



KRESS

The Campus Art Museum: A Qualitative Study Preface

A Report to the The Samuel H. Kress Foundation

By
Corrine Glesne

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Cover image:
Christ and the Samaritan Woman, c.1480-1488,
Fernando Gallego, Samuel H. Kress Collection,
University of Arizona Museum of Art,
University of Arizona



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The Campus Art Museum: A Qualitative Study: Preface

At least 700 academic institutions in the United States have an art museum or exhibition gallery (Russell & Spencer 2000, 6). We know attendance at American art museums in general has risen nearly four-fold in the last fifty years (Cuno 2004, 17), but we know less about the experiences within the academic art museum. How do students, faculty, and the public make use of campus art museums and how do the museums enrich personal and academic lives? What do academic art museums and galleries contribute to their parent organizations and communities? What institutional factors help them thrive? These questions, among others, were discussed at national meetings attended by staff of the Samuel H. Kress Foundation. They proposed that the Kress Foundation sponsor a study to look at campus art museums. I was subsequently commissioned to undertake a year-long study beginning in the fall of 2010.¹

Research Questions

The study could not address everything that can be associated with campus art museums. It does not, for example, focus on the development and use of exhibitions, care of collections, use of technology, strategic planning for the future, or why some students and faculty do not use the museum. Rather, we sought to describe the overall impact of the exemplary campus art museum on the people who make use of it.² We settled on four research questions:

1. In what ways are exemplary campus art museums integrated into the academic lives of students and faculty?
2. How do students, faculty, and the public interact with campus art museums beyond the academic curriculum?
3. What institutional cultures and structures support campus art museums and what major challenges stretch them?
4. How have works of art distributed through the *Great Kress Giveaway* fifty years ago been used and what difference, if any, have the gifts made for the museums, students, faculty, and communities where they were bestowed?

Methods

The “exemplary” campus art museum became the focus of the study in order to learn from museums that perceive themselves as models for others. The

1. Corrine Glesne, a qualitative researcher and educational anthropologist, taught at the University of Vermont for seventeen years and is author of the text *Becoming Qualitative Researchers*.

2. When “we” is used in this report it refers to my discussions with staff at the Kress Foundation. The Kress Foundation played an important role in setting up the study. Responsibility for data collection and interpretation resides with me. Any errors, therefore, are my own.

study began with a possible research population of the twenty-three academic art museums that received collections from the Kress Foundation. The first sampling strategy was to determine which of these might be exemplary. This could be described as “extreme case” sampling, defined as “selecting cases that are information rich because they are unusual or special in some way, such as outstanding successes or notable failures” (Patton 2002, 230-31).³ Staff at campus art museums with Kress Collections were sent letters, asking for those who identify their museum as *exemplary* and who had compelling stories about their campus art museum. If interested in participating in the study, they were asked to submit letters detailing how they perceived their museum to be exemplary of what the campus art museum at its best can be or become. We received thirteen responses. One museum was used to pilot the research. Eleven of the remaining provided compelling evidence of *exemplarity*.

Maximum variation sampling was then used to select five cases that varied widely on indicators that situate campus art museums differently: private/public institutions, large/small campus populations, and rural/urban locations. Because of the geographic proximity of several potential sites and their persuasive letters responding to the invitation for participation, the study was widened to include two more sites with briefer stays. The resulting sites ranged from Ohio to Arizona, with most in the Midwest. Four sites are public universities and three are private institutions. Two sites are in urban settings (over one million inhabitants), one is in a rural small town (8,000 inhabitants), and the other four are in small to mid-sized cities of 80,000 to 300,000. The number of students enrolled in the institutions varies from fewer than 3,000 to over 40,000 students. Four museums had received grants through the Andrew W. Mellon Foundation’s College and University Art Museum Program, and three had not.⁴

Through assistance of campus art museum personnel, interviews were scheduled with the museum director at each institution and with museum curators, educators and other staff; with university/college professors in the arts and in humanities, science, and other disciplines; with campus administrators and students; and with alumni, docents, volunteers, museum security personnel, board members, and a few public school teachers. Interview sessions lasted, in general, an hour, sometimes longer. In total, 129 people were interviewed and their words transcribed and analyzed along with observational fieldnotes. Participants were promised confidentiality. Therefore, in the report, quotations are generally identified by the interviewee’s position and sometimes by institution, but never by the interviewee’s name.

3. Qualitative research generally relies on *purposeful sampling* in which the major selection strategies are aimed at getting the most *information-rich cases* (Patton 2002, 230). Frequently employed selection strategies include maximum variation sampling, typical case sampling, homogeneous sampling, extreme case sampling, among others. Patton cites both *In Search of Excellence*, a study of America’s best-run companies, and *The 7 Habits of Highly Effective People*, a study of highly successful leaders, as examples of studies that relied on extreme case sampling strategies, in that they sought programs and leaders that exemplified excellence.

4. During the site selection process, we noticed that a number of the campus art museums interested in the Kress study were among those that had received large, multi-year grants as part of the Andrew W. Mellon Foundation’s important College and University Art Museum Program (Goethals and Fabing, 2007) which focused on academic integration of campus art museums. We decided that the Kress study should make an effort to include both campus art museums that had received such grants as well as others that had not.

The Report/s

The study is written as four reports, each one focused on one of the research questions described above. Each report can be read independent of the other reports. Therefore some repetition about the overall study will be found on the first few pages of each, usually inserted as footnotes. The reports are briefly summarized below. Results from this study are meant to enhance institutional and public recognition of the contributions campus art museums can make to multiple constituencies and to help identify how the philanthropic sector can best serve campus art museums.

Around fifty years ago, the Samuel H. Kress Foundation distributed works of art to two-dozen colleges and universities throughout the United States, and eighteen regional museums in addition to the National Gallery of Art, in what has been referred to as “The Great Kress Giveaway.” The first report, **Effects and Influences of “The Great Kress Giveaway,”** helps shed light on how these works of art have been used and what differences the gifts have made for museums, students, faculty, and communities. The report addresses how the Kress works provided legitimacy and credibility for new campus museums and were responsible, in some cases, for the very formation of a campus art museum. It shows how the Kress donations have bolstered arguments for more gallery space or museum renovations, for new staff positions, and consistently have served to attract further donations to the museums’ collections, complementing objects donated by Kress. The works are valued for research projects that vary from art history essay assignments to dissertations to extensive scientific research undertaken through the collaboration of several institutions. Most all the Kress pieces are on permanent display, serving as an anchor and mainstay for museum tours and educational programs. They are widely used in art history classes, but also in other courses including religion, music, area studies, history, and business. Finally, the Kress gifts have provided access to art of a high caliber in areas where such access has been limited, and for that, people are especially grateful.

Art Across the Curriculum focuses on academic involvement, on the acts of thinking, learning, experiencing, and creativity enabled by campus art museums. It addresses the ways in which campus art museums reach out to faculty in support of teaching and research, and how the art museums help faculty achieve various educational objectives. Each objective is discussed with examples, demonstrating how faculty across the curriculum are using the campus art museum, sometimes initiated on their own, but often assisted by museum personnel. It looks at different modes of collaboration among faculty and museum staff, including ways in which museum exhibitions are constructed or interpreted for use in academic classes and how faculty’s expertise and research are incorporated into exhibitions. The report also considers ways in which the Mellon Foundation, in particular, has assisted in activating the academic integration of art across the curriculum.

Museum Art in Everyday Life explicates how students, faculty, and the public interact with the campus art museum beyond the academic curriculum and what meaning the campus art museum holds for study participants. This report identifies factors that have influenced participants’ interest in art and art museums:

exposure to art as a child, a course in art history, a job in an art museum/gallery, and visits to art museums. It discusses how the campus art museum is used as a refuge and as a place for social outings; as a venue for campus and community events; and as a place of employment. It also touches upon ways in which the campus art museum sometimes influences decisions to come to a particular institution; guides decisions about future studies, careers, or avocations; and affects perspectives on oneself as well as on the college/university.

Challenges and Conditions of Success for the Campus Art Museum identifies challenges for campus art museums and ways in which exemplary museums are addressing them. It explores how various campus histories and cultures have helped set the context for support of campus art museums. Although museums may have supportive histories and cultures, this does not mean they have escaped difficult times. These difficult periods for the museum have often paralleled a hiatus in museum direction and leadership. A section of the report, therefore focuses on museum directors and staff and the difference inspirational leadership can make. Circumstances sometimes make things seemingly impossible even for committed leaders. The major “circumstance” facing museums during this study was the economic recession that began in 2008. Some institutions are enduring budget cuts that put their future in question. The report attends to these difficulties. Despite or perhaps because of the current budget crisis, some campus communities are arguing that the art museum is more important than ever. The final section provides testimony to the usefulness and contributions of campus art museums.

Acknowledgements

Numerous people helped make this study possible. Particular thanks go to the museum directors (Alex Barker, Heidi Gealt, Charles Guerin, Saralyn Reece Hardy, Anthony Hirschel, Charles Loving, Stephanie Wiles) and their staff who made sure that my days in their museums were full to over-flowing with people to interview and programs to attend. Thanks also to them and the students, faculty, campus administrators, docents, and others who spent time openly talking with me about their perspectives on and experiences with campus art museums. Much appreciation goes to Max Marmor and Lisa Schermerhorn at the Kress Foundation for responding immediately with any inquiry I had regarding the study. I am grateful to friends Glenda Bissex, Chas Jansen, Marleen Pugach, and Michael Strauss who read unwieldy drafts and whose comments helped immeasurably in shaping the manuscripts. And special thanks go to Karen Arnold who suggested my participation. I have learned much.

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The background image is a medieval painting. It features a large, rounded earthenware jar in the center. To the left, a woman with a halo (likely the Virgin Mary) and other figures are visible. To the right, a man in a green and red tunic is pouring water from a smaller jar into a basin. The scene is set in a room with a tiled floor and a window in the background.

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The Campus Art Museum: A Qualitative Study

I. Effects and Influences of the Great Kress “Giveaway”

A Report to the The Samuel H. Kress Foundation

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The Changing of Water into Wine, c.1480-1488,
Workshop of Fernando Gallego, Samuel H. Kress
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Effects and Influences of the Great Kress “Giveaway”

“Never in the history of art collecting has so much been owed by so many to so few.”

Burlington Magazine editorial

Climbing stairs to the second floor of the campus art museum, I followed a group of high school students, a parent chaperon, and museum docent into the large rectangular room filled mostly with Renaissance and Baroque art from the Kress Collection. I was curious how these teenagers from a small rural town about forty-five minutes away would interact with religious and mythological works created centuries earlier. A skinny young man in black jeans and cowboy hat lagged behind. Two girls giggled, engaged in their own conversation. The docent was a middle-aged man and had obviously done tours with high school students before. He staked out a place before a painting, waited until most had gathered, gazed up at the work and asked, “What do you see?” “Half-naked people,” replied a boy. His classmates laughed. “Yes,” responded the docent. “What else?” “Angels,” said someone. “Fire” replied someone else. Soon all were looking intently at the painting, trying to name something that hadn’t yet been mentioned. After they had listed a number of items, the docent asked, “What has the artist done to portray heaven and hell?” The students had no problem in answering, pointing out things like the angels in heaven and contorted faces of pain in hell. He asked about associated colors and directions (heaven was up; hell, down), then commented on how skilled the students were at “reading” the painting and how they were reading it in much the same way as people 500 years before had done, how we continue to use many of the same images today to mean much the same things as they had meant so long ago.

The docent shifted the group to a painting of Venus and Adonis. He told well the love story involving a goddess and a mortal, courtship and death. The students’ attention captured, he went on to talk about how Christianity changed views of the mythological world and, in the process, introduced the students to how art can reflect society, its beliefs and values.

We moved on to a Madonna and Child painting. The docent began with his usual question, “What’s going on here?” The students, perhaps hoping for another love story, were paying attention but didn’t have much to offer in response: “A woman holding a child.” “The Virgin Mary and Jesus.” “Why,” asked the docent, “does the baby Jesus in this picture look so buff?” Someone guessed, “because babies are chubby.” The docent laughed and said, “Well, probably more because the artists at this time were influenced by Michelangelo and he made everyone look buff.” He talked more about Michelangelo and the impact of master artists and then commented, “We get to see these paintings, but through them we get to look back in time and see how people thought.”

As the group was shepherded into another gallery, I asked a docent whether, from her experience, teenagers usually got as engaged with the art as this group had. She replied that doing tours with children and teens was usually easier than with adults because adults feared they would say something “wrong.” She stated that the docents generally liked working with the Renaissance and Baroque Gallery

because although “there’s so much variety and change in the museum, the core, the Kress Collection, stays the same.” It was their “anchor,” something they could count on and knew how to use.



Figure 1.1. *Venus Lamenting the Death of Adonis*, Domenico Tintoretto, c.1580-1590, Samuel H. Kress Collection, University of Arizona Museum of Art, University of Arizona

This paper explores the ways in which the Kress works have been used by, and are meaningful for, people across the country.

Introduction to The Great Kress Giveaway¹

As a result of success with five and ten cent stores in the early 1900s, Samuel Kress (1863-1955), began to collect art from the thirteenth through early nineteenth centuries, with a focus on the Italian Renaissance (Perry 1994). He made his first art donation to the Metropolitan Museum of Art in 1927, and then, two years later, established the Samuel H. Kress Foundation to make his collection—almost 3,000 objects, including nearly 1,400 Old Master paintings—more available to the public (Perry 1994, 14). When the National Gallery of Art was formed in 1941, the Samuel H. Kress Foundation donated more than 400 Italian paintings and sculptures (Perry 1994, 25). After Kress died in 1955, the foundation continued his work of making the collection accessible through art donations across the country, particularly in areas that had supported the S.H. Kress and Company Five and Ten Cent Stores. This generous bequest of art, which mostly took place during the late 1950s and early 1960s, included donations to eighteen regional art galleries and twenty-three

1. The phrase “The Great Kress Giveaway” was the title of an article in *Life* magazine, November 16, 1953.

college and university art museums (*History of the Kress Collection* n.d.). As stated in a 1962 *Burlington Magazine* editorial, “Never in the history of art collecting has so much been owed by so many to so few” (279).

The gifting to college and university art museums was known as the *Kress Study Collection Program*. More than 200 paintings—many of them old masters, sculptures, and other objects—were bestowed upon college campuses across the United States (Maser, Giacomini, LaPlante, 1962). These works were specifically selected and distributed to form complementary groups of paintings and sculpture for university or college art museums already in existence or to provide the nucleus for the development of an art collection in those where there was none, but where there already was an active teaching program in the arts, particularly in the history of art. This last stipulation was to insure that the gift would really be one made for the purposes of study, for “use”... (Maser, Giacomini, LaPlante, 1962, 177) The explicit intention was that the objects donated by the Kress Foundation be studied, examined, and critiqued.

In 1962, soon after much of the Kress Study Collection was distributed, an editorial in *The Burlington Magazine*, posed the question: “One would like to know what the drug-store assistants of El Paso (Texas), Birmingham (Alabama), Columbia (South Carolina), or Hawaii (Honolulu) make of their Bellotto, their Paris Bordone, their Magnasco, or their Salviati portrait. It is a pity that no real attempt [has been] made... to assess the effect on the American people, outside the great centres, of this revolutionary experiment....” (279)

One of the intentions of the current study is to learn, fifty years after the *Great Kress Giveaway*, how the works of art distributed to colleges and universities have been used and what difference, if any, the gifts have made for the museums, students, faculty, and communities where they were bestowed.

Figure 1.2. *View on a Canal*, Bernardo Bellotto, c.1740, Samuel H. Kress Collection, Snite Museum of Art, University of Notre Dame



Study Participants and Methods²

The following table shows the campus art museums participating in the study, the year in which each museum was established, the numbers of objects³ in each museum’s collection, and the number of Kress works donated. Dates of establishment spanned 1917 to 1974 and the size of collections ranged from 3,000 to 30,000 objects. Some museums are part of public institutions, others, private; some in rural areas, others in large cities. The Kress Foundation donated its works to a wide variety of campus art museums.

The number of paintings and other items given to these art museums by the Kress Foundation was generous. One might ask, however, what difference fourteen paintings could make in a collection of 30,000 objects, or even in a collection of 7,000 items? More informative than the number of items in the collection might be the number of objects each museum keeps on permanent view. Almost all of the Kress works are on permanent display, while many of the other items in the museums’ collections rotate in and out with changing exhibitions. The basic question—what difference could these gifts make—remains and is the focus of this report.

Table 1.1. Study Museums, Establishment Dates, and Numbers of Works in the Kress Collections

Campus Art Museum	Year Museum was Established	Objects in Collection*	Number of Kress Works
Allen Memorial Art Museum (AMAM) Oberlin College	1917	14,000	10 paintings
Snite Museum of Art (Snite) University of Notre Dame	1942	19,000	17 paintings 1 sculpture
Indiana University of Art (IUAM) Indiana University	1941	30,000	14 paintings
David and Alfred Smart Museum (Smart) University of Chicago	1974	12,000	16 paintings 3 sculptures 3 decorative arts
Museum of Art and Archaeology, University of Missouri	1957	13,000	14 paintings
University of Arizona Museum of Art (UAMA) University of Arizona	1955	5,800	60 paintings 4 sculptures
Spencer Museum of Art (Spencer) University of Kansas	1928	38,000	14 paintings 1 sculpture

* Numbers of objects in collections are rounded off to the nearest hundred.

During visits to campus art museums, I asked interviewees if they had interacted with the Kress objects in any way and, if so, I probed into the nature of those interactions and perspectives on the overall influence of the gifts. The people who spoke most readily about the Kress donations included museum directors

2. The site selection process involved “extreme case” sampling in that we asked campus art museums which had received Kress Collections (twenty-three) to self-identify as *exemplary* of what campus art museums at their best could be, and to submit evidence if interested in participating in the study. With the resulting pool of those museums that we also perceived as *exemplary* based on supporting documents (11), we used maximum variation sampling to select cases that varied widely on indicators such as private/public institutions, large/small campus populations, rural/urban locations, and recipient or not of the Mellon Foundation’s College and University Art Museum Program multi-year grant.

3. Objects in a museum refer to paintings, prints, manuscripts, sculptures, ceramics, glass, coins, jewelry, furniture, fabrics, masks, and all other items that a museum might acquire.

and staff, docents, art history professors, and students studying art history or working in the museum. Professors in other disciplines sometimes were aware of the works and had used them in their classes. Others did not know the works as *Kress donations*, but had sometimes used them in class assignments. The following account is informed by responses of nearly fifty people from seven institutions.

Given that I was working for the Kress Foundation, one might assume that people would give positive responses about the collection.⁴ They did. I was able to document evidence, however, that backed up their claims about the ways in which the Kress donations had influenced museums. These claims are addressed in the following four sections: **Legitimacy and Credibility**; **Space, Seeding Collections, Staffing**; **Exhibitions and Publications**; and **Research and Curriculum**. The report addresses a few challenges associated with the Kress Collections and concludes with thoughts on possible effects of the distribution of these works on the “American people.”

In 1961, we got the Kress paintings and at that point they said, “This is going to be a museum now.”

MU Museum of Art and Archaeology

Legitimacy and Credibility

Receiving the Medieval, Renaissance, and Baroque paintings, sculptures, and other objects from the Kress Collection served to bestow *legitimacy* on some of the museums in the sense that the works contributed to the very formation of the campus museum. The largest collection of sixty-four pieces was donated to the University of Arizona Museum of Art (UAMA). Virtually everyone I talked with at the UAMA was not only enthusiastic about the works, but also aware they were from the Kress Foundation. In fact, the history of the museum was perceived to be “all about Kress” as respondents told me:

Sam Kress’s brother [Rush] spent time out here. He became friends with... the president of the university at the time. This was in the early 50s. Somehow a deal was struck that the Kress Foundation would loan sixty pieces to the university for exhibition... and it was so popular that the president asked the question, what would it take to keep it here and they said, “if you build a proper museum, I think we can work something out...” So this building was built to house that collection and to secure it. So it is fundamental to the existence of the museum.⁵

The museum houses the works beautifully, with one room devoted to twenty-six panels that once hung in the Cathedral of Ciudad Rodrigo, and are referred to as the Retablo or altarpiece. As docents there like to tell people, Christopher Columbus might have prayed before these same panels before his voyage to the Americas. A second large room holds the rest of the collection.

4. Over 60% of the respondents were not museum personnel, however, with little to potentially gain other than possibly increased status for their campus art museum.

5. Ellipses (...) indicate that words have been edited from the transcripts for the sake of space. Care has been taken not to change the meaning of transcribed responses.

Similarly to UAMA, the gift from the Kress Foundation helped establish the Museum of Art and Archaeology at the University of Missouri, as relayed by museum personnel:

It [the Kress gift] made us who we are. The museum was founded in 1957. There's a deeper history to it. Originally it was created in the nineteenth century and it was a comparative collection of casts and archaeological material and was originally called the Collection of Classical Archaeology. It sort of vanished in the Depression, along with the department upstairs, and then was re-founded in the 1950s... In 1961 when the Kress Collection was given to the museum, it transformed us into an art museum. Instead of being relatively narrowly focused on antiquities, especially on antiquities of Greece and Rome, we became an art museum that had a much broader charge and oddly enough at precisely that moment, the museum began acquiring works... It really expanded the mission in a fundamental way. The same folks were at the helm, it's not as though there was a change of leadership or anything else, but it expanded the horizons of the museum in a profound way and really was transformational.



Figure 1.3. *Athena Scorning the Advances of Hephaestus*, Paris Bordone, c.1555-1560, Samuel H. Kress Collection, Museum of Art and Archaeology 61.78, University of Missouri

Of the seven study museums, the Smart Museum at the University of Chicago was the most recently formed museum, established in 1974, the same year it received twenty-two objects from the Kress Foundation. That the fledging museum received such an important gift in its first year of operation added to its sense of worth and substance, as described by an interviewee:

What I know of the early days of the museum, of the days when the collection first came here, [the Kress gift] was profoundly important because this museum opened in 1974 and that's late for a great research university to embrace the notion of having an art museum... and the university still wasn't really committed to the arts. Having material of the quality and importance as that in the Kress Collection, to have an area where we had really something, added

immeasurably to opportunities for this museum to be credible and to be taken seriously as a place that could provide a different kind of learning, a different kind of teaching experience than the classroom could.

The Kress gifts, thus, led the way for the creation of some campus art museums. For others, they provided a sense of legitimacy and credibility. The Kress Collections contribute to a perception of the campus art museums in this study as *serious* art museums with paintings and other objects of worth. For example, a professor at the University of Arizona, talked about how the Kress donation “added to the prestige of the museum.... [People] give credence to this because of the quality of the collection.”

Space, Seeding Collections, Staffing

Each of the art museums in the study received gifts of between ten and sixty-four Medieval, Renaissance, and Baroque works of art, many of them Italian old masters. With such important items in their collections, museum personnel found themselves focusing on the physical space for display, the desire to obtain more works and create a collections specialty in European Renaissance, and the need to have a Medieval/Renaissance expert as part of the museum team or in the art history department.

Space

Having enough space for permanent display of the Kress works is a concern at some institutions, but then, all of the museums wish they had more space in general. Most museums, nonetheless, have all or almost all of the Kress donations on permanent display. A curator at the Smart, the museum with the smallest space for galleries, noted, “for a long time when I worked here there was no place to have a permanent exhibition of the Kress material. And now we do. In a way, it’s as though the Kress works are new again.” The museums at the Universities of Arizona, Kansas, and Missouri, and at Oberlin College have created gallery space where almost all, if not all, of their Kress gifts are displayed. Indiana University has most of its Kress works displayed, but museum staff lament that they don’t have the space to display them all at the same time. The Snite, feeling the pinch of insufficient space, has eight of its seventeen Kress objects on permanent display.

Seeding Collections

Gallery space is needed not only for the Kress donations, but also to hold other early European works sought by the museums as a result of receiving the Kress art, as demonstrated in this quotation:

I’m sure that the presence of these Kress paintings really pushed the way the museum tended to acquire because they saw a variety of subject matter or pictures from that period and if something came along on the market or if

a donor had something, they'd say "that really works well with this group of Kress paintings we have." (AMAM)



Figure 1.4. *Bathing Girl*, Joseph-Charles Marin, French, 1788; unglazed modeled earthenware; 7.75 in. (19.7 cm); Samuel H. Kress Collection, David and Alfred Smart Museum, University of Chicago

Across the country, the Kress gift is seen as responsible for museums receiving further donations. “When someone gives a good collection, that encourages other donors to give,” noted a curators the Spencer and the MU Museum of Art and Archaeology said, “I think the Kress Foundation really just spurred all sorts of donations. You can see that in the accession numbers” (which typically record the date of acquisition). The often-used metaphor is that the Kress works “seeded” collections: “The Kress Collection helped to build our collection. It was a good body of art to *seed* the collection here” (IUAM).

Interviewees describe the function of their Kress Collections in similar ways. Not only did it serve to “seed” the collections, but it currently works as the “core” of the Renaissance and Baroque holdings, or to “anchor” the museum in the Renaissance and the Baroque, or even as the museum’s “warhorses” that can be used in various ways:

Some of the Kress pieces became our warhorses. They were so rich, they were used in many different projects.... It's wonderful to have not just paintings, but to have the small sculptures, the glasswork, it's a wonderful variety. Even for faculty members that aren't as at home with the history of art, they can find a more material cultural approach to these works. (Smart)

Staffing

Because the Kress works of art created a major focus in the museums on Western European Renaissance and Baroque, at least one of the institutions felt moved to hire someone with expertise in this area:

The Kress gift came in 1961 and it was shortly after that in the late 60s that [art history faculty member] was hired. Now he's not specifically Renaissance, he's Baroque but... the existence of the Kress Collection really pushed for someone who knew about Renaissance art... someone who could be teaching in that area. (AMAM)

In another case, the Kress Collection helped attract a young curator: “I interviewed here and it was another one of these collections that nobody really knows as much about and I loved the fact that it had a Kress Collection in it. That was a factor in my decision to come here....” (MU Museum of Art and Archaeology)

Exhibitions and Publications

Although the Spencer has plans to reorganize its galleries into thematic exhibitions, all the museums currently exhibit the Kress works in galleries arranged by geography (European) and chronology (Medieval, Renaissance, Baroque). With over sixty pieces donated from the Kress Foundation to the UAMA, one might expect that gallery would be impressive. It is outstanding.

Figure 1.5. Altarpiece from Ciudad Rodrigo, Fernando Gallego and Workshop, c.1480-1488, Samuel H. Kress Collection, University of Arizona Museum of Art, University of Arizona



The following is an excerpt from my fieldnotes upon my first visit to the gallery:

Upon entering the nondescript and somewhat difficult to find building where the UAMA is housed, I walked up the stairs and saw to my right a wide doorway with the words above it, in gold: The Samuel H. Kress Collection, The Altarpiece from Ciudad Rodrigo. The lighting and color of the steel blue room makes the twenty-six large paintings virtually glow. They are panels from the altarpiece of the Cathedral of Our Lady of the Ascension in Rodrigo, Spain. The space feels sacred and people's voices lower to whispers as they enter, stop, and turn their heads in every direction. In other galleries, visitors tend to enter and then immediately go from one painting to the next, reading the labels, and studying the work. Here, they come in and stop, their eyes spanning the walls of the room, taking it all in, as one would do upon entering a church or great architectural space. Only then, do they go from one panel to the next. (fieldnotes, 2011)

In addition to the panels in the room for the Retablo, another room houses more paintings and objects from the Kress donation. Professors, docents, and students express amazement that the works are in their campus art museum: "It's astounding to think that this Retablo, twenty-six panels... is in Tucson, Arizona." With sixty-four Kress objects and the Kress name prominently displayed, virtually everyone at the University of Arizona who is aware of the museum is aware of the Kress donations and appreciates them as described by a student:

What's great about the Kress Collection is that when you walk into that space and you see the religious art and the figures, it's just, you feel like, oh, like wow, this is very beautiful... even though I'm not religious, I still appreciate it. My favorite thing... is Friday afternoons, they have guitar playing and that is amazing.... They have chairs in the Kress Gallery and everyone sits in it, there

are so many people sometimes that they're standing, and the guitarists play and it's really amazing with the backdrop of the Kress Collection.

Through serendipity and a curator open to recognizing it, the UAMA has “didactic labels on the entire Kress Collection.” As the curator described,

We just got so lucky. A woman literally walked in the door who is Russian... very, very deep knowledge and her favorite area is Renaissance. So she walks in the door, she's here for two years, she's looking for something to do because her husband is an astrophysicist and was hired by the university to do that kind of research. So, I said to her, “Hey, do you want to hang out and do the labels for the Kress?” And she can read five languages, so she could really research things and she has this great knack of finding the little tidbit of history that makes it fun for people to read. You know, she'll tell you about an artist and then tell you that he died of the plague. She actually wrote 90%—all I had to do was edit and put it in sort of American English.... It's wonderful... Now there's almost nothing that doesn't have didactic labels.

The colleges and universities with fewer Kress works cannot make the same sort of statement that the UAMA does, but they also are making valuable use of their collections. In 2012-13, the Yale University Art Gallery is lending many of its works in storage to museums at six colleges and universities, including Oberlin.⁶ Each museum will take a different focus. The AMAM has chosen “Renaissance Art” and will be receiving thirty-six to thirty-eight additional works from Yale to augment the gifts from Kress and other related works in its collection. AMAM plans are being made in conjunction with art historians at Oberlin and professors in other disciplines such as a musicologist with expertise in Renaissance music. The musicologist is “already planning to have a concert with his students based upon the music on the manuscripts in our collection and kind of re-creating some of the musical pieces for which we have fragments” (AMAM).

All the campus art museums lend Kress Collection pieces, at times, to other places on campus or to other institutions for exhibition. An IUAM respondent described being the courier for an altar panel, and accompanying it to England for an exhibit in London where “it made me proud to be there to represent it.” The Kress gift to the Spencer includes *Portrait of Mrs. Daniel Sargent Curtis* (1882) by John Singer Sargent. According to a curator, “We couldn't lend it to everyone at the same time. That has been one of the most frequent requests for loans.” While the AMAM was closed for renovations, it had a busy exhibition schedule in other cities, including *Side by Side: Oberlin's Masterworks at the Met* (Metropolitan Museum of Art, NYC) where Pier Francesco Mola's *Mercury Putting Argus to Sleep* from the Kress Collection was displayed. The art museums find that other institutions often request items from their Kress Collection.

Staff at several of the museums talked also about how the Kress Collections are often represented in exhibitions and catalogs because “they lend themselves to a wide variety of thematic perspectives and that enriches how we understand



Figure 1.6. *Portrait of Mrs. Daniel Curtis*, John Singer Sargent, Samuel H. Kress Collection, Spencer Museum of Art, The University of Kansas (1960.0059)

6. The Andrew W. Mellon Foundation funds this collection-sharing program. (*Yale University Art Gallery Collection-Sharing Initiative*, 2010)

them” (Smart). Kress Collections also have been the focus of museum publications. For example, *The Register of the Spencer Museum of Art* (1991) contains papers given as part of a symposium in 1990 to celebrate the thirtieth anniversary of the Kress donation, and the MU Museum of Art and Archaeology made their Kress Collection the subject of a catalogue published in 1999 titled *The Samuel H. Kress Study Collection at the University of Missouri*.

Research and Curriculum

Similarly to the multiple thematic possibilities for exhibitions and publications, curators, faculty, and students talk about multiple ways in which they or others used the works in research projects, whether in fulfilling a class assignment or as part of a thesis or dissertation. Foci include on-going research in the area of conservation (IUAM staff); doctoral research about the *Allegory of the Four Continents* (Indiana University student); masters research into matters of style expressed in the tradition of the annunciation to the Virgin (Notre Dame student); and iconography as described by this recent alum who grew up in Oberlin and visited the AMAM through grade school programs:

I had explicit experience [with Kress works] in the docent program and in an art history Renaissance class called “Love, Lust, and Desire in Renaissance Art.” We were assigned to pick a piece and write an iconographic paper on the piece. I chose a Kress piece, “Madonna del Suffragio.” It was a great assignment and I really got interested in the work. The Renaissance art class used the museum a lot. Every Friday, we’d go to the museum. We visited, did papers, talked about what we saw. It was great to go into depth. And, the altarpiece is one of my favorites. I’ve known it since I was a child.

She is now preparing to go to graduate school in art history.

The UAMA, in collaboration with the Meadows Museum at Southern Methodist University in Dallas and the Kimbell Art Museum in Fort Worth, undertook extensive research into their Altarpiece from Ciudad Rodrigo. Using x-ray, infrared reflectography, and ultraviolet light, they uncovered the preparatory drawings of the works hidden beneath layers of paint, and thereby determined that the works were created by two master artists, Fernando Gallego and Master Bartolomé and their workshops. The research project, which took five years to complete, resulted in an award-winning book and a documentary that runs continuously in the foyer outside the entrance to the Retablo.

Research use blends into curricular use of the Kress works. Interviewees talked about ways in which the Kress objects are used in art history classes, in other disciplines at the college or university, and in K-12 programs. Each is discussed in the sections to follow.



Figure 1.7. *Madonna del Suffragio*, unknown artist, c.1520, Samuel H. Kress Collection, Allen Memorial Art Museum, Oberlin College

Art History and other Art Curricula

The Kress Collections have been used over time in classes at these museums, probably most frequently in art history classes, as several alumnae reflected:

I used [Kress works] as an undergraduate. I wrote a paper on one of the pieces.

When I was a student here, I remember a Kress piece I used in a discussion group. I returned and thought, I remember those pieces. These pieces are at the core of the museum selections.

A graduate intern (IUAM) reported that in an art history course, the class spent a lot of time with the museum's collections, including the Kress works, and doing so led her to pursue a masters degree in Medieval art. A paper on one of the Kress works while pursuing her masters then became the starting point for her doctoral work. She commented, "It's critical to be able to relate your work to what you can actually see."

An art history professor at the University of Kansas uses the Kress works all the time in her classes:

If students take more than one class with me, they've probably written on the Kress pictures at least twice if not up to four or five times.... I will assign them works in our collection, not necessarily Kress but for the earlier classes, they are mostly Kress objects.... At the end of the semester, I'll take my classes into the gallery, and usually my classes are too big to do everybody at the same time so I have to split them into two groups... and we wind up with that.

Another professor at the University of Kansas makes use of the Kress Collection in his print-making class:

I ask students to go through the museum and look for kinds of multiples—thinking about prints as multiples... and the Kress Collection and all the early collections have so many examples of things that could be understood as multiples whether they are casts or whether they are using stamps or tools for the gold passages or whatever so there is a lot of usage of tools and techniques that smack of manufacturing and multiples.

At the University of Missouri, an art history professor said that the Kress Collection allows her to "talk about what a northern Renaissance painting looks like as opposed to Italian Renaissance painting because those differences are not just style but in the way they deal with the materials. And you just can't really get that across in slides or digital images." In various ways, therefore, the works are appreciated and integrated into studio art and art history classes.

Students of art history talked about the ways in which the Kress Collections helped prepare them for study abroad programs in Italy and contributed to a greater appreciation of art in Italy. For some students, perhaps those not in art history, it was only after being abroad that they realized the significance of the

works in the campus museum as described by a professor at the University of Missouri:

With students and my own kids—having been in Italy—they come into that room, that middle room and all of a sudden it's just the gasps. "Wow! I've just seen this stuff in Italy." We get students who have been studying abroad and there's just this recognition and feeling that we're not so far removed. We've got some of that stuff right here. And those are the kids who then end up having a better relationship long-term with the museum, I think, because they can connect it to all those great experiences. It's really meaningful.

Non-Art Curricula

Although students and professors in art history and studio art appear to be those who interact consistently with the Kress Collections, professors and students in other disciplines also make use of the collections. Curators often include Kress works in class sessions they set up for professors, as exemplified by a curator at IUAM who created a class titled “*What do you think of immaculate conception?*” for a religious studies professor. A curator at the AMAM, noting that the Kress paintings are at the core of their Italian Renaissance and Baroque holdings, stated that they “outreach to art history and the Conservatory and then we want to involve other departments such as religion and history and even economics.... A beautiful portable altarpiece... has been used to look at trade routes.”

At the University of Arizona, an area studies professor incorporates Kress works into an essay option for his students. A history professor there is planning to use the Retablo in his Mexican history class:

I want to focus on popular religion in Mexico, I mean the way popular religion has developed so this is going to be fabulous... I just read an article about the catechism written by Padre Ripalda. He wrote it right around the time of the Council of Trent. It was translated into Italian, then translated into Spanish and this catechism remained the basic catechism in Mexico and most of the rest of Latin America from that time until about 1940... I want to know things from this catechism that are reflected visually and this [museum] is one of the places where they will find them. Along with that, the author of this article... talks about how people in Mexico grew up learning this catechism and if they read anything else, it was not the Bible because that was discouraged..., so if they read anything else or knew anything else about Biblical ideas it came from Dante's Inferno, very early translated into Spanish and circulated in Mexico. For my seminar this coming Monday, we are going to discuss the article, we are going to discuss the catechism of Padre Ripalda, and they also have to read Dante's Inferno.... And then we will have this chance to look and see things.... And it makes it more striking and memorable to be able to use the Kress Collection and have them go up and look for what they've just read about.

Kress works have been used as inspiration for dance movements, as noted by a curator at the Spencer: “We've had people do dance gesture projects that related to

those paintings.... They are a kind of mainstay for what we are and who we are and it's wonderful to have that kind of *anchor*." Even a business class at the University of Kansas makes use of the Kress Collection to focus on charitable giving in a tax class. As a museum director noted, "the use of the Kress works is about finding the links." Many of these museums have done so.

K-12 Curricula



Figure 1.8. *Judith with the Head of Holofernes*, Matteo Di Giovanni, c.1490-1495, Samuel H. Kress Collection, Indiana University Art Museum, Indiana University

"One of the benefits of the Kress Collection is that it is a good starting point [for tours] because it's always up," stated an education director when describing the ways in which she works with docents to use Kress paintings and sculptures in school and other tours. Across the museums, the education curators and docents have made creative links to integrate Kress works into the K-12 curriculum. They talk about the "narrative nature" of the works, how they are "juicy," and how their "accessibility" makes them good pieces to use with children:

Some are juicy, luscious rich paintings that are rich for narrative descriptions and they are accessible for younger audiences. There are a number of them that get folded into docent-led tours. (Smart)

The Kress Collection is very narrative in nature. The ones that are here are juicy topics—really interesting and meaty. We sometimes use them as a jumping off place for creative writing and story telling. (IUAM)

In addition to using the pieces as a starting place for story telling or writing, they are used to compare perspectives over time and sometimes across cultures, whether looking at "how Judith morphs over the century" or how the Madonna is represented at different times and in different cultures, as done at the IUAM. At the UAMA, docents find that the research that has been done on the Kress collection and the compelling display make it easy and interesting for them to talk with K-12 students about how the master and apprenticeship programs worked, and to notice "how the style of painting changes by looking at people's feet and their hands." They talk about what materials were used to produce different colors, among many other things:

Most of our other collection goes in and out of the vault for varying reasons, the Kress stuff is pretty much up and it's a good starting point for people.... We don't teach Bible stories here. What we do is talk about the history of the time period. So it's 1490s in Spain, Columbus discovered America, and the Retablo was hung. The paintings were done with oils which was kind of novel, so we can talk about the kinds of workshops and the kinds of people that worked in the workshops and the kinds of minerals they used. We can talk about the political climate where the Moors were being kicked out and the Jews were being kicked out and if they stayed, they were killed. We can talk about the geographical location of this particular church, and how it was on the way to Portugal so it was your last time to convert or your first time if entering Spain.... We can talk about the elements of art, about linear perspective, the flatness,

the symbolism of different animals.... We can talk about it from many many different ways and that's what we do. The Retablo room is probably the jewel of the collection, but there are several examples of classical art that relates to mythology and why would they be painting that sort of thing at the opening of the Renaissance? Well, because people still believed in mythology then. It was something that was hanging around for a long time.

In general, the Kress Collections are described as “compelling pieces,” “exciting to use,” and as “a core part of our curriculum from elementary children on up.”⁷

Challenges and Possibilities

“We do have people who call and say, we don't want to see any nudity.”

(Education Curator)

What might be some of the challenges associated with having received the Kress donations? That many of the campus art museums with Kress gifts are located in rural or smaller cities in regions where more conservative values prevail may contribute to occasional complaints or comments on nudity, but this applies to more recent art as well. One problem is having space to do them justice, but all the museums have worked to create space so that most of their Kress works can be on permanent display. Sufficient funds for conservation of the collection is sometimes a need as one curator described:

There's another painting, one of the Kress paintings I'm very keen to have conserved. It's a painting by Giampietrino. It's probably the closest thing we have and ever will have... to Leonardo. He was in Leonardo's studio. It is a beautiful painting of Cleopatra clasping the asp to her breast. It's absolutely stunning. It needs a lot of conservation.... but it's clear to me and the conservators that it's going to be stunning when it's done.⁸

Simply accepting the Kress donation caused philosophical debates at the University of Chicago in the early 1970s when a contemporary artist who was also a collector argued that the Smart Museum needed to focus on the present and the future rather than the past:

When [the Kress] collection was offered to the museum, ...a great figure in the development of interest in contemporary art of the period... felt the Smart's job was to be about modern and contemporary art. She had made a couple of modest donations, and she had quite a nice art collection of her own. She said if you take that Kress collection I'm walking. And she did. They made the choice to accept the Kress gift rather than to hold out hope that they were going to get her very fine modern and contemporary things.



Figure 1.9. Cleopatra, Giampietrino, c.1515, Samuel H. Kress Collection, Allen Memorial Art Museum, Oberlin College

7. For an example of a classroom resource sheet based on Neri di Bicci's Altar Wing with Five Saints from the Kress Collection at Oberlin, see http://www.oberlin.edu/amam/documents/2_diBicci_AltarWingWithFiveSaints.pdf.

8. This museum has meanwhile received a grant from the Kress Foundation to help in conserving the piece.

The respondent situated this struggle historically:

There was still a battle in Chicago. The Art Institute for a long time did not show an interest in contemporary art and many of the collectors who were interested wound up banding together to form the Museum of Contemporary Art. It's now just gone past its 40th birthday so it was founded barely just before this museum was open. A lot of those people said, "well we can see we aren't making any headway with the Art Institute," so there was this sense of struggle.

Much of the southern European art from the Medieval and Renaissance periods is religious in nature. A few noted that this could be "tricky" in terms of using the works for educational purposes, but in general, professors, curators, and docents employed the works in ways that explored their historical and socio-political contexts. That is, most of the people with whom I talked tended to see the works as important in non-religious ways, as portrayed by a University of Arizona student:

When I first came to this art museum, I was really little, and I went to the Retablo and I hadn't realize it was religious or anything, I just thought "wow, this great story was preserved and passed through the ages," and, yeah, I was really impressed by that.

I began to note, therefore, when people found the religious nature of the works meaningful in itself. Several curators talked about how the paintings allowed them to make strong connections with religious studies programs. The MU Museum of Art and Archaeology projects slides of the religious works at Christmas time while students from the school of music perform Handel's Messiah. Several interviewees revealed more personal connections. A professor in Arizona told about being asked by her grandson to be his confirmation sponsor:

I said, "I know where we can come and look to talk about some of this," because he was supposed to be studying scripture and things and he's busy doing soccer and basketball and every other thing.... And so, we came and looked at some of these church pieces [in the Kress Gallery].

A couple students described being moved spiritually. They each felt captured by a particular object as this student described:

When I came here in 8th grade, I had a very religious experience in front of one of the pieces and decided that I was going to be a nun which obviously didn't come about, but it just blew me away. It was the crucifix that's on the far north wall. And it hung, well, I was shorter then, but it was above me and the lighting coming down on it, you could see the piece really clearly and all of the details on it and even the parts that looked really weathered or damaged looked like they were supposed to be that way, I mean just like human bodies sustain that kind of damage just existing, and then the shadow behind it.

That's what really struck me. It was like it could have been gone in an instant... It was like the shadow is what is left on this world of Jesus' presence and it was like the sculpture is the divine.... I'm almost as far away from that as I could possibly be, but I still go and look at it once in a while and realize that to the people who saw it when it was made, it probably would have had a similar effect on them. It's really beautiful.

All in all, few challenges were associated with receiving Kress Collections; conservation being the area that will continue to need attention. Respondents more readily discussed ways in which the Kress donations contributed to their museum and college or university. One recommendation was for the Kress Foundation to initiate a program in which the collections moved around, or were exchanged among recipient museums, to further access to these works.

“Effect on the American People, Outside the Great Centres”

Return to the challenge posed in the *Burlington Magazine* in 1962 regarding the *Great Kress Giveaway*: “It is a pity that no real attempt is made... to assess the effect on the American people, outside the great centres, of this revolutionary experiment...” (279). Although this study has looked at fewer than a fifth of the campus and community art museums that received objects from the Kress Foundation fifty years ago, we have learned some of the ways in which their “Bellotto, their Paris Bordone, their Magnasco, or their Salviati portrait” has affected people in the more rural heartland of America.

First, the gift was responsible for the very establishment of some campus art museums and brought more credibility to others. Second, as a result of receiving the Kress gift, the museums found it easier to acquire other significant donations, often complementing the Kress works and enriching the museum’s collection in European Medieval to Baroque art. This important collection then called for curators and art history professors knowledgeable about the art and led, sometimes, to the establishment of a new position at the institution. The collection also demanded space for permanent exhibition and some museums initiated renovations or expansions in gallery space so that most of the pieces could be on permanent display. The collection is heavily used by art historians in their classes and in their students’ research. That the colleges and universities have these collections is a draw for faculty and students in art history. As an administrator in Kansas stated, “The fact that they had this gift is significant for the state. Lots of people might say, ‘You want to be in art history, why Kansas?’ I think having this comprehensive museum and having these works as part of the collection... is wildly significant.” In addition, faculty and students in other disciplines use the Kress Collections. A music student at Oberlin selects a particular painting and composes a piece to accompany it. A business professor in Kansas uses the Kress collection in a tax class focusing on tax laws and charitable giving. The Kress works as a whole have become a mainstay of tours and educational programs with K-12 students

and with the public in general. Reproductions often find their way into catalogues published by the museums. As a result, the Kress collections contribute not only to knowledge, but also to the pride faculty, students, and museum staff have in their campus art museums and consequently, in their institutions.

At these seven museums alone, hundreds of thousands of grade school students, community members, and college or university students and faculty visit the galleries where Kress collections are hung. From Ohio to Arizona, people talk about how the Kress gift provides access to art of a high caliber in areas where such access is limited, as in the following quotations:

They [the Kress objects] established a really important presence for early European art in museums around the country and in places where students and children and everyone might not have any access to art of that caliber. It really has helped, and people on the coasts don't know this, but since I'm from New York City and I now live in the Midwest, I see the contrast. What it has allowed is universities in the Midwest and the South and other parts of the country and the public which they serve, the local communities, to have a whole other dimension. It means that we have a caliber of international art, really important European art, always on display that people would have to travel 1200 miles otherwise to see. It's allowed a kind of regional development across the country and it's given a dimension to those campuses that would not have existed if the Kress Foundation had not given those collections. (Kansas)

Works from the Renaissance or the Baroque period have an impact here in middle Missouri that works by anybody else simply don't have.... That's what people think of when they think of art. They are the iconic works in people's imaginations. (Missouri)

This access is significant. It is not only the opportunity to view a Bellotto or Salviati, but also the access to knowledge across cultures and time that can come with learning about the works, how they were made, for whom, and why. It is access to the creative imagination engendered when realizing you are surrounded by paintings which Christopher Columbus might possibly have stood before. It is physical access to the works so you can copy from the masters as their apprentices did centuries before or so you can develop a passion for art appreciation. And, it is access to inspiration that you too could possibly create in some way. As a curator at the UAMA stated, "People are astonished, people are absolutely blown away by the Kress Collection."

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KRESS

The Campus Art Museum: A Qualitative Study II. Art Across the Curriculum

A Report to the The Samuel H. Kress Foundation

By
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Cover image:

The Agony in the Garden, c.1480-1488,
Fernando Gallego and Workshop, Samuel H. Kress Collection,
University of Arizona Museum of Art,
University of Arizona



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Art Across the Curriculum

[O]rigins of the term museum lay in the ancient Greek word for the abode of the muses, or the nine sisters who were the offspring of Zeus and Mnemosyne (memory). As the children of Memory, the muses are closely associated with the act of thinking and remembering, essential aspects in the process of learning and creativity. (Lowry 2004, 139)

“Art museums in general are looking to education... education programs are growing,” stated an academic curator. She identified two probable reasons: As art programs are slashed in public schools, art museums try to ensure that children still receive some exposure to art; and academic art museums increasingly seek greater participation in the curriculum on their own campuses. The museums in this study¹ are indeed working with public schools and also engaging in innovative ways with the academic life of their institutions. This report focuses on academic involvement—on the acts of experiencing and learning, thinking and creativity—enabled by campus art museums. It is divided into seven sections: Attracting Faculty to the Campus Art Museum; Meeting Course Objectives through the Art Museum; Collaborations among Museum Staff and Faculty; Museum Exhibitions and their Integration into Classes and Research; Foundation Support for Academic Integration of Art across the Curriculum; A Town/Gown Divide?; and The Power of the Original.

Efforts by campus art museums to integrate art into the curriculum of colleges and universities are somewhat new. Before the 1940s, art history or fine arts departments often had resource centers that housed art collections, including photo collections and slide libraries. These collections were primarily for use by arts faculty in research and teaching (Bradley 2009, 1). The era following the 1940s saw a drastic rise in the number of art museums on campuses, with an emphasis placed on acquiring valuable collections. These museums also began expanding their missions to serve K-12 students in public schools, becoming “the community museum on a college campus” (Bradley 2009, 1). By reaching out into the community, museums obtained both community support and funds.

Education as a mission of the museum received a boost during the turbulent 1960s when public and private funding sources began demanding that museums attend to their role in promoting social consciousness (Williams 2007). Campus museums became even more community-focused, adopted professional standards and practices, and sought to separate themselves from departmental politics, becoming somewhat autonomous units on campus. The Tax Reform Act of

1. Data for this document come from the Allen Memorial Art Museum at Oberlin College; Indiana University Art Museum; Snite Museum of Art at Notre Dame University; David and Alfred Smart Museum at University of Chicago; the University of Arizona Museum of Art; the Spencer Museum of Art at the University of Kansas; and the University of Missouri Museum of Art and Archaeology. The site selection process involved “extreme case” sampling in that campus art museums that had received Kress Collections (twenty-three) were asked to self-identify as *exemplary* of what campus art museums at their best could be, and to submit evidence if interested in participating in the study. With the resulting pool, maximum variation sampling was used to select cases that varied widely on indicators such as private/public institutions, large/small campus populations, rural/urban locations, and recipient or not of the Mellon Foundation’s College and University Art Museum Program multi-year grants.

1969, enabling government support for public institutions that were educational, provided further incentive for museums to embrace outreach to public schools. The economic downturn of the 1980s contributed to an even greater focus on education. Museums turned “from adding to their collections to increasing educational services and programs for the public” (Williams 2007, 59).

The change from a collections-driven to an education-centered museum has had significant consequences for how museums represent themselves. “The collection holdings are no longer viewed as the primary measure of value for a museum; rather, the relevant and effective role of the museum in service to the public has become the core measuring stick” (Anderson 2004, 4). Nonetheless, even in the first decade of the twenty-first century this educational outreach was more to the community and its schools than to students in non-art disciplines at the college or university (Bradley 2009). Signs indicate, however, that the art museum is once again becoming a site of teaching and research on college and university campuses, but this time, not for art departments alone. “Campus museums may become privileged places for pedagogical innovation,” states Bradley (2009, 2). She continues, “success requires flexibility and resources” (2009, 2). This report seeks to address ways in which these pedagogical innovations are taking place, with and without extra funding.

At Oberlin College, a literature professor reflected on his use of the Allen Memorial Art Museum (AMAM) as a classroom:

The museum as a classroom is a wonderful resource for dialogue and finding multiple points of view.... I just love the museum as a place where you bust up the formality and the stodginess of the classroom.... I use it for my Shakespeare classes now.

An art history professor there described the museum as “an integral part of the curriculum:”

I think what is happening now is that people are using the museum in ways that have become so deeply entwined into the curriculum and not just humanities but also social sciences and sciences... that it's just becoming an integral part of the curriculum – for a physics person to talk about light, color, and vision using an impressionist painting; for an historian to come over and analyze the psychology of how you present art in the museum and the politics of collecting and politics of label writing. Frankly, right now we could use a couple more [academic curators] and a couple more rooms to study things in. You can't turn the faucet off now.

Although the above quotations are in reference to the AMAM, similar testimonies describe other campuses where focused attention and effort is directed at integrating the art museum into the academic life of the campus. The AMAM works with nearly every department at Oberlin, around thirty-nine departments. They had 142 class visits from nineteen different departments during the 2010-11 academic year, and the museum was not even open due to renovations. The “visits” took place in a study room in the library where relevant works of art were displayed. The usual number of class visits (when the museum is open) is between

220 and 240 a year. At Indiana University (IU), a much larger school, the Indiana University Art Museum (IUAM) provides curriculum-structured gallery programs that reach an estimated 8,000 university students each year. Museums are being used to such an extent that some struggle with how to meet the demand:

Our problem now is we've become a victim of our own success. (AMAM)

[Pulling people in] was so successful, I had to stop advertising. (IUAM)

Demand, however, is a good problem, demonstrating the integral role of the campus art museum as an active partner and resource in academic programs at universities and colleges. The following section discusses how campus art museums and faculty *find* each other.

Attracting Faculty to the Campus Art Museum

“...how do we get the museum to not just be a playroom of the art department, which is a given, how do we teach other people to use it too?”

In the quotation to the left, a professor is describing the role of the academic curator,² whose primary responsibility is to connect faculty throughout the college/university with the museum. Five³ of the seven museums in the study are fortunate to have someone in this position, as well as a museum educator.⁴ More typically, an academic art museum has only a museum educator who works simultaneously with public schools, the community, faculty, and students on campus. Whether academic or education curators, museum personnel tend to employ various forms of outreach to engage faculty in academic uses of the museum, as discussed below.

New Faculty Outreach

Most colleges and universities welcome new faculty to the campus through an orientation program that, among other things, introduces resources on campus. Some campus art museums work closely with those responsible for faculty orientation and a visit to the campus art museum is included in the program. Ideally, the visit is more than a simple tour. Several of the campus art museums in the study organize workshops on academic uses of the museum for the orientation program, as described by an academic curator:

2. This position is also referred to as *academic coordinator*, *curator of academic programs*, *director of academic programs*, *academic officer*, and more. This report tends to use the term *academic curator* to refer to the person whose primary role is to link the museum with faculty and students on campus. A later section discusses the role of the Mellon Foundation in creating a cadre of academic curators.

3. Museums with academic curators included the AMAM, IUAM, the Smart, and the Spencer. The MU Museum of Art and Archaeology employed a half-time academic coordinator.

4. This position is variously titled *curator of education*, *education curator*, *education director*, or *museum educator*. These terms are used interchangeably in this report.

Everyone spends an afternoon at the museum with an introduction to the collection and also the various models that the museum and faculty use, the pedagogical models for teaching with art.... I invited several faculty who had very successfully used the collection to tell about their own experiences.... They shared their experiences and I also presented on five different models of teaching with art at the [campus art museum].... We had forty-five new faculty partake and I knew what departments they were coming from so I picked my examples from fields that could be relevant to what they are teaching.... I gave them some minutes to think about how they might use the collection... and to share this information with each other. A lot of them ended up making appointments to use the collection this semester.

Professors testify to the value of orientation workshops. A music professor reflected, “We had had as part of the new faculty orientation, one or two sessions on using the museum... and so with my own experience and with that as impetus, we got in there right away. I basically take every class I teach to the museum at least once during a semester, almost regardless of the class.” Similarly, a language professor at another institution stated that since the new faculty orientation, “I have brought every class I’ve taught to the museum.” She now helps educate new faculty about using the museum in their courses.

Publications

Publications help connect faculty and museums. Some museums provide printed information about services available through the museum as well as examples of academic uses to get professors thinking about how they might use the museum to complement and further instructional goals. For example, the AMAM published a booklet for faculty on teaching through the museum (Milkova 2011). Museum curators and educators also develop various forms of teacher packets that can be used by faculty, public school teachers, and docents.

At some institutions, articles by professors on how they use the art museum encourage others to do so as well. “The museum has a bulletin and the curator asked [colleagues] to write articles on how they used the museum in their teaching,” stated an area studies professor. She continued, “I still go back and use that issue of their bulletin to get tips about objects they had used in class and things that are relevant to our curriculum.”

Informal publications can also link museum personnel and faculty by sharing their scholarship and experiences, particularly for those new to campus. Curators tend to have specific historical and geographical expertise and often find *second homes* in other campus units such as African Studies or European History. Publications can help make faculty aware of curators whose knowledge complements their own work, as described by an academic curator:

Our own museum newsletter had a spread on me and a couple other new hires.... and I think just the word spreads... Because of my background in Soviet and Russian art, the Russian Department was super excited to have me here, to

have an ally in the museum. There was nobody there who does Russian art so they saw me as a new contribution to their department, not just as a museum person.

Emails/Letters Targeting Specific Courses

Academic and education curators strategically consider which academic programs and courses might best be served by the museum's collections and use targeted emails or letters to inform deans, department chairs, faculty, and discussion leaders of the museum's resources. The following quotations describe this process. The first is from the IUAM and the second is from the David and Alfred Smart Museum (Smart):

I have just done a massive email outreach to all faculty teaching in the spring, I think the subject line was "Let us design a gallery session for your course next semester." It tells them what a curriculum-structured gallery program is, which is a gallery session led by our staff... that we design based on the collections around the professor's curriculum. Generally, they send me a syllabus. I talk to them either in person or with a couple of emails about their course themes and ideas. Often I write back with a list of possible art works to cover and what I'm envisioning. And generally they write back, "Sounds great, we'll be there."

There's something at the University of Chicago called the core curriculum and we use that, particularly the humanity core sequences that many first-year students take.... I've reached out to those instructors because these are courses that are taught in sixteen to eighteen sections in any given quarter.... So we started focusing on the humanities and reaching out to those instructors and inviting them to send us syllabi or let us know what themes they are teaching and [we began] thinking about ways we could connect the collection to those themes. We made specific proposals for the classes, object packages that they might consider.... This is getting some momentum, so this is now the second or third year for some of the sequences.... More recently we've reached out to social sciences as well.

Academic curators and museum educators, particularly at large institutions, tend to focus on introductory courses that all first-year students take, such as composition seminars. Languages, literature, anthropology, and art education are other popular areas, but the reach extends beyond these courses. As described by an academic curator, museum personnel try "to establish a long-term relationship with certain departments or professors for those really large classes" so that particular gallery sessions can be developed and used year after year.

Student Docents/Liaisons

Campus art museums that prepare students to serve as docents, create, in the process, a valuable link between the museum and academic courses. As the students become familiar with the museum's resources, they make suggestions to

professors about using the museum and sometimes put together a specialized tour⁵ for the class as an education curator relates:

If there are student docents majoring in areas, especially outside of the arts, and they come up with their own ideas for a potential tour or way to do a class then we let them take a lead on that with professors. We've had... a tour for a French class and... a fantastic astronomy show... We've had students do feminist philosophy and neuroscience.

Student docents sometimes take part in the museum's talk series or gallery presentations, perhaps discussing a work of art in the collection that they have researched. Friends of the student, who may not be that familiar with the museum, are likely to attend the talk as noted by a music professor. "Docent talks are wonderful, especially in that it helps bringing in students or colleagues that don't go to the museum." Museums also create student advisory councils or boards whose role, in part, is to link the museum with professors and classes.

Committees, Meetings, and Course Development Grants

Some art museums strategically include faculty on museum committees, thus informing more people about the work and challenges of the museum while spreading the support base. An area studies director found his involvement rewarding: "We've worked a lot with the museum in a personal way and an organizational way. I'm on the acquisitions committee, so for me that's really nice because I get to see lovely objects once or twice a month." Through a series of luncheons, the Smart brings people from across the curriculum together to discuss ways in which their research, scholarship, and expertise can be brought to bear on special exhibitions.

Some campus art museums are also able to offer modest grants for faculty "to work on a research initiative or to teach using the collection more effectively." Professors who receive such grants often spend the summer working with objects in the museum's collection that are of interest to them for teaching or research. For example, a literature professor received a grant to explore his interest in relations among poets, their subject matter, and art from the same geographic locations and time periods.

Personal Outreach and Connections

Personal outreach by museum staff seems to be a particularly effective strategy for getting faculty who may be unfamiliar with the art world to consider whether they too could use the museum in their courses. This outreach tends to happen in everyday conversations as in this connection between a biology professor and a museum director:

"It becomes a matter of building personal connections so I try to show up at university events I just talk to people who seem interested and I try to find venues that will allow me to do that."

Academic Coordinator

5. Although *tour* appears to be the word most frequently used for curator, educator, or docent-led museum programs, some museums take issue with the connotations of the word and have created other descriptors such as *curriculum-structured gallery program*, used at the IUAM.

I teach in biology and I arrived here in 1996 and started using the museum around 2006. It was at the time that [the current director] arrived. I feel very uncultured. I probably don't go to a museum as often as I should. I find it very interesting and attractive, but I just don't have the background or training to take much from it. But in just chatting with [the director], I had some ideas and she wanted to explore the holdings since she had just arrived on campus at that time and there was a synergy and we came up with a particular project that would fit well with what my students were learning... [It all began because] we were just sitting down at lunch or dinner sometime and just chatting. "Wouldn't it be fun if you came to the museum," she probably said. And I said, "Well, what would I do?" And she, "What are you studying?" And it was just this playing around with ideas.

Faculty in other departments had similar stories. For example, a business professor relayed,

I first met [museum personnel] at a reception.... It was given by one of my neighbors. They invited me and it was part of the Mellon Challenge Grant to educate the community both about the grant challenge and about the program to implement art throughout the curriculum.... I got to meet lots of people involved in the art community and in the... community. So through that meeting, [the academic curator] arranged a meeting with me where we sat and mapped out some of the different ideas I had about how we could work together and I feel like I gave her a grocery list and she filled all my orders.

How these professors and others actually use the museum in their classes is discussed next.

Meeting Course Objectives through the Art Museum

Thirty-seven professors were interviewed as part of this research. Seventeen are in art-related disciplines and twenty are from other areas of study. These faculty, in conjunction with museum staff, use art and the art museum in multiple ways in their classes. Their practices suggest six learning objectives that the museum helps fulfill: skill development, interdisciplinary analysis, comparative analysis, social critique, research, and creative inspiration. Because these objectives are not always as distinct as they might at first appear, I am using them to loosely group and discuss ways in which the museum is incorporated into academic courses.⁶

6. Milkova (2011) organizes use of the museum by faculty into five categories or models: visual literacy, art as cultural context, art as conceptual framework, art as primary text, and art as creative focal point.

Skill Development



Figure 11.1. *Composicion Universal*, Joaquin Torres Garcia, 1933, Snite Museum of Art, University of Notre Dame

“Que significado los numerals?” asked the dark-haired docent who, as a sophomore at the University of Notre Dame, was around the same age as the students in the Spanish class she was leading around the gallery in the Snite Museum of Art. It was her first tour as a docent and although a bit nervous, she gradually got the students to feel comfortable in responding in Spanish to her questions and then posing questions themselves. The students carried small folding stools that they opened to sit in front of paintings by various artists from the Spanish-speaking Americas. Her question about the significance of the numbers in a painting by Joaquin Torres Garcia led to a discussion of math and art as universal languages. She got students to talk about emotions, symbols, and historical connections evoked by the art. Before a painting by José Bedia, students became animated as they saw layers of symbolism in the picture, guided by the docent’s words. The students freely volunteered their interpretations—all in Spanish. The class lasted an hour before the students quietly filed out of the gallery, chatting with each other in English. (fieldnotes)

Language classes find a natural fit with the museum. Generally, students visit works created by artists whose first language is the same as that being studied. Classes may be facilitated by the professor or by a docent or curator who can do so in the language of the course (including sign language). Language professors often assign essays on a work of art, written in the studied language, following a gallery tour. An advanced language class may collaborate with the museum on projects that allow students to perfect language skills while providing something useful for the museum. An example is when students translated text into Italian for a dual-language catalogue on Italian art for the Snite Museum of Art (Snite).

Professors in the arts and museum studies frequently use the campus museum as a venue for students to practice skills. Arts faculty, for example, may request to have objects appropriate for a class pulled from storage and displayed in a print study room (if the museum has one). Ideally, objects are left up for a period of time so students can work on developing their visual literacy skills through various assignments.⁷ The following table presents a few more examples of art museum use for skill development in the arts and museum studies.

7. For more information on campus art museum study centers, see the report by Tishman, McKinney, and Straughn (2007) based on research at the Harvard Art Museum’s study centers.

Table 11.1. Examples of How Professors in the Arts and Museum Studies Use Campus Art Museums to Help Students Develop Specific Skills

Crafting Museum Labels

"Probably the most comprehensive use of the museum was a course I did this past summer called 'Greek Vases in the [campus art museum]'. . . . We'd have one day of lecture and one day in the museum and then one day of lecture and one day in the museum and this went on for the six weeks. . . . We would cover a particular area and then we'd go in and apply that knowledge in some fashion to the museum collection. Each student had what I call their special days and each student was responsible for working on their special days throughout the duration of the course. There were four short essays about some aspect of their vase, what it looked like, how it was produced, pictures on it, the iconography of it. They'd have to do some research and the final product was to write a new museum label. So the idea was for them to take all that material and to synthesize it into something that had them make some choices about what they thought were the most important features of their vessel." (art history professor)

Selecting New Acquisitions

"One of my favorite assignments is to ask students to go to the collection and look around. Then I pull out a whole bunch of Sotheby's and Christie's catalogues from recent sales and I ask them to select a piece—[to pretend] that an anonymous donor has agreed to purchase anything in the world for the [campus art museum]—to select from these catalogues which they would purchase and why. So the idea is that they have to look at the collection and think about its scope and add something to the collection that would either fill a hole or expand upon an existing strength. They have to write about why they would select that, where they would display it, and, in a sense, justify that donation. It's a way of getting them to think about the collection as a curator would in a synthetic way. It's one of my favorite paper assignments and the students tend to do very well with it." (art history professor)

Practicing Artistic Techniques

"We look at master drawings in digital form, projected, all semester long, and at models. I usually leave the [campus art museum to last]. . . . There they get to copy from master drawings, right there in front of them. They could reach out and touch them. The students absolutely love that assignment and as part of the requirements for the class, I have them turn in a portfolio and ask them to frame one drawing. . . . I would say about half the class chooses to frame their copy of the master drawing and I know they keep that forever." (studio arts professor)

Professors in the arts find that they make impromptu use of the campus museum in their classes as well, as a studio art professor describes:

In my painting classes, I'm always sure to bring my students through here whenever somebody in class might be struggling with some kind of technical aspect. You know, like "I don't know how to do hair." And I say, "OK, let's come over to the [campus art museum]." There are lots of examples and people really learn by actually looking at the paintings. You can see it in a way that you just cannot in reproductions...all of the surface qualities.... It's really pretty terrific having this museum here and being able to just run over, look at something, and then go back.

Art education professors incorporate the campus art museum into general education classes with a focus on practicing pedagogical skills in a new context. They may, for example, group students with docents to learn about working with children in the museum. An art education professor describes how this gets some students into the art museum for the first time:

You'll have these young adults in the class and many of them have never visited a museum, let alone the museum that's on their own campus. So, we often make a point of taking those groups over to the museum.... Here they have what they call the Second Grade Tour.... Our students walk through the museum with a docent... [who takes] them through the same tour that the second graders would experience. The docents talk about how they engage them, they

talk about the objects, and they tell all kinds of stories about how the children respond. They have students thinking about how could they make connections between these objects and their curriculum, how can they make a link between this still life and science or math or all of the things they have to teach.

Courses in languages, museum studies, art education, and the arts are not the only ones to use the museum as a way to practice disciplinary skills; others do so as well. A pharmacology professor made use of a collection of photographs of HIV patients to get students to practice medical observation skills.⁸ An algebra class spent time at a Frank Lloyd Wright house, affiliated with the museum, doing algebra assignments to work out aspects of the design and construction of the house. And music classes often link with the museum to practice their playing and provide concerts during an art opening or other special events.

Interdisciplinary Analysis

Interdisciplinary use of the museum—crossing disciplinary boundaries and connecting diverse schools of thought—contributes to new understandings. Of those interviewed, music and literature professors most often used the campus art museum in cross-disciplinary ways, but others did so as well. This section describes how interdisciplinary analysis may take place.

Art works well to complement and extend the concepts music professors tend to teach. One professor, for example, annually rotates his geographical focus in his course on historical musical performances. Each year, he takes students to the print study room where a curator displays works corresponding to the era and location of the performances. Together the group analyzes what is happening visually and musically and how each informs the other. A student reflected on how a professor with a similar approach got them to think about music history through assignments that required visits to the campus art museum:

I took both a Medieval-Renaissance class and a Baroque Music History class... and two of our papers, graded assignments, were to go over to the museum and look at specific works chosen by the professor.... He'd pick a work, such as a Medieval work, and he'd say, "Go to the [campus art museum], look at this work, and think about all you've learned in music history about the overarching style of the Medieval period.... How does it relate to the piece of art that you're looking at?" We had to write a two-page paper about it. Initially, everybody's reaction was, "I don't want to do this, I don't want to go to the museum." And it turned out to be everybody's favorite assignment. People take more classes with him. They take the Medieval-Renaissance class and then they take the Baroque class and they see the assignment again and they go, "Yeah, the museum piece." Everyone gets really excited about that one. It's not that difficult, particularly because there are so many parallels between music and art, and that's what you're supposed to learn. It's an enjoyable exercise because you already have

8. Alexa Miller, an arts learning specialist, draws attention to combining visual arts and medical training through her work to improve Harvard Medical students' observation and diagnostic skills in a time of increased reliance on technology. See Kowalczyk 2008.

so much intrinsic knowledge about the art... because of the music class. You go over to the art museum and you see this work and think, “I play trombone, I don’t know anything about Baroque art,” but you do because of the class.

Another music professor gets his students to better understand the concepts of sublime and beautiful through use of the campus art museum:

I talked [with a colleague] about my Beethoven class that I was teaching that semester and we were talking about the sublime and the beautiful and he said, “Well, we’ve got all these Hogarth prints, we’ve got all these other prints that could basically illustrate some of that.” ...So that was my first time using the art museum in the class. I brought the Beethoven class over to see these prints which were up in the print room for one class period, and it was great – that, and every other experience since. When we go into the art museum, people who didn’t talk in class before suddenly open up in new ways. That’s one of the reasons I find it such an incredible pedagogical tool. You get points of view in the classroom that you didn’t have before. It gets them out of their comfort zone of sitting behind a desk, and also usually interrupts a sense of lassitude that can sometimes come into a class when the same six or seven people are talking all the time.



Figure 11.2. *Madonna and Child Enthroned with Donors*, workshop of Taddeo Gaddi, c.1330, Samuel H. Kress Collection, Indiana University Art Museum, Indiana University

Through combining works of art and music, these professors got students to think about both fields in richer, more profound ways.

Professors of other humanities and social sciences courses use the art museum similarly to music professors. They ask curators for works of art about a particular place and/or period of time to analyze alongside disciplinary writings. A literature professor teaching “The Lure of the New” focused on English literature related to the colonization of the Americas and Africa. The curator pulled works on paper from these periods and locations for the classes. A professor who teaches about Japanese history brought her class to the museum to study Japanese historical prints. A history professor, teaching a class on popular religion in Mexico, assigned Dante’s *Inferno*, and then took students to the campus art museum to look at Spanish religious art from the time of colonization of Mexico to analyze how historical writings and visual art inform each other. In all of these situations, concepts of one discipline are expanded, deepened, or perceived in new ways through the inclusion of art.

A business professor provides yet more examples of interdisciplinary uses of the campus art museum. Describing a graduate course for students who have “wanted to be tax people their whole lives,” she said, “I gave them the client of the [campus art museum] and... they did research for about a month on not-for-profit accounting, the not-for-profit tax return, and rules for charitable giving.” As a result of what they learned, students gave a workshop for museum staff and interested graduate students. This professor has also connected with an art history professor to team-teach a “Business of Art” course, cross-listed under business management and art history. She stated,

We've got kids from all over campus who normally don't talk to each other. We've got art history, we've got artists, we've got business students, we have architecture students, and we have an economist.... We are focusing on the contemporary art market... and talk about museums, of course, galleries, auctions, artists, collectors, dealers, art as an investment, the tax rules related to art, the nuts and bolts of the business.

By the museum becoming part of their classes, business concepts became real and more interesting for students.

Interdisciplinary analysis as used here refers to examining a concept or process through several disciplinary lenses, including an aesthetic one, or at least, a museology lens. The next section on *comparative analysis* extends this interdisciplinary approach, but looks at an issue, idea, or process across cultures and/or over time.

Comparative Analysis

We were talking about Oceania and headhunting rituals and the cannibalism of eating the body and drinking the blood and the students were saying, "Oh, this sounds very strange," and I didn't say anything because I knew what was coming. We went down to the paintings of the Eucharist. I said, "I'm a Catholic and we talk about transubstantiation and it literally changes to the body and blood of Christ".... Another favorite tour is Food for Thought.... Students got very interested in this idea of ingesting food and changing consciousness because that came up whether it was hallucinogens in ancient America or Kava in Oceania or whether it was the Eucharist.... That kept coming up as a sub-theme and the instructor said, "Can we just make a tour on this?" And I said, "We can do anything." I love a challenge. We did a tour on bovines, looking at bovines in the collection because they were reading about bovines in anthropology. We looked at images of bovines throughout civilizations and throughout history. We looked at them as beasts of burden, or sacrificial animals and we got into some really interesting conversations. (curator of education)

The art museum lends itself well to comparing concepts over time and/or across cultures. A professor and curator/educator generally work together to create the class or classes. As a result of discussions with museum staff, a biology professor now takes his students to the museum to comparatively analyze expressions of love across cultures:

It's evolved over the years, but the basic focus one could say would be looking at the representation of love in artwork. It arose from our studies in biology class in which we see the manifestation of depressive illness varies particularly from East and West because of the mind/body split in the West and its supposed absence from the East. So that in the West a person feeling depressed might speak of feeling blue, feeling isolated—it's very feelings, whereas in the East no regard to feeling, but it would be upset stomach, belching, diarrhea. It's a very visceral manifestation.... It gets attributed to the mind/body split. So we asked in class if such a dichotomy can be seen within depressive illness, can it

be seen within other, for lack of a better word, emotions? And love is something that would engage most college students and our laboratory is, in essence, the artwork. And so one question is whether there is a difference between Eastern and Western portrayals of love. But we also ask whether the portrayals of love in art are true to what scientists would say should be happening in the bodies.

For another example of comparative analysis, a professor of fashion design and clothing construction takes her students to the campus art museum to look at how styles change over time and to link changes in clothing and fabrics to the larger socio-political context:

For the fashion student, [the art museum has] been so extremely valuable to understand clothing better, to understand even what nudity means. Is nudity glamour or is it what is done to the imprisoned? ...I bring all the textile students here [to the campus art museum] because they need to see what fabric has meant over time.

These cases from anthropology, biology, and fashion design represent several of the disciplines where professors have learned how art can engage students in comparative analysis of a concept, behavior, or materiality across cultures and over time. Another way that professors and curators/educators use art is to critique societal issues as touched upon next.

Critiquing Social Issues

Perhaps because the art museums in this study are on college and university campuses, curators are not hesitant to address hot issues or engage in social critique through special exhibitions. These are sometimes done in conjunction with specific courses or become drawing cards for classes examining similar issues. For example, campus art museums in this study have had exhibitions on censorship, the “sex of art,” nudity and nakedness, anorexia, the politics of photography, etc. Such exhibitions attract classes in gender studies, sociology, journalism, and literature, in particular. Exhibitions that explore societal issues tend to generate great interest on campus because they connect to students’ personal lives and their questioning of societal values. They also allow the curator to “rediscover parts of the collection that haven’t been used for years.” Of course, exhibitions that employ social critique or that are *edgy* sometimes become the object of critique themselves as a curator of education described: “We still sometimes get in trouble with students or their families. They’ll say, ‘How dreadful for [the university] to spend money on something like that.’”

Museum staff talk also about using artwork as a means to engage students in conversations about social issues such as racism, sexism, prejudice, and stereotyping. An academic curator refers to this as “difficult dialogue” talk—a discussion that is “object-centered, but used to talk about difficult ethical situations, such as abortion or racial inequities.” The paintings or museum objects help to provide a “safe space” for the conversations, and in the process, according to the curator, “the object becomes a participant in the dialogue.” An art historian

reflected on the role of artists as activists and how that gets students to think about social critique and activism in a larger framework:

Artists have always been activists. They've been shapers. They teach you how to look at the world through other eyes and bring up issues. That changes so much through time. How did an artist do that in the 14th century and how does an artist do that in the 21st century? Students love that. We've always wanted to take the challenging side of art, and so there's always a social and political underpinning to all of this.

Research

As well as being important for difficult dialogues, the art object is often a subject of inquiry, particularly by faculty in art history and museum studies. It is not surprising, then, that assignments in their classes ask students to select an object from the campus museum, research it, and present to the class. Sometimes such assignments are paired with college-wide emphases on developing undergraduate research skills. A professor who teaches a course for first-year students on “Native Americans in Fact and Fiction,” cross-listed in Popular Culture, Anthropology, and Museum Studies, takes her students into the museum’s storage to look at Native American art objects. Each student chooses an item to research, resulting in a presentation at the university-wide poster sessions held each year to highlight undergraduate research. At another institution, all graduate students in art history take an “Introduction to Graduate Studies” course in which they too choose an object in the museum, go through museum files on it, learn about its provenance, and deliver a twenty-minute polished presentation at sessions open to the public.

Museum objects are not the only foci of investigations. Sometimes the museum observer becomes the subject. While elementary students learned about art through visits to the academic museum, a doctoral student in art education studied their art vocabulary development. Another doctoral student was surprised by how many objects from her country (in Asia) were displayed in the campus art museum and shaped a research project to study how international visitors to the campus museum responded to and talked about the art. As a result of students’ interest in art and pharmacology generated through class visits to the campus museum, a pharmacology professor researched her own practice of using the museum in her courses, created a conference session, and was working on a publication about teaching pharmacology through art.

Similarly to studio faculty who make impromptu class visits to the museum so students can observe how artists paint eyes or hair, other faculty take classes to the museum to examine a concept, or to do spontaneous research, described here by an art history professor:

Last year I was teaching a graduate seminar on Roman Masculinity. In the middle of the semester, a colleague of mine came and gave a lecture.... It was a lecture on Roman portraits and how Roman portraits, in a sense, come to life. He has this whole idea about how asymmetries are built into the portraits

and as you move, at a certain point, everything lines up and the portrait kind of snaps to life.... And [we went to the museum] and tested it. We took all the portraits... and we just tested it.... It was testing a hypothesis and it was just interesting and we deviated from the class for a day.

As creative as many of these modes of using art and the campus art museum in classes are, art is also used to foster creativity as discussed in the final part of this section.

Creative Inspiration

This semester I have a class called advanced electro-acoustic music which is a project-based class for our majors. They spend the first half of the semester working on pieces that are based on the idea of storms. We spent the first three classes looking at different versions of storms. We listened to storm pieces [during] the first class. The second class, we looked at some dance work, and we looked at the third act of King Lear. So, we looked at the Tempest, literature, theater and dance. Then the third class we came here [to the museum's print study room] where the [curators] had pulled fifteen pieces that had very different but very interesting ties to this notion of storms.... So having these three different kinds of classes at the beginning of the semester has basically been a launch pad for everybody in the class because they were all able to find their particular starting point for the piece. And so some people are now making compositions on something specific that they saw here in this room. (music professor)

Whether visual, musical, or verbal, professors use the art museum to inspire in their students creative acts and new art. A creative writing teacher may take students to the museum, ask them to find a piece that speaks to them in some way, and to then respond with a poem or a short story. Several of the museums hold annual essay contests where awards are given to students from any discipline for creative writing about an object in the museum. Theater and dance classes use the museum to inspire gesture and forms of movement. Professors in arts and humanities are not the only ones to use the museum to promote creative acts. An academic curator talked about a physics professor: "He wants his students to, in any creative way, communicate some issues in astronomy." To assist with this, the museum is pulling works of art for the class that could provide students with ideas on ways to "convey or communicate messages through visual means." Meanwhile, another campus art museum hopes to involve journalism students in creating some museum iPhone apps, yet a different form of creativity.

Collaborations Among Museum Staff and Faculty

As noted in previous sections, curators and other museum staff work closely with faculty and students on academic issues. They are both proactive, in suggesting to faculty ways in which the museum's art could augment courses, and also responsive to professors' requests for sessions in the museum, print study room, or the classroom. This section more explicitly delineates ways in which museum personnel and faculty are collaborating. It focuses first on co-teaching and then on programmatic collaborations.

A professor and a curator may co-teach a class session or they may team-teach a whole course. In short-term co-teaching, the professor generally brings a class to the museum or print study room for a collaborative session with a curator/educator and museum objects. For large lecture classes, the curator may be invited to the regular classroom to give a lecture, accompanied with slides from the collection. In long-term co-teaching, one or more faculty and museum personnel work together to prepare and teach a course. For example, a curator of European art co-taught a course with a professor interested in French history and WWII.

Collaborations also result from academic partnerships between the campus art museum and other institutional units. Some collaborations are limited in time and scope; others are formal, long-term partnerships. Campus art museums commonly partner with poetry and photography centers, art education, and departments in the arts for the development of a particular program or event. One such collaboration, which expanded in unplanned ways, began when the curator of education at the Snite, with an art history graduate student, wrote the text for a catalogue on an exhibit of Piranesi prints. She then teamed up with an Italian language professor who had her students translate the catalogue into Italian. The students who translated the text gave tours of the exhibition in Italian for other Italian classes. Students of architecture came into the museum and drew from the Piranesi works. Then the Director of the Institute of Languages and Cultures collaborated with the museum to create a web site on the exhibition. A student working on this project was getting his MA in Italian studies, and sought out more Piranesi prints than were in the show. The web site included drawings of the prints by the architecture students, as well as photos of places depicted in the prints taken by architecture students in a program in Rome, along with the students' comments about taking the photo and being in Rome. This "happening" began with the co-creation of a catalogue by a language class and the museum, but expanded to classes and activities in other disciplines and to students' research and experiences.

In another collaborative effort at the University of Kansas (KU), education, the library, athletics, and the campus art museum come together to help new athletes develop composition and speech skills while being introduced to resources at the art museum and library. Referred to as the "Summer Bridge Program," incoming student athletes are brought to campus early to learn about the university's resources and to begin developing college skills. Staff from the various units work together to create learning communities and then involve the students

in different settings. A learning services coordinator described the way in which they use the museum:

We came in on a Monday – the museum is closed on Monday. The students, the vast majority, anyway, have never been in an art museum. We... talked about how to act in the space, how to use the space, and the value of the space and the collections within the space.... On Tuesday, we came in and we had a facilitated tour... and we then broke up into small groups.... The small group then would sit in front of a piece and look at it and talk about it as a small group, and then we came back together as a large group and each small group would present their particular piece to the rest of the class.... On Wednesday, we turned students loose in the museum on their own with one directive, which was to go look around, find something you connect with, and think about why that piece resonates with you and jot down some notes about it. The museum staff was incredible on that day. I don't know how many people turned out, ten, twelve museum staffers and they just wandered around and talked to the students and engaged them and maybe tried to ask good questions or spark conversation that could help generate new ideas. That night, we asked the students to go home and write 150 words about the chosen piece, that was based on... the "art minute" that KPR and NPR do.... They came back the following day on Thursday and we now had the class, museum staff, I had invited a few coaches... and even people who were just in the museum.... I would say we had maybe thirty to forty people as a crowd and each student stood in front of the piece that they had chosen and read their art minute.... We had asked the students to use the library databases, the [campus art museum] website, and the art and architecture library to not do a tremendous amount of research... but to maybe find out an interesting fact or idea that they wouldn't have known just by looking at the piece. For this class, you are always trying to get the students, who are essentially pre-freshmen, to get ready for classes that they'll take in that first year. Communications Studies 130 is an important class on this campus where you get up and make speeches in front of class, so here was practice in standing up which is also something that athletes have to do a lot – to be comfortable in front of a camera or in front of a crowd and be able to be articulate. So we did that. We got them in a space that most had never been in before and not only specifically the [campus art museum] but an art museum period. The demographic of my group is important in that it is predominantly African American, so in terms of diversity for the art museum, I think that's important... And it was collaboration amongst three entities that you don't really see together all that often, the art museum, the athletic department, and the library.

This collaboration's success resulted in expansions of the program. Instructors made a video of the presentations to help other students get comfortable with and to make use of the museum. Collaborators presented on the *Art Minute* assignment at KU's annual Teaching Summit sponsored by the Center for Teaching Excellence. The library colleagues then wrote detailed instructions for the

assignment and promoted it in a campus-wide course for first-year students.⁹ Over ten sections used the assignment the same semester it was promoted.

An example of a formal partnership is *The Commons*, an interdisciplinary center at the University of Kansas that connects the Hall Center for the Humanities, the Biodiversity Institute, and the Spencer Museum of Art. It creates public events, exhibitions, and provides seed funding for research projects that are interdisciplinary and collaborative and for art projects that integrate the arts, sciences, and humanities. The center receives some funding from the provost's office, but as one of the Commons directors said, "it's totally bottom up and not top down." Another partnership is the University of Missouri (MU) Museum of Art and Archaeology collaboration with the autism center, special education department, and the companion animals program in animal sciences. People from each of these programs, including the museum, are interested in meeting needs of those easily overloaded by stimuli and are creating research projects together.

Museum Exhibitions and their Integration into Classes and Research

As part of the effort to extend the reach of the museum into university/college teaching and research, museum curators often develop exhibitions that respond to campus-wide academic themes and sometimes to the research and interests of faculty and students, increasingly in collaboration with them. The following section addresses the ways in which exhibitions intersect with the academic work of institutions by discussing exhibitions of faculty and students' art, exhibitions that complement college or university semester themes and courses, and exhibitions curated by or with faculty and students.

Art Made by Faculty and Students

The work of one or more professors who are also artists is sometimes the focus of an exhibition that, as a professor in the arts stated, provides the "chance that students would see them out of context, and go, 'Oh, my gosh, this is an art historian who is also a maker'." Institutions that grant BFAs and MFAs show students' work, but not always in the campus museum. Exhibiting in the museum makes a difference, as a professor in the arts described:

Our MFA/BFA exhibit is in the museum, it's hosted by the museum and shown here in the museum. Most schools... tend to have their BFA and MFA shows in student-run galleries. We use the fact that those that are graduating show their work in a professionally curated museum as a selling point for our program.... You have to turn it in to the curators here and I think there's a pressure on students, a good pressure, that raises the level of our MFA and BFA programs... It exerts an unspoken pressure to get their technical and conceptual level up because they know what it is going to be seen with. That event is a big deal, I

9. For the library guide to the Art Minute assignment, see: <http://guides.lib.ku.edu/artminute>.

think it's the biggest single day every year. I think the [campus art museum] has about eight hundred visitors on that day in late March or early April. In fact, because that's such an important event on campus, the Design Program at [institution] has built an alumni design conference and we host it that same weekend because we are bringing alums back who graduated ten years ago and they want to see the exhibits.... Parents, grandparents, all the friends of students attend. I know for a fact that some international students have had parents who will come for that weekend and not for graduation. If there is a choice, they come for the BFA show.... It's amazing.

Other campus art museums that hold MFA or BFA shows reported that they, too, generate many visits from students and families.

Exhibitions Created to Complement a Theme or Course

As discussed previously, many colleges and universities have a semester-long or annual thematic program that becomes a forum for interdisciplinary thinking as well as a way to give students (usually first-year) a common experience. Exemplary campus art museums perceive this as an opportunity for curriculum engagement, create an exhibition around the theme, and encourage faculty to bring students to the museum. According to an academic curator:

[The institution] has a unique program called the themester. Every fall there is a themed semester. This year's was sustainability and next year's is going to be war and peace. The way a themester works is to encourage professors to invent new classes or to cross-list existing classes that pertain to the theme.... There are definitely over one hundred courses cross-listed from many, many different fields.... We made use of that themester idea and designed a gallery session around the themester. So for sustainability, we used all three floors of the collection and looked for works of art that fell into the theme. We found works of art made of recycled materials as well as sustainable materials and we also found works of art that dealt with events in history that were important milestones for our current unsustainable practices.... And then we had a third category of art that were sacred works of art that were believed, in their cultural context, to literally have the power to improve human relationships with nature.... We trained all of our docents in how to give this tour, but then we did something else that was neat,... we worked with the honors college and trained student docents on the content of our sustainability tour. I had reached out to every faculty member who was teaching a class that was cross-listed for the sustainability themester and so we ended up with many sustainability classes visiting and the sustainability tour being given by students from the honors college.

Some exhibitions are created in conjunction with specific courses. For example, an exhibition *Astronomy and Art* was developed at one museum for an introduction to astronomy course. At another museum, astronomy classes made use of an exhibition called *As Above, So Below*. It bridged the esoteric and the scientific,

focusing on people who have followed the stars and the ways in which events on earth have corresponded with the stars.

Exhibitions Curated or Assisted by Faculty and/or Students

Faculty from various disciplines are sometimes called upon to provide advice and assistance in specific exhibitions. For example, one campus art museum worked with several professors in optics to incorporate an optic lens demonstration into an exhibition showing how, as museum staff described, the “old masters used lenses as a device to help visualize.” Museum staff also seek out partners to develop special exhibitions. For instance, the Snite collaborated with the Latin Studies program to create an exhibition on migration that “brought in classes and even people from Chicago.” The University of Arizona Museum of Art (UAMA) provides an inspiring example of working with students in a non-art discipline to develop and curate a show. This exhibition, called *The Aesthetic Code: Unraveling the Secrets of Art*, drew on skills and knowledge from both mathematics and art, as described by the curator:

I wanted to do an exhibition on math and art.... I thought it would be really interesting and we could talk about the golden ratio and fractals and all this stuff that honestly I didn't personally understand when I first started... I called up the person who is in charge of the listserv in the math department and I said..., “Put in there that I'm looking for math students who are interested in art to come and mathematically analyze works in our collection so we can see what we've got.” And so I got these three students.... We were definitely the blind leading the blind at first. We didn't know what we would find and ...after a while we sort of trained our own eyes and got really good at seeing them right away, which pieces would have relationships that we could utilize and talk about. It evolved because we started with the hardest parts, we started with golden ratio and color and optics and fractals. We started at the high level and one day I had this epiphany because I was having trouble pulling it all together, “oh, we have to start with line”.... So that was really fun and they really enjoyed it.

The exhibit explored mathematic and design principles that artists have used over the centuries. Combing through the works from the museum's collection, the three students and the curator chose art appropriate for demonstrating line to tessellations. The text accompanying each work of art was written in a way to explain the concepts to someone not necessarily familiar with either art or math. As a result of the exhibition, with assistance of the curator of education, 130 teachers in a local school district program learned how to use the exhibition concepts and catalogue as a tool for teaching science and math (UAMA Annual Report 2011, 4). A mathematics professor commented on the value of the project for university classes as well:

What [the curator] did worked so well and she could do the same with engineering, with biology.... I've told all my students to come to the exhibit. I

would encourage professors to initiate projects like this outside their disciplines for their students. In the task of getting involved in the arts, they had to use the truths and teachings from the sciences.

Some of the museums, the Smart in particular, are working to make faculty research and interests a major factor in their special exhibitions. They make an effort to include faculty from across the curriculum and to get them involved in all aspects of creating an exhibition from planning through execution of a show, as described by museum personnel:

The first motivation was simply not to wince when a faculty member would say, "Oh, if only I had known you were doing that exhibition, I would have taught my related course, but I didn't know," so we wanted to get past that. But we wanted to do something more profound than that. We wanted to be sure that a faculty member wasn't just teaching the related course, but that our exhibition got the benefit of their related knowledge in the field and that we would talk to them early enough, not just that they could plan to teach their course or maybe that, if we were really lucky, that they would teach a new course or alter their course in a way that made a better partner for the exhibition, but that the exhibition itself would be shaped by what they had to bring to the table.... The model is in place that we can really draw upon the curriculum and the curriculum and the exhibition are growing organically together in a way that was not true in the past.

The special exhibition when I visited the Smart demonstrated the crucial involvement of faculty and, as one respondent stated, "reflects the intellectual dynamics at the University." The idea for the exhibition grew out of the dissertation research of a faculty member who had done her work on Buddhist caves in China, and had been discussed before the current director of the museum arrived. As he states,

We started talking about the ways in which we could benefit by other elements of the university. How could we really make use of the university besides focusing on the research of one individual? This idea of placing the sculpture, these fragments, in a context was pretty attractive.... We had all this footage that had been taken not by some professional travelogue maker, but... by the technical guy who had been working on scanning... and then we got... a documentary film maker who works on the faculty of the Department of Visual Arts to select and stitch it together and that's where the so-called pilgrimage video came from that's in the show. And then of course, the grandest element of all was the digital cave and that is the work of... another faculty member in the Department of Visual Arts and he uses digital media, that is his art form.... We also talked to our colleagues at the Oriental Institute.... about dispersed archaeological monuments and what to do about them, about the legitimacy of presenting work that was looted.... and we wanted to get those perspectives from the university early enough that the project's shape could reflect their participation.... We were showcasing the relationship of the museum's work and research done at the university. We were calling upon the talents of an array of people at the university, but trying to do a project that was not simply aimed

at a narrow slice of researchers in Chinese art.... We wanted people to think about the processes of research, the kinds of research that can be done, about the array of talent that exists at the university.... It was pretty exhausting, but it was an excellent project for us to work on and it has done exactly what we hoped. This show is going on to Dallas and San Diego.

The next big project for the Smart is called *The Tragic Muse*. Eight faculty have taken part in a year-long series of planning workshops.

The process of collaborating with faculty and students in the creation of exhibitions is affecting the scheduling of exhibitions and aligning them more closely to academic semesters. As a museum director stated, “We try to not schedule exhibitions too far out so we can better involve students and faculty.” An academic curator at another museum described how they are approaching scheduling as an important part of integrating the museum into campus academics:

The benefit of collaborating with faculty has extended into everything we do. So now we no longer think about doing an exhibition at the [campus art museum] unless we can really understand how and why it is here at [institution]. We’ve changed the way we think about our exhibition schedule. So we now have two longer shows during the academic year and we have a set of qualities that we want those shows to embody in terms of presenting original research and new ways of thinking about whatever topic they are addressing, deep opportunities for collaboration with students and faculty, the potential to transform the way that the area is perceived by our audiences here at the university and potentially around the world... wanting this to be big, ambitious meaty projects that are in and of the [institution] spirit and its resources. During the summer we are focusing on a shorter collection show that gives us an opportunity to often work with students to do research on those in advance, to help us think about opportunities to build gifts around these key areas of the collection, opportunities to research those areas of the collection. And then as we move into having this new, robust online database, getting that research out to the world and out to our colleagues here at the university also. It is shifting our ways of thinking about how we structure our projects.

According to several museum respondents, faculty often “are too busy and worried about publications and getting tenure” to get involved in museum exhibitions. This, obviously, is not always the case. As campus art museums become more integrated into the academic life of an institution, with exhibitions reflecting the research and knowledge of campus faculty, it may become more common for faculty to participate in museum exhibitions. As a result, promotion and tenure review committees are likely to eventually look at their standards and include planning, researching, and curating exhibitions and writing for museum publications as evidence of research and scholarship.

Foundation Support for Academic Integration of Art Across the Curriculum

When I asked a museum director about the impact of the grant from the Mellon Foundation, she responded that “this model of education will be a model down the line for all museums, not just academic museums.” In the 1990s, the Andrew W. Mellon Foundation initiated the College and University Art Museum Program to encourage museums and academic departments to collaborate and strengthen the educational role of museum collections in university/college students’ learning (Goethals and Fabing 2007). By the conclusion of the program in 2005, eighteen academic museums had received initial three-year grants; fourteen continued with a second three-year grant; and thirteen of these matched a challenge from the Foundation to establish a permanent endowment. The Foundation awarded more than thirteen million dollars over this period.

Four of the seven museums in this Kress Foundation Campus Art Museum Study are recipients of these Mellon grants. Without doubt, the grants allow museums to do things that they could not do otherwise. They use Mellon funds to, as an academic curator noted, “be more aggressive in seeking out and creating relationships with faculty.” They use Mellon funds to support interns and assistant curators who work with academic curators and obtain valuable experience working with faculty and students in return. They use Mellon funds to create course development grants that encourage faculty to become better acquainted with the collection and to incorporate art into their classes and research. They use Mellon funds for the development of courses in which museum curators and faculty collaborate.

The most important aspect of the Mellon funding, however, the aspect that is likely to become the “model” for other museums, is the creation of an academic curator position. Prior to the Mellon grant, these museums and others tended to have a museum education position in which a person (sometimes several) was expected to reach out to local schools, the community, and possibly the campus. As recipients of the Mellon grants worked to figure out how to better involve the museum and its collections in the education of college and university students, the *academic curator* position evolved.¹⁰ The academic curator might work on a variety of museum projects, but always with the eye towards involving students and faculty. As a journalism professor put it, the academic curator’s role was to “build bridges” between the museum and campus teaching and scholarship. The education curator could then focus on museum outreach to the public schools and community. Lines are never as clear-cut as this sounds, but it has made a tremendous difference to the institutions that are recipients of the grant. As a respondent stated, “There was really a lot of tension before we got these two positions together and really articulated [the education curator’s] role for K-12 and the public and [the academic curator’s] role for the academic side of things because the person was just stretched

10. At the various institutions that have used Mellon grants to fund positions that link the museum and campus faculty and students, the titles for the position tend to acknowledge the Mellon support. For examples, *The Andrew W. Mellon Director of Academic Programs* at the Spencer and *Curator and Mellon Program Coordinator* at the Smart.

too thin. Nobody could do that position well.” A curator at another recipient museum was referring to connecting the museum with the academic curriculum when he stated,

It's something we have been attuned to... and we all did as much as we could, but it wasn't our main job. And now to have someone who is dedicated to doing that full-time—not only is dedicated to it, but is really good at it—it's really taken off. So we didn't start from zero... but it's just going like crazy now and that's just after a year.

A literature professor at one of the Mellon grant recipient institutions talked about his appreciation and fears regarding the academic curator position:

That position is vital to what so many of us do now and it's been on temporary funding for years. My biggest fear is that [the academic curator's] funding is going to disappear and that she or her successor is just going to be far away. All these great things have happened in my class because [of the academic curator].

Making the logic and benefit of this position compelling throughout the parent organization is key, and that seems to be happening at the institutions that received Mellon support.

Not all institutions will receive such generous external funding. When asked about this, a director who had put much effort into obtaining the grant replied that the success of the Mellon programs has “paved the way for arguments we all need to make to our donors.” She continued that it was “a perfect opportunity for an academic museum who can't get a Mellon grant to get a donor and say, ‘Look this is what they are doing there and this is the success rate. This is something we can do and even if you are not about the museum, you're supporting the rest of the campus.’” As the director acknowledged, this process takes time. At institutions that are not recipients of Mellon grants, the education curators are busy working with faculty, students, docents, K-12 students, and the community. One focuses her outreach at the university on foreign language professors and works with students to provide language tours for interested classes. An educator at another institution described her job as working “with all ages, from preschoolers to Alzheimers,” referring not only to a span of ages, but also a range of needs.

Nonetheless, recipients of the grants are creating prototypes for other museums to explore. The Mellon Foundation has played an important role in shifting the attention of campus art museums to a mostly overlooked audience—university/college students and faculty. The word is spreading. Although only three of the museums in this study had not received Mellon grants, my sense is that many museums without such grants are currently figuring out ways to better involve the campus art museum in the academic life of the campus. For example, the MU Museum of Art and Archaeology, one of the museums without the benefits of the Mellon grants, has created a half-time academic coordinator position because the logic of the position was compelling, even in the absence of an outside mandate and outside funding.

A Town/Gown Divide?

As the reach of the campus art museum expands, one might expect some tension between serving the community and serving the campus, yet none of the museum directors in the study perceive this as a problem. Academic museums generally need both community and institutional support. Not only do they receive some economic support from the community in the form of donations, grants, service fees, space rental fees, and sometimes admission fees and sales at gift stores; the museums also often recruit docents, volunteers, security staff, and members of museum boards or associations from the community. In return, the academic art museums provide school-age students with access to art in an era when budget cuts frequently remove art classes from public schools. One museum director stated,

I feel no tension at all [between serving the community and the university]. Occasionally when we do our strategic planning and everybody said, “Who’s our primary audience?” and there were all these debates... I basically said, “Guys, let’s be realistic.... We’ve already said that the university is our prime audience, and... we are already proportionately doing more for that primary audience, but we are never going to cut out our K-12 programs. That is essential to build new audiences, to engage youngsters in the world of art.... It’s important, it’s really important, especially with no art in the schools.”

That “town and gown” is not as dualistic as first appears became increasingly evident through visits to the museums. The participation of college or university students and faculty is often vital to community events and the participation of the community is sometimes of primary interest for faculty and students. A museum director noted:

An odd twist to all this is that even though I came here with the focus on the academic mission and we’ve done that, what’s developed is that the old antagonism between being a public museum and being a university museum has sort of dissolved... a lot of the departments out there who use us actively as part of their curriculum, depend upon us because we are a public museum. Art educators, for example, aren’t just interested in coming here to see art, they want kids in here that they can study to see what pedagogy works. The same thing with the journalism folks. They love working us but they love working with us because we are a laboratory they can use.

The Journalism School at this institution, in fact, created a formal arts reporting track. In addition, the museum and the Department of Art History and Archaeology were re-launching a museum studies track to make use of the campus museum as a living laboratory, involving the university and the community. Students at the various museums agree that the campus museum should not be for them alone, but rather open to everyone:

The museum is necessary for the whole community, not only for the campus and for the Tucson area and Arizona, but we have people from out of state. They come particularly to look at our Retablo....¹¹ We have people from actually out of the country who come here. And to see that we have these amazing European pieces of artwork or a pretty good collection of contemporary art, it just benefits everybody because we can be here and be known as a place that's not particularly just for the students, where people come in to appreciate the art and not just write homework assignments.



Figure 11.3. *Chaos*, after 1493, Maestro Bartolomé, Samuel H. Kress Collection, University of Arizona Museum of Art, University of Arizona

11. The Retablo of the Cathedral of Ciudad Rodrigo consists of twenty-six panels by Fifteenth Century Spanish painters Fernando Gallego and Maestro Bartolomé. Donated by the Samuel H. Kress Foundation, the Retablo is one of the most important altarpieces produced by Spanish masters.

The Power of the Original

Incorporating the campus art museum into university and college teaching and research is not without challenges. Meeting with faculty to create individualized course use of the museum takes time for museum personnel, particularly if the staff person is also responsible for public school and community education programs. Co-teaching museum sessions with faculty also takes time for planning and preparation. A museum director commented on some of the challenges of working with faculty:

There's a constant change of faculty and it's not like you reach out to a discipline, you reach out to those faculty members. Each one of them uses you in different ways.... The good news is that the turnover becomes an opportunity to reach out to new faculty members before they have already established all the patterns of how they are going to teach something.... For older faculty, it's harder... they've got their teaching schedule, they've got their classes, they've worked out how to do it and it's a pain for them to try to change. With new faculty it's easier, but that means there's never an end to that effort.

Academic curators mention how “one-offs can become a burnout,” that is, working with faculty to use the museum in their courses and finding that they do so only once. Some academic curators see that as a challenge to figure out ways in which they can be more proactive:

We try to make it so you can't just drop your students off and leave.... If professors are teaching the classes, they are more invested and they will do a better job. I want them to feel that they can teach and bring in their perspectives. They don't have to be made art historians to teach in the museum.... There are various degrees of handholding. And the idea is that maybe you start off with a bit more handholding and eventually let go and hopefully you don't lose them.

Indeed, habitual museum-users often stated that they first collaborated with museum staff in using the collection in a class and then, as they grew in confidence, they continued to use the museum on their own.

An increase in the number of faculty wanting to make use of the museum's resources in storage is a further demand on museum staff. Time and care are involved in locating and moving art that can be heavy and fragile, and then the museum must have a safe place for its use. This is not always the case. As one registrar noted, they have tried to accommodate classes, but space is a problem:

We sometimes will take objects into the seminar room upstairs... but we can't really do that with paintings. Prints are a different thing. We have set a table up in the gallery and brought a bunch of stuff out.... We don't have a room to set things up and leave it for a couple weeks or anything like that. Some museums do have that but we don't have any space for that. So it's a problem

when they say, "I want to show all this pre-Columbian stuff to my class." It's like, how would that work? We don't have anywhere to put it.

A museum director noted that perhaps one of the smartest things he's done is to close the museum shop and turn it into a works-on-paper gallery so that classes could have greater access to the museum's resources.

Other challenges to academic use of the museums include evening classes and courses with a large number of students. In general, campus art museums are not open in the evenings, although some stay open one or two evenings a week. Alternative arrangements are sometimes made by the museum for evening classes, but at the added expense of hiring security personnel. Professors with large classes tend to not take their students to the museum as part of class, but instead might make assignments that require students to go on their own. Exceptions exist. An art history professor divides her course into smaller sections and takes each group to the museum for the students' final presentations in front of works of art researched for the course. A Classics professor takes all 200 students in his course to the museum. He splits them into different groups and gives them "a kind of scavenger hunt" of things to find related to the course.

Despite the challenges, all of the museums in the study are working with faculty, students, and departments across the curriculum. Professors at several places noted an increase in the number of faculty using the museum. A political scientist, himself an avid convert to museum use, said, "Once you are more awake to the ways you can use the museum, then it becomes more easy to do so." To some extent, faculty themselves are the best ambassadors. For example, Pima College faculty make good use of the UAMA in their courses. According to museum personnel, "We've had a couple of professors who have been real friends to us and have told some of these other folks, 'Hey, take your kids over to the art museum.' And they have picked up on that more and more."

Extending the reach of the art museum into courses across disciplines appears to be worth the effort. Experiencing a live dance performance or a concert is different from viewing it on a screen and interacting with the original object is also a unique experience. An arts professor referred to this as the "power of the original" in a digital age. He continued:

To be in an environment with a work of art such as the Retablo... when that phenomenological experience happens, they relate more directly to it. They see exactly the stylistic developments, they see the surface of the paint, the brush stroke or notation by the artist. That's crucial... You need the phenomenological experience to understand the creative process, so that insights into that work of art become more unique, more original for the students... It is not just a concept, not just an idea, not just a projection on the wall or a photograph. It is an experience.

Another professor of the arts talked about how the experience of art can lead to wonder:

It is important to ask “What do you see?”... and then, they start asking questions.... It gives them the chance to wonder. Right now students are so fastened down, and it is so important for them to wonder about things and to have questions.

James Cuno (2004, 21), President and CEO of the J. Paul Getty Trust and, until recently, President and Director of the Art Institute of Chicago, also discusses the importance of wonder, stating that he wants to “recover this sense of wonder as part of the museum’s purpose and as integral to its contract with the public.” Wonder is accompanied by a range of emotions that *engage* the beholder. An art history graduate student, now specializing in the Renaissance, described the awe she felt before the work of Botticelli before she knew who Botticelli was:

I remember walking around Florence and seeing these images of Botticelli’s Birth of Venus everywhere and I had no idea what it was and I just thought, why is this image everywhere? I remember walking into the Uffizi. We were on a kind of whirlwind tour and I remember walking into that room and shivers ran down my spine. There was this physical reaction.... This has happened to me a couple times but that was one of the first. I was absolutely shocked by the beauty of the thing, this other-worldly beauty.

A business professor involves her accounting students in the campus art museum. When asked about their reactions to the museum, she received responses such as, “Wow, I didn’t know that was here. I’m going to come back again.” She also “got a couple of really strong responses” to an exhibition by a Romanian resident artist who used black markers to draw on the wall:

He did some drawings and one of them was a picture of a vampire and underneath it said banker.... Some students were really offended by that. It was a really strong reaction. The comments I got in the write-up were “Who does he think is going to buy art? Who does he think supports the arts? Banks buy art”.... I think the thought that [the artist] would have been very happy with their response was lost on them. He really got them to engage and think hard about the relationship between business and art.

Whether shocked by beauty or personally offended, it is the power of the object to engage, that process of experiencing, that begets the curiosity and excitement to know more or to more deeply examine personal values.

Faculty and curators also mention how, invariably, some students excel in the museum environment in ways they do not in the regular classroom because art taps into personal interests, knowledge bases, and creativity. For example, a German professor who took her students to the museum told about a student “whose German wasn’t very good, so class time wasn’t easy for him, not a very dedicated student perhaps but he connected with the posters.... He gave a wonderful presentation and I hadn’t anticipated that, but was thrilled that he found something in this class to connect with.” Incorporating the museum and

its collections into courses tends to take both professors and their students to unplanned and unexplored places, resulting in a kind of excitement that is palpable.

A Classics professor has used the campus art museum in his courses since he arrived at the university. He was taken to the museum when he interviewed for the job, and he now takes new candidates there when they interview. He stated, “Here we are out in the middle of the country and we get these candidates who have lived nowhere but the coasts and they think this is a great cultural wasteland, [until] we bring them into the museum and they say, ‘Wow, you guys really have something going on here.’” Faculty and students across the country are discovering the same thing. Encouraged by museum staff who have made academic involvement part of their mission, faculty and students across the disciplines are learning how the academic art museum can expand horizons, opening up a breadth of ideas, creativity, and possibilities.

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KRESS

The Campus Art Museum: A Qualitative Study

III. Museum Art in Everyday Life

A Report to the Samuel H. Kress Foundation

By
Corrine Glesne

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Pilate Washing His Hands, c.1480-1488,
Fernando Gallego, Samuel H. Kress Collection,
University of Arizona Museum of Art,
University of Arizona



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Museum Art in Everyday Life¹

With art museums or exhibition galleries included in at least 700 academic institutions in the United States (Russell & Spencer 2000, 6), academic art museums contribute to the formal education of many. Art museum educators reach out to children in public schools and develop programs for colleges and universities. Increasingly, campus art museums create a position for a person to assist faculty in incorporating art into teaching, assignments, and research across disciplines (Goethals & Fabing 2007, Villeneuve 2007). Less recognized is the role of academic art museums in contributing to informal education and the everyday lives of people. This report focuses on such contributions and is based on interviews at seven academic institutions identified as having exemplary art museums,² conducted as part of *The Campus Art Museum: A Qualitative Study*. As interviewees said, what is important is to “get them through the door.” Then, the art and accompanying didactics become the educators and the muses.

The report begins with descriptions of the roles art museums can play beyond contributions to teaching and research. Nearly three-fourths of the participants in the research were involved in the arts—teaching, studying, or working at art museums. Most of those remaining interacted in some way with art museums. The second section, therefore, focuses on how interviewees became engaged with art and art museums. The third section attends to how participants talked about what art and art museums mean in their lives. This report concludes with thoughts about what having a campus art museum can contribute to an institution and the people who study and work there. See Appendix A for a list of acronyms used.

“So, the real issue is to get them in the door and get them to look.”

Campus Art Museum Director

How to Get Them in the Door: Interacting with the Art Museum Outside of Classes

I’m a firm believer that the best education is actually self-education...³ engage students to be so compelled by something that they will follow up. So, the real issue is to get them in the door and get them in to look. (campus art museum director)

1. A version of this report has been published: see Glesne, Corrine. 2012 (spring). *Museum Art in Everyday Life*, LEARNing Landscapes (available at <http://www.learninglandscapes.ca/>).

2. The seven institutions include Indiana University, University of Notre Dame, Oberlin College, University of Arizona, University of Chicago, University of Kansas, and University of Missouri. Site selection procedures involved “extreme case” sampling in that we asked campus art museums that had received Kress Collections (twenty-three) to self-identify as exemplary of what campus art museums at their best could be, and to submit evidence if interested in participating in the study. With the resulting pool of those museums that we also perceived as exemplary based on supporting documents (11), we used maximum variation sampling to select cases that varied widely on indicators such as private/public institutions, large/small campus populations, rural/urban locations, and recipient or not of the Andrew W. Mellon Foundation’s College and University Art Museum Program multi-year grants. In total, 129 people were interviewed.

3. Ellipses (...) indicate that words have been edited from the transcripts for the sake of space. Care was taken to not change the meaning of transcribed responses.

It's is about getting students into the museum, doing social activities in the museum, maybe getting people into the galleries that never would have ordinarily entered a gallery.... Once you see one thing in the museum, you want to see another thing. It's kind of like a contagious type thing. (student)

General wisdom has it that once people visit art museums, they are more likely to return. Museum directors and staff tend to believe in the power of intrinsic motivation, in people's ability to learn through individual interests and engagement. Students, faculty, and community members indeed make use of the museums on their own, taking visitors there or seeking refuge when a quiet space is needed. Campus art museums generally are free, at least to students and faculty,⁴ making it easy to drop in for a few minutes or several hours as time allows. Two museums in the study have popular cafes that attract people for coffee and, ideally, a visit to a gallery. Individual visits are sporadic, however, and do not work well to engage those who have never visited art museums before. Each museum is committed to inviting and enticing students, faculty, and community members to the museum in ways that go beyond the curriculum or individual drop-ins. Museum staff and students organize social gatherings, talks, and art-based activities. The museum is also a source of student employment on some campuses, occasionally attracting students who have not previously been to an art museum. This section reports on respondents' use of campus art museums through individual visits, social events, and work.

Finding Solace and Inspiration and Sharing with Others

Some faculty and students liken certain works of art to *family* and say that whenever they have a few minutes, they go for a brief visit. A professor in the sciences said, "I have a favorite gallery. There's a painting up there that's my favorite in this building and if I've got five minutes, I'll go up and say 'hello.'" Perhaps because the art history department is located in the same building as the Spencer Museum of Art (Spencer), students there mention how they frequently visit the museum over class breaks: "I'll come up for ten minutes and just go look at something I like." This undergraduate in art history talked about how seeing things in the museum led her to want to know more about the pieces and so she'd use them in assignments: "I've seen things that I like that because I like them, I've used them in papers, but I liked them like months before I've gotten an assignment and so when I've got the assignment, I've used them." A graduate student talked about how he visits the campus art museum as a way to relax, but in the process, the visit inspires his own work: "I feel it is a release to come here and just relax and to look at other people's prints rather than work on my own. I feel it really helps me process how I want to further my own work, my own education by looking at these material objects that are collected here."

The museum is thereby used as a solo experience for those seeking quiet moments of reflection, introspection, inspiration, or pleasure. It is also, however, used as a social space to share with others. Students, faculty, and community

4. The University of Arizona Museum of Art has recently begun charging an admission fee to everyone except university students, faculty, and staff.

members often see the campus art museum as a place to take family or friends, as witness these testimonies:

When I have visitors... it is the first place I take them in Oberlin because it's the thing we are really proud of and that's why I agreed to volunteer at the museum to do whatever I could to make sure that it continues. (community member, Oberlin College)

There's something called Junior Parent Weekend and juniors invite their parents to campus for the weekend to let them know what's going on on campus, to kind of show off what's going on. And we notice a big uptake in student visitors to the museum. They bring their parents to the museum. (museum staff, University of Notre Dame)

I feel like I evangelize when I'm in the museum. I tend to bring everyone here. If someone wants to meet up for coffee or something, I say, "Hey, we should just go to the art museum because it's free".... I've met blind dates here because it's a safe space and the guards know me.... I bring my family every time they come to town. (student, University of Kansas)

Students working at the museum talked about getting their friends there, sometimes to see an exhibit, sometimes to help them prepare for an event:

When I started as a docent, I would take my friends here and practiced on them, give them the tours, and they were like, "Wow, if you had never brought me here I wouldn't have ever come". (student, Indiana University)

Five of the museums have small gift shops, but they do not appear to attract visitors to the museum. I observed few people in the gift shops other than one that was part of a lively café. An administrative assistant at one museum told me that with the downturn in the economy, people are not buying things at the shop and that the museum has to stock only relatively inexpensive items. The director at another museum said that they used to have a gift shop, but closed it to make a gallery space for works on paper. Since space is at a premium at all of the museums, this may be useful advice for some of those still hanging onto shops.

The museum is thus a venue that some people seek out and make frequent use of, taking others with them from time to time. Nonetheless, museum personnel and students on all of the campuses talked about the challenge of getting students and faculty, particularly those in disciplines other than the arts, to come to the museum. Students sometimes mentioned that other students do not even know where the museum is located. Indeed, this is true. I wandered across two of the large campuses in the study asking directions to the art museum and received perplexed responses. Museum staff, student groups associated with the museum, and community associations such as *Friends of the Museum* all work to create and host social events to attract others to the campus art museum and to make the spaces better known and used.

Engaging Through Social Events

Social events as used here refer to organized occasions hosted at the museum with the hope of linking an event with a visit to the galleries. Some social events, such as lectures and artist demonstrations are commonly free. Other social events are organized as fund-raisers. Campus and community groups can also rent museum spaces for closed receptions. A political science professor, for example, arranged a wine and cheese reception at the campus art museum for faculty in his department, including a short talk by the museum director. At another institution, a group of students planned a *Fancy Night* with a chocolate fountain to be held in the cast gallery of the museum.

Events for Campus and Community

Social events for both the campus and the larger community include exhibition openings, talks and performances (often music), art demonstrations, and money-raising events such as art auctions or banquets.⁵ Although money-raising events are more directed toward the larger community than students, students often partake in them by ushering or serving food to attendees, guiding tours, or even modeling “wearable art” for an art auction. *Allen After Hours* is popular in Oberlin where once a month the Allen Memorial Art Museum (Allen or AMAM) opens its doors in the evening to students and community members. Music (often played by students from the Oberlin College Conservatory) and food accompany an event, such as an artist demonstration or a talk. Docent-guided museum tours are available. The Snite Museum of Art (Snite) at the University of Notre Dame creates special programs on football Saturdays, making the museum part of the tailgate parties by welcoming students, parents, and alumni coming to the games. As one interviewee said, “Our biggest exhibit season is fall and it’s no coincidence that our exhibits tend to open with the first football game and close with the last football game.” The College of Arts and Letters collaborates with the Snite and provides a *Saturday Scholars* lecture in the museum at noon on football Saturdays. Again, docents are at the ready to give tours.

At the University of Chicago, *Sketching at the Smart* is an-going program coordinated by the David and Alfred Smart Museum (Smart) in conjunction with the studio and visual arts departments. Once a quarter, the museum hires a model to pose in the lobby of the museum and invites students, staff, and community members to come and sketch. The museum provides paper and other art-making supplies and graduate students in the Department of Visual Art provide instruction if desired. The University of Missouri Museum of Art and Archaeology (MU Museum of Art and Archaeology) attracts people from the community and the university through events such as a *Crawfish Boil* on the green outside the museum, a *Slow Art Day* promising “slow food, slow conversation, and slow art” (Museum of Art and Archaeology, 2011), and *Art in Bloom*, an annual event where local florists and garden club members create flower arrangements inspired by and paired with a work of art in the museum.

5. The museums host various kinds of fund-raising events, such as *Fresh Paint* at the University of Arizona Museum of Art where works of local artists are auctioned or the *Paintbrush Ball* at the University of Missouri Museum of Art and Archaeology where a \$70 ticket treats one to a cheese and wine reception, dinner, a silent auction, and dancing.



Figure III.1. Art in Bloom at the MU Museum of Art and Archaeology

Museum personnel have learned that by specifically collaborating with students and faculty in departments not usually associated with visual arts, they are able to extend the reach of the museum. For example, a curator at the University of Arizona Museum of Art (UAMA) advertised for three students from the Math Department to work with her on an exhibit. Together she and the students developed plans for the exhibit, chose works from the collection, and wrote up educational didactics that took the viewer from line to fractals. I was visiting when one of the math students and his professor spoke on *Jackson Pollock and Fractals* to an over-flow crowd in the exhibition gallery. As we waited for the session to begin, I chatted with two male students and asked if they were studying math or art. They were both math students and neither had ever been in the campus art museum before. Attendance was not required.

Other than fundraisers, museum events targeted primarily at the wider community are often associated with the K-12 educational mission of the museum and focus on children and their families. For example, at the culmination of a fifth grade program at the Smart, students choose an art work in the museum and give a presentation on it at the museum. Pizza is provided and “it gets the whole family involved.” Although such programs are not directed towards the campus, college or university students are often involved as docents or as facilitators of arts-based activities.

Events for Students on Campus

Social events directed primarily towards students tend to have one thing in common: food. As a student security guard stated, “College students want free food, music, and something they can believe in.” Student socials tend to be organized by students, the main task of the Spencer student advisory committee, for example. Some of the events appear to be a creative innovation of a particular campus, but good ideas spread quickly through museum networks and the Internet. For example, the Smart holds *Study at the Smart* right before finals, a suggestion by a faculty member of an educational advisory committee, as described by Smart personnel:

We were trying to think of ways to engage UC students, their dorms are right here. You can throw a rock and break a window but students don't come to the museum for public programs.... They don't really come to hang out and just have fun or relax because the degree programs are very rigorous here. So he [the faculty committee member], half-jokingly, said, “You should just have a study program because all the students do is spend time at the library anyway.” UC has this moniker “Where fun goes to die.” So we decided to have a study program and keep the museum open until one AM at the start of reading period and just set up tables and power strips for computers and have free coffee and food and see what happens.

On *Study at the Smart* evenings, the museum opens to students at nine pm:

They are waiting outside the door and then... they are sprawled on the floors of the galleries. They take off their shoes.... It's a social thing and it's a motivating

thing for them to get organized for reading period and it's a space that's different from the library.

At eleven o'clock in the evening trays of food are set out in the lobby for a study break. According to students, gallery attendants, and curators, students who never come to the museum otherwise come on study nights. The Spencer has also begun a study night event during finals, providing free coffee and soft drinks. Their academic curator “got the ball rolling” and she happens to have studied at UC. One hundred and fifty to two hundred students attended and “really loved it,” reported a member of the student advisory committee.

Other social events for students include scavenger hunts (accompanied by free coffee and donuts) at the beginning of each semester at the Indiana University Art Museum (IUAM). When students have found the three items indicated by their clues, they can put a card in a box for a drawing. Doughnuts seem particularly popular. *Dunk and Draw* at the Spencer invites students to come to the museum to eat doughnuts and draw. The UAMA held a *Postsecret* event where, according to a student, “people send anonymous secrets in on postcards and... we called them Wildcat Confessions. And so every week they would put some chosen Wildcat Confessions up on the gallery wall and people could come to see if their secret was posted.” As students and the museums work together to attract campus students to the museums, they tend to not set up accompanying tours, but rather hope students will be introduced to the museum space, feel comfortable there, see something of interest, and more easily return.

When one museum tried to promote the museum as a good place to take a date, I heard resistance. As a student noted, “except on Tuesdays, the museum closes at four which doesn't make it such a good place for dates.” The hours that the museums are open provide a consistent challenge for attracting students outside of classes. Curators, directors, and students wish that the museum could be open more at night. Staying open longer requires more hours for security personnel and results in other expenses for the museum. Most do not have that luxury.

Who attends museum events is another challenge. When asked about this, a student at the University of Kansas replied, “Lots of art history and fine arts students come because they feel comfortable, but they are trying to make it as welcoming as possible to others. But that's who is interested too.” The AMAM at Oberlin is one museum that appears to successfully attract students and faculty across the disciplines. Size is in their favor. With around 2,800 students and a museum staff dedicated to integrating the museum throughout the campus and community, students know about the museum and by report, make use of it. A contributing factor is the general campus culture of valuing music and visual arts and Oberlin's long history of honoring the arts as exemplified by the *Art Rental Program*.

The Art Rental Program was perhaps the most-loved museum event that I heard about. The tradition began in 1940 when founded by Ellen Johnson, an active professor of art history and former art librarian, who continues to be brought up in conversations at Oberlin. For a nominal fee (\$5) per work of art, Oberlin students and members of the community are able to rent up to two original works of art each semester from an *Art Rental* collection of nearly 400 objects. A 1947 alum of Oberlin said she “always took part in the art rental,” even though she was a

“There is this intensity here which really makes it wonderful.... There’s nothing that compares to the primacy of the actual object.... It is magical.”



Figure III.2. *A Happy Renter*, 2009; Art Rental at Allen Memorial Art Museum, Oberlin College; photographer Ma'ayan Plaut

conservatory student. Fifty-five years later, the event is as popular as ever. In fact, students begin camping out the night before rental begins:

It’s interesting to watch students... some of the people who camp out, they just like really get into the thrill of it and they aren’t necessarily the people who know a lot about the art or get that excited about art otherwise, but they feel passionate about this. Some people will stand in line for a really long time and they will just choose works they like, so not by the name; some people won’t know how to judge it otherwise so it will just be a name they’ve heard about. Some people you can tell, they are really like connoisseurs when they are choosing the works. (curatorial assistant)

An art history professor described her perspective of the program:

They love it. And you talk about the resonance and wonder coming out of their eyes as they carry their loot out of the place and they ran out this year. The kids slept out on the sidewalk over night and they ran out of pieces. There is this intensity here which really makes it wonderful.... There’s nothing that compares to the primacy of the actual object.... It is magical.

Students state that the art rental program “shows immense respect between the faculty and the students” and the ability to “have the art in your apartment takes away from that stigma of art being like something that can only be understood or enjoyed by the elite.” I asked museum staff if they ever had problems with damaged or missing pieces, and was told that because the program was a tradition at Oberlin, “students know the respect they should give the art.” All of the pieces are behind glass and over the years, some of the frames have become worn, but the museum received a gift from the class of 1960 to replace the art rental frames and they are using this process as a chance to attend to any conservation work that the pieces might need.

The art rental collection is not a compilation of the least valuable works in the museum, but rather a range of works by well-known to lesser-known artists. Each semester some lucky student gets to hang a Picasso or a Toulouse-Lautrec in her or his living space. As a curatorial assistant noted, “I was over at a friend’s house last night—she’s a senior, has her own off-campus house, and she had a Picasso in the living room.” The museum has a good relationship with a retirement community near the college and some of its members volunteer at the museum. Three volunteers told me how proud they were to get to live with the art rental collection on the walls of the central building in their complex during the summers. Photos of this event can be found at the AMAM web site: <http://www.oberlin.edu/amam/artrent.html>.

Learning Through Work

Student respondents working at the campus art museums enjoy being there. For many, experiences at the museum are helping them decide on majors or careers. Some of the students have paid jobs, some have internships or assistantships

where they receive units of credit in return for their labor; and yet others have fellowships that involve a stipend plus tuition and fee waivers. As a rule, students more than enjoy their work at the museum, they are enthusiastic, as these accounts demonstrate:

The reason I am here at the art museum is that my parents, when I was a freshman coming here to the [institution], they said “you need to get a job before you get there.” So I said, “Okay” and started looking online and they had a posting for the business office, sort of an assistant... so I applied... and I got the job.... A little bit into my job there, I got asked to help with an exhibition and I said “sure” and now I’m kind of all over the place. I help with exhibitions and with the business office too so my new title is “curatorial museum assistant”.... It’s fun to know the process of how art goes up on the wall and to, you know, very carefully measure everything and you’ll be standing there and the curator will ask, even us the students, “Does this look okay? What do you think about this? Will you look at this? When you walk in, how do you feel?” It’s really cool to be part of that. I’ve been a part of every tiny little thing in the museum, I’ve been here since August of 2008 so I’ve spent lots of time here and am very happy here and I’ve obviously not quit because I love it.

The reason I’m working here is that my mom actually suggested looking at the museums on campus for a job. Because I’m a history major, I particularly really like European art and history and, like right now, I’m a history major with classics and Chinese language minor. So, I started working here and I just absolutely love it. It’s wonderful to get to know the people around here and the people who come in to look at the art and it’s just really fun to see how everything goes on. I’m starting to work with the curator of education and as well will be doing internships with the curator over the summer and into the fall. So I’m really looking forward to that because I’d like to go to graduate school in the museum studies realm so this has definitely helped me, has given me invaluable insight into the world of museums.

Through hands-on learning, students become familiar with planning and preparing exhibition space, curating a show, writing labels, handling and storing art, record keeping, provenance research, leading tours and educating others about art, and with security concerns—the many and varied tasks associated with running an art museum. The work often changes for students, providing them with multiple experiences in the museum. An interesting paradox is that some of the museums with the fewest resources rely heavily on students’ input and work to remain active. As a result, those students appear to receive even more responsibility and experiences in museum work than in museums with more resources and these students are excited about their opportunities.

How Participants Became Engaged with Art and Art Museums

How do those who are interested in and supportive of art and art museums become that way? What happens in their past that they not only become enamored with art but also, perhaps, choose a career that allows them to be immersed in art or museum life? I was talking with a select group—with art museum directors, curators, and other museum staff; with students who, often, are studying art history or art education; with faculty who make use of the museum in their classes; and with community members who are museum docents, volunteers, or board members, or alumni who remain connected in some way with the museum.⁶ From them, I sought to learn about aspects of their past that helped them become interested in the arts and, ultimately, art museums. Four factors seem to have had the largest influence:

1. **Art.** As a child, they were surrounded by art, often because a parent was an artist. They grew up with art and, sometimes, with a gift for drawing or painting.
2. **Course.** As a college student or, sometimes, as a high school student, they took an art history course that, generally in combination with a fantastic teacher, interested them in taking more courses and got them interested in art and art museums.
3. **Job.** They took a job in an art museum (or gallery or frame shop) and, through the exposure and associated experiences, decided they wanted to pursue work in an art museum.
4. **Museum.** They visited art museums and became interested in them.

Often, a combination of the above factors coalesced to encourage the respondent to pursue studies, work, and/or frequent interactions with art and museums. One would lead to the other, as when growing up in an art-centered environment led to taking courses in art and/or art history which led to a degree in the arts and a subsequent job in an art museum. Sometimes, however, the interest in the arts came more suddenly through a visit to an art museum or through a course. The following table focuses on different categories of respondents and the factors that appear as primary in interesting them in art museums.

6. The thirty-four interviewees who are more removed from the art museum world are campus administrators, faculty loosely connected to the museum, and a few students who are at the museum because of a job. Many are, nonetheless, champions of the campus art museum.

Table III.1. How Interviewees Became Interested in Art Museums

Respondent Category (79 total)*	Art (exposure to as a child)	Course (college or high school)	Job or Internship (in art museum, gallery, etc.)	Museum Visits (as a child or later in life)	Other
Museum Staff & Volunteers (31) directors, curators, educators, registrars, docents, volunteers	8	6	8	8	1 (frame shop)
Students (24) undergraduates & graduates in the arts or working in the museum	10	6	4	4	
Arts Faculty (6) studio, art history, art education, design	3	2	0	1	
Faculty, Admin, Alum (18) disciplines other than visual arts	5	2	0	7	4 (research, photography, collaborations)
Totals	26	16	12	20	5

*Note: This does not reflect the total number of participants in the study, but rather the number that talked about what interested them in art museums.

The numbers reported here are meant to indicate patterns and should not be taken as significant in themselves. As previously noted, respondents often talked about a combination of factors, and, for this table, I forced the issue, reporting only the item that seems the one that cemented their involvement with art museums. For example, a curator said,

I grew up going to the St. Louis Art Museum when I was in high school.... I went to college planning to study history which I did, but then added in an art history and art double major, kind of as a lark because it was fun, not because I had any intention to do anything with that. And through happenstance..., I ended up doing a museum internship to replace a class I had dropped part way through a semester and that... gave me the behind the scenes window into the atmosphere and energy of a really great museum. And I did another internship at the Contemporary Art Museum in Houston and that's where I really fell in love with museum work, it was actually in education... and helped me to think about the power to reach audiences.... That sucked me in and I ended up getting a curatorial assistant job there after I graduated and going back to get a masters, but from the time I started that curatorial assistantship position, I was totally hooked in.

She was counted in the *job or internship* category, although her visits to the St. Louis Art Museum and the courses she took “as a lark” were also important. See Appendix B for more quotations from interviewees on influencing factors.

Looking at this table, it is obvious that growing up in an environment where people make art or crafts and appreciate various forms of art helps greatly

to set the context for being associated with art throughout one’s life. Visits to art museums are often part of growing up in an environment friendly to the arts, but sometimes they take place later on and the experience may inspire that person to pursue studies, a career, or volunteer work with a museum. Visiting art museums was particularly important for the group of faculty, administrators, and alumni who had not pursued careers in the visual arts. Their interactions with art museums made them want to make use of and support campus art museums. A course (generally an art history course) that a student just happened to take to fulfill liberal arts and humanities requirements or signed up for because it was receiving rave reviews from other students worked to interest others in arts and art museums. This group had not necessarily received early socialization into the arts. Similarly, some found their niche or at least expanded their interest in art and art museums through a job or internship with a campus art museum. Some respondents knew nothing about art and art museums before getting a job with a museum; others were interested in art or art history but became more intrigued with museums through their work and decided to pursue museum careers.

When interviewees mentioned particular people who had interested them in art and/or art museums, they tended to talk about family—often their mothers. Teachers are also important, with specific teachers receiving credit. Following are a few examples of respondents talking about those who had influenced them.

Table III.2. People that Influenced Interviewees’ Interest in Art: Example Quotations

Mom	“I grew up in New York City and my mom sent me to a nursery school at the Museum of Modern Art. We were told we had to fill the page with paint... I had no idea what it was, I just knew I went to this place, I was four. But it was early exposure to art. My mom was really interested in art and... she’s been kind of a practicing artist on the side for many years.” (curator)
Extended Family	“My grandparents are all artists, like painters and actually my grandfather was a photographer and an aunt and uncle are all artists, so I grew up like going to museums... and was interested at an early age.... My education took a little bit of a detour because I started making videos and began here as a student in cinema media studies, but I wasn’t totally happy working on the more Hollywood narrative stuff. I had an epiphany that I wanted to be an art historian and came back to do that.... I needed a source of income and... I was first able to do an internship at the Art Institute of Chicago.... This internship is funded too.... The more I’ve done it, the more I am seriously considering doing curatorial if I can... teaching is okay but this is more interesting for me.” (curatorial intern)
Teacher	“I’ve had some great teachers who loved what they were doing.... It was all new to me, I had had no art before.... And then my advisor at Stanford, Elliot Eisner,... I went there for curriculum studies not even knowing of him, not even knowing there was this great art educator there and so I happened onto him and... he has been a great inspiration and a great mentor all along.” (art education professor)

Gender was not specifically asked about and mentioned only by a few; nonetheless the imbalance is striking as shown in Table III.3. Of the twenty-seven curators, museum educators, registrars, and other professional staff interviewed in the campus art museums twenty-one or 78% are female and out of the thirty-four students who are interns, student docents, security guards, or connected in some capacity with the museums, twenty-seven are female (79%). Docents or volunteers at the museum are more likely to be female than male, while museum directors, faculty, and administrators, whether in art disciplines or not, are more evenly divided in gender.

Table III.3. Gender of Research Participants

	Female (84)	Male (46)
Museum Directors	3 (43% of all directors)	4 (57%)
Museum Staff	21 (78%)	6 (22%)
Docents, Volunteers, Boards	9 (82%)	2 (18%)
Students active in the Museum	27 (79%)	7 (21%)
Arts Faculty	9 (56%)	7 (44%)
Other Faculty and Administrators	15 (48%)	16 (52%)

Note 1: Three more people were interviewed including an artist, a grade school teacher, and a recent alum and not included in this table. Two of these three are female.

Note 2: These figures reflect the interviewee population, not the total population of people in any category (other than museum directors) at the colleges/universities in the study.

In a conversation where gender was discussed, a faculty member in art education raised the hypothesis that art is more “okay” for girls to pursue than for boys. She stated, “As a child I was always interested in art, in drawing, painting, making things, crafts. I was encouraged and allowed to go into art, I think, because I was a girl.” Similarly to the feminization of teaching, work as museum assistants, particularly educators, became deemed appropriate for females in the early 1900s (Kletchka 2007). Colleges for women such as Vassar and Wellesley began preparing young women as museum assistants and educators, and art history became a suitable subject for young women pursuing college degrees. In the first half of the twentieth century, women began playing important roles in museums, but after World War II, their positions often were replaced by returning veterans (Schwarzer 2007). Women continued participating in the life of museums, but did so through volunteer associations, taking visitors through the museums and raising funds for museums through social galas (Schwarzer 2007). In the 1970s, women again began seeking professional positions in museums until, today, women make up almost two-thirds of all professional staff in museums (Schwarzer 2007). In difficult economic times, the professional jobs and programs cut first tend to be fields that have been “feminized,” occupations such as education and social work. Museum curatorial and education positions risk similar cuts.

“I love it when I hear a college student say, ‘I had no idea art spoke like this.’”

Curator of Education

Art Talk: How Participants Talk about the Meaning of Art & Art Museums in their Lives

The words *captured*, *inspired*, *spoke*, *struck*, and *fell in love* recurred in interviewees’ responses to questions about their engagement with art. They remember being struck by some work of art, stopped in their tracks, unable to move. They describe ways that museum objects inspire them in their own art endeavors or in life in general. They reflect upon how art helps them make connections, and how ideas, thoughts, or plans click into place. Many touch upon the power of art to move them; a few speak of personal revelations. In general, however, respondents find

it difficult to express in words exactly what art has meant for them in their lives, not because it has not been meaningful—most are involved in the arts in some way—but because art is a different language and that is, perhaps, the source of its strongest impact. As a different language, it allows other ways of viewing the world, other ways of being in the world. I talked with a math senior, after his presentation in a crowded gallery room, and jotted down his words as he spoke about what he learned by being part of a team of three math students and museum curator creating an exhibit on math and art at the UAMA:

I don't think I could ever look at some things the same way again. I'm taking an art history course now. Art is like math. It is all structure and patterns. Math and art describe the abstract. I couldn't have told you that a year ago. This work has really shaped my worldview.

Art is a language that can engage senses, emotions, and analytical thought. Many respondents have vivid memories of a particular painting or museum exhibition that affected them deeply, and sometimes set them on a course for increased explorations of and experiences with visual arts, as in the following accounts:

I remember being six or seven and going to the Nelson Atkins Gallery... and that was really the first art museum environment that I encountered. I still remember going and sitting in front of the Caravaggio that they have there of John the Baptist. It's so bizarre that I've ended up sort of culminating my academic career so close to that work, because it really was the thing that sort of incited my interest in art history.... I remember being obsessed with his toe nails, I mean the toe nails are so perfectly rendered and this fur is all around them and the way that Caravaggio depicted fur is so tactile and that was the point that I started thinking about how miraculous art works can be. That's a piece I go back to every time I go to that museum. My significant other calls it my Caravaggio.... I love that piece. (graduate intern)

My poor mother when I was a child took me to the Philadelphia Museum of Art and she never knew what happened. I fell in love with tapestries there in the entry way.... I was in second grade, I was really young. When I saw that tapestry, I couldn't believe these things existed and was just completely overcome by every aspect of it. (curator)

When I was twelve, my mother and father took us all to Europe and I remember the moment where everybody else was sort of going through, "Ok, we've seen this and we've seen this" and I'm dead stuck in front of a Degas drawing. I have this incredible awareness of the pastels—it's a small pastel—and the paper and that creative imagination, that creative expressive merging.... And, I have to say, I was never the same. I knew... this was a place for me to find myself, this art world place, and worlds within worlds and that has never left me in hard times and good times, I can still find myself there.... Visual Arts started there for me, twelve years old, in the Louvre. (campus art museum director)

Sometimes such moments were matched with serendipity. The emotions evoked by the art brought clearly to the forefront something one wanted to pursue, as for this woman who became a docent for a campus art museum:

I was in the art institute in Chicago and said, “I could just stay here for the rest of my life”... It was like a wish. And I said, “Oh, I just wish I could stay here.” And when I got back to Bloomington, there was a thing in the paper about becoming a docent and doing a lot of stuff in the museum, and that was that.”

Sometimes the moment of impact was more drawn out, for example, over a semester course, as for a scientist working as an administrator:

I grew up in India mostly... When I got to Harvard—I had gone to boarding schools all over Europe—I had seen a lot but I didn’t know the art history that connected these famous works. [I took an art history class to fulfill a requirement] and it was so much fun. We called it “Darkness at Noon,” it was great. This was Fine Arts 13, met at noon, and when the lights went out and the lecturer began showing slides, it was just the most exciting thing. I could hardly stand it. It was drawing connections among things I had seen in my life, and it wasn’t just simply Western art... It just made a whole bunch of things click into place.

Respondents struggle with articulating exactly how art had “moved” them. A student security guard described a Rothko, her favorite work in the campus art museum, as “a feeling that is painted rather than an image, a subconscious feeling.” More often, respondents, particularly those who are in the arts, talked about how the collections in the museum inspire them, as stated by a student: “It’s inspirational. When I need to draw something for one of my classes, I walk around and something inspires me. There’s so much here.”

What Difference Can A Campus Art Museum Make?

Some colleges and universities don’t have a campus art museum. At the institutions with art museums, neither all students nor all faculty make use of it. At some places, however, the art museum is well-integrated into not only the academic lives of faculty and students, but also their day-to-day lives. In mission statements, vision statements, and strategic plans, colleges and universities often make reference to *quality of life* for students, faculty, and sometimes the larger community. Such statements assert intentions to provide quality co-curricular experiences, venues for enhancing personal growth, vibrant environments in which to live and work, etc. The campus art museum easily augments goals like these.

What difference does having an art museum make beyond contribution to research and academics? Three main effects of the museum on participants' lives emerge from the interviews. It can influence:

- decisions to come to that particular college/university
- decisions about future studies, careers, or avocations, and
- perspectives of oneself as well as of the college or university

For some, the campus art museum was a deciding factor in their decision to attend a particular school as a student or to accept a position as faculty. Following are quotes from both a student and a faculty member talking about the role of the Snite in their attraction to Notre Dame:

Actually I had never visited the art department before I was accepted. I came here for conferences related to art... and I came to the Snite on both occasions because I usually gravitate towards museums wherever I go. I was incredibly impressed with the collection. I was just expecting it to be very small and unimpressive—university museums don't have to be that large, so when I saw it, I was very impressed. So when I was accepted, that was definitely something that factored into my decision. (student)

I was aware of the Museum when I came here because of the pre-Columbian collection. That really interested me... I was actually kind of blown away when I first came here and saw it. Part of the interview was to visit the museum—it was part of everything the university could offer. (professor)

Might they have come if the campus had no art museum? Art history professors at several institutions said that since faculty positions are difficult to find, they would have gone somewhere without a museum, if that were the only choice available, but that they are happy to be at schools with museums with extensive collections. Students, however, have more choices about which institution to attend and those who already have an interest in art history, museum studies, or arts in general are likely to opt, if they can, for a school with a good art museum. The possible influence of the art museum on helping to decide a student's career is significant. One student stated, "I probably wouldn't have realized I wanted to have a career in the arts if it hadn't been for the museum. It has helped me discover what I want to do. I really appreciate this museum." Others made similar comments. This influence most often comes through the opportunity for students to work at the museum. Some students who begin their studies planning to become an art history professor or studio artist discover, through a job at the museum, that they want to work in the future with art museums. Some students from disciplines outside the visual arts learn through their work at the museum that they want to pursue museum studies. Some students from across the disciplines who have the opportunity to be docents for public school groups, like those in education who work with children through museum education programs, find that they want to continue working with museum education in some way. At Oberlin, for example, I talked with a group of six art history students who are also docents at the

museum. I asked what careers they hope to pursue at this point in their studies. Four of the six desire to continue with museum work as either curators or educators. Through work with docent programs and other opportunities that museums afford them, students realize possible careers associated with art museums and become interested in them.

Interaction with the museum can also affect future avocations of students. I talked with a 1958 graduate who, although he has had a long work history in the sciences, became interested in the arts through a class at his alma mater. He subsequently became an art collector and donor to the campus art museum of the institution where he graduated, created an endowed fund for collecting contemporary works, and is currently serving on the campus art museum's "visiting committee," the committee that provides advice, support, and expertise to the museum director.

Finally, the campus art museum can have an effect on students' perspectives and identities. Some talked about how being around art and creativity makes them "happy" or how just being in the museum is peaceful, and even if working, they find the job relaxing and a way to feel less stressed. One student talked about how serene she felt when painting gallery walls for a new exhibition while guitar students played music over the Friday lunch hour amidst the Renaissance paintings at the UAMA. Another student who works as a security guard said, "I don't feel like a freshman. I feel like I know more. Some students here have never been in the museum. Some art students haven't been to the museum. I feel more mature." She and others talked about how they feel "privileged" to have such intimate contact with art and to have the access to programs and speakers that they have had. The fact that the museums' collections include works by famous artists and range over extensive periods of history and cultures also gives students a sense of pride, not only in the museum, but also in the institution they attend. "You really care about what's here," stated a University of Arizona student. Another student, this one at Oberlin, was talking about the AMAM when she said, "It gives us a certain amount of pride and ownership. It's *our* Monet. It makes me proud to go to Oberlin."

Art matters. "Art is one of the fundamental things that defines the human experience and the human condition," stated an art history professor. He continued:

The urge to create, the urge to respond to the world around us through imagery, through colors, through space, and when it is done at a high level..., it is profoundly moving and exulting and enriching. It enriches life. It can give us pleasure, it can also disturb us..., it can cause us to see the world in different ways. It can bring us to experiences and emotions that we haven't had before.... It makes us think about the differences between languages and how languages express cultures and how identity is conveyed through language and writing and culture.... Anything you can think of in the world is transformed through art and given back to you in a way you never thought of before. And sort of turn this around. When you look at a Sudlow⁷ landscape... and then you go

7. Robert Sudlow (1920-2010) was a landscape painter who taught in the College of Fine Arts at the University of Kansas.

drive through the country, you see it a different way because Sudlow taught you to see it.

Art museums are public spaces where many sorts of dialogue can take place, creating not only sites of learning, but also locations of connection, creativity, inspiration, and deep pleasure.

Appendix A

Acronyms or Abbreviations Used for Academic Institutions and Art Museums along with Total Student Enrollment Numbers

IU IUAM	Indiana University Indiana University Art Museum	40,500 ⁸ students
KU Spencer	University of Kansas Spencer Museum of Art	28, 400 students
MU MU Museum of Art and Archaeology	University of Missouri University of Missouri Museum of Art and Archaeology	33,800 students
Notre Dame Snite	University of Notre Dame Snite Museum of Art	12,000 students
Oberlin AMAM or Allen	Oberlin College Allen Memorial Art Museum	2,900 students
UC Smart	University of Chicago David and Alfred Smart Museum	5, 400 students
UA UAMA	University of Arizona University of Arizona Museum of Art	39,100 students

8. Enrollment numbers include undergraduate, graduate, and professional students and are rounded off to the nearest 100.

Appendix B

Example Responses of Why Respondents Become Interested in Art and Art Museums

Influencing Factors	Example Response
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Art	
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"When I was a young kid... I was always high energy and the first person done on tasks, the first person done on everything and had a lot of time to fill. And I was always sketching and always drawing. In my school system... they didn't have an art program. So in second grade, my classroom teacher, one of my favorite people I remember for many reasons and this is one of them... she had this parent-teacher conference and told my mother, 'you have to get this kid art lessons....' So I started private painting lessons as a seven year old and my mother made sure I could go once a week and do drawing and painting with our, at that time, most important painter in Paris, Illinois. And so, I very early had art lessons." (curator of education)

"I loved cartoons when I was little.... My father and mother were farmers, but I was always drawn to imagery and sequential artwork. I don't know, I always liked to keep my hand busy.... I had the opportunity to take art classes at a regional art center and that really got me introduced to print making." (graduate student)

Course	
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"When I was in high school, the emphasis was on sciences and if you were good at school you were supposed to become a doctor or a dentist or that sort of thing so I enrolled in pre-med... but before doing that, I decided I'd get my fill of the arts by doing a one year foundation program at a really really small school... that taught the history of science, history of math, history of music, history of literature, history of art and that was my very first art history class. So I had that one-year program under my belt and then I went to [the university] and discovered that the sciences just didn't do it for me anymore. I wanted to get back to the liberal arts and by that time it was too late to transfer so I spent a year and a half in France teaching English to a family there and also taking French classes. And then, at that point, I went to Baylor and Baylor had an interdisciplinary program that allowed you pretty much to choose your own major and so I did everything from philosophy to German and French literature to Latin and music. You could pretty much take whatever you wanted. Toward the end of my degree, the last two years, you were supposed to declare a concentration of some sort and I took some more art history because I had been interested every since I had that first class... and had, of course, been to tons of museums when I was in Europe, so I started taking more art history classes at Baylor and just realized that that was what I wanted to pursue in graduate school." (graduate student)

"My connection to art is one of those fluky things in college. I stumbled onto somebody who was reading a huge book and I asked her what it was. It was Jansen. She said it was art history 101, she was loving it. I was a freshman and so I took it the next semester. And I just loved art history. I had never liked history, but art history suddenly made all of history come alive... so I stayed with it... I loved it... art history felt like what I wanted to know." (art education professor)

**Job/
Internship**

"I don't think my parents were particularly excited when I chose to become an art historian.... I was at Ohio State and I needed to earn money and I signed up to show slides for an art history class – I didn't even know what art history was. And Abigail Smith... gave a lecture at Ohio State on classicism and she compared a Mondrian painting to a Greek sculpture and I sat there slack jawed in amazement. I thought THIS is what I want to do. She suddenly made all this stuff make sense. And I just went up to her after the class and said, 'What is it that you do? What is this called?' She said, 'I'm an art historian' and I said, 'Well, how do you become an art historian?' and she said, 'Well, you have to major in it, you know.'... I never looked back. I was so happy, in fact I was so happy that I thought, 'It can't be right to be this happy.'" (campus art museum director)

"As an undergraduate, I majored in psychology. My junior year, I took a couple art history courses and really liked them.... If I had taken the first course back when I was a freshman or sophomore, maybe I might have considered majoring in art history or at least double-majoring.... I moved to Indianapolis and looked for a job and they had this big museum there... and I was lucky to be hired in their development division helping the person in charge of their annual campaign. It was supposed to be a temporary job, but they extended it to a full-time job... I did that about a year and a half or so and decided that I really didn't like development work, but I did love working in museums... Again, by luck, a job opened up in their education division... and then I worked for another two and a half years.... By that point, I realized I loved working in museums, but what I really wanted to do was work with the art and it was clear I would need to go back and get some sort of advanced degree." (curator)

**Museum
Visits**

"I wasn't really exposed to art when I was young. My family never went to art museums. We went to Las Vegas a lot actually, and there's this hotel there called the Bellagio. We were there once when I was 16 and the guy that owns it... has an art collection of like Picassos and stuff and sometimes they'd be on display in the hotel and you could go in there and look at them. Me and my dad went over and there are like bodyguards standing at the entrance to the museum part and my dad is like, 'Hey, can we go look at this art.' And the bodyguard said, 'Mr. Winn is taking his art elsewhere.' And at the time I didn't think of that in a bad way, but I think my Dad realized that they just didn't want us in. That kind of like stuck with me a little and then I took an AP art history class the senior year of high school. As a fieldtrip, we went to see this traveling Rembrandt exhibit and that was like the first time I'd been in an art museum. And it really struck me,... I loved it and I thought, 'you know, that time in Las Vegas, that was really messed up, that not everyone has access to art. That not everyone is allowed to see it is just so very, very wrong.' And that kind of inspired me, like I want to bring art to everyone." (student)

"I'm originally from Lenore, Kansas which has 250 people. The closest international airport is a six hour drive and the closest Walmart is eighty miles.... Needless to say there weren't a lot of art museums or art opportunities or cultural opportunities around. But there was one really tiny art museum thirty miles from my hometown... and they would get exhibitions every few months from like the Smithsonian or from other really big museums and I used to go there pretty much every other month with my family... and when we would go to the museum as a family, it was the only time we would actually talk about things that mattered to all of us. It was so fantastic. So that's how I got interested in museums." (student)

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The Campus Art Museum: A Qualitative Study

IV. Challenges and Conditions of Success for Campus Art Museums

A Report to the The Samuel H. Kress Foundation

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Challenges and Conditions of Success for Campus Art Museums¹

Creativity and innovation is really at the heart of what a great education is about. If there's one important thing you get out of an education beyond a little technical knowledge, it's how to frame a problem. That's a creative act...[and] the arts are really relevant to that. (university provost)

What does it mean to have an art museum at a college or university? Is it somewhat peripheral, the first to feel the pinch of economic cuts? Or might the art museum be well-integrated into the various missions of the institution? Most likely, campus art museums line up along a peripheral/central continuum of sorts, relative to the parent organization. Assuming this is so, what kinds of things make a difference in how campus art museums function and are perceived? This report explores some possible conditions for the success of campus art museums, garnered through 129 interviews with campus administrators, museum staff, faculty, students, and community members at seven sites. Museums that were recipients of Kress Collections (twenty-three) were invited to self-identify as exemplary. Out of those that demonstrated well their exemplarity, maximum-variation sampling strategy was used to select cases that varied on specific indicators (public/private; rural/urban; small/large enrollments; etc.). These exemplary museums face challenges that, we assume, other museums also confront. This report also identifies some of those challenges and how exemplary campus museums are addressing them.

The report begins with metaphors that study participants use to describe their campus art museum and suggests that these metaphors relate to ways of perceiving and interacting with museums. The second section discusses institutional histories and cultures that help set the context for positive attitudes towards campus art museums. Although a museum may enjoy a supportive campus climate, it has not necessarily avoided challenging times. A difficult period for a museum often parallels a hiatus in museum direction and leadership. The third section focuses on the difference inspirational leadership can make. Circumstances sometimes make things seemingly impossible even for talented and committed leaders. The major circumstance facing museums today is the economic situation. The fourth section attends to these difficulties. Nonetheless, some campus communities are arguing that the art museum is more important than ever. The final section provides testimony to the contributions of campus art museums.

1. This part of the *The Campus Art Museum: A Qualitative Study* provided the basis for a chapter in a book on academic museums, edited by Jandl and Gold. See Glesne, Corrine. "Conditions of Success: The Exemplary Campus Art Museum and its Parent Organization." In *A Handbook for Academic Museums: Beyond Exhibitions and Education*, edited by Stefanie Jandl and Mark Gold. London: MuseumsEtc, forthcoming. (<http://www.museumsetc.com/products/am2>)

Metaphor and Meaning of the Campus Art Museum

Clearly museum is almost the wrong word. It gives off this aura... of exhibits which just hang on the wall... and people drift past looking at them. It's not very interactive and it's not very engaged.... The rethinking has started to make it something different, much more a Visual Cultural Center... and not just a museum.² (humanities professor)

This professor's observation draws attention to the fact that campus art museums can mean so much more than paintings on a wall or a collection of objects. A woman with severe Alzheimer's, for example, stared at a 3rd century tapestry, thread-bare and full of holes, linked it to her mostly forgotten life as a seamstress, and told the curator that she could fix it. Study participants perceive the campus art museum in different ways and spontaneously resort to metaphors to describe their museum, as illustrated in Table IV.1. Each metaphor portrays a way in which museums are operating and being used.

Table IV.1. Museum Metaphors with Selected Quotations

Museum Metaphor	Quotations
Gem	"It's a jewel." (student) "For its size, it's spectacular... It's sort of this little gem." (faculty)
Narrative	"The University uses the pearl.... It's not necessarily the connotation - it's distinguished, but that's not what this is just about, it's not a temple. I'd like to say bits of the world are here throughout time and history.... The story of our humanity is here." (curator) "I like to think of it as a catalyst. We are trying to ramp up the ways that we can make the museum and its holdings central to all kinds of discussions that take place at a university, that they can be points of departure for dialogues, for research, for performance, or teaching." (curator)
Laboratory	"We always try to keep in mind that our museums are the equivalent for some of our faculty of the laboratories that our scientists need, that we need these materials for the research that some of our faculty do and for teaching." (administrator)
Library	"The museum is like a library to a lot of people. It's a place that you have reverence for knowledge and it's a place that you know the information and pieces will always be there. You can always come back to them and they're not going away and you can come in whenever you want and they'll still be there." (student)
Portal	"I see it as one of the portals to the community... We help make the teaching and learning at the university visible to the wider community." (curator) "It somehow is a gathering place... an intellectual center... I see us as having this way to the town and ideally to the rest of the state... as being an intellectual and creative center. I think we are doing a lot of inspiring students and others to come here and make their own work - to design programs and write poetry and make art and go and think about architecture. We are trying to inspire people in all areas of campus and in the community to view this as a resource and I think we are serving as a kind of creative caldron of ideas." (curator)

2. Ellipses (...) indicate that a few words have been edited from the transcripts for the sake of space. Care was taken to not change the meaning of transcribed responses.

Some describe their campus art museum as gem-like in beauty and value. Perhaps because a huge gem show was in Tucson when I visited, the gem metaphor was particularly popular in describing the University of Arizona Museum of Art (UAMA). Interestingly, as often as the UAMA is described as a gem, it is also referred to as a *hidden gem*:

We are sort of a hidden treasure.... (UAMA staff)

...someone dressed in a beautiful, stunning ball gown..., but sequestered, not as well seen as she should be.... She's not out in the front room of the party.... She's the little gem in the back room. (arts professor)

The museum as gem attracts, it is special, beautiful, and valuable. It is a recipient of the gaze. Others emphasize the narrative aspects of their museum. More active than a collection of objects to be admired, the art museum can also tell stories and be the site for the production of multiple narratives, as noted by a curator: "Increasingly, we are finding opportunities to bring people together around art to talk about any number of things, whether it's climate change or gender issues, or what have you."

Campus administrators, in particular, describe the art museum as a research or teaching laboratory, comparable to those in science. As a research laboratory, art history students might study specific works of art or education students might observe a grade school tour and how children talk about art. As a teaching laboratory, faculty across disciplines explore ways to expand the scope of their courses and teaching methods through use of the art museum, as described by an administrator at Oberlin College:

We see the museum as a teaching tool, as a pedagogical tool. It's just an incredible resource for us to have.... What I think is effective at Oberlin in particular is that the art museum isn't considered the domain of the art department.... But there are classes everywhere across campus that use the museum from economics to biology and neuroscience.... What I think is impressive about Oberlin is that clearly the academic program as a whole owns the museum.

Another common metaphor is the campus art museum as library. A library's resources are used for knowledge generation, research, and pleasure; the same is possible with a museum's collections. Just as a good library is responsive to the needs of students and faculty, so too is the good campus art museum, as noted by an administrator at the University of Kansas (KU): "I know I could call down here and the art museum would go out of its way to help a student."

Staff at several museums in the study focus attention on interactions with both campus and wider communities. This effort is reflected in how interviewees talk about their museum as a kind of portal or gateway that extends the museum beyond its walls and also draws people within. Although I heard this metaphor elsewhere as well, it was at KU where the Spencer Museum of Art (Spencer) puts considerable effort into extending the museum beyond the walls of the building,

that it is particularly prevalent. In describing the Spencer's efforts to reach out and connect, respondents used images of a portal, the sun or a star. A museum intern likened the Spencer to "one star within a constellation... all the things we have going on here, sort of like this nuclear fission of ideas just sort of bubbling away, but also we have these connections to other places within the broader community and also within the campus." The images of the Spencer as a portal and place of "bubbling ideas" fit well with what I heard and saw there. As a portal, the museum is a gateway and a link among people, resources, and ideas.

Several other metaphors include the campus art museum as a nursery, important in nourishing future artists, art historians, and curators. Interviews with students and museum staff provide evidence that a good art museum can help, indeed, to create artists, art historians, museum directors, curators, art educators, as well as an educated and interested public. A few describe the campus art museum as the heart or center of the college or university, particularly at Indiana University (IU) where that was also physically true. Situated in the middle of the campus, thousands of students go by the museum everyday from their dorms to classes on a path known as the "long march." In addition to being physically at the center of the campus, the Indiana University Art Museum (IUAM) was, in 2010, also enjoying being at the center of attention as part of a Year of the Museum initiative out of the provost's office.

If given a list of these metaphors and asked to choose which fit their museum, interviewees probably would say that their campus art museums are, for example, both a portal and a laboratory, or a gem and a nursery. The museum plays multiple functions. The dominant metaphors in use, however, tend to reflect a group's expectations and actions. If people see the museum as a gem and treasure, they are moved to value and protect it. But as a gem, it is somewhat set apart and positioned for a different type of interaction than, for instance, the museum as laboratory. Viewing the museum as a lab, people are more apt to think about interactions with collections or visitors. Seeing the museum as a library, faculty and students across disciplines seek out ways to make use of its resources. Thinking of the museum as a portal or gateway extends even further the scope and reach of the museum. Metaphors help shape actions. Together, the metaphors that interviewees use suggest perspectives on what campus art museum are and could be.

Supportive Campus Cultures and Structures

Like metaphors, the cultures in which we are embedded affect how we think and what we do. Two possibly interrelated campus cultures assist in creating a climate for institutional support of campus art museums. One is a history and culture on campus of supporting the arts and the other is an institutional culture of collaborative and interdisciplinary learning. Organizational structures and procedures can also unwittingly affect campus art museums. Two identified through this research include the positioning of the museum within the overall campus structure and the ways in which general funds are allocated.

History and Culture of Commitment to the Arts

Four of the seven art museums in the study (Allen Memorial Art Museum, IUAM, Spencer, and Snite Museum of Art) were established before 1950. The remaining three were founded between 1955 and 1974. Those museums with a longer history tended to be situated on campuses with a history of supporting and valuing all kinds of arts. For instance, two of these institutions have renowned music schools.

Oberlin College exemplifies a commitment to making the arts an integral part of the education of its students. As a college administrator said:

“I can’t even imagine a college world without art. It would be much more closed... I feel like it broadens your perspective or broadens your understanding of the world and people learn differently....”

The museum is certainly an integral part of the culture on campus. In that sense, it plays a role in what we like to model for students in terms of art and the arts actually being an integral part of life.... Maybe the Art Rental Program³ is the strongest example of that.... Last year, I was walking home in the early fall and two students that I knew a little bit on campus just basically stopped me on the street and said, “You have to come into our apartment.” They were incredibly proud that three of the four housemates were the first in line, which involved camping out. So in their apartment, they had a Picasso, a Monet, and I forget the third... but to me this idea that fine art is something you can make a part of your everyday life and that students actually really value doing that is incredibly powerful and that has to be one of the most powerful experiences that students get out of being at Oberlin. I see the museum... as demonstrating by practice that the arts and an appreciation of fine art is just a part of what being a good citizen is all about.

“I can’t even imagine a college world without art,” stated another Oberlin administrator, “It would be much more closed.... I feel like it broadens your perspective or broadens your understanding of the world and people learn differently. To be able to see or touch or listen to art, it helps them learn and engage in ways that they otherwise wouldn’t.” A professor in science noted how the composition of Oberlin students reflects the College’s support of the arts:

I noticed that my students, my science students, really enjoyed going to the art museum and so I think they have a love of the arts... I suspect that if we didn’t have an art museum, we would have fewer of these art-related activities and so the nature of the student would change.

The history of Oberlin College helped to create this art-supporting culture. Over the years, Oberlin College developed a reputation for progressive and liberal thought. It is home to the oldest, continuously operating Conservatory of Music in the country. The museum, itself, was founded in 1917. Ellen Johnson, a professor of art history who was active at Oberlin College from 1940 to 1992, receives much of the credit for making the Allen Memorial Art Museum (AMAM) a vibrant part of the campus. She began the Art Rental Program in the 1940s, added works of new

3. Through the Allen Memorial Art Museum’s Art Rental Program, Oberlin students and community members are able to rent, for a nominal fee, up to two works of art each semester from an Art Rental Collection of nearly 400 objects.

artists to the museum's collections, and recognized the value of the Frank Lloyd Wright Usonian House, which she purchased, restored, and bequeathed to the museum. She appeared to have unfailing energy and vision. One person can make a large difference in a museum and have a lasting legacy, as will be discussed later.

Oberlin is a small private college situated in a small rural town. It might appear relatively easier for it to have an arts-centric culture and to cater to a particular kind of student than a large university. Several of the large public universities in the study, however, also appear to be institutions where the arts have been valued and supported over time. In these cases, specific people have again helped to develop the climate for this support. For example, Chancellor Franklin P. Murphy (1951-1960) helped make the arts a vital part of schooling at KU through creating endowed travel funds to bring artists to campus as well as to send local art faculty elsewhere for conferences and research. As described by a curator,

He also invested heavily in the history of art library and left many books to us.... He was on the national board of the Getty and things like that, so he was very well connected, very farsighted.... He was totally intoxicated with art and understood its significance within the university context.

The chancellor's work was not done in a vacuum. Interviewees mentioned Professor Marilyn Stokstad who got funding and worked to integrate the Spencer into undergraduate courses at the university following the opening of the museum in 1978. According to a curator, "We had a string of people who were smart educators before they were even called educators.... We've had some important people early on."

At IU, credit for helping establish a culture of supporting the arts goes to Herman Wells who was a student, faculty member, president from 1937 to 1962, and finally chancellor at IU. He was instrumental in the creation of the art museum, the school of music, and the opera house, among other things:

Art was a central part of his commitment to students. He believed that they needed to have art in their lives, that it would make a difference for them, so you see art in public spaces around campus, very high quality art... He was... one of the great visionaries for this campus and its commitment to art... When he became president... he wanted IU to be a place where students from small towns in Indiana could experience the world and he also wanted the world to be part of this university.... He did a lot of things that were very controversial, but he did them with a grace and ease and absolute shrewdness that was remarkable and effective.... Thomas Hart Benton's murals are sitting in a barn or warehouse somewhere and he said, "We'd like to have those." He recognized the importance of art in the human spirit. (administrator)

IU has continued to build on Herman Wells' commitment to art, as noted by IUAM personnel: "The whole profile that [IU has] defined for itself is strength in the arts and humanities—the school of music, the value and treasures in the library..., the theater program..., all of those in aggregate are the great strength that IU prides itself on."

Institutional commitment to the arts appears to be more recent at sites in the study with museums established since the 1950s. For example, although the University of Chicago (UC) “has a strong humanities core” (intern) and is well-known as intellectually rigorous, an emphasis on the arts as part of what the university has to offer is fairly recent and due, in large part to a new president who took a strong interest in the arts after commissioned research suggested its importance in attracting gifted high school students. (See Appendix IV.A. for an interpretive distillation of this and other interviews.)

That changes in perspectives and institutional emphases are possible may give some solace to other campus museums. The UAMA, for example, is dealing with the most severe budget cuts of any museum in the study. These cuts put the museum and remaining staff under pressure as each person struggles to do more with fewer resources. Creative and innovative, they find ways to make increased use of University of Arizona (U of A) students and community docents who are enthusiastic about and supportive of the museum, as are faculty who use the museum in classes. The budget challenges at the UAMA, however, are augmented by a university culture that supports science and technology with, as a respondent stated, “arts and culture, a kind of afterthought.” Various interviewees commented on this point:

This is a really extraordinary university. Its level of research is so off the charts... When the administration is trying to sell itself, which it has to do continually with the legislature, the strength of medicine and science is always at the top of the list.... When pressed, they can talk eloquently about the importance of the arts and humanities and social sciences, but the reality is what resonates with the legislature is high tech, new technology, new discoveries, how that relates to jobs. (staff, UAMA)

What is scariest, I think, is that people are saying ‘teach your kids math and science’ but they don’t get that art ties into those in so many ways. (student, U of A)

A culture of commitment to the arts somewhat obviously suggests that college or university administrators and faculty would be supportive of the campus art museum. Less apparent is the relevance of a culture of collaborative and interdisciplinary learning. What connection might institutional emphases on collaborative and interdisciplinary research and teaching have to appreciation and use of campus art museums?

History and Culture of Collaborative and Interdisciplinary Learning

Collaboration and interdisciplinary, cross-disciplinary, or sometimes trans-disciplinary, are current academic buzzwords. Collaborative and cross-disciplinary approaches are integrated into many of the ten key high-impact educational practices identified by the Association of American Colleges and Universities (Kuh

2008).⁴ This emphasis reflects a larger cultural pattern of perceiving teamwork and interdisciplinary knowledge as vital in a globalized world. Although suspicious of the degree to which such academic rhetoric is actualized, particularly in the classroom where budget allocation structures continue to work against interdisciplinary and collaborative teaching, I heard a lot about these efforts. The institutions that support collaborative and interdisciplinary learning tend to also support the involvement of the campus art museum in these activities.

KU offers an example. Staff and faculty there have created The Commons, a partnership that includes the Hall Center for Humanities, the Biodiversity Institute, and the Spencer Museum of Art. Its purpose is to explore the relationships between nature and culture across the sciences, humanities, and arts. Each spring, a thematic Commons course, in collaboration with the University Honors Program, is proposed. Academic departments suggest speakers and The Commons then funds a set of cross-disciplinary talks. Students attend the speaker series and engage with faculty in small groups. The Commons also supports research that integrates methods and ideas from the sciences, humanities, and the arts. According to a KU administrator, “The museum’s connection to The Commons has been fantastic... that relationship with The Commons is all about getting out of our silos and collaboration, and collaboration in a way that really yields new research and new ways of thinking.”

Faculty and museum staff at other institutions similarly talked about annual cross-disciplinary, and often first-year, seminars where a theme (such as peace) is chosen and faculty across the disciplines shape courses around that theme. In conjunction with these thematic seminars, the campus art museum develops an exhibition and curators or museum educators lead academic interactions with the exhibition, while also serving as guest lecturers in classes.

Some of the museums play collaborative roles on campus and in the community as well. For example, as Oberlin College went through a renovation process, it was responsive to a campus “green” initiative, investing in geothermal wells to reduce its energy consumption by fifty percent. This was recognized by students as “setting a standard and showing what the museum can do for the environment.” For another example, over the last five years, the University of Missouri (MU) Museum of Art and Archaeology has run a special therapeutic art program for Alzheimer’s patients in collaboration with the Adult Day Connection, and in consultation with the MU Interdisciplinary Center on Aging and the Osher Lifelong Learning Institute. The program includes art creation, visits to the museum, and provision of reproductions of favorite works for people’s rooms. The exemplary campus art museum links with and bring its strengths to communities and initiatives beyond its walls.

Institutional Structures

The culture of the museum is a mix of the physical space, the collections, and the people—museum staff, faculty, administrators. With people it’s a history

4. The educational practices identified for high-impact learning include first-year seminars, common intellectual experiences, learning communities, writing-intensive courses, collaborative assignments and projects, research, diversity/global learning, service learning, internships, and capstone courses and projects.

of up and down.... We have great people right now, but it's hard to know how long we all will be here. Staff don't have tenure and some will and should go on to other positions. Right now the administration is supportive, but that too changes. (museum director)

Institutional structures and procedures can contribute to varying degrees of backing for campus art museums. Where the museum is located within the parent organization (part of an academic department, part of some other institutional entity, autonomous, etc.) seems to affect how it is perceived and supported. Whether or not the museum director is considered to be on par with campus deans helps determine the level of inclusion in campus decision-making. The institutional location also positions some museums in seemingly unfair competition with other units for scarce resources as described by the following director of a museum located within a university research division:

We report to the Vice President of Research. When cuts are handed down, they are handed down through the colleges or through the various divisions. So each of those vice presidents and deans are told, "you need to cut x percent from your budget." In research,... a number of those divisions, maybe even as many as half, have to do with... human subject compliance, nuclear materials,... all kinds of things that the federal government requires. You can't cut those. So I think other divisions within the portfolio... got hit harder.... [The VP] said, "We have to focus on the primary mission of the university and that is instruction and you are not an instructional unit." And I said, "We are an instructional unit.... We don't give degrees and we don't have majors, but we do instruct everyday. Hundreds of students are in here everyday."

"The culture of the museum is a mix of the physical space, the collections, and the people—museum staff, faculty, administrators. With people it's a history of up and down...."

A procedural issue is how funding is determined for institutional units. As indicated in the previous quotation, non-instructional units are likely to be first on the chopping block during economic downturns. Although the campus art museum provides a venue for teaching and learning and although curators and museum educators often teach, co-teach, and provide guest lectures, the museum, in general, does not generate academic credits. For college or university's accounts, therefore, they are "non-revenue generating units." This does not work in the museum's favor, as noted by another museum director:

The whole university switched to something called responsibility centered management which meant that... if you earned 300,000 in credit hours that would be yours to spend. Every unit got what it earned. In one sense it was a much more practical approach. It made everybody more responsible for their own budgets. On the other hand, it balkanized the university. There was duplication in course offerings. The business school in order to beef up the credit hours it was earning would offer English for business majors... and our budget—we didn't earn any credit hours so how was I going to justify my existence?

Academic art museum staff, therefore, sometimes find themselves putting many extra hours into keeping records and writing reports that defend the work that they do.

Institutional support, economical and psychological, can be affected also by administrative turnover. Some directors feel as though an aspect of their role is continually educating and communicating with administrators about the museum. As one director said, “I’ve been here for six and a half years and am on the third provost.... I try to think of it as—to keep myself sane—we’re just another hungry mouth, essentially, in a very big operation.”

Overall, institutional support appears to be, at least somewhat, a relational issue. A dynamic, energetic, hard-working, and creative director tends to correlate with administrators’ verbal support for the museum. For example, an administrator stated: “There are really positive feelings about the [campus art museum]. Now I have to say that when people glow at great length about the [campus art museum], they are also talking about [the director].”

One museum had a drastic cut in its budget and lost a number of staff under a previous director. The current director has created a shift in administrative perspective in favor of the museum, as described by a museum board member, “[The director] shows the dean how important the museum is and when there are cuts, he doesn’t get cut.... Since he has been here, for the administration, it’s not just the museum, but my museum.” As a museum staff member stated, “Administrators can change both in the sense of you get a different administrator but... sometimes administrators change the way they view things.” Invariably, at the sites where the museums were doing well, I heard praise of the director and museum staff from administration and vice versa. Together campus administration and museum directors and staff can create a working relationship and an environment in which things can and do happen.

Administrative and institutional support is shown in other ways as well. For example, at IU, the provost’s office initiated the “Year of the Museum” which highlighted all the museums on campus and set up a series of invited speakers and various activities. At Oberlin, museum personnel observed that “the Dean has been working on getting visual literacy into the description of education at Oberlin and maybe down the line, into accreditation.” If visual literacy were part of the description of what a good education means, then the museum’s role in education would be more easily institutionalized as part of the curriculum.

It’s Not History and Culture Alone: People Make the Museum

Despite being situated in an institution with a history and culture of supporting the arts and innovative collaborative teaching and research, museum staff and faculty had stories of times when the museum was not doing well, when it was fairly inactive, or when high drama centered on the museum. Invariably, a talented and energetic director turned things around and, with support of able and competent staff, was able to imbue the museum with a sense of excitement and energy that radiated out into the campus community and beyond. This section focuses first on these extraordinary leaders of campus art museums and then discusses what curators and museum educators perceive as needed to be even more effective.

The Exemplary Campus Art Museum Director

Interviewees suggested the seven actions of successful leaders of exemplary campus art museums that are discussed below. All of these actions are supported by the exemplary director's commitment to his or her campus art museum. That is, they do not view the job as a "stepping stone" to some other position and they devote their time and energy to the museum. As described by a curator, "[The director] has charisma, energy, vision. And she's genuine, totally committed. She's giving two hundred percent. It doesn't feel hard for the rest of us just to give one hundred and twenty percent."

Development of a Thoughtful Mission or Plan for the Museum. The mission statement generally became a focal point of discussions when current directors arrived. Several initiated procedures for clarifying and creating new mission statements as described by one director, "The mission statement when I got here was forty-six lines long and defined which kinds of students we served. When I got here, I asked everybody what the mission was and nobody could tell me, because they had no clue." At other institutions, the mission statement was part of discussions in helping to set a direction or vision for the museum as described by another director:

This person wanted us to change the mission, but what she was really talking about was the vision statement. I said, "We can't change our basic mission.... What we can change is how we envision doing that, who we think our audiences are." So we... really came to the conclusion that our first audience is our students and our faculty and we decided to gear the communication level to an educated non-specialist....

In general, the exemplary campus art museum director and staff examined the mission; came to an agreement on not only goals, but also procedures; created a plan; and then examined each action of the museum in light of that agreed-upon direction. As more than one director noted, "It's really very, very important to be strategic because we can't afford to have one penny that doesn't go towards our goal. Every single thing we do, we think about, we question, we say, 'Is this something that really advances our mission or our strategic plan?'" See Appendix IV.B. for the mission statements of museums participating in this study.

Creation of a Collaborative Working Environment. The successful director facilitates collaboration among staff so that they feel part of a team. "We have a very cohesive staff," commented a staff member. "Everybody feels as though we are working towards making the [campus art museum] as welcoming and as interesting as it can be." Weekly meetings are part of this process, with museum directors reporting, "We have weekly staff meetings and I try to call special groups together to talk about things."

Occasionally, creating this cohesive team requires the difficult task of replacing some staff with new people with similar philosophies. Some directors "encouraged" people to leave through increasing expectations. Others were more direct:

I had to fire a senior curator; I had to prematurely retire an assistant director who had been here her entire career... I gave them both chances and it just wasn't working... you have to do that sometimes because the institution was suffering. And then I hired new people who thought more in a public way and things began to change and become much more collaborative.

Promotion of Individual Initiative. The successful director encourages teamwork, but also supports independent thinking and actions. As a museum board member reflected, “[The director] made a good hire in [the new curator] and gives her freedom to do her job.” And staff take the initiative, as exemplified by this registrar:

I went out to Washington and did a three or four day seminar on provenance research..., got the gist of how to go about doing it, came back, wrote a manual, and we got to work on it.... What it did for me is... really gave me the opportunity to organize all of the materials right here in the building that happened to be located in places that should have been down in the registrar's office. For instance, all the dealer and donor files were locked away in the director's closet,... our invoices and records for payment on paintings, I found in accounting.... I was able to get a lot of records that we needed in those object files dealt with and entered into our database.

Communication Campus-Wide. The thriving director models interacting with and involving university faculty and administrators in discussions concerning the activities and direction of the museum, as noted by a humanities professor, “Since [the director's] appointment, there's a good deal more consultation with faculty. My view is that she actually feeds off faculty discussions and so on for ideas.” Some of the museums have an academic advisory council or faculty committee made up of professors from various disciplines with whom the museum director and staff work on academic and curriculum planning and who also inform other faculty about potential uses of the museum. Most museums work as well with student advisory boards or committees whose main function is to plan and facilitate museum events for students.

Successful directors get involved in campus-wide university committees and make sure others know what is happening at the museum, as described by a university administrator:

They have a great public relations program. We get the news of what's happening in the [museum] each week and [the director] is especially good at emailing the Chancellor and the Provost and me when something really special is happening or the [museum] receives a particular recognition. So they are good at blowing their own horns in a very positive way and in keeping people informed.

Such communication not only advocates for the museum, but also protects it from budget cuts as a director relates:

With responsibility-centered management, I thought, “Damn, we will have to

justify our existence.” And so I created this huge document about... all the ways the museum interacts with the university on so many levels and it’s quite a stunning document.... I peremptorily sent that to the provost and to the dean and, I think I sent a copy to the president, in advance of a budget conference and I never heard another complaint.

The successful academic art museum director also connects with people who may not be museum members. These wider connections are a way of getting more people using, involved in, and supportive of the museum.

In addition, the successful director advocates for museum staff and works to gain positions and higher salaries, even if it takes creative reframing as this director describes:

I’ve been able to figure out ways to get them more money... even in years when we were not allowed to increase salaries. I have done that by rewriting the job descriptions or doing position changes, so that [the registrar], for example, has been here for 34 years and he spent 32 of those years as an assistant curator because there was no registrar position.... I created a new position and... I was able to get away with that.... You aren’t allowed to give people a raise, but if you change them to a new job-title, the new job title can have a different pay rate.

Connections beyond Campus. All of the museums have some form of museum membership, usually at differing levels associated with annual fees. Referred to as Museum Friends (Partners, Associates), a museum’s expectations of members vary from attending events to advocating for the museum through membership recruitment and fundraising to even managing endowments. The successful director engages this group of community members in active ways.

The successful academic art museum director also connects with people who may not be museum members. These wider connections are a way of getting more people using, involved in, and supportive of the museum as described below:

[The director] has been really focused on trying to get the community involved here too which is really amazing. There was an art collective that had something set up in one of the galleries once... having artists from Lawrence have their pieces right next to Seventeenth Century Dutch masterpieces. It’s awesome. (student)

[The director] got some of us together and actually elicited some of our opinions and comments about things we could do to help expand the art museum and make it more obvious.... We broke up into small teams and presented a whole bunch of ideas on how to improve the museum and get it more involved in the community. (community member)

The director’s ability to communicate about the work of the museum with people who may not be familiar with art and artists takes special skills, articulated well by one community member who had joined the campus art museum board:

[The director] is so unusual in that he can see the whole picture. He can see how the museum fits into the whole community.... His biggest gift is that he is so unpretentious that you can ask him any kind of question. He is highly

cognizant of what is going on globally and he makes me feel like I am in the loop. He is a member of all these organizations and yet knows how to nurture our enthusiasm by not squashing our ideas. He shows an openness to everything. He is also adept at relating with people above him in the university hierarchy. He's respected.

Fund Raising. Many directors of campus art museums have to go further afield than the campus and its community to court donors and raise funds for the museum. This is not necessarily a role for which directors were trained, nor one all particularly enjoy. Nonetheless, exemplary campus art museums tend to have a director who is good at raising funds:

The part that I was most worried about and, in a way, find the most satisfying is trying to raise money for the institution. We created a national advisory board.... We meet once a year..., they come at their own expense, and when they join the board, I tell them, the expectation is that we get some committed annual support and... when they are ready for it, a major gift—we're really talking hundreds of thousands and into the millions.... When I started out, we had absolutely zero in endowments and I think we have thirteen million in place now. (museum director)

The exemplary campus art museum tends to have a national advisory board or council. These boards are made up of “people from other museums, collectors, and benefactors.” In general, members of these boards are expected not only to help with strategic planning and facilitate connections to potential donors, but also to contribute financially themselves.

In addition to seeking donors, the successful museum leader is active in applying for grants as described by an administrator working with grants and outside funding, “I think we have put in more grants probably in [the museum director's] first year than we had the three years before. She started in July and I think we did our first grant in October.” As this administrator went on to say, the director did “a really good job of engaging curatorial and other staff” in the grant-writing process, so that there was “buy-in on their part” and also so that the grants were informed by the specialized knowledge that the staff could bring to it.

Maintaining a Connection to Art. Museum directors' lives can get so hectic that connection to art, what often brought them to the director's position in the first place, can get set aside. Directors speak of art as both a creative and spiritual base for their lives. As one director stated: “When I have a bad day..., it's always the art that gets me through.” This director begins each staff meeting with time in the galleries. She also works to bring in visiting artists so that they can help replenish the creative well for students, faculty, the public, and herself.

The museums in this study were chosen because they are exemplary in some way. This exemplarity is reflected in the leadership of the museums. The directors, however, must have a good team with which to work. They do. The talent, energy, and thoughtfulness of the museum personnel with whom I met are extraordinary.

Museum Staff

An art history professor described the kind of museum staff sought at Oberlin as a “very particular kind of person.” She went on to say:

They have to have a teaching mission as well as a curatorial mission. People who come here who just want to make exhibits so they can land a better job in LA and New York—and there have been people like that here—aren’t the ones who are most successful. The most successful people are those that... believe they are here to show young people the best art they can show them and find undiscovered stuff and have a visionary idea of art and collecting and of making that museum a very unique and very amazing place.

The curators and educators⁵ with whom I talked are working to make museums “unique and amazing places.” They enjoy the work that they are doing and are good at making connections with faculty and students throughout the campus community and with teachers, docents, volunteers, grade school students, and others in the larger community. They have research interests and seek to share their work in a variety of ways, including publications and presentations. They love being with art and enjoy teaching. Knowing that no job is perfect, I probed for their frustrations and identified four main areas: job expectations; institutional status; teaching remuneration; and ability to pursue scholarship.

“They have to have a teaching mission as well as a curatorial mission.... The most successful people are those that believe they are here to show young people the best art... and have a visionary idea of art and... making that museum a very unique... place.”

Job Expectations. This category could be summed up as “too much to do without enough time or money,” and, in a sense, all of the frustrations are a subset of this grouping. Curators and educators have a mixture of job expectations. In varying degrees, they develop and curate exhibitions, work with interns and other students, teach or co-teach courses, do research, publish, present at conferences and workshops, teach docents, develop museum “tours” for grade school to university/college classes and community groups, sit on student thesis or dissertation committees, participate in college/university committees, organize and coordinate public talks or other museum events, work with donors, and more. No wonder, in places where resources are stretched and museum staff is limited, a curator might say, “We try to do everything we can. We have a very small staff. We’re a bit worn out right now.” The curators and educators in the study are a creative, talented group of people, however, and even when stretched, are likely to put a positive spin on things, as did this curator, “The wonderful thing about being in a small museum with a really deep collection is that I am the only curator which is hard, but on the other hand, I get to curate whatever I want.”

Institutional Status. How museum curators, educators, and other staff are classified as professionals varies from one institution to another. Categories include academic research staff, research associate, researcher/scholar, professional

5. Curators in the study tend to have primary responsibility for working with museum collections to create exhibitions and facilitate dialogue among art, artists, and audiences. Museum staff who work with educational programs, school tours, and docent training might have the title of curator of education, education director, or museum educator. Some museums have created a position for a person to liaise with faculty and the academic curriculum. These positions are variously called academic curator, academic coordinator, or director of academic programs. In this section, I am referring to all these positions when stating “curators and educators.”

specialist, and professional staff. Although one university has a history of art museum curators also being tenure-track art history faculty, that is changing as expectations and demands challenge a person’s ability to do both jobs. Most of the curators and academic coordinators in the study have doctorates and are expected to do some teaching and research. While curators at a few of the institutions report that they are fully included in the academic life of the institution, others feel “somewhat second-class.” As more than one curator noted, “I think that there is somewhat of a sense on every university that the faculty is the ‘A’ team and everybody else is everybody else.”

Teaching Remunerations. At some institutions, curators and educators are expected to teach classes, at others, teaching is voluntary. On some campuses, they receive a stipend for teaching; at other places, they do not. Museum staff report that they enjoy teaching and want to teach, but not always as an add-on. See Table IV.2. for configurations of teaching expectations for curators.

Table IV.2. Configurations of Teaching Expectations for Curators

Teaching as part of the job salary	“Since I became director, through working with the dean, we’ve put that little marginal add-on as part of their regular salary.... Everyone thought they should be paid a little extra money for that so we just put it in their base salary.... In the job description, we say that teaching is a requirement for museum curators, but not necessarily a university class. It could be meeting with individual class sessions, it could be teaching docents, it could be teaching in the community.” (campus art museum director)
Teaching as part of the job with added compensation	“If they teach a course, they get paid extra, which makes a difference for folks who are not making the good salaries they should make.... Their job description involves instruction and, as far as I’m concerned, it is part of their job’s responsibilities. It’s not like they need to do it away from the museum... but it is not something they should do without compensation given the level that they are paid at.” (campus art museum director)
Teaching as something extra, with pay	“I do [teaching] as an overload. Early on, I did one course for nothing, just for the fun of doing it.... I have done it on occasion as part of my museum work and so the museum gets the money for what I’d get on overload. What I found was I had too many nights where I was up until 3 or 4 AM. I was doing it on my own time anyway, so I don’t do that anymore. Now, I do it on an overload, so I am paid by the department.” (curator)
Teaching as something extra without pay	“Teaching is not paid and it’s something beyond what I’m expected to do... I don’t have to teach, but it’s something I want to do.” (curator)

Ability to Pursue Scholarship. Even though often categorized as academic research staff or as researcher/scholar, a common complaint of curators and academic coordinators is that they have limited time and few resources for scholarly endeavors. As they curate shows, prepare for classes, or give guest lectures and museum tours, they research particular works of art or artists, but many want to have time (and funding) to go to other museums, libraries, or locations to do more in-depth research. Although research may be part of the mission statement, curators and educators generally are not required to publish as part of their jobs. Nonetheless, many of the staff desire to contribute to scholarship. Most also hold year-long positions with no associated sabbaticals and have little opportunity to pursue research interests if travel is required. The museum staff position is contrasted to a tenure-track faculty position with summers free, as stated by a curator: “I would like to be able to do more research, I really would, but this is a

twelve-month position.” Most academic museums also have limited, if any, extra funds to support travel for attending conferences and other professional meetings.

What counts as scholarly contributions includes debates regarding exhibitions, museum catalogues, and technological sharing of information. As noted by several curators: “Exhibitions and catalogues would not count towards tenure, even though some of those exhibitions are intellectually driven.” Along with electronic publishing, museums are active in using technology (blogs, podcasts, videos, audio tours, etc.) to communicate object-related information and knowledge. The museums with sufficient resources also digitize the objects in their collections, providing increased access for use by others. Although some of these forms of producing and sharing knowledge are clearly part of museum outreach, others could be considered forms of scholarship, though possibly not acceptable as such by tenure and promotion committees. See Appendix IV.C. for examples of educational uses of technology by museums in the study.

In general, curators, educators, and other museum staff are doing remarkable work with the resources and time available. They are knowledgeable, energetic, and enthusiastic. They contribute to knowledge production and sharing, and are well-situated to be key persons in facilitating a variety of educational practices.

Economic Challenges

Budget information was not systematically collected from museum directors. Nonetheless, it is safe to say that available funds vary widely. Each of the museums in the study has some endowments or trust funds, generally with specifications for how they can be spent (frequently for collections; sometimes for a staff position; infrequently for conservation). Each of the museums obtains some funds from museum memberships and through special events. Whether or not the museum has to rely on raising funds to help pay for day-to-day operations—for such things as environmental controls, building repairs, gallery preparation for new exhibitions, conservation of objects, publishing, photocopies, and salaries for security and professional staff—differs. In general, museum funding comes from a combination of endowments, earned income, and university or college general appropriations. Support from the parent organization tends to make up forty to sixty percent of the budget with the museum responsible for the rest. What that base amount is, however, varies, as described by directors of two different academic museums:

Our budgets are quite small. Excluding salaries, we have a total operating budget of roughly \$30,000 a year. Almost half that gets paid back to the university for... telephone, copiers, all that kind of stuff. So a lot of stuff is done with smoke and mirrors. We're able to get money from donors or from small grants or other things just to supplement that on an on-going basis.... It's a very small pot. (museum director)

We are very fortunate in that [the university] provides almost all our operation budget. So I don't need to raise money for paper for the photocopier or to buy gas for the museum van or to pay salaries, which is a real luxury. When I'm

“One of the things that’s hard is that we don’t have any excess capacity. What that means is that every time we decide to do something new, it ends up being at the expense of something else...”

raising money, I raise money for the sexy things, for exhibits, publications, to buy works of art, organize symposia.... So right up front, to open the doors, that cost is covered by the university. We’ve got about 25 million dollars in endowments, even after the great recession. Most of those are dedicated to art purchases, but there are some that support exhibitions, education programs, conservation, lectures, but the majority of the money is for acquisitions. The operating budget, I’m going to guess is about a million and a half a year.... The artistic program varies greatly, but another two to three million dollars a year. So our overall budget would be three to five million, depending upon what’s going on in a particular year. (museum director)

Museums that have endowments for staff positions are better protected from the overall impact of budget cuts compared to those where institutions pay the salaries. One art museum in the study lost six full-time staff due to cuts in institutional funding.

Despite differences in the museum operating budgets, all of the art museums in the study have been affected by the economic downturn. Although some have fared better than others, most are exploring ways to raise funds and reduce expenses. Public university museums, particularly, are scrambling to figure out how to depend less on institutional dollars. When budgets are tight, museums, like other units on campus, feel these pressures. Interviewees spoke of seven main effects of the economic crisis on the museum, illustrated in Table IV.3. The first four (deferred maintenance; staff attrition; lack of replacement staff; inability to attend conferences or do research) are felt by other academic units as well. The last three (deferral of acquisition and conservation of objects; reduced ability to share art; decreased ability to market and promote events) are more specific to museums.

Table IV.3. Effects of the Economic Downturn of Academic Museums

Effects of Economic Downturn	Example Quotations from Interview Transcripts
Deferred Maintenance	“We are aware of what a treasure we have [in the museum]. I wasn’t aware until I came into this office the extent to which repair and rehabilitation needs are there for the galleries and for the building itself. And those are very expensive, at a time when virtually any unit on campus could say it has repair and rehabilitation needs—because they do. Normally funds for that had been given to us by the State.... They did, always in the past, supply funds for the physical plant, and that’s ending.” (administrator)
Staff Attrition	“I’m retiring in a year and a half... my understanding is that [the university] doesn’t want to commit to the benefits, so they’ll give [the director] the equivalent of the salary to use to do things like hire interns.” (curator) “The problem with the museum is that when people leave, the positions disappear.” (museum director)
Lack of replacement staff	“One of the things that’s hard is that we don’t have any excess capacity. What that means is that every time we decide to do something new, it ends up being at the expense of something else.... If [the registrar] goes on vacation, we don’t have a registrar.... When [a curator] is gone, European and American art—some of us pretend to know something about it—but in reality anytime somebody is not here, there’s something missing. There’s no easy solution to that, but it is one of the main challenges we face.” (museum director)
Inability to attend conferences or do research	“I’m not nearly as engaged in the field as I would like to be. I don’t have any money for travel. I gave all that up before I got rid of people.” (museum director)

Deferral of acquisition and conservation of objects	"This is a campus that has prided itself on having a lot of collections in a lot of areas. The cost of maintaining these collections has never been at the forefront of people's minds as they collected these over a few hundred years. It is right now.... We know that we need to pay attention to some of the things that we're preserving which are unique and quite extraordinary research and teaching tools... A few years ago, we began a concerted effort... to do a strategic plan for preserving our collections. We are still trying to look for funding for this because we have a lot of things.... We need to make sure we understand the role we play as a conservator and provider of these cultural treasures. There is discussion now every time there is an issue of receiving a collection of some sort, and it's the responsible discussion to have—can we preserve and maintain and use this collection appropriately?" (campus administrator)
Reduced ability to share art	"At the peak, five years ago, we were doing about twenty exhibitions a year.... Now about all we can handle is ten." (museum director)
Decreased ability to promote Events	"We have no marketing director. We have a trade with NPR. We pay for half and they put us down as a sponsor. We don't do a magazine anymore. We do a two-page ad in multiple arts magazines."

Not all campus art museums, of course, experience these belt-tightening measures to the same degree. Some are fortunate to have healthy endowments, supportive alumni, good donor relationships, and even fairly strong institutional economic support. Others are not so fortunate and experience all of the effects listed here and more.

Given the constraints upon the museums hardest hit by the economic downturn, one might wonder if they have to engage also in struggles to keep works in their collections from being sold or to even keep open their doors. Despite decisions to deaccession and sell campus museum objects in cases around the country,⁶ none of the museum staff or administrators at the study sites perceived this as a potential issue at their institutions. Although occasionally an object might be deaccessioned because it does not fit the scope of the collection (old furniture as part of a package donated by an alum), no significant items in the collections are subject to deaccessioning discussions.

Some of these institutions, to be sure, have stories of an administrator or trustee suggesting that the museum raise funds through deaccessioning; but this suggestion was never taken seriously according to museum directors as indicated by the following quotations:

The previous executive vice-president... long ago when we were talking about the need for a new building, said, "well, why don't you just sell the pre-Columbian collection and use that money for the new building."

I was invited for a dinner at the president's house... the trustees are all kind of bantering around and one of them sort of grabbed me and said, "Well you could sell your Picasso and solve all your financial problems. That would be a good solution, wouldn't it?" And I said, "Would you fire your only Nobel laureate to have a bunch of teaching assistants?" Seriously, there's never been that discussion.

6. Brandeis and its Rose Art Museum has been a prominent case. In 2009, Brandeis University announced that it was going to close the Rose Art Museum and sell its collection, valued at hundreds of millions of dollars. This decision was recently reversed, thanks to a large public outcry (Rush 2011).

A safety catch in protecting significant collections is that objects donated by private parties and foundations tend to come with a clause that they revert to the donor if the museum's budget is cut below a level of properly caring for the object and making them available to the public. This was noted by a museum director where budget cuts have been severe:

When I was making the point about what would happen if we couldn't meet our obligations, I made the point that the Kress collection would go back to Kress, that the Gallagher collection... the Gallagher Foundation would be forced to reallocate all of those items that were purchased with Gallagher funds and to redistribute them... eighty percent of the collection would go back to other places.

But even there, the director emphasized, "There's never been discussion though about closing the museum. There's never been even inquiries about selling collections. None of that has ever happened." Although these seven museums' ability to do exemplary work may be challenged by the economic situation, their collections appear safe from risk of monetization.

"The original has an aura. It's just different when you see it reproduced..."

Contributions of Campus Art Museums

People talked about many contributions of campus art museums, but their foci generally fell into one of the following four categories: Academic art museums are central to an education in the arts, are important for a good education, contribute to a good life, and address inequities in communities' access to art. Each is discussed below.

Sixty-four percent of the people with whom I talked are students or professionals in the arts. They are, therefore, likely to think of ways the museum has been crucial in their education or teaching. Although professors of art history, studio art, and art education sometimes rely on slides and digital images for large classes, interviewees commonly talk about the physicality of the object whether a Grecian urn or a landscape painting. The museum provides access to this physicality; the reproduction does not:

The original has an aura. It's just different when you see it reproduced... Somehow in the presence of the actual object... just to be that close, to see things that aren't visible in reproductions—the quality of the paper, the tiny smudge mark, little finger prints, being able to tell where a pencil embossed the paper because the artist pressed really hard and then maybe erased. Students love this one image, it's this Degas, where he drew an image and ran out of room for the foot so he just taped a piece of paper on the edge and they always comment on it. It's those kinds of things, the physical materiality of being in the physical presence of these objects. (arts professor)

My best answer to people who say why can't we just show them pictures is to say, "Well, you know, you don't need to go the Grand Canyon, let me just show you a couple of still shots." (arts professor)

Students and professors in the arts also talk about how campus art museums provide an opportunity to “learn from the masters,” as noted by a studio art professor: “For the first 10 or 15 minutes of class, students are just in awe walking around, choosing the drawing they’re going to draw.... This is not an opportunity that people often get, to draw and learn from the masters.” The exemplary campus art museum is central to teaching and learning in the arts.

The academic art museum is also seen as potentially important for education in general. Since the time of Aristotle, people have debated what a good education entails. Should colleges and universities focus on preparing students for the world of work or should they enhance critical thinking skills and creativity? The seven colleges and universities in this study are playing out this debate in their strategic emphases and also arguing that one point of view does not have to preclude the other, that creativity and critical thinking skills are very much part of science and technology, the subjects purportedly needed for life in the United States in these times. This integration of art and science is crucial for perceiving the museum as significant in a student’s good education. Interviewees, for example, emphasized how the art museum can be used to facilitate the development of creativity campus-wide. As a museum director said:

We have to produce students that are as creative as we possibly can in whatever discipline. By looking at the kind of crazy things that artists do, and understanding how they think and how they go about it.... Anybody that knows a really capable research scientist understands that they are just like an artist. They walk into the lab and they say, “What is possible?” I think we can enhance that by showing that through the arts... that ability to create something out of nothing, [is something] we can all do.

Respondents also discussed the role of art and art museums in teaching a language of nonverbal communication. “Art helps us to communicate things that words sometimes don’t do very well,” stated a curator. Communication through art involves more than simply using images in the place of words. It produces different ways of thinking, as noted by a neuroscientist who described how the arts develop new “pathways in the brain.” She talked about how students who learn to think artistically “might link the science of metamorphism as part of a dance. It becomes part of the way they think.” Just as learning a different language expands students understanding of the world, so too learning art as a new language can expand students ways of expressing themselves and appreciating the self-expression of others.

In addition, the campus art museum is perceived as a powerful tool for enhancing critical thinking skills through exploring a given issue across time and cultures. By creating a forum for comparison, the museum helps “prepare students to be global thinkers and to be culturally savvy,” stated an academic curator. She continued by describing how through their interactions with the museum, students come to “understand [other] worldviews, to see how [others] think, not just to impose their own understanding.” The museum can thereby be an important forum for addressing issues of diversity and prejudice, as described by a museum director:

“...medical studies have been done where people inside museums exhibit lower blood pressure... because they recognize museums as sort of sacred and safe places...”

The idea that you can look and see the world in radically different ways is something that art tells you.... Once you appreciate the idea that there are fundamentally different viewpoints that are equally good and equally revealing, that's not just about racial diversity or ethnic diversity, that's about intellectual diversity and intellectual pluralism. That is what universities are supposed to be about.

Students understand this. One young woman in an Islamic art and architecture course observed, “It’s really interesting to see how Islam evolved and how close it is to Christianity and Judaism.” Through studying Islamic art, she found that she and classmates developed “a more worldly view of culture, differences in people... if you learn art and history you get to see the whole process or evolution of religion, culture, and societies. It’s a new perspective on how you look at life.”

What one gains through art museums extends beyond the academy. A recent survey of over 50,000 adults in Norway found that people who both engage in artistic activities and who partake in “receptive” cultural activities such as visiting museums and the theater feel in better health and enjoy life more than people who do not (Cuypers, K., et al. 2011). In our study, respondents frequently talk about feeling a sense of joy or peace when in the museums. This sensual evocation contributes to a sense of well-being, noted by students, faculty, and museum specialists, and described here by a museum director:

We had an event a month ago and had a featured speaker... a museum specialist... what she spoke about were the very, very tangible ways in which museums help communities become a better place. One of the things she pointed out was that medical studies have been done where people inside museums exhibit lower blood pressure and the lessening of stress because they recognize museums as sort of sacred and safe places and respected places, good places to be.

Finally, campus art museums help address inequities in communities’s access to art. Many of the nation’s large art museums are located near either the east or the west coast. Most of the museums in the study are in the middle part of the country where the campus art museum might be the only “encyclopedic” art museum in the state. Students from the Midwest, in particular, talked about the limited access to art museums they had as children. The campus art museum helps address this need not only for students at the college/university, but for school children and the general public in the area, and is noted here by a museum intern:

Access is really important... I’m from the Midwest... I think that having access to artistic resources and the creative activities that surround those resources that museums facilitate is so valuable for the development of students, even from a really, really young age. And to have access to that in the Midwest is an even more valuable thing because of the rarity.

Concluding Thoughts

Duncan Cameron (1971/2004, 69) in *The Museum: A Temple or a Forum*, states that many museums cannot decide whether they want to remain a temple or become a forum for “confrontation and experimentation.” Temple and forum were not metaphors generally used by study participants. They are useful, however, for describing how, increasingly, the perception and role of the campus art museum is changing. As a temple, the museum holds precious gems and people make pilgrimages to stand before great works of art. As a forum, the museum is a catalyst for various kinds of interactions that might be more like a laboratory or even a portal for the mixing of peoples and ideas. The thriving campus art museum is one that embraces its role as facilitator for all kinds of dialogues, research, performances, exhibits, and experiences. It welcomes diverse and interdisciplinary perspectives. It sees its role as serving a population broader than the arts community and it seeks to make a difference not only in the academic lives of students and faculty but also in their and others’ day-to-day lives. It also considers how the museum itself is part of the broader culture of the campus and local community and seeks to be a leader and model in local initiatives.

The thriving campus art museum chooses directors with vision and energy. The director and staff work at developing positive relationships with institutional administrators, potential donors, and the wider community. They tend to create national boards that assist through advice, connections, and donations. In return, campus administrators and legislatures understand the value of the campus art museum as a site of teaching and learning, research and scholarship, and creativity and experiences that goes well beyond valuable pictures on a wall. As museum directors across the country are quick to point out, raising funds to help support museum activities is part of their work. A balance must be reached, however, between support by the parent organization and revenue raised by the museum, so that the director and staff can put time and energy into the creative activities for which they are well-trained and positioned.

This study of exemplary campus art museums suggests that it is possible for a campus art museum to be well-integrated into a college or university. The kinds of things that make a difference include visionary leadership and talented staff who reach out across the disciplines; a campus-wide history and culture of supporting the arts; a campus-wide context of commitment to interdisciplinary education and research; and ability to obtain resources to carry out the museum’s vision. Similarly, in *Making Museums Matter*, Stephen Weil (2002, 63) states that, “the things that make a museum good are its purpose to make a positive difference in the quality of people’s lives, its command of resources adequate to that purpose, and its possession of a leadership determined to ensure that those resources are being directed and effectively used toward that end.” Although availability of sufficient resources is problematic for several of the museums in the study, all are seeking to make a difference in the quality of people’s lives and, from the perspectives of those interviewed, are succeeding. A curator describes the work in which the museum staff and others from across the campus are engaged as one of “rethinking what a museum is, what it should be, and what it can be.” Through work like this, some campus art museums are mattering, to quote Weil (2002, 74) again, in “many marvelous ways.”

Appendix IV. A.

Interpretive Distillations of Selected Aspects of Interviews with Academic Art Museum Directors

This appendix provides a few “interpretive distillations” of interview transcripts. These displays use only the words of the interviewee, but many words are edited out to “distill” the essence of the perspective. Some sequencing of the interviewee’s talk may be rearranged. These distillations, sometimes referred to as poetic transcriptions, are put into blank verse form to distinguish them from direct quotations.

Metaphor

My metaphor for this museum is a tree—
a core system that branches in many directions.
Each branch has interdependence,
each leaf turns towards the sun.

We live in a grassland, prairie grass,
big blue stem taller than me in wild prairie.
Underneath, longer than up here.
A way to create endurance,
to weather wind, snow, fire.
All that is under the surface,
waiting the next season.

I started with the leaves, not the trunk.
Now I feel like we have [the trunk]
and I need to get out here again, but bigger,
to establish us nationally—internationally.

Mission Statement

We didn’t want a mission statement that sounded stupid.
We had consultants work with us,
a long laborious process.
And then we’d use it for six months and say,
“No, that doesn’t really work.”
The one we have, the senior team word-smithed.
We said, “Not too sexy, but it’s what we do, what we are.”
I still look at it and think it’s pretty much
who we are and what we do:
The intersection of art, ideas, and experience.
Key—the heart of it—a place of crossing.

Fund Raising

I'm not a bloodhound that likes the smell of money,
I don't get a buzz sitting with powerful people.
I can't pretend to be interested in jewelry or cars.
I just tolerate all of that until
we can talk about something important.

I have to watch myself. I try to think,
"Here is a person who has creative leanings.
Your job is to build a bridge
so you can respect each other enough
to go to the next level."
I have to find their creative thing—
to love them enough to raise money.

In the end, it's not about the money—
it's "Can I turn this person onto the mission?"
I fail if they give me money,
but think they are done.
They give you \$25,000 but that is not the end—
only the beginning of the trust relationship
with the long-term donor.

Transforming the Climate for the Arts

What has changed completely since I came is the climate for the arts.
School of Economics—big for a long time—half the undergraduates major in
economics.
The Medical School, the Law School, the Business School get a lot of attention.
Arts weren't on the radar screen.
My predecessor set her goal: Make the museum essential to the University.
I'm not sure we've gotten there, but what's changed is this whole attitude about the
arts.

When this president—a mathematician—was discussing his appointment,
instead of the standard university model of a thousand points of light,
one unrelated to the next, he was interested in broad strategic arcs:
What are the top 10 things we are trying to do here?

And he said, "You are committed to this performing arts center already.
You are publically committed—the trustees have voted to support it—
but you aren't able to explain it in a coherent context."
So there was this reappraisal about the role the arts play here.

He commissioned some research.
The most gifted high school students in America—who could choose to go
anywhere—what are they looking for when they choose their university?
Two things emerged at the top: Great study abroad programs and

access to the highest quality arts.

He now has data.

If you want to be competitive, this is something you need to do.

One manifestation is to ensure students avail themselves of the arts on campus:

The professional arts organizations like the Smart Museum, the Court Theater,

but also, and this is where this new center fits in,

access to art-making facilities—painting and sculpture, theater and video.

Things in which they participate and things to which they can go,

access to high-quality opportunities on both fronts.

Well, that's what transformed the landscape at the University.

The arts are now one of the strategic priorities.

Appendix IV. B.

Mission Statements of Participating Campus Art Museums

AMAM: The Allen Memorial Art Museum is founded on the belief that the study and appreciation of high-quality original works of art is an indispensable part of an excellent liberal arts education. The AMAM acquires, preserves, exhibits, and interprets its collections to promote the highest standards of visual literacy and encourage multi-disciplinary inquiry. Open free of charge to all, the AMAM is a vital resource for the students, faculty, and staff of Oberlin College as well as the public of Northeast Ohio and a national and international audience.

IUAM: The IU Art Museum's mission is to preserve, exhibit, collect, research, publish, and interpret original works of art to advance the academic goals of Indiana University and to enrich the cultural lives and spiritual well being of society.

MU Museum of Art and Archaeology: The Museum of Art and Archaeology advances understanding of our artistic and cultural heritage through research, collection, and interpretation. We help students, scholars and the broader community to experience authentic and significant art and artifacts firsthand and to place them in meaningful contexts. We further this mission by preserving, enhancing and providing access to the collections for the benefit of present and future generations.

Smart: As the art museum of the University of Chicago, the David and Alfred Smart Museum of Art promotes the understanding of the visual arts and their importance to cultural and intellectual history through direct experiences with original works of art and through an interdisciplinary approach to its collections, exhibitions, publications, and programs. These activities support life-long learning among a range of audiences including the University and the broader community.

Snite: The Snite Museum of Art provides opportunities to enjoy, respond to, learn from, and be inspired by original works of art. As an integral unit of the University of Notre Dame, the Museum supports teaching and research; furthers faith-based initiatives for greater internal diversity and service to the external community; and reflects the traditions and values of the University.

Spencer: The Spencer Museum of Art sustains a diverse collection of art and works of cultural significance. It encourages interdisciplinary exploration at the intersection of art, ideas, and experience. The Spencer strengthens, supports, and contributes to the academic research and teaching of the University of Kansas and is committed to serving communities of learners across Kansas and beyond.

UAMA: The University of Arizona Museum of Art is a forum for teaching, research and services related to the history and meaning of the visual arts for the University community, the citizens of Arizona, and visitors from around the nation and the world. The museum collects, preserves, exhibits and interprets original works of art. In all of its efforts, the museum serves as an advocate for the expressive, intellectual and sensory importance of art in society.

Appendix IV. C.

Examples of Educational Uses of Technology by Museums

Technological Use	Example Quotations
Videography	"We are working on another project called Smart Voices... a group of short videos that will be really nicely produced that will include introductions... and then brief clips talking about some of the signature objects that are on view. Those would be sought from faculty members, from students, from people who are expert in different ways and can talk about the work from a point of passion as well as intellectual information. Those videos would be available on a touch screen near the entrances. ...And then we could build up a database of these videos that would be archived in a lasting way on the web so that when the work isn't on view, you could still get that."(Smart)
Audio Tours	"A number of us here are interested in exploring... the idea of audio tours where you could create levels of information that are available so somebody that just wants a general highlights tour can have that general highlights tour but if they get to a piece that is of interest to them for whatever reason, they could get more information about that artist... specific iconography or the time period and all that." (IUAM)
Podcasts	"Some of our most popular podcasts... have been the ones professors have recorded. So we have, for instance, our Medieval and Early Renaissance professor talking about one of our northern Renaissance portraits... and when you listen to it you can understand why he's popular among the students.... We have one of our professors of musicology talking about the instruments in [a painting] and he actually identifies them and talks about their history and Renaissance music in particular, and we have a neuroscience professor talking about Cezanne and how he really was almost this artistic precursor, in a visual sense describing how the brain works in a way that now neuroscientists describe the way the brains works.... The idea behind the podcasts... was that they were a cheap and effective way to create interpretive technologies that then can be used across different platforms." (AMAM)
Radio	"I've been the editor and voice of the Art Minute which is broadcast on Kansas Public Radio. It's an out-reach effort of the museum. So every week, four times a week at different times, there is a minute, well, actually it's a minute and a quarter,... where I will... address a particular work in the Spencer collection or speak about a current exhibition.... A lot of the scripts are produced by our interns, some of them docents, I've written some myself." (Spencer)
Digital Slides	"I use [the digitization of the collection] all the time because they have about 30,000 works on paper that are not on display and you can search by geographical region, by date, by century, by topic and so I can prepare class... and my students can go and use these sites too, so that's a wonderful tool." (non-arts professor, KU)

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