Century", "Excellence and Equity: Education and the Public Dimension of Museums", and "Mastering Civic Engagement: A Challenge to Museums" are all evidence of the struggle to better realize the potential of museums to have meaningful cultural impacts. Over the years, museum professionals have discussed, theorized and planned the kinds of changes that were supposed to 'transform' museums. Unquestionably, there have been some interesting shifts in the general thinking surrounding the purpose and practice of museums. But if museums see themselves as wanting to have impacts on the cultural well-being of our communities and societies, then what are the real changes that have occurred—not just within the confines of the museum bureaucracies themselves, but more importantly, within the actual health of our culture(s)? How do museums even begin to assess the cultural needs and opportunities of its local community? Can museums find ways to align traditional practices of collecting and exhibiting with the cultural imperatives of community? What would be the markers of success? Would these measure the experiences of individuals, small groups or patterns across the community? And with the extraordinary reach of globalization into every corner of our lives, does any framework for success that museums might apply have to address the wellbeing not only of individuals and groups at the local level, but also within the global sphere? This workshop will frame these large questions that, if left unanswered, will undermine any attempts to foster a culture of sustainability.

## Creating a Community Response Exhibition | Half-Day Workshop

*Ron Chew*

Participants will have the opportunity to create a topical exhibition in the model of the Wing Luke Asian Museum. In this hands-on process, they will learn about and apply new ways to envision community participation, artifacts and oral histories.