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Increasing Access in Art Museums: Teen Programming for English Language Learners

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Increasing Access in Art Museums: Teen Programming for English Language Learners

Keywords: Museum Studies, Art Museums, Museum Programming, Museum Education, English Language Learners

by
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Capstone project submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Museum Studies

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Abstract

The following paper discusses the need to increase access for English Language Learners (ELLs) and recent immigrant teens in contemporary art museums through the implementation of participatory programming. This capstone project proposes a teen council program for English Language Learners and recent immigrants at the Contemporary Jewish Museum in San Francisco, CA, and was created with the following goals in mind: (1) to increase access for ELL and recent immigrant teens in art museums, (2) to increase participatory programming for ELL and recent immigrant teens, and (3) to foster meaningful relationships between ELL and recent immigrant teens and museums. The paper discusses the previous research conducted on this topic, proposes a teen council program for the Contemporary Jewish Museum, and offers an action plan describing the tasks, milestones, goals, and other logistics needed to successfully implement the program. This project seeks to use museum education as a way to make art museums a more inclusive, equal, and relevant space for diverse audiences by providing relevant, meaningful, and creative programming.

Keywords: Museum Studies, Art Museums, Museum Programming, Museum Education, English Language Learners

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Chapter 1: Introduction

As public institutions, museums have a responsibility to engage diverse communities regardless of background. Although art museums have been engaging teens and audiences for years with innovative programming, there is still a noticeable lack of programs designed for individuals who are recent immigrants or English Language Learners. As an individual who is passionate about contemporary art and museum education, it is important to me that museums begin noticing who is being left out of educational programming and that museums consider how we can make art museums a more diverse, engaging, and relevant space for everyone. In today's society museums are much more than places to look at beautiful objects. They are now places to have meaningful conversations, break down barriers, and promote social justice. This capstone project proposes an English Language Learner and recent immigrant teen council program for the Contemporary Jewish Museum in San Francisco, CA.

Specifically, this project seeks to increase access for diverse communities in contemporary art institutions. The initial idea for this project arose after working as an intern at the Whitney Museum of American Art in their Public Programs department. After noticing that a majority of programs in modern and contemporary art institutions are held in the English language, it became clear to me that individuals who do not speak English as their primary language may not feel comfortable attending these programs. It became clear to me that my project should focus on increasing access for teens that are recent immigrants and English Language Learners.

In the fall of 2016 I began a curatorial internship at the Contemporary Jewish Museum (CJM) in San Francisco, CA. During my time at the CJM I was introduced to the museum's Teen Art Connect program, which is a paid internship opportunity for teens to gain experience in the museum field. My time at the CJM inspired me to design my program specifically around their preexisting programs and staff. The general design of this teen council program is drawn from the commonly used teen council model that is currently used in museums across the nation, such as the Walker Art Center, the Contemporary Art Museum Houston, and the Art Institute of Chicago. Although this project is designed for the CJM, I believe many themes presented and the general design of the project could easily be implemented in art museums across the United States.

While conducting research for this paper it became apparent that I would have to explore a variety of topics to support my initial idea. These topics included, but were not limited to, teen programs, art museum education, best practices in teaching English Language Learners, and museum programming for immigrants and refugees. While these topics are discussed further in Chapter 2 of this paper, it is important to note that very few sources specifically discussed the topic of how to engage English Language Learners in contemporary art museums. This lack of literature solidified my interest in proposing a teen council at the Contemporary Jewish Museum that would specifically impact ELL and recent immigrant teens.

This capstone project is comprised of three main chapters. The first portion of this project is made up of a literature review, which will seek to determine what research has already been conducted in regards to ELL and recent immigrant access programs. The literature review will also review case studies and offer recommendations for improvement in planning future programs for this demographic. The second portion of

this project provides a project proposal for the ELL teen council. This section proposes an English Language Learner and recent immigrant teen council program for the Contemporary Jewish Museum and describes the institution, its mission, staff, and current programs. Additionally, this proposal lays out the goals and objectives that inform this project. The final section of this paper consists of an action plan for the program. This action plan discusses the project's purpose, provides information on related projects at the CJM, and discusses which staff members will be responsible for the day-to-day tasks of the operation. This section also provides a schedule of actionable tasks that need to be completed, discusses project milestones, and offers possible funding options. In all, this project proposes a practical program to help increase access for English Language Learners and recent immigrants by providing relevant, meaningful, and creative experiences for a demographic that has been previously underrepresented in art museum programming.

Chapter 2: Literature Review

As public institutions, museums have a duty to serve the communities and populations around them. While this role may seem clear, many museums struggle to engage diverse populations, including recent immigrants. The Migration Policy Institute reported that in 2014, 42.4 million immigrants resided in the United States. Approximately 2.1 million of these individuals were children under the age of 18 who were born in a foreign country (Batalova & Zong, 2016). For teens, the transition of moving to a new country can be challenging, both emotionally and socially. According to Elyse Rivin in the essay “Enhancing English as a Second Language: Why Contemporary Art?” teenage immigrants face numerous challenges that range anywhere from fear and confusion to the inability to communicate successfully with others (Rivin, 1996).

Participatory methods of museum programming offer the opportunity to engage this demographic and ease their transition through the arts (Rivin, 25). While museums have this ability, the question arises whether any action has been taken to provide these experiences. By increasing access for diverse populations, I believe museums can generate a more equal and accommodating society for all. As Elyse Rivin writes: “we can value and appreciate differences, individual and cultural, while at the same time working together to create our society, making a whole that is greater than the sum of its parts (Rivin, 29).” This literature review seeks to determine how museums have previously engaged diverse communities, specifically immigrant and English Language Learning (ELL) teens.

Structure of the Report

This review was conceived through the exploration of the following questions:

- (1) How can museums serve broader populations through museum programming?
- (2) What research has been conducted about the use of programming to engage teenage English Language Learners and recent immigrants in museums?

Throughout my research it became apparent that several topics needed to be discussed to determine how museums can successfully broaden their audiences. The following paper is organized in three sections that examine the following questions:

- 1) What methods of teen programming have been used in art museums?
- 2) What obstacles prevent English Language Learners and recent immigrants from participating in museum programs?
- 3) What programs have already been designed for ELLs and recent immigrants?

I conclude this literature review by stating what is missing from the research consulted and provide suggestions for future programs.

Key Issues Related to Teen Programming for English Language Learners and Recent Immigrants

1) What Methods of Teen Programming Have Been Used in Museums?

The use of teen programming as a way to engage young audiences became especially prominent in the 1990’s. During this time, museums began using teen

councils, art making workshops, and teen leadership programs as a way to provide new experiences for adolescent visitors (Linzer, 2014). According to Danielle Linzer in her article “Youth Empowerment and Contemporary Art,” art museums began targeting teens because they could be “engaged individually and independently, rather than as part of their schools or family units, bringing energy and fresh perspectives into the museum” (Linzer, 2011, p. 238).

During the 1990’s, museums such as the Whitney Museum of American Art, Museum of Contemporary Art Los Angeles, the Walker Art Center, and the Contemporary Arts Museum of Houston began using the teen council model as their primary method of programming. Linzer described the teen council model as a program that brought “diverse youth together to work collaboratively with staff and artists at the museum, developing events, resources, and strategies to further engage teen audiences in the museum’s activities” (Linzer, 2014, p. 236). In short, this model allowed young adults to serve as ambassadors or leaders for other teen visitors. For example, when the Walker Art Center started its teen council in 1996 it consisted of 12 teens that met weekly “to plan and market events serving hundreds of other teens annually, and to design their own creative projects to augment the institution’s offerings” (Linzer, 2014, p. 240). Many of these teen council programs continue today and similar models are offered across the United States.

Like the teen council model, participatory methods of teen engagement have become highly sought after in the field of museum education. Gabrielle Wyrick argued in her article “All Together Now: Teens and Museums” that museums should consider teen visitors’ needs, which are “increasingly participatory, social, informal, user-generated, and challenging to hierarchical models of learning” (Wyrick, 2014, p. 232). To support her claim, Wyrick provided examples such as an adolescent artist in residency program at the Yerba Buena Center for the Arts (Wyrick, 2014). The YBCA’s Youth Fellows program offers youth the opportunity to “use art, creative process and hands-on learning as opportunities to empower themselves – as leaders, innovators and artists within larger movements for social change” (“YBCA Fellows,” n.d.)

Wyrick’s description of participatory programs presented insight into how museums can successfully engage teens through collaboration and leadership. If museums wish to be relevant to teen audiences, they should be “exploring, developing and implementing frameworks and opportunities for youth to become active contributors and engaged members of the museum community where their ideas are centralized and equal to other voices on a horizontal model of significance” (Wyrick, 2014, p. 232). By offering these participatory experiences, past teen programs have resulted in increased teen engagement, trust, and community value (Linzer, 2014). For example, a teen council alumni stated, “the exposure I had to contemporary art during this time of my young adulthood was crucial in shaping who I’ve become today: a student aspiring to become an educator, philosopher, artist, and better human” (Linzer, 2014). Another alumni described the sense of trust they gained from their experience. They stated: “There are few places that would give a group of 14 to 19 year olds that much rein. It was empowering to be trusted with that much responsibility” (Linzer, 2014).

While various types of teen programs have been implemented in art museums, it is beyond the scope of this paper to discuss all types of teen programming. Rather, this

review discusses the teen council model due to its relevancy in art museums and the potential it has to impact diverse communities.

2) What Obstacles Prevent English Language Learners and Immigrants from Attending Museum Programs?

While examining the literature regarding museum programs, I discovered numerous challenges and obstacles that dissuaded ELL and recent immigrants from participating in museum programs. Sherice Nicole Clarke described in her thesis “Adult Migrants and English Language Learning in Museums: Understanding the Impact on Social Inclusion” that ELLs have faced social exclusion. Clarke described this term as a process in which “inequality reproduces and perpetuates disadvantage,” that resulted in a “lack of access to material or intellectual assets” (Clarke, 2013, p. 13-14). Clarke’s thesis supports the idea that museums need to incorporate methods of social inclusion as a means to break down barriers for underrepresented populations.

In addition, Clarke’s thesis described how ELLs often felt linguistically excluded, which resulted in a hesitancy to communicate or engage with others. She described this as such: “a fear of speaking leads to one not speaking. Conceptualizing one as having a cognitive problem leads to one not talking. Feeling like one does not belong leads to one not engaging in English with others” (Clarke, 2013, p. 194). In addition to the social exclusion and linguistic difficulties, ELLs also face the challenge of breaking out of their comfort zone. Thomas, Chiarelli-Helminiak, Ferraj, and Barrette articulated that joining a new community can often be “socially and psychologically challenging” and recent immigrants “face the reality of having left behind what was familiar and known” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 78). According to this article, immigrants have faced issues including “language proficiency, lack of knowledge regarding local community programs and organizations, discrimination, stigma, mistrust, and low socioeconomic status” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 78).

Drawing on the idea that individuals have been unlikely to participate if they feel uncomfortable or out of place, Melber’s article “Learning in Unexpected Places: Empowering Latino Parents” articulates that individuals must be comfortable before they can fully engage and interact. Melber described a recent study “which identified that the non-participants to museums, those that visited only occasionally or not at all, did not identify these institutions as comfortable or familiar environments” (Melber, 2006, p. 37). If individuals do not feel comfortable, then how can museums expect them to attend programs?

Additional barriers are described by Garibay and Yalowitz in their article “Redefining Multilingualism in Museums: A Case for Broadening Our Thinking.” Garibay and Yalowitz argue that while museums have offered text translations of and bilingual exhibitions, these resources are not enough to encourage comfort or attendance from non-English speaking patrons. They state: “written resources...can unintentionally limit the ways in which we understand and consider the needs of multilingual audiences. The focus on written content, for example, obscures the complexity of linguistic practices within groups, including the social and cultural dimensions of language (Garibay & Yarowitz, 2015, p. 4).

Overall, ELLs and recent immigrants have faced a variety of barriers that have limited their access to a successful museum experience. Common themes around these barriers include, social exclusion, linguistic difficulties, facing the unfamiliar, and engaging in uncomfortable environments. The following section will provide information regarding programs that have sought to overcome these barriers.

3) What Programs Have Been Designed for ELLs and Recent Immigrants?

Throughout my research it became apparent that literary resources were limited regarding programming specifically for ELL and immigrant teens. However, I discovered several programs designed for adult immigrants and refugees. This section will analyze two case studies that have used programming to benefit diverse audiences. These programs primarily addressed the themes of building identity and a sense of belonging through participatory programming and engagement with other community members.

The first case study I analyzed was a cultural navigator program at the Hartford Public Library in Connecticut. A cultural navigator program is described by Thomas et al. as a program that “aims to facilitate integration through relationship-building between receiving community members and newly arrived immigrants residing in the U.S. for three years or fewer” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 77). In short, a cultural navigator program pairs recent immigrants with volunteers who help them feel comfortable in their new communities. Libraries, like museums, offer a welcoming and neutral space for individuals to socialize, learn, and build relationships (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016). In the words of Thomas, Chiarelli-Helminiak, Ferraj, and Barrette, community spaces “de-emphasize hierarchical social structures where immigrant and receiving community members [are] able to come together as equal parties” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 79).

It is important to note that the Hartford Public Library cultural navigator program was not attempting to assimilate recent immigrants. Rather, the staff sought to promote multiculturalism through the museum’s role as a public institution. Thomas described the concept of multiculturalism as such: “multiculturalism articulates and explores a process of mutual transformation and adaptation among both immigrants and the receiving society” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 78). In short, this program was meant to provide a learning experience for both recent immigrants and cultural navigators, offering both parties the ability to connect with people whom they might not ordinarily meet.

Some outcomes of this cultural navigator program included the formation of friendships and emotional bonding. By offering positive social networks, immigrants and cultural navigators began communicating on a regular basis and began using the library as a place to branch out socially. For example, one participant noted, “the art and photography displays in the library were helpful as talking points for the family to learn about America” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, 81). Additionally, cultural navigators felt as though they benefited from their time in the CNP program. Thomas et al. discussed how the cultural navigators and recent immigrants continued their friendship and communication even after the program had ended. Participants in the CNP program shared stories with one another, went to museums, and met each other's families among other activities. Thomas, Chiarelli-Helminiak, Ferraj, and Barrette stated: “many Cultural Navigators and immigrant participants revealed that they

remained actively engaged with each other beyond the required three-month commitment” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, 81).

Overall, the Cultural Navigator Program at the Hartford Public Library provided lasting impacts for all participants. Thomas et al. stated in their conclusion that:

“Networks of trusting relationships were facilitated and social capital developed. In totality, the project provided an opportunity to address immigrant voices isolated from the mainstream, language and economic barriers, and the lack of immigrant integration into the community” (Thomas, Chiarelli-Helminiak, Ferraj, Barrette, 2016, p. 83)

While this Cultural Navigator Program specifically addressed a program held at a library, I believe that this type of programming would be relevant in a museum setting. By pairing recent immigrants and ELL teens with their peers who are already active in the museum world, museums have the opportunity to form trusting bonds between visitors, increase comfort in the museum, and give individuals the opportunity to learn from individuals who have similar backgrounds as themselves. By addressing the themes of identity and relationship building, museums have the opportunity to engage underrepresented individuals with other members of the community.

The second case study I reviewed was a program designed for refugees at the Southwest Museum of Art (SMA) titled Museum Journeys. This program was designed in collaboration with the SMA and an external organization called Out of Darkness, which worked to engage refugees with the arts in the southwestern United States.

Museum Journeys was designed with a number of goals, but specifically the museum staff believed that “using art as a tool to generate dialogue redefines the museum as a safe haven that protects against the traumatic experiences had by many refugees...it challenges fundamental assumptions regarding how diversity is reflected within the museum and the community it serves” (Pegno, 2015, p. 23). SMA sought to achieve these goals by providing refugees with the opportunity to organize an exhibition of their own art titled *Stories from Refugees*.

This exhibition at the SMA was unique because it allowed local refugees to use art making and curatorial techniques to express their identity and connect with the community. For example, teenage participants took photographic self-portraits and wrote short biographies explaining their lives and experiences (Pegno, 2015, p. 27). According to Pegno in the article “Hybridizing Museum Practice: Refugee Audiences and Museum Programming,” the biographies provided participants with the opportunity to write “from a unique perspective, rather than expected museum voice...[the biographies were] left unedited to honor the diverse range of age and English language skill of each participant” (Pegno, 2015, p. 27). By offering these types of programs, the SMA created a relevant and diverse space while simultaneously opening their museum to broader audiences and demographics. *Stories from Refugees* was a positive experience for participants and over 4,641 individuals attended the SMA while *Stories from Refugees* was on display (Pegno, 2015).

Drawing on a point raised in the previous Hartford Public Library case study, it is important to note that the Museum Journeys program at the SMA was not intended to assimilate or objectify refugee participants. In contrast, the SMA believed that through

this type of programming the museum would be able to break away from the traditional museum voice, and instead incorporate multiple voices through their collaboration with local refugees. Pegno described this concept as such:

By being open to moving beyond singularities in voice and embodying experiences that complicate traditional hierarchy within the museum, MJ has shown that cultural difference and hybridity can disrupt linear and authoritative institutional narratives. Through this exhibition, we were able to exemplify that no one experience is illustrative of a shared refugee history and that each story, experience, and vision is unique (Pegno, 2015, p. 28).

Museum Journeys at the SMA provided a clear example of how museums can provide diverse, participatory, and relevant programming that benefit not only participants, but also help further the institutional mission of the museum.

Conclusion

While research indicates that museums across the globe have implemented teen programs successfully, it has become apparent through my research that very little information is present regarding the use of teen programs to benefit ELL and recent immigrant adolescents.

By applying the teen-council model used in art institutions, I believe museums could engage ELLs and immigrant teenagers by using their space as a place to create art, plan programs, build identity, inspire others, and immerse themselves in art based learning. According to Shirley Brice Heath, when young adults participate in art education they feel a sense of belonging and experience incidental learning (Heath, 2004). According to Heath, youth who participated in arts education programs felt respected and looked up to by their peers. Additionally, arts education increases the use of language repetition, public speaking, and time management skills that can be practiced outside of regular school hours (Heath, 2004).

Overall, I believe that art museums need to implement programs designed specifically for immigrant and ELL teens. Based on my research, art museums should focus on the following topics when designing programs for this demographic of youth: 1) using the teen council model to provide relevant programs and learning experiences; 2) creating programs that focus on identity building and art making; 3) fostering relationships with other local teens; and 4) partnering with local organizations to reach underrepresented youth. Future research should acknowledge that art museums have the ability to construct meaningful, engaging, and socially relevant programs that can ease the transition of many ELL and immigrant adolescents.

Chapter 3: Project Proposal

Introduction

The literature examined in the previous chapter makes it clear that few art museums have implemented programs designed specifically for English Language Learners (ELLs) and recent immigrant teens. The following project proposal addresses the need for accessible programming for ELLs and recent immigrants by proposing a program to create meaningful, engaging, and socially relevant experiences for this demographic of youth. Specifically, this chapter presents a recent immigrant and ELL teen council program designed for the Contemporary Jewish Museum (CJM) in San Francisco, CA.

After conducting research on the types of teen programs, it became evident that the teen council model is one of the most common forms of teen based programming in art museums. As discussed in the previous literature review, this model provides teens with the opportunity to become active participants in the museum, and provides them with access to leadership roles in the museum, mentor relationships with staff, professional development opportunities, and the chance to give back to their community. By implementing an ELL and recent immigrant teen council, the Contemporary Jewish Museum will have the opportunity to engage diverse audiences, provide relevant programming, and increase access for individuals who have previously been underrepresented in art museums.

The Institution

When considering this project proposal for the Contemporary Jewish Museum, I found it important to understand the mission of the museum, the structure of the education department, and the current teen programs offered at the museum. Understanding how this program fits into the overall structure of the institution is vital in understanding the impact the program can have on both the museum and its audience.

The Contemporary Jewish Museum is a non-collecting art institution located in downtown San Francisco. The mission statement of the CJM is "...[to make] the diversity of the Jewish experience relevant for a twenty-first century audience. We accomplish this through innovative exhibitions and programs that educate, challenge, and inspire." Additionally, the CJM's core purpose is "to be an engaging forum for diverse audiences where new perspectives on Jewish culture, history, art, and ideas thrive" ("Mission," n.d.). My proposed project fits into the scope of the museum's mission and core purpose due to the museum's goal of being a place where diverse audiences can engage with exhibitions and discuss the ideas presented at the museum. The CJM is not a museum of Jewish history, nor is it designed specifically for a Jewish audience. Rather, the CJM is an art museum that provides contemporary audiences with diverse exhibitions that can be viewed through multiple perspectives. My program would allow the CJM to open its ideas, exhibitions, programs, and mission to an audience that has previously been excluded from museum programming at other institutions.

The CJM's education department is comprised of approximately five full time staff members who design a variety of programs for all audiences of the museum. The education department currently offers Family, Teen, School and Teacher, and Access programs. These programs range in form depending on the audience and the exhibitions

currently on display. Common programs include tours, art making workshops, events, and community partnerships.

The CJM also has a teen internship program called Teen Art Connect (TAC). TAC is a paid internship opportunity for teens in the Bay Area who are looking to become more involved with the museum. TAC is available to students who are in grades 10-12 of high school and are interested in some of the following subjects: “art, culture, museums, architecture, Judaism, intercultural dialogue, education, customer service, public speaking, leadership, event planning, marketing, [and] community engagement” (“Teens,” n.d.). TAC participants have a variety of responsibilities including facilitating museum programs, giving tours, planning programs for fellow teens, and assisting in the museum offices. Teens in the TAC program also learn about career opportunities in the museum sector and form meaningful relationships with museum staff and their fellow students.

While the CJM does offer programs for teens, the museum does not have programs specifically designed for English Language Learners or recent immigrant youth. Considering the museum’s mission and the lack of museum programs offered for this demographic, my project benefits both the Contemporary Jewish Museum and ELL youth in the Bay Area by extending the museum’s teen programs to a wider audience.

Project Description

Addressing the lack of museum programs designed for recent immigrants and English language learning teens in art museums, my project proposes a teen program at San Francisco’s Contemporary Jewish Museum. My project proposes a teen-council model designed for high school students who are Latino/a and speak Spanish as their first language. I will focus on reaching three main goals through this project. These goals are:

- (1) To increase access for ELL and recent immigrant teens.
- (2) To increase participatory programming for ELL and recent immigrant teens.
- (3) To foster meaningful relationships between participants and the museum.

The following sections will discuss these goals in further detail and provide the necessary objectives for each goal.

(1) Increase Access for ELL and Recent Immigrant Teens

The first goal of my project is to increase access at the Contemporary Jewish Museum for ELL and recent immigrant teens. In order to achieve this goal, I have established the following objectives: 1) conduct an internal evaluation of the museum to establish what outreach has previously been implemented to attract this demographic of youth, and 2) increase partnerships with outside organizations such as teen centers, youth organizations, and school districts as a way to engage ELL and recent immigrant audiences.

To begin, I propose constructing an evaluation of the museum’s current outreach methods to attract ELLs and recent immigrant teens to the museum. Identifying which forms of outreach have been the most successful or unsuccessful will provide an understanding of what can be done differently when reaching out in the future. This evaluation will be useful when determining how to attract ELL teens to future programs. For example, if one form of outreach has proven unsuccessful in attracting teens, the

museum should move away from this method and focus on new means of outreach that could be more effective.

After evaluating the museum's current methods of outreach, I suggest identifying new organizations, teen centers, and school districts in the Bay Area that have the capabilities to attract diverse audiences to the museum. For example, I suggest that the museum partner with TeenForce, a local non-profit that helps place students in jobs and internships. I also suggest CJM work with the San Francisco Unified School District to help direct students who qualify as ELL or recent immigrants to the museum. I propose reaching out to high school counselors, teachers, and even principals as a way to build trusting relationships between educators and the museum. The museum should also look at schools in the Bay Area that have a high rate of ELLs or recent immigrant students and then focus its attention at connecting with individuals from these institutions.

(2) Increase Participatory Programming for ELL and Recent Immigrant Teens

The second goal of this project is to increase the use of participatory programming designed for ELL and recent immigrant teens. The objectives that are necessary to reach this goal are: 1) create a museum teen council comprised of ELL and recent immigrant teens and 2) work with this teen council to design, market, organize, and implement programs at the museum.

I suggest creating a museum teen council that is comprised of ELL and immigrant teens in order to increase participation for ELL and recent immigrant youth at the CJM. The CJM's teen programs department will oversee this teen council and will function in a manner similar to the Teen Art Connect (TAC) program. I suggest that this program take a similar model to the museum's TAC program in terms of organization, but be exclusively designed for ELL and recent immigrant youth. In order to provide a consistent schedule, the ELL teen council should meet at a minimum of one day a week over the academic year (August-May). If resources permit, I advise paying teens minimum wage for their time and participation as members of the teen council.

The responsibilities assigned to the Teen Council will be similar to that of the TAC program, but will focus heavily on providing accessible programs for ELLs and recent immigrants in the Bay Area. The programs designed by the ELL teen council can be organized around specific exhibitions or can relate to the mission of the museum and other broader themes. For example, the teen council could organize a teen night based on the upcoming exhibition "From Generation to Generation" or they could organize a film series that helps further the mission of the museum. I suggest offering these programs free of charge as a way to ensure there are few access barriers. Additionally, I suggest having the teen council recommend ways to advertise these programs to their peers, through social media, school visits, etc. Having teens develop programs for their peers is beneficial because it provides the museum with new ideas and perspectives.

(3) Foster Meaningful Relationships between Participants and the Museum

The third goal of my project is to foster meaningful relationships between program participants and the CJM. Objectives associated with this goal are: 1) to create an evaluation system to monitor program success, 2) work with the teen council to evaluate and refine the programs offered, and 3) evaluate the overall success of the teen

council model in creating socially relevant and meaningful experiences for ELL and recent immigrant youth.

If this project is to be successful, it is vital to create an evaluation system to monitor the success of both the teen council and the programs they assist in organizing. I suggest using a questionnaire method of evaluation to assign members to the teen council. By asking the teens a series of questions before and after their time on the teen council, the museum can determine the growth of the participants and determine whether their experience was relevant and beneficial to their life. Examples of questions that could be asked are: What do museums mean to you? How have your perceptions of museums changed since your time on the teen-council? And how has the teen-council impacted your life outside of the museum?

When evaluating the programs designed with the teen council, I recommend evaluating the number of individuals attending the program, the quality of the experience individuals have during their time at the program, and whether the program was relevant to attendees. This type of evaluation can be done through surveys, attendance count, or by having the teen council talk to fellow attendees about their experiences. Museum staff can work with the teen council to evaluate every program after it is completed in order to determine what worked and did not work for each program. Since programs designed specifically for ELLs will be new, it is important to evaluate each program in order to provide more relevant, meaningful, and experiences for future programs and attendees.

Conclusion

My proposed project provides a beneficial solution to an area of museum engagement that is currently lacking. By forming a teen council, the CJM has the opportunity to provide relevant programs for ELLs and recent immigrants in the San Francisco Bay Area who do not usually feel comfortable attending museums. By working with teens that come from a variety of backgrounds, the museum is furthering its mission of being a place where diverse audiences can engage in forums around art, history, and the Jewish experience. This program would allow the CJM to further its role as a public institution, provide meaningful experiences to underrepresented teens, and work to create a more inclusive art museum experience for all members of the community.

Chapter 4: Action Plan

Project Title: Teen Art Connect: English Language Learner Council

Project Purpose

The purpose of this project is to increase access at the Contemporary Jewish Museum (CJM) for English Language Learners and recent immigrants in the San Francisco Bay Area. This project will provide a meaningful and relevant public program for a demographic that has previously been underserved when it comes to museum programming in art institutions.

Background and Strategic Content

The English Language Learner Teen Council at the Contemporary Jewish Museum will address the need for accessible programming for ELLs and recent immigrants in art institutions and museum settings. As addressed in the literature review associated with this project, there is little research that details museum programs designed for English Language Learners or recent immigrant teens. However, museums across the nation have been using the teen council model to successfully engage young adult visitors since the 1990's. The English Language Learner Teen Council at the Contemporary Jewish Museum seeks to expand its demographic of teen visitors by establishing a teen council specifically designed for English Language Learners. Through this program, the CJM has the opportunity to widen their audience to diverse communities and provide relevant and meaningful experiences to teens in the San Francisco Bay Area.

Related Projects

The CJM's English Language Learner Teen Council will be implemented as a branch of the museum's Teen Art Connect program (TAC), which is a paid internship opportunity for high school students interested in "art, culture, museums, architecture, Judaism, intercultural dialogue, education, customer service, public speaking, leadership, event planning, marketing, [and] community engagement" ("Teens," n.d.). TAC participants plan museum programs, give tours, assist in the museum offices, and learn about museum education through hands on participation.

Project Goals and Objectives

As discussed in the previous project proposal, the Teen Art Connect: English Language Learner Council is designed with specific goals and objectives. The goals and correlating objectives are as follows:

- (1) To increase access for ELL and recent immigrant teens
 - Conduct an internal evaluation of the museum to establish what outreach has previously been implemented to attract this demographic of youth
 - Increase partnerships with outside organizations such as teen centers, youth organizations, and school districts as a way to engage ELL and recent immigrant audiences.
- (2) To increase participatory programming for ELL and recent immigrant teens

- Create a museum teen council comprised of ELL and recent immigrant teens
 - Work with this teen council to design, market, organize, and implement programs at the museum.
- (3) Foster meaningful relationships between participants and the museum
- Create an evaluation system to monitor program success
 - Work with the teen council to evaluate and refine the programs offered
 - Evaluate the overall success of the teen council model in creating socially relevant and meaningful experiences for ELL and recent immigrant youth

Governance

- **Target Audience:** English Language Learners and recent immigrant teens in the San Francisco Bay Area.
- **Project Department:** Education – The education department will oversee this project. Specifically, the Teen Programs division will take responsibility of the design, planning, implementation and further logistics associated with this pilot program.
- **Project Manager:** Manager of Teen Programs – This individual will serve as the project manager of the English Language Learner Teen Council. The Manager of Teen Programs currently oversees all teen programs held at the Contemporary Jewish Museum, including events, tours, workshops, and all operations associated with the Teen Art Connect (TAC) program.
- **Supervisor of the Project Manager:** Director of Education - This individual currently oversees all aspects of the Education Department, including Teen, Family, School and Teacher, and Access Programs. The Director of Education will assist and support the Manager of Teen Programs when necessary and ensure that the Teen Art Connect English Language Learner Council adheres to the mission of the CJM.
- **Additional Staff and Departments Associated with the Project:** Teen Programs Assistant, Executive Director, Marketing and Communications, Facilities, Human Resources, and Security.
- **Key Stakeholders:** English Language Learning Teens, Recent Immigrants, Latino/a Populations, High School Students, San Francisco Unified School District, High School Teachers and Educators, Bay Area Teen Centers, and Refugee Teens

Project Outline/Schedule

This project is estimated to take approximately 18 months to complete. The following section outlines the steps required to complete the project within this timeframe. The corresponding Gantt chart (Appendix C) offers a project timeline and designates the individual or department responsible for the completion of each actionable step or task.

Actionable Tasks/Steps Required for Project Completion:

Months 1-3

During the first three months of the project (January – March, 2017) the education department should meet to discuss project goals, ideas, objectives and scope. Additionally, the project manager should evaluate the CJM’s relationship with schools and community organizations to determine what relationships can be used to help recruit potential participants. The project manager is also responsible for identifying new organizations to partner with and which schools in the San Francisco Bay Area have a high number of ELL and recent immigrant teens. After the previous steps have been taken, the project manager should meet with the marketing department to evaluate the current outreach strategies used to recruit teens to the museum. By the end of March 2017, the teen programs assistant should create an application system for interested participants.

Months 4-6

During months 4-6 (April – June 2017) the project manager should work with marketing to finalize the outreach strategies that will be used to draw in teen participants. After marketing strategies are finalized, the project manager should reach out to organizations, educators, and San Francisco public schools to discuss and promote the project. Human Resources and the project manager should use this time to hire a Spanish/English translator as a resource to use throughout the remainder of the project. The final form of outreach should be to host an informational meeting at the museum for prospective participants, their parents, and educators.

Month 7

Month 7 (July 2017) should be used to complete the following aspects of the project. During this time the Teen Programs Assistant should reserve all rooms and necessary facilities for all weekly meetings and trainings. The project manager should also review all participant applications and finalize who will be participating in the program. There should be no more than 15 students accepted into the teen council. Once the project manager has finalized the council members, they are responsible for contacting the accepted teens and sending them any necessary details, paperwork, etc.

Month 8-10

During the beginning of August 2017 the education department should have their second departmental meeting to check in regarding the overall progress of the project. After the second meeting, the project manager and teen program assistant should work together to create an introductory survey for the teen council members. This survey will be used to help evaluate the overall success of the program once completed. Once all steps are completed, the project manager and teen programs assistant should host the first ELL teen council meeting. During the following months the project manager and teen programs assistant should work with the teen council to begin planning first museum program (event, exhibit, screenings, etc.). The structure of the program is unknown and will be determined by the teen council. The teen council should meet with the marketing department in October 2017 to learn about outreach strategies.

Months 11-14

Beginning in November 2017, the project manager, teen programs assistant, and teen council should finalize the program that will be designed for other ELL teens. This time should be used to establish the general plan of the program, finalize dates, decide what rooms and facilities will be needed, what exhibitions will be associated, and the general program content. In November 2017, the project should send an institution wide memo detailing the program to other staff members. The teen council and project manager should finalize all marketing strategies and begin advertising for the event. In December 2017, the teen programs assistant should reserve the rooms and facilities needed for the event. They should also order any supplies necessary and book any vendors needed (photographers, videographers, artists, speakers, etc.) by February 2018.

Month 15-17

In March 2018 the project manager and teen council to recruit volunteers to help with the event. These volunteers can include regular volunteers, fellow TAC interns, and other teens. March 2018 should be used to finalize any last minute details and host a final meeting with the teen council to discuss the review all event details. The event should be held in April 2018 (this date could change depending on exhibition schedule, room availability, etc.). Upon the completion of the program, the teen council, project manager, and teen programs assistant should evaluate the program. This meeting should raise the following questions: What worked? Was it successful? Did people come? What could be done differently in future events?

Final Month

The final month of the project (June 2018) should be when the final teen council meeting takes place. During the final meeting, the project manager and program assistant should have all participants take a final survey to compare with the survey taken at the beginning of the program. This survey should address the following questions: What did you learn? How has your perception of a museum changed? Were your expectations achieved? Would you participate in the council again? Would you recommend it to your friends? At the end of June, the project manager and teen programs assistant should host a farewell event for teen council members. This is an event that should be open to family members, friends, teachers, and other personal connections. In order to evaluate the success of the program, the project manager should schedule discussions with each ELL council participant in the month of June 2018 to discuss their time in the program. The final step of the project should be to hold a final education department meeting to discuss the overall success of the program and determine whether the teen council program should take place in the following years.

Project Milestones

While all of these steps are vital in the successful completion of the project, the following steps are considered milestones and could lead to additional actions and steps:

1. Successfully identifying and reaching out to new schools, educators, and community organizations to partner with – These new relationships could lead to a high number of teen participants and could result in long term partnerships with the museum

2. Hosting a community meeting to discuss the program with prospective students, parents, and educators – The community can use this opportunity to ask questions and learn why this program would be meaningful and relevant to them. High success at this phase could lead to a high number of student participants.
3. The first English Language Learners Teen Council meeting – This first meeting is vital in setting the tone for the entire year and for making ELL teens feel comfortable in the museum and with each other.
4. Finalizing the plans for the first Teen Council program
5. Hosting the first Teen Council program
6. Evaluating the success of the English Language Learner Teen Council with the council and fellow museum staff – If the program is deemed successful, it could be implemented again in the following years.

Funding

Major costs associated with this project are as follows:

- Hiring a translator to attend all ELL Teen Council meetings
- Paying ELL Teen Council members minimum wage for participating in the program
- Hiring external vendors for the program planned by the council (photographers, educators, artists, videographers, etc.)
- Cost of supplies for the program planned by the council (food, beverages, decorations, etc.)

If the cost of this project exceeds the education department's budget or the CJM's general operating budget, I suggest applying for an IMLS grant to help cover the funds necessary to implement the project.

Chapter 5: Conclusion

Recommended Evaluation Techniques

Upon the completion of this project, it is vital that the Contemporary Jewish Museum evaluate the success of the ELL teen council program. It is my recommendation that the CJM use qualitative methods of evaluation to determine the overall outcomes of the program. While some forms of the program can be evaluated through quantitative terms (i.e. attendance, number of applicants, number of partnerships etc.), I do not believe these numbers will provide the information necessary to determine whether the goals of the program were successfully reached. On the contrary, I recommend using qualitative methods, such as surveys and interviews, to determine the project's overall success.

In order to properly evaluate this program, it is important to determine what success means in regards to the target audience and goals of this project. The goals of this project were to (1) increase access for ELL and recent immigrant teens, (2) increase participatory programming for ELL and recent immigrant teens, and (3) foster meaningful relationships between participants and the museum. In order to determine whether these goals were reached, I recommend asking participants a series of questions to determine their personal growth throughout the program. For example, I suggest preparing both a pre- and post-council survey for participants to take on both their first and last day on the council. Some examples of questions to ask at the first meeting include: "How would you describe your relationship to museums?" and "What do you want to get out of this program?" A similar survey should be given at the last meeting of the council, but the questions should be altered slightly to help gauge personal growth. Some questions may include: "How has being on the teen council affected your relationships with museums?" "What were your favorite parts about being on the council?" and "What would you suggest in future years on the council?" I also suggest leaving a space where students can voice any opinions that are not covered by the questions on the survey. I propose that the museum create its own survey rather than use a model. By creating their own survey, the museum can more accurately determine whether the specific project goals and objectives were met.

In addition to the written surveys, I suggest scheduling individual exit interviews with each teen council participant. Taking the time to sit down with each teen council participant shows that the museum cares about the overall success of their council members, and will help the project manager gain insight on whether ELL and recent immigrant teens found this program useful, meaningful, and relevant to their lives. These exit interviews should be informal and be more of a conversation between the project manager and the teen. It is my hope that these interviews will provide a safe space for participants to voice their concerns and share their honest opinions on the program. Exit interviews and surveys will contribute to teens' sense of belonging by providing them with a space to have a voice. Additionally, this form of evaluation will reinforce the sense of ownership teens have in the museum space.

Findings

Working on this capstone project provided me with insight into the importance of detail when organizing a project for a museum. The questions that arose during my time

working on this project were based mainly on logistics, especially in regards to the action plan and project proposal (e.g. “Should the museum hire a translator for the teen interns?” or “How many teens should be on the council?”) Most of these questions were resolved after examining case studies, researching the CJM’s current teen programs, and considering my past experience working in art museums.

Although I was able to answer the majority of issues that arose during the creation of this project, a few questions still remain unanswered. One topic that remains unanswered is how relevant connections could be drawn between the teen council program and the CJM’s mission of making the Jewish experience and culture relevant for their audiences. Although the CJM is an art institution, its mission still focuses on conveying the diversity of the Jewish experience. Given that many of the teens that will participate in this program will be first or second-generation immigrants, one thought is that this program could seek to incorporate the theme of travel or migration into the program. In addition, the project could use current events happening across the world to further solidify the use of this museum as a space to educate the public on the diversity of the Jewish experience. One potential plan is for these topics to be discussed during the first Education department meeting as a way to flush out ideas on how to make this program as relevant to the museum’s mission as possible. I would like to note that being of Jewish heritage is not a requirement of the CJM’s current TAC program, and would not be requirement of this program. I suggest this program adopt the TAC program’s mission of “bringing together high school students from diverse backgrounds” (*Teen Art Connect Internship*, n.d.). The CJM is not a history museum; rather it is a place where ideas, stories, and experiences can be explored through contemporary art. It is my hope that this project would foster dialogue and form connections between teens from various backgrounds and belief systems by introducing them to the themes of the Jewish experience.

By writing this project I have learned a great deal regarding the field of teen programming. The most surprising finding is that very few art museums have implemented teen programs for English Language Learners and recent immigrants. I often had to combine areas of research in order to fully understand the elements of the program. For example, instead of specifically researching ELL teen programs, I had to pull information regarding diversity in museums, teen programs, techniques for teaching ELLs, and how to engage refugee audiences, among other topics. It was my assumption starting this project that I would be able to find two or three specific case studies from other museums that tackled a similar issue, and I was surprised at the lack of literature once my research began. I think the lack of literature regarding this topic is a result of the misconception that all teens want something similar from their museum experience. Many art museums host programs that they believe will appeal to all teens rather than considering how teens come from diverse backgrounds and have different needs and may require a different museum experience. This being said, I believe museums are becoming increasingly socially aware and it is likely museums will start considering more diverse forms of programming in the future.

Another element of this project that surprised me was the fact that success is not always quantifiable. For example, when I began this project I was under the impression that I would be measuring success based on the number of individuals who participated in the program and how many teens attended the event that the teen council hosted. It

became apparent after conducting my literature review that the impact I wanted to have and the goals I wanted to achieve could not be analyzed through numbers alone. It then became vital for me to form a new type of evaluation method that would focus more specifically on the growth of the participants. I think that success is hard to determine using quantitative methods because it can produce misleading or inaccurate results. For example, the Teen Council could hold a program that is very well attended, but the participants could not enjoy the program or find it irrelevant. In addition, these types of quantitative methods don't allow for feedback or suggestions on how to improve programs in the future. I think that museums need to consider their goals, audience, and mission in order to properly conclude how and why a program is successful.

While many aspects of this project were surprising or unexpected, there were some elements that confirmed what I already knew or expected. For example, I knew coming into this project that marketing and outreach would be a vital step in bringing ELL and recent immigrant teens into the museum. I knew that it would be necessary for the project manager to explore partnerships with community organizations and schools in the area in order to form trusting bonds with these individuals and thereby increase interest and get the word out about the program. If these partnerships dwindle, it will prove difficult to work with these institutions in the future if it is decided that the program will continue.

Conclusion

Overall, this project fulfilled my personal goal of creating a program that could benefit diverse audiences in contemporary art museums. After reviewing programs at museums across the nation, it became apparent that there was a need to provide greater access for individuals who are underrepresented in the art world. My project shows that museums do not always need to create programs from scratch to engage audiences; rather, they can use the resources they have to find creative solutions to benefit individuals from all backgrounds.

If implemented correctly, this project offers a variety of benefits for both art museums and ELL and recent immigrant teens. In regards to art museums, this project has the opportunity to decrease stereotypes commonly associated with contemporary art institutions, such as the idea that art museums are elitist, pretentious, or unwelcoming. Offering programs such as this teen council helps show communities that art museums are welcoming places where individuals are encouraged to explore, learn, and play. By increasing community engagement and access, art museums show the public that they care about their visitors and want to provide meaningful experiences for all who visit.

While my project is proposed as a one time pilot program, there is room for this project to continue and grow past the designated end date. If the CJM finds that the program is successful after using the evaluation strategies discussed prior, the ELL Teen Council could continue in future fiscal years. The evaluation strategies discussed above will assist in determining how outreach strategies should be improved to increase participation and how the program may be altered to better suit the needs of the participants.

This project taught me that while many museums are implementing creative programs in their institutions, there are still a variety of barriers that need to be broken down for museums to fully reach their goals of being public institutions. This capstone

project provides contemporary art institutions with the opportunity to engage diverse communities and increase access to their institutions by giving underrepresented individuals essential roles in the museum. It is my hope for the future that art institutions will use their resources to provide quality experiences for all individuals.

Appendix A: Annotated Bibliography

Bouder-Pailler, D., & Urbain, C. (2015). How Do the Underprivileged Access Culture? *International Journal of Arts Management*, 18 (1), 65-77.

This article discusses how individuals who are financially underprivileged access cultural resources. Specifically, this article talks about the barriers many people face when they feel marginalized or excluded from the rest of society. Bouder-Pailler and Urbain provide recommendations on how cultural institutions can increase visitation from this demographic and ways to make them feel comfortable in a new environment. While my capstone project is not about the financially underprivileged, I believe many of the obstacles and solutions discussed in this article are relevant for ELL teens. For example, this article discusses how cultural institutions should increase access by establishing connections with cultural organizations and partners, such as local artists, as a form of outreach. Partnering with local institutions or community organizations as stakeholders proved crucial when designing the action plan of my capstone project.

Clarke, S. N. (2013). Adult migrants and English language learning in museums: understanding the impact on social inclusion.

This doctoral thesis discusses a series of museum and gallery programs dedicated towards English language learners and adult migrants in the city of Edinburgh. This thesis analyzes the feelings of exclusion recent migrants face in society. Clarke presents in-depth interviews, research on social inclusion, corresponding data, and a series of recommendations for future museum practice. This thesis is useful because it addresses the use of museum programs in bridging linguistic and social barriers. Clarke offers a variety of data, including transcripts of conversations held during these museum programs. The information I found the most helpful was Clarke's recommendation to use storytelling as the primary method of language learning. By implementing storytelling techniques, Clarke found that ESOL (English Speakers of Other Languages) students felt more inclined to communicate both in the museum and in society. Clarke's article provided me with the insight on how my program could help bridge language barriers by designing a program that encourages students to work together and communicate with multiple participants. Additionally, it inspired me to conduct interviews at the end of my program as a form of evaluation.

Garibay, C., & Yalowitz, S. (2015). Redefining multilingualism in museums: A case for broadening our thinking. *Museums & Social Issues*, 10(1), 2-7.

This article provides information on how museums can meaningfully engage multilingual audiences. Garibay and Yalowitz argue that museums need to engage multilingual audiences through participatory means versus text-based strategies (i.e. labels, fliers, etc.). This article is useful because it defines what it means to be bilingual and multilingual, and what these terms mean on a societal level. Additionally, this article advises museums to experiment with programs as a way to deepen connections with diverse audiences. This idea to implement pilot programs is where I got the idea to only

design this program as a single, 14-month program. The purpose of my council is to serve as a pilot program, and if the program is deemed successful I suggest continuing the program in years to come. My project also embraces this idea of participatory programming. I hope to encourage hands-on techniques such as event planning in my own project.

Heath, S. B. (2004). Learning language and strategic thinking through the arts. *Reading Research Quarterly*, 39(3), 338-342.

This article discusses how arts programs foster language development in teens and youth who are considered less likely to succeed than the majority of teens in their age group. Specifically, this article lists the fundamentals of a successful arts program and how these fundamentals benefit the participating students. Fundamentals of arts programs include: working with professional artists, having a set schedule, and speaking or presenting regularly with fellow students and other visitors. This article provides a set of general starting points that proved useful when creating my capstone. For example, Heath recommends implementing rigorous meeting schedules and having students work with professional artists. Additionally, I adopted Heath's ideas on how arts programs benefit teens and what teaching practices help benefit language learning in my literature review.

Linzer, D. (2014). Youth Empowerment and Contemporary Art: Where Are We Now? *Journal of Museum Education*, 39(3), 236-249.

This article examines a three-year study on the outcomes of teen programs at four art museums (the Los Angeles Museum of Contemporary Art, the Walker Art Center, the Contemporary Art Museum Houston, and the Whitney Museum of American Art). Linzer analyzes museums that used the "teen council" model of young adult programming and examines the long-term outcomes of students who participated in these programs during the 1990's. This article is useful because it describes the history of teen programs in the United States and provides insight into methods that are used throughout the country. This information proved useful when coming up with the general structure for my teen council; including what the tasks of the council should be, what responsibilities they should have, and how many members the council should consist of. Additionally, this article provided insight into the long-term effects and benefits of teen programs in art institutions and informed me that this model would be useful in my own project.

Martin, J., & Jennings, M. (2015). Tomorrow's Museum: Multilingual Audiences and the Learning Institution. *Museums & Social Issues*, 10(1), 83-94.

This article describes two audience development initiatives at the San Jose Children's Discovery Museum. Martin and Jennings described steps taken by the museum staff to increase attendance of the local Latino and Vietnamese communities. Specifically, Martin and Jennings discuss the museum's marketing techniques, educational programs, exhibition design, and community outreach. This article concluded with suggestions on how other museums can work effectively with individuals from diverse cultures and demographics. This is useful to my project because it offers insight

on how museums can engage diverse communities through community partnerships and marketing outreach. This article also describes how to use museum programs, governance, exhibits, institutional capacity, and events to increase attendance from Latino communities in the Bay Area, which is the primary group I am trying to reach with my program.

McCabe, M. (2016). The Student Art Exhibit: A Collaborative Journey. *Journal of Art for Life*, 7(1). 1-27.

This article provides a first person account of a student-run art exhibit at a small public high school in Brooklyn, NY. This project consisted of a museum visit, art making activity, and student-run exhibition. This article specifically discusses the project based on four main themes that elaborate on the positive outcomes. These themes were: (1) The teacher as collaborator, (2) students as problem solvers, (3) museum exhibits as creative catalysts, and (4) student led exhibitions as opportunities for school-wide collaborations. Although this program was not museum-run, I found many connections that were relevant to my project. Specifically, I was interested in the idea of students organizing exhibit is a form of programming. This article showed me that when given responsibility teens can gain leadership skills by designing art exhibits and programs. It is my hope that teens on the ELL teen council gain similar leadership skills through this project.

Melber, L. M. (2006). Learning in unexpected places: Empowering Latino parents. *Multicultural Education*, 13(4), 36-40.

“Learning in unexpected places: Empowering Latino parents” discusses how a science museum used programming to attract local Latino families to the museum. Melber describes how this museum chose to target local Latino parents by making the museum a more accessible, welcoming, and comfortable place. They appealed to their target audience by offering programs that took place after typical working hours, provided translators and resources in Spanish, and offered programs that individuals of all ages could attend. This article applies to my project because it offers ideas on how to appeal to Latino audiences who speak English as their second language. I was particularly interested in a section of this article that discussed the use of translators, videos in Spanish, and the use of bilingual facilitators. It is highly possible that translators will need to be hired when implementing my proposed project, so it was useful to see how other institutions provided translation tools for their visitors.

Naidoo, J. C., & Vargas, L. F. (2011). Libraries bridging the borderlands: Reaching Latino tweens and teens with targeted programming and collections. *Young Adult Library Services*, 9(4), 13-20.

This article discusses a variety of teen programs used throughout libraries in the United States. This article elaborates on how libraries are using programming to draw in Latino youth. Specifically, Naidoo and Vargas present evidence on how library teen programs need to be fun, have cultural incentives, and provide a positive social network for participants. This article reaffirms the idea that libraries and museums should work

with teen councils or young adult staff members throughout the planning process. Additionally, this article describes how programs can help increase literacy by implementing non-traditional elements such as implementing art-making projects. Naidoo and Vargas describe examples of these non-traditional projects such as having teens make homemade comics or magazines, silkscreen t-shirts, and other art projects that help teens express both their personality and culture. These types of bonds and non-traditional strategies are the types of elements I used when creating my own teen program. Although this article is specific towards library programming, I believe many of the strategies and marketing techniques can be applied toward museums. In particular, this article describes using a teen staff as a way to draw in new visitors. This idea is very similar to my project of incorporating a teen council in art museums as a way to increase access for ELL and recent immigrant teens.

Pegno, M. (2015). Hybridizing Museum Practice: Refugee Audiences and Museum Programming. *International Journal of the Inclusive Museum*, 8(4). 23-31.

This article provides an in-depth look at a museum program at the Southwest Museum of Art (SMA). Specifically, this article explores the museum's relationship with refugees in the local community. Pegno discusses the museum's various programs, exhibits, community partnerships, and project goals. Overall, the SMA works with local refugees and refugee organizations to host a variety of programs that allow participants to tell their own narrative through art making, curatorial practice, and exhibition design. This article relates to my project because it discusses a range of programs that were made for individuals who recently moved to the United States. Specifically, this article discusses the outcomes of teenage participants and how they felt about the programs they participated in. This article inspired me to partner with outside organizations as a way to draw in diverse populations. For example, the SMA worked with an outside organization called Out of Darkness as a way to engage refugee audiences. I plan on partnering with community organizations and schools in a similar manner to promote the teen council program to ELL and recent immigrant teens.

Renner, N., Garibay, C., Plaza, C., & Yalowitz, S. S. (2015). Bilingual Exhibits: Current Practices, Collective Knowledge, Outstanding Questions. *Museums & Social Issues*, 10(1), 66-82.

This article talks about the implementation of bilingual exhibits in science museums and institutions. This article provides data on why science institutions, such as the Exploratorium, choose to implement bilingual resources in their exhibits, the challenges associated with these exhibits, the target audiences, and the processes and practices used. Although this article deals with science institutions, I think many of the challenges that inhibit the use of bilingual exhibitions translate to art institutions. For example, this article stated that the two main challenges faced by science museums are the lack of resources (financial support and staff) and the lack of knowledge on how to properly translate information. These issues are discussed throughout the article and provide valuable insight on the ways museum can reach diverse audiences with limited resources. In regards to my project, this article informed me that money, lack of staff, and

translators are some of the major obstacles the CJM could face when implementing this project. Learning about these restrictions helped me gain a better understanding of what tools I would need when designing my program.

Rivin, E. (1996). Enhancing English as a Second Language: Why Contemporary Art?. In Cahan, S., & Kocur, Z. (1996). *Contemporary art and multicultural education*. Psychology Press. 24-30.

This article by Elyse Rivin argues how contemporary art and visual forms of learning are beneficial to recent immigrant youth and English Language Learners. Rivin describes the ways many recent immigrant teens feel when trying to adapt with no language skills. For example, Rivin states how these individuals often feel insecure, fearful, and determined to belong. The end of Rivin's chapter shares how teens partnered with the New Museum in New York to create a mural that represented important aspects in their lives, including family, language, love, and more. This article proved especially useful because it gave me an understanding of the barriers recent immigrant teens face when they do speak English as their first language. Rivin's article also showed me that partnerships between local schools and contemporary art institutions can be very successful when implemented correctly, which is why I hope to form lasting bonds with the San Francisco Unified School District as a way to increase participation from ELL and recent immigrant students.

Soto Huerta, M. E., & Migus, L. H. (2015). Creating Equitable Ecologies: Broadening Access through Multilingualism. *Museums & Social Issues*, 10(1), 8-17.

This article conveys the negative effects of offering museum resources (text, labels, etc.) only in the English language and provides case studies of successful multilingual programs. Museums discussed in these case studies include the Children's Discovery Museum of San Jose and a series of exhibits funded by the National Informal STEM Education Network (NISE). I found this article helpful because it offered the idea that the most successful multilingual programs take place at institutions that put multilingual access at a central focus in their mission or institutional goals. This idea shows me that creating a bilingual program cannot be done solely by an education department, but must be embraced by an entire museum. This article made me think about the ways the entire CJM staff could be involved in this program and how all departments would be affected.

Szekely, I. (2012). Multiple Perspectives on Teen-Centric Art Museum Programs: A Recent Emergence. *International Journal of the Inclusive Museum*, 5(4), 25-36.

This article by Ilona Szekely discusses the history of teen programs in the United States and how programming can benefit teens in contemporary art institutions. After talking about the history of teen programs in the United States. Szekely describes how to engage teens so they feel as though they are a part of the museum, rather than just a visitor. Szekely suggests using teen councils as a way to create relevant programming that will draw in a larger teen audience. This article is beneficial because it recommends a

variety of technology-based marketing techniques that can be run by teens rather than museum staff. Also, this article informed me that some museums partner with youth in transitional housing programs or other community based organizations as a way to increase diversity. This process of partnering with local organizations and other teen programs is a theme I used throughout my project. It is my recommendation that the project manager work with schools, teen centers, and other organizations in order to get a high turnout of participants.

Thomas, R. L., Chiarelli-Helminiak, C. M., Ferraj, B., & Barrette, K. (2016). Building relationships and facilitating immigrant community integration: An evaluation of a Cultural Navigator Program. *Evaluation and program planning*, 55, 77-84.

This article analyzes a Cultural Navigator Program at the Hartford Public Library and elaborates on the programs goals and outcomes. A Cultural Navigator Program is a program that pairs recent immigrants with someone in the community who has been through similar experiences as a way to make their transition into their new home easier. This article confirmed my understanding that public institutions (libraries, museums, etc.) can serve as neutral spaces where individuals of diverse cultures can feel welcome and supported. From this article, I was introduced to the concept of using local community members as mentors or as support systems for recent immigrants. Although this article specifically talked about adult immigrants, I think a similar type of mentor program could be useful when dealing with ELL teens. Having ELL teens participate in the teen council at the CJM creates a base of teens that can hopefully mentor other ELL and recent immigrant youth in future years. Additionally, it may be useful to have ELL teens meet with the current Teen Art Connect at the CJM to help them gain insight on what the council would entail and what they could expect.

Wyrick, G. (2014). All together now: Teens and museums. *Journal of Museum Education*, 39(3), 231-235.

This article provides a basic overview of afterschool teen museum programs in the United States. Wyrick discusses the importance of teen programs, the current methods implemented in museums, and recommendations for future programs. Wyrick provides various suggestions, including the idea that museums should work with schools and local agencies, train staff to work with teens, and create programs that give teens a relevant and equal voice. I was drawn to this article specifically because of Wyrick's focus on participatory learning. Participatory and hands-on methods are techniques that I found helpful when designing an ELL teen program for art museums. For example, my program recommends an ELL teen council where teens work as paid museum employees who create events for other teens. I think giving teens meaningful roles in the museum provides the opportunity to have meaningful and relevant experiences for all.

Appendix B: Project Stakeholders

- **English Language Learning Teens:** ELL teens are one of two main audiences this project seeks to impact. It is the goal of this project is to increase access for ELL teens in the San Francisco Bay Area. ELL teens will be a part of the teen council program and will organize programs for fellow ELL teens in the area.
- **Recent Immigrant Teens** – Teens who have recently immigrated to the San Francisco Bay Area is the second audience this project seeks to impact. This goal seeks to increase access for this demographic of teens in the San Francisco Bay Area. Recent immigrants will also be the target audience for all programs held by the teen council.
- **Latino/a Populations** – This project seeks to impact English Language Learners, specifically those who speak Spanish as their first language. Teen populations who come from Latino families are the
- **High School Students** – High school teens may either be part of the preexisting Teen Art Connect program or they could be visitors who attend programs at the museum. Additionally, high school students will be the direct recipients of all marketing strategies regarding this project.
- **San Francisco Unified School District** – A great deal of marketing strategies will revolve around partnerships with the SFUSD. The project manager will make visits to schools and communicate with teachers and educators from the SFUSD.
- **High School Teachers and Educators** – The project manager will work with high school teachers and educators to form lasting bonds between the CJM and the SFUSD. When fitting, teachers and educators can help promote the ELL teen council to students whom they think would benefit from participating in the program.
- **Bay Area Teen Centers** – The museum should focus on partnering with teen centers in the Bay Area, such as the YMCA-PG&E Teen Center and TeenForce. These partnerships will assist when trying to recruit teens to join the council. Additionally, these partnerships could lead to lasting relationships that would be beneficial when planning future programs at the CJM.
- **Refugee Teens** – The ELL Teen Council would benefit refugee teens in the Bay Area. Teens from this demographic could serve as teen council members or attend the programs organized by the council.

Appendix C: Project Timeline/Gantt Chart

Task	Staff/Department Responsible	Milestone	Start Date	End Date	Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	April	May	June
Education Department Meeting 1 - Goals, Ideas, Objectives, Scope	All Education		1/5/2017	1/5/2017																		
Evaluate CJM's relationship with schools, educators, & community orgs.	Project Manager		1/9/2017	2/9/2017																		
Identify schools in the SFUSD that have a high number of ELLs and immigrants	Project Manager		1/9/2017	2/17/2017																		
Make a list of new schools, educators, & community orgs. to partner with	Project Manager	Yes	1/9/2017	2/20/2017																		
Meet with marketing to evaluate outreach and marketing strategies for schools and community orgs.	Project Manager & Marketing		3/6/2017	3/6/2017																		
Create application system for interested teens	Teen Programs Assistant		3/6/2017	3/24/2017																		
Meet with Marketing - Finalize marketing strategies	Project Manager & Marketing		4/7/2017	4/7/2017																		
Contact schools, educators, and community orgs. about ELL council	Project Manager	Yes	4/4/2017	4/25/2017																		
Hire Spansih/English translator	Project Manager & HR		4/10/2017	5/1/2017																		
Make school visits to discuss project and recruit potential teen participants	Project Manager		4/17/2017	6/23/2017																		
Host informational meeting for interested participants	Project Manager & Teen Programs Assistant	Yes	6/29/2017	6/29/2017																		
Reserve rooms for weekly council meetings	Teen Programs Assistant		7/3/2017	7/8/2017																		
Review participant applications	Project Manager		7/3/2016	7/17/2017																		
Finalize participants	Project Manager		7/17/2017	7/17/2017																		
Contact final participants	Project Manager		7/18/2017	7/18/2017																		
Education Department Meeting 2 - Check in	All Education		8/1/2017	8/1/2017																		
Design evaluation survey for participants	Project Manager & Teen Programs Assistant		8/1/2017	8/8/2017																		
First ELL council meeting	Project Manager & Teen Programs Assistant	Yes	8/12/2017	8/12/2017																		
Conduct first survey - program expectations	Project Manager & Teen Programs Assistant		8/10/2017	8/10/2017																		
Begin planning first museum program with ELL Teen Council	Project Manager & Teen Programs Assistant		8/17/2017	9/28/2017																		
ELLs meet with marketing to discuss advertising and digital content strategies	Project Manager & Marketing		10/5/2017	10/5/2017																		
Finalize program (dates, plan, rooms, etc.)	Project Manager	Yes	11/2/2017	11/2/2017																		

Task	Staff/Department Responsible	Milestone	Start Date	End Date	Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	April	May	June
Send institution wide memo about program	Project Manager		11/9/2017	11/9/2017																		
Finalize marketing strategies	Project Manager & Marketing		11/17/2017	11/17/2017																		
Launch advertising campaign for program	Marketing		11/20/2017	12/1/2017																		
Reserve rooms and facilities	Teen Programs Assistant		12/4/2017	12/8/2017																		
Book external vendors (photographer, artists, etc.)	Teen Programs Assistant & ELLs		1/9/2018	1/12/2018																		
Order supplies for the program	Teen Programs Assistant & ELLs		2/8/2018	2/15/2018																		
Recruit volunteers (TAC interns, general volunteers, etc.)	Project Manager		2/20/2018	3/10/2018																		
Final council meeting before event to finalize details	Project Manager & Teen Programs Assistant		3/22/2018	3/29/2018																		
Host Event	Project Manager & Teen Programs Assistant	Yes	4/6/2018	4/20/2018																		
Evaluate program with ELL Teen Council	Project Manager & Teen Programs Assistant		4/26/2018	5/17/2018																		
Schedule final discussions with each ELL to discuss their time on the council	Project Manager & Teen Programs Assistant		4/26/2018	5/24/2018																		
Host final council meeting	Project Manager		5/31/2018	5/31/2018																		
Conduct final survey with participants	Project Manager & Teen Programs Assistant		5/31/2018	5/31/2018																		
Host farewell event for council	Project Manager & Teen Programs Assistant		6/7/2018	6/7/2018																		
Analyze and evaluate ELL surveys and discussions	Project Manager & Teen Programs Assistant	Yes	6/11/2018	6/22/2018																		
Education Department Meeting 3 - Overall success of program	All Education	Yes	6/28/2018	6/28/2018																		

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