Community Collaborations:
The Santa Cruz Museum of Art & History Programming Department's Use of Collaborations to Meet the Institutional Mission and the Needs of the Communities

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Master's Research Project

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Museum & Exhibit Experience:

Community Programs Intern, Museum of Art and History, Santa Cruz, CA, Jun-Sept 2012
- Assisted in the marketing, implementing and evaluating of the museum's community programs.
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Administrative & Financial Manager, What We Carry Exhibit, Eugene, OR, April 2012
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Registrar's Assistant, Lane County Historical Museum, Eugene, OR, Jan-Jun 2012
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Abstract

Museums have been called on to evolve and adapt to represent the communities they serve and to be a place for community stakeholders. There is a need for museums to be more aware and more responsive to their communities. This research project investigates the process of using community collaborators in one department, the programming department, at one institution, the Santa Cruz Museum of Art and History (MAH). While other museums vary in missions and the communities they serve the MAH's successful use of community collaborations as displayed in this project, may act as a model.

This project was conducted with the following main research question: How do community collaborations allow the programming department at the MAH to meet their institutional mission and the identified needs of their communities? The following sub questions were also used in this research: How are community needs identified? What types of collaborations are facilitated? How does the department evaluate their programming and what information does this provide?

The research project was contextualized in a literature review that had the following four sections: the Transitioning Museum, Museums and Community, Museums Meeting Community Needs and Museum's Programming Collaboration. Then data was collected at and from the MAH through participant observation during the summer of 2012 as the researcher was an intern in the programming department, through document analysis of public and non public documents provided by the MAH's programming department, and three interviews with museum staff that facilitates programming. Data was then organized in the following categories: The MAH, the Santa Cruz Community and the museum's Creative Community Committee (C3), the Programming Department, and the Programming Departments evaluations.

The MAH is a program driven institution and the Programming Department has five overreaching goals their programming must meet, they are: Meet Community Needs, Invite Active Participation, Build Social Capital, Connect People to Art and Connect People to History. The programming department also only creates programs that are co-created; all of their events are done with community collaborators.

The research found that the mission is met through the structure the MAH has created; the mission of the MAH is supported by the programming goals and therefore programming that meets the aforementioned goals therefore meets the mission. The research also found that the museum identifies community needs through the use of their community board, C3, experimentation and participation, outreach and programming evaluation. Evaluation plays a key role in defining additional community needs, making sure programs meet the programming goals and ensuring successful collaborations.

While other museums have their own unique missions and community needs to meet, the MAH and this research can serve as toolkit of examples to become a relevant lively place within the communities a museum serves.

Keywords

Community, Programming, Community Collaborations

Chapter One:

Introduction & Research Design

Problem Statement

There is a need for the museum sector to be more aware and responsive to their

surrounding communities (Crooke, 2007). This need is part of the continuous evolution of

the role of museums in society (Anderson, 2004). A part of this transformation is museums

continuing to be more community centric; however, to be centers of the community

museums "will have to reexamine and rethink some of the most fundamental assumptions

they hold about what they do and how they do it. They will also have to reclaim the sense of

bold entrepreneurship and experimentation that characterized the earliest days of the

museum movement in America" (Skamstad, 1999, p. 2).

This research project seeks to better understand the strategies one museum is using to be

meet the needs of their communities and looks to explore the use of community

collaborations. The Santa Cruz Museum of Art and History (MAH) is actively employing a

method of community collaborations in their programming department and this research

examines the design of this process. Museums are also mission driven institutions; this

research examines community collaborations in this context as well.

 "Now is the time for the next great agenda of museum development in America. This

agenda need to take as its mission nothing less than to engage actively in the design and

delivery of experiences" (Skramstad, 1999, p. 128).   Community collaborations are

methods being used by museums, including the MAH, to actively engage communities.

Further research and insight into this process could add to the field, aid the museums

already using this method and provide an example and information for museums looking for means to engage their own communities through programming collaborations.

Conceptual Framework

There is much discussion in the field about the need for museums to evolve and adapt (Weil, 1999a). As public institutions, there is a need for museums to represent their communities and produce a space for community stakeholders (Crooke, 2010). Additionally, best practice in the museum sector is to be considerate of the institutions' communities by all staff and departments. It is a marked trend that museums are altering their missions and values to reflect this adaption to their communities (Crooke, 2010). It is not to be forgotten that museums continue to be dictated by their mission statements. This research project explores the specific efforts of a programming department to reflect these trends. There is research to support that programming allows a museum to access various groups in their community and to have more equality in their reach (Brown, 1992). In this project the research is centered on one component of museum programming, community collaborations.

This project looks at the collaborations facilitated by a programming department and how these collaborations function to meet the needs of the community and the mission of the museum. The research project includes one museum as a case study, the Santa Cruz Museum of Art and History (MAH) and seeks to identify the types of collaborations used by the Programming Department. For the purposes of this research the needs of the communities the museum serves are identified by the museum. Additionally, the

collaborations are examined in the context of fulfilling the museum's mission. The goal is to see how the community collaborations facilitated by the Programming Department collaborations are meeting both. See appendix A for a graphic depicting the relationship between these key themes.

A literature review was done on the evolution of museums, how museums are evolving within their communities, and why they need to evolve. There was additional literature researched on museums being more responsive and inclusive to their identified communities. The work done in this project will be positioned into this larger body of research. Also, literature was reviewed on the topics of the roles of museum's programming departments and the ability of museums to identify the needs of their communities. The literature reviewed assisted in laying the groundwork for this project.

Research Methodology

The intent of this qualitative case study is to understand how the MAH's Programming Department uses their community collaborations as a means to meet the needs of the communities they serve and the mission of the museum. The types of collaborations done by the Programming Department at the MAH are examined. Once the types of collaborations were identified, this research examines how the museum evaluates their collaborations as a means to evaluate how the department is meeting the museum's mission and the identified community needs.

The methodological paradigm utilized in this project is critical inquiry. The methodological

paradigm is the lens of the research and conveys the philosophies and concepts that the

researcher believes to be true. Critical inquiry "assumes the necessity of ideological

critique and action," see "unjust values" as "problematic" and examines "concepts of justice

upon which inquiry is based" (Schubert, 1986). The critical inquiry paradigm examines the

injustice of the overall lack of access to the knowledge in the museums and the exclusion of

people from the museums. This research project looked at the museums evolving roles in

their communities and the success of museums in meeting the needs of their communities;

this included looking at community access to a specific institution. Also important to this

study are the processes museums are taking to engage more members of their

communities. As the researcher, my personal interests lie in creating equal universal access

to arts and culture; my critical inquiry lens exists in this research to assist museums in

engaging a wider audience. I was looking to this research to provide museums a way to be

more accessible and to develop a deeper understanding of meeting community needs.

To clarify a personal bias, I, the researcher, spent the summer working to build community

collaborations for the MAH. I enjoyed the work and now seek to further research

community collaborations. I was really impressed with how the various community

collaborations at the MAH enhanced museum events; through their use, a larger variety of

activities existed and more people were represented and engaged. For my own personal

benefit I was seeking to better understand the scholarship and the relationship between

the Programming Department's community collaborations and the museum's mission. I

also attempted to understand the scholarship and the relationship between the identified community needs and how community collaborations contribute to meeting these needs.

As a result of this research I hoped to become a more knowledgeable professional with respect to the use of community collaborations. I was looking to understand the literature behind the museums' evolution of their relationship to their communities and to apply this knowledge to one means that museums are using to meet the needs of their communities. In terms of relevance to continuing work in this field and in the museum sector, I hope this topic continues to be built upon as additional museums encourage more participation in their institutions and strive to become more reflective of their communities. Overall as a researcher I was seeking to find out if the use of various forms community collaborations, a strategy already employed at the MAH, is fulfilling their institution's mission and the identified needs of their communities.

My research question is: How does the Santa Cruz Museum of Art and History's Programming Department use of community collaborations meet institutional mission of the museum and the needs of their communities?

The sub research questions are: How does the Programming Department identify community needs? What types of collaborations does the Programming Department facilitate? How does the Programming Department evaluate their programming and their collaborations and what information does this evaluation provide?

Definitions:

Community, from Gerard Delanty's *Community*:

> …not just based on easily recognizable characteristics but based on ethnicity,
> religion, class or politics; they may be large or small; 'thin' or 'thick'
> attachments may underlie them; they may be locally based and globally
> organized; affirmative or subversive in their relation to the established
> order; they may be traditional, modern and even post modern; reactionary
> and progressive. (2003, 2)

Programming: the planning, and implementing of events to accompany the museum's exhibits, collections, vision, values, and mission

Community Collaborations: working with community members to create, plan, implement the events to accompany the museum's exhibit, collections, vision, values and mission

Delimitations

Delimitations have been used to narrow the scope of this research project. The research design for this project was narrowed down to one specific site, the MAH. The MAH is a small to mid size institution found in California. The MAH uses community collaborations as a means to engage their communities; there is previous research on this institutions and its work to build upon. To narrow the scope of this research project only community collaborations facilitated by the Programming Department were studied. Also, in regards to participants only those employed in the Programming Department were be contacted for research.

Limitations

There are potential weaknesses in this study. This is a qualitative study; therefore the findings may be interpreted differently. Additionally, I have interned in the MAH's Programming Department, my specific job was to build community collaborations; therefore I could be seen as having a personal bias. Another limitation is that the needs of the communities referenced in this research have been determined by the museum not by the community themselves or additional community organizations. While this research project looks at the museum and its surrounding communities, this is a museum centric research project. Overall a limitation of this research is that it looks at only one museum, other museums serve different communities and are responsible to different missions. The conclusions and finding of this project may be hard to apply to other museums or they may not be applicable at all.

Research Design

The central research question for this project is how does the Santa Cruz Museum of Art and History's Programming Department use of community collaborations meet the institutional mission and the needs of their communities? This question is analyzed through a qualitative research design invoking the use of a case study at the MAH. The case study explored in depth the community collaborations and the evaluations used by the Programming Department at the museum.

For this research project, a museum that is continuously seeking methods to involve its community was chosen; because there is a trend of museums working collaboratively to construct new relationships that can contribute to community life (Archibald, 2002). By situating this research project in already established efforts the project can contribute to the field. This project uses a case study while being aware that, "there is no prototype, no cookie cutter for how museums define themselves and serve people" (Archibald, 2002, p. 1). Also this museum was chosen because it is a community-based museum. According to Ellen Hizry in *Mastering Civic Engagement,* museums have great potential as civic enterprises and community anchors because of their role as stewards, educators and their dedication to excellence. However, most museums "are just beginning to approach and understand this notion. They could learn from their colleagues at ethnic and community based museums, which have set the standard by establishing deep and meaningful civic engagement as their founding principle" (Hirzy, 2002, 9). Again, conducting research at this site will aid in the contribution to the field.

The key research informants interviewed are employees of the Programming Department. The design was to interview people employed in the Programming Department and possibly use snowballing sampling to reach out to additional participants. Snowballing sampling is finding additional individuals to interview based on recommendations from already identified informants. The Programming Department at the MAH, following the completion of my internship at that location, had already stressed that they would be willing to help in anyway possible in this project. The Programming Department employees were recruited through letters and additional forms of contact as needed. The specific

criteria for research informants were their involvement in the Programming Department's community collaborations; specifically if they had a role or profession in facilitating such collaborations.

The proposal for this research project was approved in Fall 2012. In early 2013 this proposal was converted into chapter drafts, approved by human subjects, and the literature review was conducted. In early spring of 2012 the data collection was completed, beginning chapter drafts submitted, and data analysis produced. By May of 2012 the completed full document was submitted to my advisor and then the final draft completed. See appendix B for the full research timeline.

There were no expectations for ethical issues nor were the research participants from vulnerable populations, alleviating concerns. No issues occurred during this research project. There are slight risks for the informants who were interviewed as they are employed by the MAH. Their views, opinions and full names are presented in the research so to lower their personal risk, and member checks were offered to participants.

The informants of this research project answered questions in an interview format. Employees of the Programming Departments were involved in an interview lasting approximately an hour. These interviews were conducted over the phone and data was collected through hand written notes so that conclusions could be drawn. The questions asked of the interviewees answered the sub research questions and the conclusions and analysis from this data aided in the answering of the leading research question.

Additionally, interview participants offered documents pertaining to their work to be analyzed. Additional participants were involved in the study through the researcher's observations. The researcher participated and observed many events at the MAH in the summer of 2012.

Findings through this research included how the programming department identified community needs and how they chose which ones to address. Also this research looked at how the Programming Department set their department goals and how these relate to the museum's mission. The process for defining, setting, and creating collaborations was examined along with how the Programming Departments evaluates community collaborations and how these evaluations impact the department. The conclusions of this research project show how community collaborations can be a means to satisfy both the museum's mission and the needs of the communities that the museum serves.

As museums continue to evolve and their roles in individual communities change this research will be helpful to other programming departments as they decide to utilize community collaborations or not. Additionally the MAH has received recognition for their community engagement so a better understanding of their practices of collaborations for use in their programming will be helpful to others in the field, shared through this research. Finally, an analysis of this process by an outsider embedded in a literature review may be helpful to the Programming Departments in this case study.

Data Collection and Analysis Procedures

The data collection for this research was done via semi-structured interviews with key

informants, through document analysis of documents the museum makes accessible to the

public and documents the Programming Departments made accessible to the researcher.

Additionally this research project collected data through participant observation that

occurred the researcher was interning at the MAH. This research project was a qualitative

study, a collective case study of one specific site, the MAH.

The interviews were conducted over the phone, lasting approximately one hour and

handwritten notes were collected for future analysis. Employees of the Programming

Department participated in the interview process as well as an additional informant that

has a strong connection to the Programming Department. The participant observation data

was collected through the researcher's notes and participation in previous events at the

MAH. Document analysis was completed on documents the museum makes accessible to

the public such as flyers, blogs, articles, websites, mission statements, etc. Also researched

were collected documents such as evaluations, e-mail correspondence and meeting notes

from the Programming Department. For the individual data collection instruments please

see appendix G. Before the data was collected there was a review of the literature

conducted and in the end a case study analysis and narrative was produced. For this data

collection schematic see appendix B.

To begin the data collection process the head the MAH's Programming Department was

sent a recruitment letters (see appendix D). This letter introduced the research project and

asked for her involvement in the form of a semi-structured interview. Following this initial

contact additional correspondence occurred to ask for access to other documents such as strategic planning materials, program objectives and goals, and program evaluations. Consent forms were also given to the interviewees so their answers could be used in this research project. See appendix E for consent forms. The letters, the consent forms and additional correspondence ensured that interview participants understood all aspects of their involvement. The interview participants were greatly encouraged to ask questions about the procedure and any other questions. The participants in the observation tool did not know their involvement and their identities were not used at all in the research and there was no risk to them in anyway. The only risk to the interview participants was that their thoughts and opinions about their place of employment are to be published; for this reason member checks were offered and highly encouraged. No other risks exist for participants in this study.

Data was collected as outlined in the data collection tools, again see appendix G, the field notes were entered into the researcher's personal computer, which is password protected, for later referencing and evaluation. The only additional person who had access to these notes and was researcher's advisor. Once the research completed, presented and published the notes and images were destroyed.

The data collection and analysis process following the data collection was validated and credited through specific techniques. Credibility came from prolonged engagement with the participants and the case study site in general. The researcher contacted the interviewees multiple times before the interview, the interview lasted a lengthy amount of

time, the participants were contacted for follow up and again, and member checks were

offered. Triangulation was another tactic employed in the validation process of this project.

The data collection process came from three different tools and all three were analyzed to

produce findings and conclusions. Also, peer debriefing and input was constant throughout

the project.

Following the data collection portion of this project coding and analysis occurred. Initially

the interview notes, document analysis and participant observation notes were coded to

answer the sub questions of this research project: How does the Programming Department

identify community needs? What types of collaborations does the Programming

Department facilitate? How does the Programming Department evaluate their

programming and what information does this provide? Once the information was

processed to answer those questions the main research question was answered.

The participants in this research project will benefit because this study will advance the

field and advance the knowledge about community programming and collaborations. The

individual museum will benefit from this study, as it is an evaluation and reflection on their

programming department. In addition, the communities and the individuals observed in

the participation observation data collection component will benefit as their museum

benefits.

Chapter Two:

Literature Review

A review of literature was undertaken specifically for this research project. To better

understand the museum's use of community collaborations associated museum concepts

were explored. To begin, an exploration of the transitioning role of the American museum

was undertaken. The scope was then narrowed and the museum's relationships to its

communities were studied. Next the role of museum programming was explored and finally

the literature review ends with an examination of some museum collaborations.

Transitioning Museums

There has been a body of work produced centered on the transitioning museum (Dana,

1917; Silverman & O'Neil, 2004; Pekarik, 2010; Weil, 1999a). American museums have

long been an institution in our society; but over a century of internal and external changes

has greatly impacted the museums, and the institutions continue to be in a state of

transition. Museums have sought to provide a service to the public, but that role and

service has progressed and transitioned. In the widest scope, "museums have helped shape

the American experience in the past, and they have the potential to play an even more

aggressive role in shaping American life in the future" (Brown, 1992, p. 118). The

American museum was birthed from a tradition of the wealthy and elite amassing

collections and artifacts and displaying them as a sign of wealth (Cameron, 1971; Dana,

1917). Beyond merely collecting, "the American museum took as its basic tasks to gather,

preserve, and study the record of human and natural history" (Weil, 1999b, p. 2). Therefore

the museum's authoritative tradition for many years was defined "primarily through the

uniqueness of their collection and their special skills of their content specialists" (Brown, 1992, p. 129).

Throughout this tradition there always have been calls for change. Even in the early 20th century there were internal pressures and voices coming from within the museum community that called for change. In 1917 in an essay on museums, John Cotton Dana noted that, "the new museum, for the development of which this series is designed, will hold that its first duty is to discover talent and encourage its development here at home (p. 20). He then called on museums to make themselves alive in the following ways, "it must teach and it must advertise. As soon as it begins to teach, it will of necessity begin to form an alliance with present teaching agencies, the public schools, the college and universities, and the art institutions of all kinds" (p. 20). Museums needed to look outward, beyond their collections. Decades later when talking about the process of museum transitions, a crucial moment is noted, when the great age of collection building was over (Brown, 1992, 131). Museums continue to collect and pride themselves on their collection. Their authority comes from their collections but now they look outwardly to being a public service. And in all of this transition, there has been an underlying theme of the museum remaining vital by being relevant to its community (Skamstad, 1999, p. 119).

Beyond collections, another universal role of museums has been to teach the culture and history and to be culture (Brown, 1992; Silverman & O'neil, 2004;). Museums transitioned into a field that has potential for human growth, "as a place that serves others- rather than as a place that changes people into versions more acceptable to the museum's staff and

sponsors, although such may indeed happen in some instances" (Pekarik, 2010, p. 406).

Although it is important to note that a part of this transition was the new emphasis on

museum education, Stephen Weil points out that the museum has "shifted its principal

focus outward to concentrate on providing a variety of primarily educational services to

the public" (1999a, p. 234). Museums had come to exist to serve their public in a new role.

 "Kenneth Hudson, perhaps the museum community's most astute observer, wrote: 'the

most fundamental change that has affected museums during the [past] half-century . . . is

the now almost universal conviction that they exist in order to serve the public'" (Weil,

1999a, p. 236). Museums began to vary in their public service, this has been mirrored by a

variance in audience; Brown stated that, these audiences are far more diverse and vocal

than ever before in their expectations of museums" (1992, p. 102). With the variety of

audiences comes more responsibility; museums need to be more aware and more willing to

listen. Brown continues that, "if we look at the museums that are the most successful in

their ability to carry their public missions we see those that work hardest at carrying on a

continuous conversation of mutual respect with their audiences" (1992, p.130).

Also a result of a new outward look is a wider audience; it has been noted that there is

great potential for museums to develop new means of expression and reach even more new

audiences and this requires openness to experimentation and risk taking (Silverman &

O'Neil, 2004, p.200).

It is important for museum staff to take calculated risks in order to continue to respond to

change, to transition institutions into the 21st century and to embrace the variety and

complexity of museums. "Perhaps the single most difficult task for the field in the 21st

century is not to find more money, or more objects, or even more visitors, but to find the

courage to embrace complexity in museums" (Koster, 2002, p. 202). It has been noted that

the field is shying away from this complexity, or put another way, not embracing it.

"Despite great strides by some institutions, much of the field still operates amid simplistic

oppositions that seem more reflective of a fear of change than a faith in tradition. In each

case, two valid concepts are pitted against each other, which both denies the complexity of

the underlying issue and stalls real progress" (Silverman & O'Neil, 2004, p.194).

The institution of the American museums has transitioned to complexity, variety and

diversity. In *Rethinking the museum: an emerging new paradigm* Stephen Weil describes the

role of museums,

> In a mix that varies widely from museum to museum their roles would certainly
>
> include: to provide access, to disseminate information, to instruct, to illuminate and
>
> clarify historic or contemporary situations and relationships to set standards, to
>
> introduce and strengthen cultural values, to elevate taste, to pose issues, to develop
>
> skills, to offer a sense of empowerment to establish and promote social identity and
>
> in the most extreme instances to inculcate and to persuade. (1999, p. 79)

Silverman and O'Neil echo Weil's sentiment as they describe the current state of museums,

> Museums have always served a range of societal and cultural functions, including
>
> preservation, collection, interpretation, social bonding, memorializing elite groups
>
> and expressing civic pride. And visitors use museums for a range of purposes,
>
> including leisure, education, socializing, relaxation and renewal. In recent years,
>
> museums, in collaboration with other organizations and communities have realized

additional roles for themselves, in such areas as economic regeneration, mediation,

civic dialogue, entertainment and therapy. (2004, p.198)

Museums have come along ways from simply being about collections or simply being about

collections and education. Museums now face complexity when working to be a service to

their public; their role in communities is different than it was in the past.

Museums & Community

Community is a notion with a positive connation, although its definition can widely vary.

Whatever community means, it is undeniably a word with a feeling, a comfortable place

where people are never strangers (Crooke, 2007, p. 33). Elizabeth Crooke elaborates on

the definition of community; the term comes to encompass a range of experiences, and not

only ones just from the past; a community does not have to center on a single location and

can be made up of only a few shared characteristics. Gerald Delanty emphasis this

encompassing definition of community,

> Communities have been based on ethnicity, religion, class or politics; they may be
>
> large or small; 'thin' or 'think' attachments may underline them; they may be locally
>
> based and globally organized; affirmative or subversive in their relation to the
>
> established order; they may be traditional, modern and even post modern;
>
> reactionary and progressive. (Crooke, 2007, pg. 29)

The Focus Initiative by the Illinois State University expanded on the singular notion of

community by defining the term community engagement, another term regularly thrown

around without a clear definition. "Community engagement is the collaboration between

institutions of higher education and their larger communities (local, regional/state,

national, global) for the mutually beneficially exchange of knowledge and resources in a

context of partnership and reciprocity (Focus Initiative, 2012).

The work and definitions of the Focus Initiatives expand community to the task of building

community and begin to explore why that is even needed, this is where museums begin to

enter the discussion. The Initiatives states that, "community engagement impacts a specific

localized problem or issue" and, "community engagement projects are very broad and

include, among other activities, service-learning, volunteering, internships and may also

occur by using targeted assignment or activities…" (2012). Ellen Hizry begins to elaborate

on the issue with, "the quest to understand what community means and how to build a civil

society are focal points of popular and academic discussion. Across the political spectrum,

perspectives vary on the meaning and practical application of the debate. But the common

ground is the belief that building community is essential" (2002, p. 10). Her essay is in

Mastering Civic Engagement: A Challenge to Museums, which was a report, produced by the

then American Association of Museums (2002).

Community continues to be a timely topic, with various trends pointing to a growing public

interest in the reestablishment of functioning communities (Gurian, 1996, p. 138). Gurian

continues by listing the following as examples of the reestablishment of functioning

communities: real estate developers creating planned villages, an increase in the popularity

of front porches, shopping malls becoming play spaces with stages and outdoor cafes in

additional to their main function as a shopping space, coffee shops becoming a third place,

a place beyond work and home, and towns and cities holding annual events beyond

holidays to bring people together (2002, p. 138). Museums have an opportunity to be part

of this continuing emergence of community, and like the definition, this involvement can be

wide and encompassing, and "considered in numerous ways, from involving the people

whose histories and cultures have inspired that formation of collections through to

developing an awareness of the shared responses of people to exhibitions and collections

(Crooke, 2007, p. 7). Additionally, for the museum sector the impact of community is one

of questioning the relevance of collections, the nature of museum practice and the response

of others to the museums (Crook, 2007, p. 133).

In addition to the aforementioned *Mastering Civic Engagement: A Challenge to Museums*

study done by the AAM it must be noted that the International Council of Museums (ICOM)

ethics refers to need for museums to give attention to the needs of their communities, this

is a broad task and again, there is "no prototype, no cookie cutter for how museums define

themselves and serve people" (Archibald, 2002, p. 1). Elaine Huemann Gurian initiates the

role of museums in community with, "some institutions, by their very existence, add to the

stability of our society. The ones that store, collect, house and pass along our past I call

"institutions of memory." They include libraries, archives, religions organizations, sacred

places, elders, schools of all kinds, guilds and societies, courts and systems of law, historic

houses and museums (1996, p. 136). Stephen Weil echoes this thought by saying to those

who work in them, it appears all but self evident that, notwithstanding their temporary

shortcomings, museums do make an important contribution to society (1999b; p. 130). The

museums role in contributing and providing to society is done through their impact on

communities and as Gurian pointed out, they are in a unique position to accomplish this

task. "Museums have substantial potential as civic enterprises that contribute to building

and sustaining community, and they are ready to pursue this potential. As stewards and as

educators, museums are dedicated to excellence. They are respected as unsurpassed source

of intellectual capital, the objects and ideas that are the raw material of the museum

experience (Hizry, 2002, p. 10). Gurian calls on museum to step up and act in this role,

> If we believe that congregant behavior is a human need and also that all civic
>
> locations offer opportunities for people to be with and see other people, then why
>
> not challenge institutions not previously interested in community activity to build
>
> programs specifically to encourage more civil interaction. Museums can aspire to
>
> become one of the community's few safe and neutral congregant spaces. (1999, p
>
> 139)

There has already been a marked trend of transition; museums have been stepping into a

role of community engagement, "museums are no longer being established in imitations of

grand Louvre or Hermatige expression of a museum as high culture, created in the 18th

century instead the broader concept of the folk, eco or living museum is gaining

popularity"(Crooke, 2007, p. 12). Gurian continues her call to museum to "offer programs

that turn strangers into acquaintances" (1996, p. 140) and Hizry notes that,

> until now, museums have relied on two principal strategies for civic engagement,
>
> program based relationships and audience development. Both approaches have
>
> helped museums establish community connections by finding common ground with

organizations and people they may not have considered as partners, colleagues,

visitors or members. (2002, p. 15)

This expansion of the museum into community is varied, widespread and most likely

something that will continue; in his introduction to *Mastering Civic Engagement: A*

Challenge to Museum Richard Archibald states, "community is presented as a means of

advocacy that will hopefully ensure the relevance and sustainability of the museum or

many people will write about how museums can help form community by expressing and

representing community identities (2002, p. 1).

There are marked strengths and means to museums acting in their communities, "since the

beginning of museums their display, architecture and presence have been a means to

communicate the identity of the place and people at their core" (Crooke, 2002, p. 7). There

are also benefits to be found in partnering with the community; community groups, often

with no museum training and little care for museum standards are not worried with how

best to write a text panel and often produce the most interesting, passionate and relevant

exhibitions of collections reflecting their own perceptions of they need and how can best be

achieved (Crooke, 2002, p. 8). Museums can see benefits to better engaging their

communities, "these institutions can significantly enhance their role in the community.

They can, if they wish, foster and celebrate congregant behaviour within their walls

(Gurian, 2002, p. 141). Additional benefits to the fact that museums are becoming more

aware of their communities can be found on the community's side, and translate to the

overall greater good. Museums can become dynamic, interactive, participatory, they can

open dialogue, see social change, talk about challenging issues, stimulate economic

revitalization and community regeneration (AAM, 2002; Gurian, 1999; Hizry, 2002; Weil, 1999a).

Yet, to mirror the complexity for the previously mentioned transforming museum, making museums more community focused is not a simple task, from both an internal and external perspective. "The social and economic issues that challenge communities are so complex that they require innovative, multidimensional solutions crafted by a broad spectrum of institutions and people working together" (Hizry, 2002, p. 14). "The complexity of community, the multiple ways of understanding community, and the awareness we need in order to take account of the dangers that lie in generalizing, simplifying or even glorifying community should also be central issues when assessing museums and their impact and purpose (Crooke, 2007, p.133). On the other side, internally, museum's also have struggles: "when expressed, the museum opposition to change in its community relationships was based on mission, best practices, presumptions of authority, and specialized expertise that not be understood or exercised without academic training and pertinent experience (Archibald, 2002, p.3). Richard Archibald went onto to say "the obstacles to change are often internal to our institutions. Many of the best practices that museums and the disciplines they encompass have developed, painstakingly and with great effort over many years, buttress the status quo" (2002, p. 4). Finally, there is an overall struggle for museums to validate their place in communities, "Is what the museum contributes to society really commensurate with the annual cost of its operation? Could some other organization (not necessarily a museums) make similar or even greater contribution at a

lesser cost? Put another way, a museum may only be considered essential so long as its impact is perceived to be both valuable and incomparable" (Weil; 1999b, p. 132).

Museums Meeting Community Needs

While research shows that communities are essential and that museums have a role in communities, another way to look at museums is through the lens that they have communities of their own; they have the ability to involve communities and even build communities, to examine how they go about fulfilling that role. "A sense of belonging is what keeps people in communities. This belonging is the goal of community building. The hallmark of a strong community is when its members feel that they belong" (Bacon 2009, p. 9). It is important to evaluate how museums can respond to community needs and how they can have an intentional role in their communities. Working to identify different communities, identifying their needs, working to meet those needs, and working to stay true to the museum can be a complex task. Each museum will tackle these issues in a variety of ways, successful and not. "The ways that museums and galleries encourage or counter these barriers, together with their ability to motivate people to exercise aspects of citizenship, will demonstrate their potential to counter social exclusion" (Newmen, McLean, & Urouqhart, 2005, p. 50). In the article, *Museums and the Active Citizen: Tackling the Problems of Social Exclusion*, the authors place the efforts of museums to meet the needs of their community in a historical context with this quote from Bennett, "The use of museums to contribute to the resolution of social problems such as social exclusion can be traced to the early nineteenth century when they were used consciously or unconsciously

as a mechanism of social control (Newmen, McLean, & Urouqhart 2005, p. 51).

It is true that museums are already actively working to be more representative as a means to be a better fit in their communities,

> Today many history museums have replaced single authoritative voice with a representation of many voices and multiple perspectives. They have done so by taking the following steps; ensuring content is inclusive: researching and integrating diverse aspect of history and heritage into displays and ensuring representative interpretation, involving diverse cultural and community groups, Working with groups and communities to research and celebrate memory and Developing imaginative events and activities (Black, 2010, p. 272).

There is a clear need for an emphasis on public programming, if not only to retain future audiences and museum members. According to James Chung, "young adults are abandoning museum-going behaviors in favor of participating with grassroots arts and culture offerings like small collectives, community based galleries, DIY arts and crafts, Friday artwalks, and pop-up galleries. Museums must adapt by entering into meaningful collaborations and partnerships with these grassroots organizations while finding relevant ways of offering programs and content (Denver Art Museum, 2011, p. 2). This information was presented in a report from the Denver Art Museum entitled, *Creativity, Community and a Dash of the Unexpected Adventures in Engaging Young Adult Audiences*. "Like many museums across the country, the Denver Art Museum has been working to identify underserved audiences and design programs to attract, engage, and retain those audiences" (Denver Art Museum, 2011, p. 2). The report was a funded study and publication that

explored arts participation and found successful practice, even unconventional ones to

engage communities. As times continuously evolve so do the form of arts participation and

membership, the study was "encouraged by a National Endowment for the Arts finding that

people who participate in the arts through electronic media are nearly three times as likely

to attend live arts events as non-media participant (2011, p. 3).

Programming has become a way to reach the public, "A museum committed to community

participation will actively seek user contributions in its galleries, both in programming

within the locality and online, making the museum a public space" (Black, 2003, p. 273). In

New Creative Community: The Art of Cultural Development Arlene Goldbard mentions the

impact of programs and exciting events:

> If you want to break routine yet still have your community contributing, an excellent
>
> solution is to organize and run events. Events are special, focused times in which a
>
> group of people do the same thing. This could be a large gathering such as a
>
> conference or a small online meeting. Irrespective of what the event is, every event
>
> gathers a group of people together at a set time. This gathering of people can be
>
> hugely motivating for a community. (2006, p. 303)

He goes on to elaborate on the relationships needed to build community, "Great

communities are built on great relationships. When people really feel a sense of belonging

they are enjoying not only being productive but swimming in the tide of your community's

personality. When you put productive people together in a room (real or virtual) and they

feel a sense of family, your community will be inundated with belonging" (2006, p. 302).

Museum programs put people together in a room and create a community within the

museum.

In *The Case for Holistic Intentionality* Korn conveys the overall importance museums are

placing in programming as a means to reach their communities, "within this slow-motion

shift, many museums appear to be searching for themselves, presenting a range of public

programs to see which ones might bolster attendance and attract new audiences while also

retaining existing ones" and "museums need to refocus their ideas and balance internal

assets with external needs, since the answer likely lies in how the museum builds a

relationship with its public and community while at the same time valuing its material and

intellectual assets "(2007, p. 212).

The next step for museums is to decide how to create meaningful programming. The

literature presents a wide scope of helpful ways for museums to become community

centric and to base their programming off of these means. In *Art of Community: Building*

The New Age of Participation Bacon stresses that,

> When you can demonstrate trust and the capability to listen, your community will
>
> develop respect for you. They will be there to listen to you, work with you, to stand
>
> side-by-side with you in your battles and become a large extended family that you
>
> can rely on. This respect has an important function in reinforcing belief in your
>
> community. When community members have responsive positive interactions with
>
> community leaders, it makes the community feel more inclusive, which generates
>
> belief and, importantly, belonging. (2009, p. 15)

The Denver Art Museum reported that finding the "sweet spot" "is an ongoing process of

designing and testing prototypes, taking chances, and recalculating the mix (2011, p. 4)

Their most successful programming consisted of co-created experiences, socially alive

environments, access to real content, self-directed experiences, and a dose of the

unexpected and these attributes spoke to a wider range of people (2011).

Having the entire museum and museum staff on the same page improves the process,

"intentional programming, that reflects staff members deepest passions, embody the

unique value and service the organization offer its community and it must attract and

channel resources, the intentions are the whole museum" (Korn 2006, p. 214). Conwill and

Roosa say that what is needed in museums is the "organizational capacity to build stronger

community partnerships ie adequate time and money, a strong leadership commitment, an

organizational culture that embraces change, and a staff skilled at listening to community

voices and establishing community relationships" (Black, 2010, p. 268).

Additional ways to create meaningful community centric programming comes from the use

of evaluations, and Goldbard explains how is goes beyond the data collected,

> Each time you engage with your contributors to gather feedback, there is an
>
> unwritten yet implicit social contract: as a result of the feedback they expect
>
> change—hopefully positive change. When positive change does not happen,
>
> frustration sets in. If your measurements have purpose and you are willing to make
>
> change based on those measurements, your community will be satisfied. (2006, p.
>
> 189)

Also, researchers find that psychographic data (attitudes, interests, prior knowledge and

experience, motivation) does a better job of not only explaining differences among visitors but in informing our decisions about how to create rich and meaningful experiences for their audiences (Adams & Koke, 2008, p. 396).

Finally, making the programming accessible is also vital, "the importance of a low cost or free cultural infrastructure is demonstrated as a way of enabling people to maintain social networks and engage with museums and galleries" (Newmen, McLean, & Urouqhart 2005; p. 50). Ideally, this process is not all on the museum; the same article goes on to state that, "museums, then, can facilitate, but in order to take significant strides in creating active citizens, a joined-up approach is required. Thus, for example, the potential fostered in museums needs to be released, which goes beyond the remit of the museum facilitator" (p. 52).

In 1995 the then American Association of Museums (now the American Alliance of Museums) produced a Comprehensive Interpretive Plan (CIP). This document, can act as a filter for decision making surrounding public offerings (Adams & Koke, 2008). There are six sections to the CIP that museums can use to examine themselves: Unique Role: What is unique about this institution? Public: who is our public? Who do we want to serve? Community Needs: Why do people visit our museum? Relationship: What is our relationship with our community and what new relationships do we wish to develop? Internal Alignment: how will all areas of the museum pull in the same direction? And Definition of Success: How can we tell if we are accomplishing what we set out to do? (Adams & Koke, 2008). This framework will help the museum and their programming to be

the best fit for their communities and their institution, "museums need to focus on how the

museum can provide a genuine and personally meaningful experience. As Falk and

Sheppard point out, museums have tried too hard to be all things to all people and have not

been successful (Adams & Koke, 2008, p. 398).

Museum Programming Collaborations

The importance of the community can not avoided, museums are reaching out, widening

audiences and inviting them to have a role in the museum's programming. At the national

organization level, "to support this inquiry into civic role, the AAM board of directors has

pledged its leadership to strengthen and develop relationships with other national

organizations involved in the quiet for community and civil society" (Hizry, 2002, p. 19).

These collaborations can be found locally and in programming departments of museums.

This is not a simple process for museums, as they work to incorporate selective

perspectives they but must be vigilant in avoiding the tendency to keep working only with

those community groups with which they are comfortable. There is an equal risk of giving

too much space to those groups, which have the strongest sense of community identity, and

have pushed hardest to have their stories told. Museums must work to be sure the less

organized will not remain silent and marginalized (Black, 2010).

Several museums have received attention for their programming that heavily invokes the

use of collaborations, The Museum of Contemporary Art, Denver (MOCAD) and the Santa

Cruz Museum of Art and History (MAH) and the Denver Art Museum (DAM). Adam Lerner

of the MOCAD has received credit for creating one of the most successful experimental

exhibition spaces in America. To some extent people are excited about the museum's

exhibitions, which tend to spurn the latest biennial-anointed contemporary-art flavor of

the month in favor of subjects that are just plain interesting; however, an even greater role

is played by the museum's programming (Kino, 2012). And the DAM was awarded a three-

year grant from the Institute of Museum and Library Services to "conceptualize, try out, put

into place and expand programs" (Denver Art Museum, 2011, p. 1). Their report includes

means that involve collaborators in their programming. An example, "One very popular

program that we "incubated" at Untitled is a series of tours given by experts in fields other

than art—neurologists, cartographers, chefs—from the perspective of their own expertise"

(Denver Art Museum, 2011, p. 8).

Finally the MAH has employed the use of community collaborations to great success. In one

guest blog entry on Museum 2.0 the programming department explains that they were not

told how to work with community members in this capacity and therefore they produced a

toolkit. This research project examines that toolkit and takes an in-depth look at the

process.

Chapter Three:

Research Data

The Museum of Art and History

The Museum of Art and History (MAH) is located downtown on Front Street in Santa Cruz, California. It is important to note that their website does not include clearly labeled mission like most other museum, in their about page the following is listed:

> The Museum of Art & History at the McPherson Center (the "MAH") is undergoing a transformation. We have a vision to become a thriving, central gathering place where local residents and visitors have the opportunity to experience art, history, ideas, and culture. We envision engaged members and visitors who are increasingly passionate and knowledgeable about contemporary art and local history that celebrate our diverse community. (Museum of Art and History, 2013a)

One of the most noteworthy things to happen to the MAH in recent years was the acquisition of Nina Simon as Executive Director in 2011. On her website Simon writes that she has a passion for developing museum exhibitions, educational programs, and online experiences that engage visitors as co-creators, not just consumers. She's been called a "museum visionary" for her community-centered approach to design (MuseumTwo, 2013). She started in museums at the International Spy Museum and has consulted around the world at such institutions as The Monterey Bay Aquarium, The Denver Art Museum, the Institute of Museum and Library Services, the Smithsonian Museum of Natural History, the Experience Music Project, and the Skirball Cultural Center (Simon, 2013).

Nina Simon wrote the book, *the Participatory Museum*, that she offers online for free. She

also authors the popular blog: Museum 2.0. Her blog began in November 2006 to "explore

the ways that the philosophies of Web 2.0 can be applied in museums to make them more

engaging, community-based, vital elements of society. What started as a humble research

project turned into a community space. Since 2006, Museum 2.0 has been read by over

650,000 people, with about 30,000 accessing it every week from countries around the

world (Simon, 2013).

Simon is taking the MAH through new, renown and well-documented transition. Since she

accepted the position as executive director she has written openly about the institution.

When she announced her acceptance she posted the following about the museum, which

highlights its situation honestly and well:

- It's small.

- The content is multidisciplinary, with a collection that includes both local history

  and contemporary art. There's even a historic cemetery for good measure.

- The building is gorgeous and centrally located in a well-trafficked pedestrian area of

  downtown.

- The trustees, staff members, volunteers, and supporters are dedicated people who

  both love the museum and appreciate the seriousness of the challenges it faces.

  They're eager to make the institution more dynamic and welcoming.

- The exhibition and educational programs are excellent and staff members are

  interested in increasing community participation and pursuing experimental

  methods.

- While the museum has low visibility in some parts of the community, its overall image is positive. Many people I've talked with who have never visited or heard of the museum are curious and eager to get involved.

- Last year, MAH trustees and staff members wrote a new strategic plan that positions the museum as a 'thriving, central gathering place' that serves as the "intersection of art, history, ideas and culture" for the diverse folks in our county. I know as well as anyone that rhetoric about community engagement can get tossed around without follow through, but I see these phrases as mandates for action and I will take them seriously (Simon, 2011).

The strategic plan she is referring to was completed before her time in 2010. The following mission was outlined then:

> The Museum of Art & History is a thriving, central gathering place where local residents and visitors have the opportunity to experience art, history, ideas, and culture. Engaged members and visitors are increasingly passionate and knowledgeable about contemporary art and local history that celebrate our diverse community (MAH, 2010).

Additionally the staff and board in 2010 laid forth this vision for the MAH. It is:

- innovative, unique, and inspirational.

- the intersection of art, history, ideas, and culture in Santa Cruz County.

- embodies integrity, ethical practices, and accountability.

- welcoming, accessible, and collaborative.

- relevant to our dynamic community (MAH Strategic Plan, 2010).

Nina Simon has driven the MAH over the past two years from this vision and mission; it was one of the reasons she was so excited to take over the place. Through her blog she has documented much of the transition. The following is a portrayal of what she started with:

> When I started at the MAH last May, we had absolutely no money. We also had a vision to be a thriving, central gathering place for our community. The only way to reconcile our resources with our goals was to start doing whatever we could to start nudging in the direction of our dreams. We scrounged for free couches. We invited local artists and community groups to perform. We designed events and interactive exhibits on ten dollar budgets. We experimented with everything--hours, front desk staffing structure, community programs. We knew we weren't doing everything at the desired quality level. But we got it going anyway (Simon, 2012 October 17).

Simon has strived to build a culture of experimentation at the MAH. For them this means feeling empowered to try things out, "There's no oversight or permission required because the activity is self-evidently in keeping with our goals and strategy" (Simon, 2012 May 16). As an entire institution they constantly seek and value the feedback of others. According to Simon, they are "constantly changing how and what we ask people so we get more useful feedback" (Simon, 2012 January 25). The museum asks questions that will lead them to action, "At the MAH, prototypes have to be used to test a hypothesis, or to decide among options. This becomes more and more automatic as people feel the confidence that comes with making a decision based on data instead of arbitrary soothsaying (Simon, 2012 May 16). Finally, the museum feels comfortable with critique, "The more we put ourselves out

there and live with the good and bad feedback, the more we see negative feedback as

helpful to our progress (Simon, 2012 May 16).

This is how Nina Simon and her staff has been steering the MAH and the results are

compelling. A year into her time as executive director, Simon wrote the following:

> We have come out the other end with dramatic increases in attendance (62%),
>
> membership (30%), and financial stability (priceless). We have new support from
>
> foundations and individuals who care about innovation in audience engagement—
>
> and even more importantly, participants who are excited to experiment with us.
>
> People are showing up, getting involved, and sharing their enthusiasm in droves.
>
> (Simon, 2012 May 2)

The following statistics on the museum's growth in 2011 really back up Simon's words:

- attendance increased 57% compared to the same period in 2010

- new membership sales increased 27% compared to the same period in 2010

- individual and corporate giving increased over 500% compared to 2010 (Simon,

  2012 July 18).

As an observer to the museum and the community of Santa Cruz I heard nothing but

positivity centered on the museum; people in shops, on the sidewalks, over the phone and

of course in the museum spoke of the place as having gone through important and

impressive transformation and taken as a whole, the community seemed to convey

immense pride in their museum.

The Santa Cruz Community and The Creative Community Committee

According to the US Census Bureau in 2012 Santa Cruz County, which the museum seeks to

serve, has a population of 266,776. Its demographics are as follows: according to the US

Census Bureau in 2011 there are: 59% White persons non Hispanic, 32.7% Persons of

Hispanic or Latino, 4.8% Asians 1.4% Black persons, and 1.7% American Indian and

Alaskan Indian. The Census Bureau also states that the median household income in 2011

was $66,030. The city of Santa Cruz had an estimated population of 60,342 in 2011, White

persons non Hispanic made up 66.7 % of the population, Hispanic or Latinos 19.4%, Asians

7.7% and Black persons 1.8%. In the City, 52.2% of the population has a bachelors degree

or higher and the median household income in 2011 was $63,110 (Census Bureau, 2012).

Once Simon had taken over the museum there was a realization "that the people who are

best at helping us come up with ideas are not necessarily the people who are best to help us

execute them. There are many amazing community representatives from business, arts,

education, and social services who connect us to powerful ideas and partners" (Simon,

2012 March 28). From this observation the Creative Community Committee (C3) was

created: "So we've started a new committee called C3--the Creative Community Committee.

C3 is a large, diverse group that meets bi-monthly/quarterly for a highly specific

brainstorming session. C3 invites people to cross-pollinate and share ideas--the most

promising of which we will follow up on to plan new programs" (Simon, 2012 March 28).

The first C3 meeting was held in April 2012 and there have been five since. The MAH staff

developed a slideshow that is part of the meetings. One of the messages they stress in the

opening of the meetings and included on the slideshow is the following: "We're revitalizing

our community programs at the MAH and are aiming this year to have stronger community

engagement in our programs. In order to this we need your help in establishing what our

community's needs are and how we can help meet them" (MAH, 2012d). Also included in

this slideshow presentation is the statement that the MAH is trying to meet the needs of the

community as defined by the community. Through C3 meetings they are asking individuals

for their input. The MAH has defined the notion of community with the following in their

C3 presentation: "these communities can be defined by shared characteristics, geography,

social networks, locality, common interests, cultures or ethnicities" (MAH, 2012d). In order

to facilitate input from their community members they provide brainstorming worksheets.

One for open brainstorming, simply instructs "Please use this page to write any additional

comments or suggestions you have for us throughout the meeting. Thank you" (MAH,

2012c). The first C3 meeting included a worksheet to identify communities for the MAH to

reach; this worksheet uses an organizational pattern that the MAH uses in its collateral and

ask participants to identify a community, its needs, potential partners in the community

and potential projects to be done with the community. Another worksheet helped facilitate

the generating of new outreach/event ideas. It includes a space for an event title that

happens in the community in the center with the following four questions around it: "Who

does it reach? When does it happen? How often does it occur? Where does it happen? Why

might this be a good fit?" The first C3 meeting identified communities for the MAH to meet

need of, the next meetings stressed outreach as a means to reach these communities and

this worksheet aids in that process.

There have been five C3 meetings total. In order, their topics have been: defining community needs, community outreach programs, creating a welcoming MAH design, families and teens. C3 meetings are held on a quarterly basis, and for an hour and half on a weekday night in the museum. The first meeting, as previously mentioned, was to identify community needs; the MAH realized it had to start there. They gathered a group of community members together. They identified these specific community members based on research done by the Stacey Marie Garcia, Director of Community Programs. In an interview Garcia explained that people were invited based on who she had worked with, who she wanted to work with, and connections that Nina Simon had in the community that went beyond the museum scene (personal communication, April 22, 2013). Garcia looked at community boards already established like the one at the Wing Luke Asian Museum and the types of people they had on their board and she also looked at publications by the AAM on who to involve in community building. Overall the MAH was looking for specific types of people to include on their C3 board.

At the first meeting, which was centered on community needs, the board, led by the MAH, identified the following "ripe" communities:

- Urban artists

- Families with children

- Surf and skate community- alternative niches

- Non-profit staff members

- South county Latino culture

- Soccer moms

- Teen moms

- Recent graduates

- Immigrant families- first generation

- Foster kids

- Newcomers

- People becoming isolated from society due to busy lives/schedules

- Sports

- Tourists

- People who have a creative inclination who live within 50 miles

- Satellite locations

- Commuters (MAH, 2012a).

Garcia explained that based on a vote the following communities were chosen for further focus: the Latino population, which makes up much of Santa Cruz county but is underrepresented at the museum, alternative populations like skateboarders, bikers, etc and families. Then the board discussed the needs of these groups and how to serve them (personal communication, April 22, 2013).

The second C3 meeting was held in May 2012. Following the first meeting the staff at the MAH realized they had identified groups whose needs they wanted to meet but they needed to increase their outreach to make connections with those groups. The second C3 meeting was to discuss and identify how to do that outreach. The board, again led by the staff at the MAH, decided on the following list of outreach means:

Neighborhood Groups: Goal to get them together

- Food in the Hood

    - King Street, Escalona Street

    - Contact: Teresa Corraggio (also runs a the first youth united nations group)

    - Growing organic food and making meals together.

    - Meeting about national issues/raise money

    - Happens Monthly at Teresa's house

- Beach Flats

    - Communal center

    - Bilingual education

    - Daycare

    - Meetings about local issues- helps understand needs of local community

- Oceanstreet Neighbors:

    - Contact: Regina Henderson

    - Concerned with deterioration of San Lorenzo River and lack of police enforcement of transient community

    - Regular clean ups to take back their neighborhood

- Dining for Women

    - Contact: Cherri Lipman

    - Fundraising group

    - Local connection to international things

    - Hosted at different houses (MAH, 2012b).

Following this C3 meeting Brenda Lee Johnston was brought on as a community

engagement intern who worked through the summer of 2012 under Simon. At the end of

her time as an intern she produced a document that focused solely on outreach to the

Beach Flats community, a neighborhood near the MAH that is made up of mostly Latinos

and includes an already established community center. She studied this community by first

asking the following questions to members:

- How do you hear about cultural/arts activities?

- How do you decide what to do as a family?

- What types of cultural/arts events do you prefer to attend/participate in/create?

- Where do you participate in/create arts/cultural activities/opportunities/events?

- Are there cultural events/activities that you wish existed in Santa Cruz?

- How often do you go downtown?

- How do you feel about downtown?

- What are reasons you don't participate in cultural events/activities? (barriers)

  (Johnston, 2012, p.1).

As an observer, I watched her conduct these interviews as she led biweekly art projects

with the MAH's materials at the Beach Flat's Community Center. Her outreach, work and

conversations with the people in this community then led her to make the following

recommendations to the MAH:

1)   Begin offering art activities to children and families at Beach Flats Community

      Center—provide a MAH presence and build trust with community members

2)   Begin talking with parents about their participation and attitudes toward the

      arts

3)   Invite community members to a focus group discussion at Beach Flats or The

MAH

4)   Provide free passes for them to attend The MAH by August 10 (Johnston, 2012,

p. 1).

In an interview Garcia updated me on the MAH's involvement with Beach Flats. Beach Flats

went through a transition period with a new director so the MAH let the organization

settle. The MAH and the Community Center have decided that for the upcoming summer

they will share an intern. He/She will oversee the Art in the Park series by helping design

themes, sharing resources and connect the MAH to that specific community. Beyond that

Garcia recognized that Brenda's work and the MAH's overall experience with the Latino

population shows a large language barrier and their materials needs to translated to better

serve this population (personal communication, April 22, 2013).

The third C3 meeting that was held centered on the design and furniture of the museum, a

topic not as related to this research. The fourth C3 meeting however focused on reaching

families, it was more of a continuation of the first two meetings. The result on

programming was scheduling changes are staff received further insight to the schedules of

families. In an interview with Programs Associate Emily Hope Dobkin she explained how

this specific meeting changed the way she plans family events, specifically their timing

(personal communication, April 22, 2013).

The most recent C3 meeting held to do date was for teens only. Programs Associate Emily

Hope Dobkin is facilitating teen programming for the MAH and this meeting helped her

gain perspective on what teens want (personal communication, April 22, 2013).   Forty-

four teens attended the meeting representing five different schools in the community. The

meeting covered the museum, its goals and its programming. Dobkin was in the process of

creating the teen program, this meeting allowed to teens to voice their opinions on the

programming and the ways they would like to be involved; additionally the group

generated a list of community issues important to them. Their issues included

transportation, homelessness, bullying, gang violence, unsafe areas in town, drug use,

school funding, bilingual education, pollution, and race divisions (Dobkin, 2013, p. 2).

Programming

In her blogging, Nina Simon has documented and shared the substantial growth of the

MAH. In July 2012 her blog included visuals that showed an increase in attendance, busiest

day and membership. "They rose by 115%, 240%, and 30% respectively" (Simon, 2012

July 18). "The busiest day in both 2011 and 2012 was a Free First Friday. Looking at just

2012 alone, 63% of visitors came for a program. You can see here that 86% of our growth

in attendance from 2011 to 2012 is due to community programs" (Simon, 2012 July 18).

The same blog, titled *How We Doubled Attendance in a Year: One More Post about How*

Events Changed our Attendance offers a lot of insight into the Programming Department at

the MAH. Simon explicitly lays out how so much growth happened with reduced budget

and staff. The top reason she lists is that the MAH "partnered with local artists and

community organizations whose passion and generosity made it possible for us to create

incredible events." Simon points out that these of collaborators, over 800 of them, brought

their own audiences to the museum. She also says that museum "actively sought out community needs to respond to" and they "focused on specific audiences and time slots." Much of these efforts came out of the already mentioned C3 meetings. Finally she notes that the MAH is "shamelessly resourceful." As an observer of many events, I can fully back up this claim; last summer all of the MAH that I witnessed ran on a shoestring budget. They constantly asked for materials, reused materials and I witnessed collaborators offering materials. The MAH is an older institution; they have this unorganized basement full of things. Regularly the Programming Department and the various interns walk through it looking for inspirations and materials to utilize. A specific example is a huge collection of corks the MAH had donated. I observed the museum for over three months and for almost every event they planned they had a discussion on how to use those corks.

Another blog of Simon's entitled a *Community Driven Approach to Program Design* focuses mainly on the C3 meetings but also describes the following developments in MAH programming:

1. Internally, clearly articulate our programmatic goals and assess our plans against those goals

2. Externally, invite people with diverse backgrounds and connections throughout the County to help us understand their needs and brainstorm creative approaches to fulfilling them

3. Sensibly balance the responsibilities and time commitment of staff and community members to the development process (Simon, 2012 March 28).

The first of these goals: "clearly articulate our programmatic goals, is done even externally at this point." Under the "Events" section of the MAH's website the following philosophy is written for all to see:

> The Santa Cruz Museum of Art & History is dedicated to producing dynamic and innovative programs that actively engage local community members as partners. Our programs strive to represent and serve the diverse, talented and multifaceted communities in Santa Cruz County based on their needs, assets and interests. Our programs are greatly inspired by your comments, ideas, and requests, and we want you to be involved. (MAH; 2013b)

The second goal: "inviting others" is mirrored in most of the events held at the MAH. There are always collaborators involved, the MAH could not do what they do without their community collaborators. As an observer, I witnessed that they foster these relationships by striving to never say no, by reaching out to all people, regularly cold calling community members and by working to make sure the partnerships are mutually beneficial. They allow collaborators to market themselves, the MAH does the advertising for the events on behalf of the collaborators, and they attempt to work to the collaborators schedules and interests. The third goal that Simon outlined in her blog post, sensibly balance the time commitments of the staff and collaborators in the development process, alludes to the C3 meetings, the work of collaborators and the staff of the MAH.

The programming staff at is made up of two full time positions and many interns. Stacey Marie Garcia is the Director of Community Programs. She has guest authored several posts

on Simon's blog, including one that was centered on her own master's research thesis. Garcia's thesis was titled *Community and Civic Engagement in Museum Programs: A Community Driven Program Design for the Santa Cruz Museum of Art & History*. Garcia was already employed at the MAH as she completed her research. Her thesis abstract begins with: "This thesis studies methods of community and civic engagement in museum programs and then implements that research into a community driven program design for the Santa Cruz Museum of Art & History. The research explores the ways in which museums can most effectively represent, engage, collaborate with and serve diverse communities through museum programs" (Garcia, 2012, p. 1). Her own research influenced her work and vice-versa. As an observer at the MAH I heard the story of how Garcia approached Simon after she gave a presentation, asking to be an intern and then was hired on as the MAH placed programming and events as the center of its efforts. In an interview Garcia explained that her jobs includes designing, creating and producing events and heading community engagement for the museum not just programming. The specific types of events that she plans include Free 1st Fridays, themed 3rd Fridays, and random large events (Garcia, personal communication, April 22, 2013).

In 2012 the Programming Department brought on Emily Hope Dobkin as Programs Associate; Dobkin has a master's in Arts Administration with a focus in community arts. Dobkin describes her job as 75% supporting Garcia and 25% working in education. She has expanded the programming department by facilitating smaller more intimate experiences and coordinates family and teen programming. Dobkin explained that by intimidate programming she means events that are smaller, stand alone experiences with

collaborators that do not always fit into Garcia's larger events (Dobkin, personal

communication April 22, 2013). In early 2013 the MAH also brought on a part time

community engagement/marketing associate. Nina Simon again documented this process

in her blog and one of the driving forces for this hire was:

> Our programs staff are overtaxed and spending a lot of time putting together
>
> materials to promote their events. We rarely get the chance to go deeper or follow
>
> up when creative opportunities arise. No one has time to analyze the results of our
>
> approaches when it comes to what is and isn't working. In other words, we're
>
> getting tasks done, and we're doing it creatively, but no one is steering the bus... and
>
> thus, we're not learning and adapting as much as we could. (Simon, 2013 January 2)

As an observer to the MAH I saw Garcia and Dobkin spend much time marketing their

events, it was clear it was a time consuming process and that the hiring was needed. Elise

Granata now fills the position of Community Engagement/Marketing Associate. Dobkin also

expressed in an interview that this new position has allowed her time to focus on other

aspects of her job instead of marketing (personal communication, April 22, 2013).

 An additional person planning programming events is Nora Grant who is the Pop-Up

Museum Coordinator. Grant facilitates "Pop-Up Museums", which are traveling, temporary

exhibits held off site. In an interview Grant describes these events as a community show

and tell, an opportunity for community engagement and conversation through the use of

objects. This programming is a form of outreach, they are held outside of the museum,

outside of the downtown radius and they are always co-created with an additional

organization. Nina Simon is Grant's supervisor and these Pop-Up Museums are funded

through a two-year grant that seeks to build collaborations and interactions between

community members (Grant, personal communication, April 25, 2013).

Interns are another asset to the MAH's Programming Department. At any given time the

MAH can have well over 10 interns. During my time as an intern, there were interns from

all over the globe, most had heard of Simon, her blog and/or her book. I observed that most

were women, in their early twenties, and with an art or liberal arts background. The

following two descriptions are posted in intern hiring section of the MAH website:

Summer interns support the Director of Community Programs in planning,

designing, and producing 3rd Friday programs and various other programs at the

MAH. This internship provides a holistic experience in community programs at the

MAH, community collaborations, arts education and event planning. We're seeking

self-driven individuals who are risk-takers, love collaborating, are creatively

ambitious, eager to learn and are committed to community engagement. And

Community Programs interns support the Programs Associate in planning,

designing, collaborating, and teaching creative and participatory programs with a

focus on our family audiences. This internship provides a holistic experience in

community programs at the MAH, community collaborations, arts education and

event planning. We're seeking self-driven individuals who are risk-takers, love

collaborating, are creatively ambitious, eager to learn and are committed to

community engagement. (MAH; 2013a)

My observations and the MAH's calendar convey the range of programming the MAH does;

they do summer camps, Saturday Art Markets, Free 1st Fridays, themed 3rd Fridays, Holi

Festivals, Fire Festivals, Metal Weekends, Pop Up Museums, Socials, Bonsai Exhibitions,

Family Art Days, Film Festivals, History focused events, PechaKucha Nights, and many

other events through space rentals to other community organizations. Going back to the

MAH's transparent event philosophy all program goals are to:

1. Meet Community Needs: meet the needs of our communities as defined by diverse

   constituencies within Santa Cruz County

2. Build Social Capital: build social capital by strengthening community connections

   with our collaborators and visitors. This is a continual process of bonding within

   preexisting social groups and bridging between groups and individuals who might

   not usually interact

3. Invite Active Participation: offer opportunities for visitors to have meaningful,

   hands-on, cultural experiences in which they act as contributors and co-creators,

   not just consumers

4. Connect People to Creativity and Art: ignite active exploration of creativity and new

   artistic processes

5. Connect People to Local History and Culture: deepen connections between visitors

   and the local history and culture of Santa Cruz County (MAH ,2013b).

Like the C3 meetings these goals were heavily influenced by Stacey Marie Garcia's own

Master's research. She extensively studied social capital theory, education theory, other

museums, and community engagement and the five goals were the common thread in all

these. The programming goals are the result of her research and Nina Simon's input

(Garcia, personal communication, April 22, 2013).

The planning of all these events is in-depth and well documented. For the purposes of this

research I will spotlight the planning of 3rd Fridays. Third Fridays have a theme, they focus

on community collaborators, and they cost money: $5 for general admission and $3 for

students. Third Fridays take up much of Garcia's efforts. I observed the process as Garcia

coming up with a theme months in advance, using word of mouth and past collaborators

and Pinterest, an online sharing board, to generate activity ideas. She then employed her

interns in a large say-anything-brainstorming session. From there her 3rd Friday interns

sought to find more collaborators, prototype possible activities and all interns were

expected to develop, prototype and lead an activity during the event. Several months of 3rd

Fridays would be being planned simultaneously.

Garcia's documented folders for 3rd Friday events, convey the wide range of administration

skills and effort that goes into these events. There is the documented brainstorming, an

elaborate spreadsheet of collaborator contact information, the activities that are to be put

together and the materials needed. There is the signage created to market the event. As I

was observing the events, the MAH used an outside graphic designer and then edited this

collateral to keep to a main theme. In her documentation there is also a check-in list for

collaborators and for volunteers. I observed the MAH having a long list of regular

volunteers and a constant addition of new ones; they had a volunteer coordinator and

Garcia would hold meetings with this person to access volunteer possibilities and to assess

problems. Garcia, with the help of her interns, creates a very detailed map of the entire

museum, its entryways, patios, etc. This map shows where every table, chair, sign,

stanchion, will be night on the night of the event. These are documented and changed as

needed. In her folders there is also additional artist information, as needed, signage for

night of, and nametags. It is important to note that not all MAH events are big affairs with

long lists and maps. However, there is continued organized planning, contact information

and marketing for all the events. The folders show this, as do my observations.

Collaborators

The second half of the MAH's event philosophy states the following:

> Collaborations are fundamental in our program design. Our events are co-created
>
> with dozens of community collaborators who volunteer their time to work with us
>
> to create fun, content-rich, participatory, multidisciplinary and intergenerational
>
> events. By collaborating with diverse groups, we are working to build social capital
>
> in our community. By intentionally bringing together collaborators and their
>
> different audiences to create events together, we are hopefully not just creating
>
> exciting programs but also building new relationships and deeper connections
>
> among all involved. We believe relationship-building is fundamental to growing
>
> strong, creative, active and vibrant communities. (MAH, 2013b)

The majority of the programming staff's days are spent navigating collaborations. The

programming department at the MAH wrote that they "never received a 'how-to-guide' for

collaborating with community members here at the MAH, but over time, we have acquired

some basic tools that have shaped our approach" (Dobkin & Garcia, 2012). The MAH, it

should be noted has seen an 86% growth in attendance due to community programs (

Simon, 2012 July 18). Executive Director at the MAH, Nina Simon, has accredited this

substantial growth to the following attributes: actively seeking out community needs to

respond to, focusing on specific audiences and consistent time slots, being shamelessly

resourceful and finally, partnering with local artists and community organizations whose

passion and generosity made it possible for us to create incredible events   (Simon, 2012

July 18). When talking about a successful program in early 2013 she credits the following

attributes to a well attended program led by Ze Frank which brought together an online

community in the museum: The activities had a really low barrier to entry, our volunteers

and staff and the participants rocked, the museum itself was well-integrated into the event,

the prompts and projects were both interesting and to do and to experience, and in order

to get lots of participation, we celebrated the human quality of the work (Simon, 2013

January 16).

The programming department at the MAH breaks down the process further in their post

Radical Collaboration—Tools for Partnering with Community Members, on Nina Simon's

highly popular and noted blog, *Museum2.0*. The authors explain they start the process by

continuously identify your communities, always ask who they are and always evaluate

their needs and assets. Next,

> Reach out to and continuously seek diverse collaborators--not just the usual
>
> suspects. We look for partners who have: An understanding of and desire to help
>
> meet your community's needs. Look for incredible assets, skills and resources to

offer to your community. Also, a genuine enthusiasm for sharing their skills,

building knowledge and developing relationships in the community even if they

haven't done it before. For example, a few months ago we had a couple approach us

to propose a Pop-Up Tea Ceremony. Their enthusiasm and commitment charmed us

and aligned with our social bridging goals. We invited them to set up the day after

we met them and they've been Friday regulars ever since. Look experience working

with a wide variety of age groups or teaching in general. Good communication skills

and people that are kind and friendly. We look for large and small (or no) followings.

When planning programs or events, we involve a combination of these groups to

share and bridge audiences, bringing big, diverse crowds to new artists and ideas

(Dobkin & Garcia, 2013).

The third step is to, openly invite collaboration by establishing and maintaining

transparency about your partnerships with the public and fellow staff members and then

always meet your collaborators in person. The Programming Department staff stressed

how important this is to getting everyone moving in the same direction. They state that

collaboration is based upon communication. "Get ready to talk. Be prepared to spend

an *enormous* amount of time communicating with each individual through email, over the

phone and in person" (Dobkin & Garcia, 2013). The Programming Department also stresses

that "even if you can't financially compensate your collaborators, show your collaborators

how much you value them." Their list of ideas for compensation beyond financial means is

as follows:

- Give them as much press as possible. Suggest them to press for a feature in the local

    paper.

- Acknowledge them on your website and always link to their website.

- Pay for all their materials.

- Offer food and drinks for them at the event.

- Give them a guest pass.

- Thank them and credit them for their work and volunteered time.

- Refer them if someone asks you for a recommendation.

- Help them learn from the experience. We recently had a group of students creating balloon art during our Winterpalooza Family Festival. New to the art form and the museum, we gave them a gift certificate to reflect over milkshakes at a local burger joint after the event.

- Encourage them to promote themselves/their organization and offer ways for visitors to learn more about their events at your event. It's a reciprocal appreciation: we are able to showcase and share the amazing talent in our community, and they're able to share their work with a larger audience, make new connections in the community and learn from experiences interacting with the public (Garcia & Dobkin 2013).

Garcia, the Director of Community Programs, explained that to her a successful collaboration is one where there is equal balance between the parties and established goals that they are both working towards the entire time (Garcia, personal communication, April 22, 2013). Dobkin, the Programs Associate, expanded this definition to say successful collaboration centers on communication, a timeline, a sense of excitement and that both parties inspire one another through the use of the MAH's programming goals and the other collaborator's ideas (Dobkin, personal communication, April 22, 2013). Finally Pop Up

Museum Coordinator Nora Grant explained that she believes a successful

collaboration involves clear, effective, and friendly communication. Be it in person

meetings, email exchanges, or phone calls, connecting with a partner and establishing a

common ground of vocabulary will not only create a more enjoyable experience for

everyone but will also increase the chances of meeting a given project's objective goals

(Grant, personal communication, April 25, 2013).

As a researcher I observed two main collaborator-centric events in the summer of 2012

and they were both 3rd Friday nights. The first was Street Art Night on July 20, 2012 and

the second was Experience Metal 3rd Friday on August 17th. I witnessed Garcia increasingly

spend more time on this event as neared and yet still continue to plan other events. I

watched her meet with city officials over activity ideas and had the conversation continue

for weeks through emails, all with the community being the main interest. I witnessed

interns spend hours preparing activities and the entire museum staff pitch in when they

could. I observed Garcia holding meeting with individual collaborators. As she wrote in the

above blog, she always made sure she met with the collaborator in person, no exceptions.

In the meeting she would explain what other activities she had confirmed, the theme of the

night, and then open the conversation up to the collaborator and their ideas. She never said

no, she was always incredibly optimistic, supportive and encouraging; it made people

excited to work with her. She would then lead the conversation to a realistic place, she

would discuss which resources she had or which she could come up with; she was always

incredibly honest about what the MAH could realistically come up with as per their budget

limitations. On the day of the event I witnessed a transformation of the entire museum; all

activities by the interns were put out, the furniture relocated, etc. During the night I

watched the interns lead their activities, the rest of the museum staff be present and

engaged, and Garcia running around to ensure everything ran smoothly. The collaborators

hardly ever came alone, they talked to each other, they met new people and visitors

participated in however many events they wanted to or they just wandered around the

happenings and watched.

For the purposes of this research I looked at three more recent 3rd Friday events via

documents supplied by the MAH's Programming Department. One of these nights was

Fashion and Digital Art on Feburary 15th. Their website offered the following description of

this event:

> We're mixing up the latest local fashion scene with new emerging digital art this 3rd
>
> Friday. UCSC's Digital Arts & New Media students and alumni artists will showcase a
>
> wide range of their latest interactive digital art and technology. Artists will light up
>
> the MAH with audio visual performances, live video mixing, interactive games, iPad
>
> story making, mechatronics, multimedia performances, interactive art installations,
>
> video projections, photography, digital puzzles and live music. Talk to the artists
>
> about their work and participate in their latest cutting edge creations (MAH, 2013d).

This event is crucial to note in terms of MAH programming, it had over 120 collaborators

and nearly 500 visitors. Another 3rd Friday documents I examined for this research was

January 18th's Poetry and Book Arts Extravaganza the description of this night was:

The MAH and Book Arts Santa Cruz are bringing together some of Santa Cruz's leading book arts artists for this evening extravaganza. These artists will remind you never to judge a book by its cover with workshops that transform the printed page into altered books, book art sculptures, book collage and paper folding books (MAH, 2013c).

Poetry and Book Arts 3rd Friday came to be a bonding and bridging event, Book Art Santa Cruz came to Garcia and she paired the organization with Santa Cruz Poetry. Both are large established organizations in the community and there had been many comments from visitors requesting book, poetry and print making events. The MAH has done this event twice now, and to collaborate the event Garcia initially led a brainstorm just between the original two organizations. For the second one, which ended up being larger, she invited numerous other collaborators into the brainstorm. In our interview Garcia stressed that in all their work the MAH wanted the collaborators to benefit and in the end these events helped Book Art Santa Cruz better identify themselves, their group and expand their craft (Garcia, personal communication, April 22, 2013) The final 3rd Friday Night I examined closely was October 19th's Trash to Treasure night. This night is on the opposite spectrum as the Fashion and Digital Arts Night, it only had 20 collaborators; it was marketed with the following:

Turn your trash into treasure this 3rd Friday as we explore reskilling, repurposing, recycling, found art and junk art. We'll turn trash into printmaking material, egg cartons into flowers, plastic bags into tote bags, bottle caps into mosaics, and corks into mini succulent pots. (MAH, 2012e)

The programming department also made available to this research correspondence, all in

the form of emails, from collaborators that occurred after the events. Of the emails to

Stacey Marie Garcia and Emily Hope Dobkin all of them included the following sentiments:

positive reflections, suggestions for small changes or future events, offers to volunteer

again, ample thanks and regular praise to Garcia, Simon and Dobkin. As an observer at

events I saw the same sentiment being expressed to myself, merely a participant and

museum staff and interns.

Evaluations

The final key part to the MAH's programming is the necessary component of evaluation.

Evaluation allows for assessment and growth, among other things. The programming

department at the MAH makes an effort to evaluate its programs from both the visitor and

collaborator point of view. Simon authored a blog titled *Put the Clipboard Down: Visitor*

Feedback as Participatory Feedback. She talks about how Garcia invented and implemented

a method using a show and tell booth and allowed visitors to answer the following lines: At

3rd Friday I made; At 3rd Friday I loved; At 3rd Friday I met; and At 3rd Friday I learned.

These were painted onto chalkboard, people answered their favorite and their photo was

taken. Simon went on to explain that this method did the following things for the museum:

"It drew people in, they got more feedback then their usual surveying method, it invited

visitors to memorialize their experience and it created an appealing body of stories about

the event" (Simon, 2012 January 25). From additional observation and document analysis I

know that Garcia now implements this means of evaluation at all 3rd Friday events and

when she emails the visitor their photos she attaches a more in-depth survey about their

experience.

For the purposes of this research I had access to the 3rd Friday surveys detailed above;

Garcia and her team has implemented this process for a total of 18 events since January

2012. Not for all, but for some events she does a survey for the collaborators and for the

visitors. There is a higher response rate of collaborators than visitors; overall she has

received 26 surveys from visitors and 61 responses from collaborators and there have

been many more visitors than collaborators at the events. While she does not take pictures

of the collaborators, they are welcome to the photo booth experience. In her interview

Garcia outlined the differences in what they are evaluating for visitors and for

collaborators. For visitors the evaluation is just a check-in to see if people are having fun

and if they are meeting other people. For collaborators however, the evaluation which she

involves a survey and email correspondence is a more defined evaluation, for internal use

and gage overall success of the collaboration, if the collaborator met their goals (Garcia,

personal communication, April 22, 2013).

While interviewing Emily Hope Dobkin she admitted that evaluations have slipped, as the

department has gotten busier, she discussed her use of mad libs as a form of evaluation and

how they are better for an intimate experience where they can be presented as an

additional activity not a survey. From the mad libs the programming department is

measuring the visitor experience and using this to influence future plans. In evaluating

visitor's experiences from start to finish the department is trying to find out where people

come from and how they are finding out about events at the MAH (Dobkin, personal

communication, April 22, 2013). Dobkin also expressed that the C3 meetings were an

additional form of check-in evaluation, from the family C3 meeting she learned to adjust the

timing of her programs (Dobkin, personal communication, April 22, 2013).

The surveys from collaborators mirrors the e-mail correspondence with collaborators, it is

nearly all-positive feedback. The surveys, done through survey monkey, show answers

with the majority of people saying the design maps were clear, the price of event was fair,

the staff was helpful, the website detailing the event was clear, that they had enough time

to set up, and that they would participate again. Nearly all of the surveys state that the

collaborators made new connections. The one question that came up multiple times with

criticisms included a lack of marketing of events and lack of publicity. Again, there have not

been as many visitor surveys as collaborators but an analysis of the responses convey what

they liked, if they came alone or not, if the instructions were clear, if they met knew people.

Most of the surveys convey the visitor having a good time, meeting new people or

organizations, and offer specific criticisms of the event, like there were too many bands

playing at the same time.

Grant, as Pop Up Museum coordinator also employs a form of evaluation for the Pop Up

Museums. In an interview she explained this evaluation is mainly for the two-year grant

funding the MAH's Pop Up Museums; but, she uses a structural observation where at preset

time intervals she marks the mood and the number of people at the event. To influence her

own work she also is sure to follow up with collaborators using e-mail correspondence and

has a conversation with the collaborator about whether or not their goals were met by the event (Grant, personal communication, April 24, 2013).

Research Data Summary

The research for this project was collected through document analysis of public and non-public documents from the MAH, from participant observation over the summer of 2012 and through three interviews done with MAH staff members who facilitate programming. The data looked at the overall institution, specifically the leadership of Executive Director Nina Simon and the transition the MAH has undergone since she took charge. On her blog Simon talks about the state of museum and the notion the museum is striving to be a "thriving, central gathering place." The 2010 strategic plan was analyzed; from this document Simon has led the museum. Also Simon's blog conveys the culture of experimentation she encourages.

Next the communities found in Santa Cruz were examined; also, the museum's community board was closely researched. The MAH serves all of Santa Cruz County, not just the city. The county has a median household income of around $66,000 and is 32.7% Hispanic. The museum's community board, entitled Creative Community Committee (C3), aids the museum in identifying communities within the county, community needs and ways to reach these communities. There has been five C3 meetings held on the following topics: defining community needs, community outreach programs, creating welcoming MAH design, families and teens. The information collected through these meetings has

influenced the Programming Department; specifically it has helped them target communities to reach and has impacted the structuring of their programming.

Data was then collected on the Programming Department; specifically the types of programming that happen, the goals that lead the department, and the process and staff behind the programming. The MAH is a program driven institution, and through this the museum has seen a large increase in attendance. All of the MAH's programming is co-created, meaning they use community collaborations for all events, so the collaborations facilitated by the MAH's programming staff was documented. And the Director of Community Programs researched and helped design five department goals that programs must meet; they include meeting community needs, building social capital, invite active participation, bring people to art and bring people to history.

 Finally various means of evaluation that are conducted by the programming staff was researched. Large events are evaluated through a show and tell booth and surveys, smaller events use specially created Mad Libs, and Pop-Up Museum events employ structural observations. Collaborations are also heavily evaluated through e-mail correspondence and personal communication before and after events that is documented. Surveys are also given out to collaborators to evaluate their experiences. These categories of data assisted in the answering of this research project's sub questions and main questions.

Chapter Four:

Findings

Research Questions:

The goal of this research project was to investigate a museum's programming department's

use of community collaborations as a means to meet the mission of the museum and the

indentified community needs. The previous chapter detailed the findings of a case study at

the Santa Cruz Museum of Art and History (MAH) and the work of their programming

department. Research was conducted through participant observation, an analysis of a

variety of documents and interviews conducted with informants working for the

department. The following research sub questions were written prior to conducting the

research:

- How does the MAH's Programming Department identify community needs?
- What types of collaborations does the Programming Department facilitate?
- How does the Programming Department evaluate their programming and
  what information does this provide?

These sub questions were created to answer the main research question: How does the

Santa Cruz Museum of Art and History's Programming Department's use of community

collaborations meet the institutional mission and the identified needs of their

communities? The process of data collection was outlined in chapter one. Data was

collected through a variety of documents internal and external, blogs, and the museum

website. Interviews were conducted with the Director of Community Programming, the

Program Associate and the Pop Up Museum Coordinator. Data was also collected through

participant observation over the summer of 2012. In full disclosure, I, the researcher, was a

community programs intern for that summer and observed a variety of programming

including 1st and 3rd Fridays. The answers to the research sub questions are specific to the

MAH's experiences. However, they do provide insight on a successful use of community

collaborations facilitated by a programming department. The answers to the research

questions follow.

How does the Programming Department identify community needs?

As an intern and a graduate student, Stacey Marie Garcia, now the Director of Community

Programming, studied social capital theory, education theory and examined a variety of

already established museum community boards. From this research and her work at the

MAH under Executive Director Nina Simon the two created five programming goals that are

as follows: meet community needs, build social capital, invite active participation, connect

people to creativity and art, connect people to local history and culture. The first goal,

meeting community needs, the museum works in conjunction with the other four; it is with

this context the Programming Department has sought to identify community needs for over

the past year.

The MAH strives not have to tell collaborators and potential collaborators no; they try to

facilitate programming based on all the ideas brought to them. This notion ties into a larger

one; at the MAH, Nina Simon, the director, has facilitated a culture of experimentation.

Through her work, the staff's work and the involvement of visitors there is a focus on

experimentation that has led the MAH to see community needs. Informally, the MAH also

identifies community needs through their well-established participatory exhibits

techniques. One of the programming goals is to invite active participation; this has helped

the MAH to see community needs. The programming events the MAH puts on "offer

opportunities for visitors to have meaningful, hands-on, cultural experiences in which they

act as contributors and co-creators, not just consumers" (MAH 2013a). These facilitated

interactions leads the staff to better know the needs of their communities. The MAH

regularly employs the use of post it notes and lists so that visitors can share their needs,

wants and desires.   It needs to be noted here that this more informal effort to meeting

community needs is by nature only centered on the community the museum is already

serving.

The MAH and the programming staff also looks at groups represented at the museum and

identifies groups they feel are underrepresented. An example of this is the teen community

of Santa Cruz; the Programs Associate noticed that there were few teens around the

museum, she identified them as a population and started to examine how to identify and

meet their needs. Dobkin created a teen program after gathering community input,

including input from teens themselves on the type of programming they want from the

museum (Dobkin, personal communication, April 22, 2013).

To identify additional community needs the MAH enacted a more formal method. They

created the Creative Community Committee Program board (C3) that meets approximately

every other month. The C3 is made up of a deep variety of community members, some

already making up the museum's community and some outside of it. The list of the type of

people invited to be part of this board was created after extensive research into the use of

community boards by other museums. At the initial C3 meeting the topic was community

needs, the committee, facilitated by museum staff, defined community and brainstormed a

long list of communities to focus on; they then voted a top few: Families, Latinos,

alternative populations and commuters. Alternative populations include community

members that are into alternative activities such as biking and skateboarding. Commuters

were later dropped for lack of development. The committee took these communities and

did a large group brainstorm of their needs, how to meet their needs and how to conduct

outreach to these groups. The MAH has worked to put an emphasis on the aforementioned

groups since this meeting, all under the context of their defined goals. The C3 meetings

have continued to center on identifying community needs, there have been additional

meetings focused on families and teens; in these meetings the members of the committee

have identified the needs of those communities and brainstormed ways to meet these

needs, the Programming Department has used this input to shape their work. The Director

of Programming noted in her interview that the museum was in need of having more input

through the use of the C3 board.

The museum also uses outreach programming to identify community needs; although,

according to the Director of Community Programs, the museum does not do many outreach

events; they try to go off site to do programming or to be involved in programming every

other month. Through this means they work with a variety of communities in a setting

other than the museum. This process allows them to address new communities and it helps

them to better understand various groups and how better to work with them in the future.

Another form of outreach utilized was the creation of an internship entitled Graduate

Community Research Intern and the work that this intern did to create an engagement plan for the Latino population by presenting key stakeholders and how to contact and engage this population. This work has been expanded and an additional intern will work this upcoming summer to build a closer relationship with the Latino population through the Beach Flats Community Center. An additional form of outreach employed by the MAH is the Pop Up Museum program; a two-year grant funded program that takes programming off site and into the community. The themes of the Pop Up Museum, an object based community show and tell, are facilitated by the MAH but only after collaborations are facilitated that seek to identify and meet the needs of the partners.

 The MAH also employs various evaluations of its programs. The department uses surveys, Mad Libs, show and tell booths and an extensive in person meeting and e-mail process with its collaborators to learn their goals, the goals of their organizations and their overall needs. These processes allow the department to better know the communities they are working with, the communities they will work with in the future and individual visitors and collaborators. Finally, in interviews three different employees of the programming department expressed their definitions of successful collaborations. These definitions included communication, shared work and explicit goals. Working to facilitate these types of successful collaborations, on the part of the MAH, allows the staff to better understand the needs of the community.

What types of collaborations does the programming department facilitate?

All programming done by the Programming Department at the MAH is co-created with something or someone outside the museum. This department only creates programming that involves collaborations. According to the Stacey Marie Garcia, Director of Community Programs, an ideal collaboration is one with clearly defined goals for both parties and an effort from the beginning to meet those goals. She stressed equality and balance. The Program Associate, Emily Hope Dobkin, built on this definition of a successful collaborations by saying that such a thing has a open communication, a timeline, a sense of excitement and both parties inspire one another to create programming through ideas the MAH's program goals (Dobkin, personal communication, April 22, 2013). Of course not all collaborations are ideal but the MAH seeks to create an environment where collaborations can become ideal and more beneficial to as many as possible.

 Examples of the types of collaborations the MAH facilitates are tied to the types of programming the Program Department creates. The Programming Department does large random events such as Glow, a very successful well attended fire festival, and Experience Metal, a weekend long event exposing people to a variety of activities centered on a variety of metals. Additionally they put on 1st Friday events; 1st Friday is free to the public and held in conjunction with a larger downtown event. Third Fridays are another example of a large event; they have a rotating theme and focus on collaborations. There are also Saturday workshops with a variety of themes held regularly. The department is facilitating smaller, more intimate experiences as well. A variety of events are facilitated by Emily Hope Dobkin, the Programs Associate, such as Lunafest, a film festival that was initially the idea of a local teen; Dobkin took this idea, added more components and additional

collaborators to it and still worked to maintain the initial idea and to align the entire event with the goals of the department. Other examples of events are a teen program that is centered on after school art for social change, various family workshops and a kid happy hour held before the large events already mentioned.

Finally, outreach events are occasionally held off site by the programming department too. The department has facilitated and been involved in Earth day celebrations and has collaborated with Beach Flats Community Center. The Beach Flats community collaborations existed to do outreach and meet the needs of the Latino community in Santa Cruz. In summer 2012 the MAH led weekly art activities at the community center, coming in the summer of 2013 the MAH and Beach Flats will share an intern as a form of collaboration. This intern will support the art in the park series and represented both parties to each other. Pop Up Museums, funded by a two-year grant and facilitated by Nora Grant, the Pop Up Museum Coordinator, also collaborates with the community to hold an off-site show and tell conversation centered on rotating themes and the wants and needs of the various collaborators.

How does the programming department evaluate their programming and what information do these evaluations provide?

The programming department uses a variety of methods for evaluation. The show and tell booth was designed by Stacey Marie Garcia, the Director of Programming and is used at larger events such as 3rd Fridays. The idea is that the evaluation is an activity at the event,

not just an evaluation. Visitors, museum staff, volunteers and collaborators are invited to

complete a phrase such as At Third Friday I made, I met, I learned, and display their

sentence in a photo booth. The department gets to document their sentence, use it as

feedback, the person participating gets fun photograph and additionally the programming

department sends out a longer more in-depth follow up survey. Even if collaborators do

not participate in the photo booth they are provided with an evaluation survey. Multiple-

choice questions that can make up these surveys include: Did you receive enough support

from MAH staff? Did you have enough space? Did this event benefit you as an organization,

business or artist? Would you participate again? Did you make any new contacts? How did

visitors engage with your activity? (MAH, 2013e) One criticisms found in these surveys was

a lack of marketing, the MAH now employs a part-time marketing coordinator. The

Programming Department staff also follows up with thank you and evaluation e-mail

correspondence after events. These have less structure but provide information into the

collaborators experiences, the communities they represent and lend themselves to be used

in the future. For the most part collaborators are eager to participate again with MAH

programming; these e-mails are stored and used by the staff to make improvements and to

address specific issues, as are the surveys.

For the smaller programming events the staff employs other methods of evaluation. The

Pop-Up Museums for example use structured observations. At the preset time intervals a

descriptor of the event is recorded such as lively. At this time the Pop-Up Museum

Coordinator also records how many people are at the event. This specific evaluation is for

the grant that funds this programming put it also influences the coordinator's future work

(Grant, personal communication, April 24, 2013). Another example of evaluation used in more intimate events is Mad Libs surveys. These surveys are also presented as an activity and made to be fun and engaging. According to Program Associate Emily Hope Dobkin these do not work well in large events but at smaller events people have a lot fun with them (personal communication, April 22, 2013). They are written so people have fun filling them out and the department gets to know where people came from, why they came, who they came with, etc. Smaller events at the MAH, like larger ones, also rely heavily on in person meetings and e-mail correspondence to provide reflection, insight, and thoughts on co-collaborated programming. This information is saved and used in the future as the staff plans.

 C3 board meetings exist to employ outsider and insider opinions and thoughts on the museum. These meetings work great as a means to identify community needs and how to address those needs but they also can function as a form of evaluation. According to Emily Hope Dobkin these meetings and the discussion held at them influence her work. She learned about the timings and other factors that influence families participating in MAH family program. C3 board members helped her to see that Saturday afternoons are not the best time for many families and many families shy away from big events, they can be too overwhelming. With this information Dobkin restructured her programming, she created a kids happy hour before Third Friday events and it was a huge success (Dobkin, personal communication, 2013).

Chapter Five:

Conclusion

The research data and the conclusions drawn in chapter three and four provided the

information to answer the main research question:

How does the Santa Cruz Museum of Art and History Programming

Department's use of community collaborations meet the institutional mission

and the needs of their communities?

Besides answering the main research question a goal of this project was to add to the

museum field. Below are my answer and my recommendations for the field.

The Santa Cruz Museum of Art and History (MAH) has their mission as the following:

> The Museum of Art & History is a thriving, central gathering place where local
>
> residents and visitors have the opportunity to experience art, history, ideas, and
>
> culture. (Strategic Plan, 2010)

In order to meet this mission the Director of Programming, Stacey Marie Garcia, under the

guidance and assistance of Executive Director Nina Simon, came up with the following five

programming goals. These programming goals came from Garcia's work at the MAH and

her master's thesis research. Her thesis was titled: *Community and Civic Engagement in*

Museum Programming: A Community-Driven Program Design for the Santa Cruz Museum of

Art and History.   The Programming Department's goals are the following:

1. Meet Community Needs: meet the needs of our communities as defined by diverse

   constituencies within Santa Cruz County

2. Build Social Capital: build social capital by strengthening community connections

   with our collaborators and visitors. This is a continual process of bonding within

preexisting social groups and bridging between groups and individuals who might

not usually interact

3. Invite Active Participation: offer opportunities for visitors to have meaningful,

    hands-on, cultural experiences in which they act as contributors and co-creators,

    not just consumers

4. Connect People to Creativity and Art: ignite active exploration of creativity and new

    artistic processes

5. Connect People to Local History and Culture: deepen connections between visitors

    and the local history and culture of Santa Cruz County" (MAH, 2013)

The programming goals support the mission of the MAH and the goals have assisted the

MAH in placing an emphasis on programming in their institution. The programming goals

are met through community collaborations, or co-collaborated programming. These

community collaborations are facilitated by the Programming Department within a

museum that has a culture of experimentation; new ideas and means of programming,

including outreach, are greatly encouraged. Through these means the MAH's presence has

significantly increased in the Santa Cruz community; they have seen attendance,

membership and funding increase. The leadership, the culture of the museum, the

Programming Department staff, and the well researched programming goals all lead to

facilitated community collaboration programming that has allowed the MAH to be come a

"thriving gathering place."

This research question was greatly answered through the fact that one of the five programming goals is to explicitly meet community needs. However, the Programming Department needs to have processes in place to evaluate if their programming, all created through community collaborations, are indeed meeting this goal. The Programming Department has employed the use of evaluations to check and see if their goals are being met. They evaluate visitors to determine if they are enjoying the programming, if they are taking away the objectives the staff designed and if they have additional wants. The Programming Department has even further evaluation of their collaborators, who are members of the community too, they assess if the event was successful for them, what they can change and how it impacted the individual or organization. The research also showed that these evaluations are also structured to allow the department to assess additional community needs. The evaluation processes specifically for collaborations also helps the department to learn more about the contributing individuals and their communities.

In addition to the evaluative methods the department also encouraged and structured visitor participation to discover the needs of their communities; communities that are already involved in the museum and ones that have been identified as underrepresented. The Programming Department also makes use of their developed community board, the Creative Community Committee (C3) to give input on community needs. The first meeting of this board identified community needs and the following meetings have been structured to gather more insight on the communities the museum is seeking to work with; specifically outreach to meet community needs, ways to involve underrepresented communities and ways to better serve communities already found involved in the museum.

Through these processes the needs of the communities, as identified by the museum

through collaborators, are being identified and evaluated.

To summarize, the MAH has leadership and a culture of experimentation that facilitated a

structure where collaborators help the Programming Department to meet its goals and

therefore the mission of the museum. These collaborators come in form of programming

collaborators, in a community board that provides insight and input to the Programming

Department, as visitors participating in museum activities and in outreach programming

where the department goes off-site and into their communities. The MAH also uses

evaluations of these community collaborations to be sure their programming goals, one of

which is to meet community needs, are being met. These evaluations also identify

community needs. Community collaborations are meeting the mission of the museum

through the larger structure they are part of and because the needs of the communities are

identified through community collaborations and the Programming Department then

works to facilitate programming that meets these needs.

Recommendations

Returning to the literature review presented in Chapter Two, museums have been

transitioning institutions throughout their history. The literature review for this project not

only positioned the research but it also highlighted that museums have a stake in their

communities and one way to capitalize on that position is to engage communities through

programming. This case study and the work done by the MAH's Programming Department

takes the research further and shows a means to reach communities. All of the MAH's

programming is co-created. The Director of Programming and the Program Associate

acknowledged that they were not told how to do this process and have therefore put

together a toolkit for working with community collaborators. This research project was in-

depth look at how the Programming Department uses collaborations to meet their mission

and the needs of their communities, as identified by the museum. This research discovered

that the museum identifies their community needs through their existing communities and

their community collaborators. Since having a museum with a heavy focus on

programming, programming that is all co-created, the museum has seen a large increase in

attendance, membership and funding.

It is important to state that this research focuses on just one museum, and all museums

have varying missions and serve various communities. This research cannot simply be

applied to other museums. This research project can however serve as a successful model

of a museum using community collaborations in their programming department as a means

to meet their mission and the needs of their communities. Also, the processes detailed in

this research project can serve as an example to other organizations. As a mission centric

institution, the work done by the Programming Department comes from the museum's

mission and vision. This mission states that the museum will be a gathering place and

reflect the different communities the museum serves; as a means to meet this mission the

museum, in recent times, chose to have an emphasis programming. The staff also worked

to create program goals that supported the mission. Community collaborators are a means

for the Programming Department to meet their goals, amongst other strategies that were
not studied in this research.

The programming staff has worked to facilitate and practice good collaborations with
community members; they have written about the process and this research further
documents it. This project also took a close look at the role of evaluation, how the
department checks to be sure they are being good collaborators, meeting community
needs, meeting their set goals and therefore meeting their mission. It should be noted that
although evaluation processes are in place, they are not always as often or to their full
potential, as admitted by the department staff. This research makes the recommendation
that the department increase their use of evaluations, as it provides useful information
about their communities.

 The museum checks to see if it is meeting community needs in additional ways too, an
example highlighted in this research was the museum outreach tactics. While not all of this
process will be applicable to additional institutions, it can serve as a blueprint that can be
manipulated for different situations. The MAH has seen large increases in attendance,
membership and funding through this process, something many other museums want to
see; the work at the MAH captured in great detail in this project can serve as an example.

Explicit recommendations for the field that come from this research include deciding what
role a museum should play in their communities and to convey this in the mission
statement; also providing well researched goals that support the mission helps

programming departments to have something to work toward and to be held accountable to. Also, employing structured collaborations like the C3 board allows communities to have a voice in the museum, one facilitated by the museum staff. Finally, having evaluations and heavy documentation to check and hold the staff accountable to their work allows the museum to assess what it is doing right and where it can improve; this process also provides significant insight into the communities the museum is seeking to serve. An established structure and goals have allowed the MAH to transition into serving a larger part of the Santa Cruz community. Again, this process is not applicable to all museums and their missions; however, the process and success of the MAH is worth as museums continue to transition and strive to find their place in their various communities.

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Appendix A: Conceptual Framework
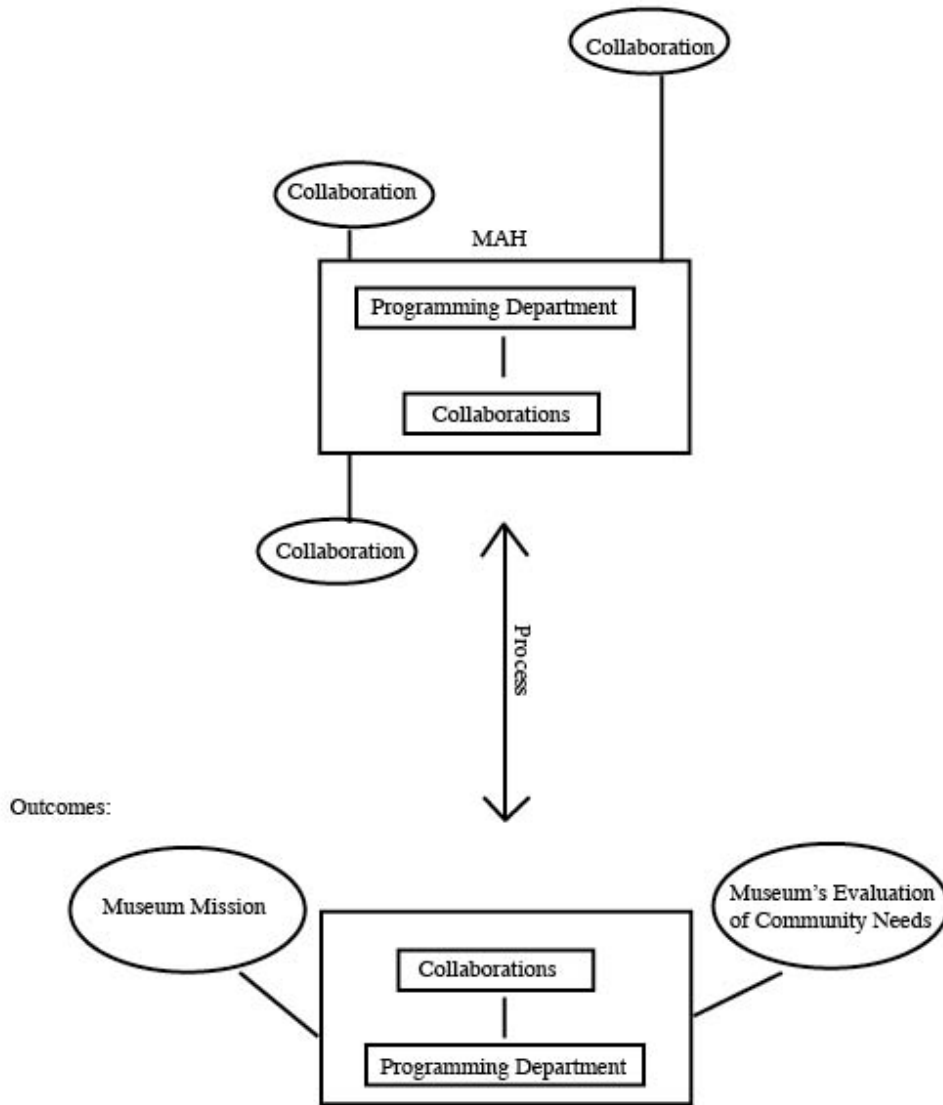
Appendix B: Research Timeline
Arts and Administration Program
Master's Research Timeline, 2012-2013

Fall 2012 (AAD 631)
- Complete full research proposal, meeting regularly with research adviser
- Draft detailed research instruments
- Draft human subjects documents and complete CITI training
- Create general outline of final document
- Submit human subjects application

Winter 2013 (AAD 503, 601, or capstone courses)

January
- Submit human subjects application documentation (if not completed in fall)
- Refine research instruments
- Convert proposal into chapter drafts
- Plan with your advisor the dates that chapter drafts will be due; submission of chapter drafts will be worked out in agreement with your advisor over the next several months

February/March
- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts

Spring 2013 (AAD 503, 601, or capstone courses)

April
- Complete data collection
- Continue with ongoing data analysis
- Write full first draft of final document, submitting chapters to advisor for review and feedback according to plan

May
- Wednesday, May 1: Deadline for draft of full document to be submitted to advisor
- Week of May 6: Feedback from advisor prior to student presentations
- Friday, May 17: Student presentations of master's research
- Monday, May 20: Deadline to submit text and images for inclusion in student research journal
- May 20-31: Continue revisions to full document
- Friday, May 31: Deadline for full final draft to be submitted to advisor

June
- June 3-11: Submit final document and PDF

Appendix C: Data Collection Schematic

Qualitative
Research

MAH

Interview

Document Analysis

Participant Observation

Case Stuy Analysis

Narrative

Review of literature
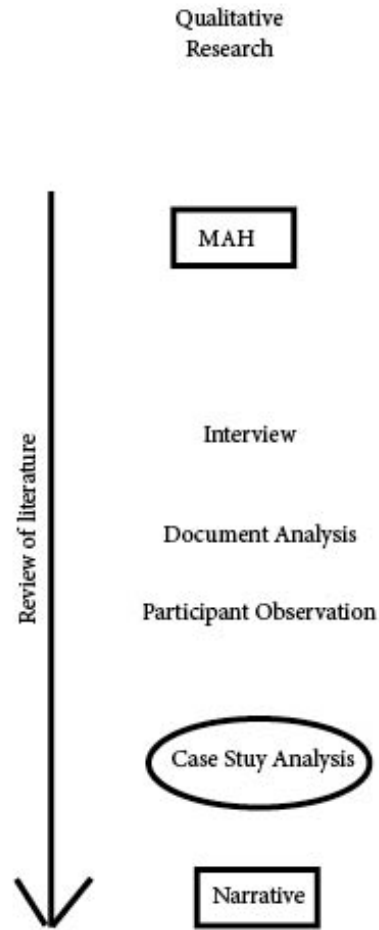
Appendix D: Key Informant Recruitment Letter

Date

Name
Address
City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Community Collaborations* conducted by Brittney Maruska from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how programming department's use of community collaborations meets the mission of the museum and the needs of the community.

Museums are mission centric institutions and their role in society has been ever evolving over the past century. Current marked trends in museum include the inclusion and representation of the surrounding communities, and encouragement of participation and engagement from surrounding communities. This study looks at museums with programming departments and how they use community collaborations to meet identified community needs and the museum of the mission in a move to be more inclusive, representative and engaging.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to community collaborations in museum programming in <CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during Spring 2013. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site or over the phone. Interviews will be scheduled at your convenience. I will take handwritten notes during the interview. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at (360) 820-5031 or maruska@uoregon.edu, or Dr. Ann Galligan at (541) 346-4489 Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Brittney Maruska
M.S. Candidate, Arts Administration
242 E 14th Ave #1 Eugene, Or 97401

Appendix E: Interview Consent Form

Research Protocol Number: 12062012.11
Museum Programming and the use of Community Collaborations
Brittney Maruska, Principal Investigator
University of Oregon Arts Administration Program

You are invited to participate in a research project titled *Community Collaborators: As used by the MAH's Programming Department* conducted by Brittney Maruska from the University of Oregon's Arts Administration Program. The purpose of this study is to explore how programming department's use of community collaborations meets the mission of the museum and the needs of the community.

Museums are mission centric institutions and their role in society has been ever evolving over the past century. Current marked trends in museums include the inclusion and representation of the surrounding communities, and encouragement of participation and engagement from surrounding communities. This study looks at museums with programming departments and how they use community collaborations to meet identified community needs and the mission of the museum in a move to be more inclusive, representative and engaging. This study will draw conclusions from one case study.

You were selected to participate in this study because of your leadership position with The Santa Cruz Museum of Art and History and your experiences with and expertise pertinent to community collaborations in museum programming in Santa Cru. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during Spring 2013. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone. Interviews will be scheduled at your convenience. I will take handwritten notes during the interview. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature; however, there is a risk of loss of privacy.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. Only those who are willing to publication of their names with quotations/information will be selected to participate. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the museum sector as a whole, especially museums looking to engage in community collaborations. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (360) 820-5031 or maruska@uoregon.edu, or Dr. Ann Galligan at (541) 346-4489 Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent: *Please circle yes or no for each*

Yes or No I consent to my identification as a participant in this study.

Yes   or   No I consent to the potential use of quotations from the interview.

Yes or   No I consent to the use of information I provide regarding the organization with which I am associated.

Yes   or   No I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Brittney Maruska
M.S. Candidate, Arts Administration
(360) 820-5031
maruska@uoregon.edu

Appendix F: Data Collection Instruments

Data Collection Instrument for Interview of Programming Department Employees

Interview Form

Interviewees: Staff of Programming Department   Data ID:

Key Descriptor:

Date: Interview Location

Interview Details:

Consent: _____ Oral _____ Written (form) _____ Audio Recording _____ Ok to Quote

Notes on Interview Context:

Key Points:

Coding	Information	Notes

Semi Structured Interview Questions:

What is your job description?

What types of programming do you put on?

How does this match the mission of the museum?

What are the goals of the programming department?

How were these goals created?

What specific actions are you taking to accomplish these goals?

What are the communities this museum caters to?

How are those populations identified?

How do you define community collaborations?

What role do they play in the museums programming?

Do you find these collaborations helpful? Which are most helpful? Least?

How do you evaluate your programming and specifically the community collaborations?

Data Collection Instrument for Interview of Programming Department Affiliates

Interview Form

Interviewees: Programming Department Affiliates   Data ID:

Key Descriptor:

Date: Interview Location

Interview Details:

Consent: _____ Oral _____ Written (form) _____ Audio Recording _____ Ok to Quote

Notes on Interview Context:

Key Points:

Coding	Information	Notes

Semi Structured Interview Questions:

What is your connection to the museum and the programming department?

What types of programming are you connected to?

What is this mission of this museum?

What are your personal goals related to this museum?

How were these goals created?

What specific actions are you taking to accomplish these goals?

What are the communities this museum caters to?

How are those populations identified?

Are there communities this museum is not catering to?

How do you define community collaborations?

What role do they play in the museums programming?

Do you find these collaborations helpful? Which are most helpful? Least?

Data Collection Instrument for Document Analysis

Case Study: Data ID:

Key Descriptor:

Date: Document Location:

Document Type: ___ Report   ___ Planning Paperwork
                   ___ Flyer   ___ Museum Mission
                   ___ Job Descriptions
                   ___ Online Information   ___ Notes   ___ Other: _____

Reference Citation:

_____

CODING	*INFORMATION*	*NOTES*

Data Collection Instrument for Participant Observation

Case Study: Data ID:

Key Descriptor:

Date: Activity Location:

Activity: ___ Workshop   ___ Opening   ___ Family Day   ___ Tour   ___Forum
___Other:

Details:

_____

CODING	*OBSERVATION*	*NOTES*