

Increasing Museum Visitation by Under Represented Audiences: An Exploratory Study of Art Museum Practices

A report prepared for the
International Art Museums Division
Smithsonian Institution
June 2001



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Washington, D.C. 20560-0405

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Executive Summary

Study Background

The International Art Museums Division (IAMD) of the Smithsonian Institution includes three museums located on the National Mall: The Hirshhorn Museum and Sculpture Garden, The National Museum of African Art, and The Arthur M. Sackler Gallery/Freer Gallery of Art. As a group, the IAMD museums recorded 1.65 million visits in calendar year 2000, slightly more than its 1990-1999 average of 1.64 million.

Increasing total visitation is an important goal for IAMD; a specific goal is increasing visits by members of under represented groups. At the request of IAMD, the Office of Policy & Analysis (OP&A) explored how some non-Smithsonian museums have attempted to increase gallery visits and program participation by under represented peoples, specifically, African Americans, Asian



Americans and Latinos. The OP&A staff reviewed publications, a recent multi-year Lila Wallace-Reader's Digest Fund initiative, and talked with professionals in non-Smithsonian art museums. This report is not an evaluation of efforts to reach under represented audiences by IAMD museums, or other Smithsonian organizations. It is exploratory in nature.

IAMD Audiences

The local audience under represents African Americans and Latinos living in the Washington Metropolitan. Asian residents are proportionately represented and whites are over represented. The national audience shows a pattern of under and over representation similar to that of the local audience. However, the national audience is similar to the ethnic composition of domestic tourists nationwide.

Smithsonian Art Museum Experiences with Ethnic Audiences

Brief discussions with Smithsonian staff indicate that education programs, films and other targeted activities at IAMD museums are often filled to the limits of the physical capacity.

Non IAMD Smithsonian art museums have demonstrated that special events attract larger proportions of nontraditional visitors than the museums' normal gallery visitation.



Museum Strategies to Increase Audience Diversity

The OP&A analysis of practices at the institutions studied showed three types of efforts to increase nontraditional participation:

- Adapting museum offerings such as exhibitions, education and other public programs to be more attractive to nontraditional audiences.
- Modifying the setting in which audiences experience museum programs and activities.
- Promoting museum activities more effectively to under represented audiences.

Conclusions

Increasing IAMD gallery visitation is linked closely to how National Mall visitors, visiting other Smithsonian museums, are attracted to IAMD museums. Cross-promotion of IAMD exhibits with other museums, outdoor activities that draw visitors into the quadrangle, an interesting visual perspective from the Mall, promoting IAMD museum exhibits in the gardens, and a visually striking entrance to the IAMD museums through the Hirshhorn Museum and Sculpture Garden may increase general visitation among people visiting the National Mall. Visits by ethnic audiences may also increase. For example, a visually striking entrance may attract ethnic visitors attending the Smithsonian Folklife Festival. The entrance may also attract greater numbers



of non-minority visitors so that audience diversity, i.e., the percentage of under represented audiences, may not change significantly.

Increasing visits by nontraditional audiences entails the allocation, or reallocation, of substantial resources. IAMD museums should consider expanding the following strategies to increase under represented audiences.

- Reserving galleries in each IAMD museum for cross-community exhibitions celebrating the unique and shared American heritages of ethnic communities. Local community artists and organizations should have primary responsibility for identifying exhibition and program themes. IAMD staff will support the writing of integrative storylines, exhibition design, and installation.
- IAMD should identify, and promote, a few specific icons in their collections that uniquely brand the International Art Museum Division of the Smithsonian Institution to attract visitors.
- Collaborating in programs with school districts, classes and groups.
- Collaborating in programs with local community based organizations and churches, such as LINKS chapters, to increase community relevance and attractiveness.
- Creating additional events that mix art and educational programming with fun activities as resources permit.
- Coordinating and jointly promoting exhibitions and activities within the IAMD museum complex and



increasing cross-promotion with other museums on the National Mall and Anacostia.

- Increasing services oriented training for all visitor contact staff and volunteers.

In addition, IAMD museums should consider longer-range strategies such as:

- Increasing membership in “friends groups” and establishing additional groups for distinct ethnic groups as required.
- Extending opening hours and fully staffing visitor contact locations whenever the museums are open.
- Engaging a master planner to create a visually attractive and defining “entrance” to the IAMD museum complex through the Haupt Garden, Hirshhorn and Arts & Industries Building.

IAMD museums also engage audiences through exhibitions, collections and programs that are shared with museums in the Smithsonian Affiliations Program and the Smithsonian Institution Traveling Exhibit Services. Extending such activities will engage additional audiences.



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Introduction

The International Art Museums Division (IAMD) of the Smithsonian Institution includes three museums located on the National Mall: The Hirshhorn Museum and Sculpture Garden, The National Museum of African Art, and The Arthur M. Sackler Gallery/Freer Gallery of Art. As a group, the IAMD museums recorded 1.65 million visits in calendar year 2000, slightly more than its 1990-1999 average of 1.64 million.

Increasing total visitation is an important goal for IAMD; a specific goal is increasing visits by members of ethnic groups. At the request of IAMD, the Office of Policy & Analysis (OP&A) explored how some non-Smithsonian art museums have attempted to increase gallery visits and program participation from ethnic communities, specifically, African Americans, Asian Americans and Latinos. The OP&A staff reviewed publications, a recent multi-year Lila Wallace-Reader's Digest Fund initiative, and talked with professionals in non-Smithsonian art museums. This report is not an evaluation of efforts to reach ethnic communities by IAMD museums or other Smithsonian organizations.¹ It is exploratory in nature.



Conclusions

Increasing IAMD gallery visitation is linked closely to how National Mall visitors, visiting other Smithsonian museums, are attracted to IAMD museums. Cross-promotion of IAMD exhibits with other museums, outdoor activities that draw visitors into the quadrangle, an interesting visual perspective from the Mall, promoting IAMD museum exhibits in the gardens, and a visually striking entrance to the IAMD museums through the Hirshhorn Museum and Sculpture Garden may increase general visitation among people visiting the National Mall. Visits by ethnic audiences may also increase. For example, a visually striking entrance may attract ethnic visitors attending the Smithsonian Folklife Festival. The entrance may also attract greater numbers of non-minority visitors so that audience diversity, i.e., the percentage of minority visitors, may not change significantly.

Increasing ethnic visits entails the allocation, or reallocation, of substantial resources. IAMD museums should consider expanding the following strategies to increase visits.

- Collaborating in programs with school districts, classes and groups.
- Collaborating in programs with local community based organizations and churches, such as LINKS chapters, to increase community relevance and attractiveness.
- Creating additional events that mix art and educational programming with fun activities as resources permit.
- Coordinating and jointly promoting exhibitions and activities within the IAMD museum complex and increasing cross-promotion with other museums on the National Mall and Anacostia.



- Increasing services oriented training for visitor contact staff and volunteers.

In addition, IAMD museums should consider longer-range strategies such as:

- Reserving galleries in each IAMD museum for cross-community exhibitions celebrating the unique and shared American heritages of ethnic communities. Local community artists and organizations should have primary responsibility for identifying exhibition and program themes. IAMD staff will support the writing of integrative storylines, exhibition design, and installation.
- Identifying, and promoting, a few specific icons in the IAMD collections that uniquely brand the International Art Museum Division of the Smithsonian Institution to attract visitors.
- Increasing membership in “friends groups” and establishing additional groups for distinct ethnic groups as required.
- Extending opening hours and fully staffing visitor contact locations whenever the museums are open.
- Engaging a master planner to create a visually attractive and defining “entrance” to the IAMD museum complex through the Haupt Garden, Hirshhorn and Arts & Industries Building.

IAMD museums also engage ethnic audiences through exhibitions, collections and programs that are shared with museums in the Smithsonian Affiliations Program and the Smithsonian Institution Traveling Exhibit Services. Extending such activities will engage additional audiences.



IAMD Audiences

All people, regardless of ethnic background, are potential art museum visitors. However, the probability of visiting a Smithsonian art museum as a leisure-time activity varies greatly across local and national populations.

The IAMD audience consists of people who attend exhibits and programs presented by the Mall museums. Within this audience, there are three major types:

- 1) Voluntary visits by residents of the District of Columbia and the immediately adjacent counties in Maryland and Virginia (the local audience);
- 2) Voluntary visits by residents of areas outside the District and the adjacent counties (the national audience); and
- 3) Visits as part of organized group activities (the group audience).

Office of Protective Services statistics do not separate the total number of visits at IAMD museums by audience types.

The Smithsonian Institutional Studies Office conducted the only extant statistical survey of IAMD audiences at the Sackler and Freer Galleries in 1994-1995.² According to the report of that survey, residents of Metropolitan DC (over 12 years old) made 40% of visits. People who reside outside the metropolitan area (national audience) made 50% of visits and foreign residents made 11%.

The local audience under represents African Americans and Latinos living in the Washington Metropolitan area according to



the 1994-1995 study. (See Table 1). Asian residents are proportionately represented and whites are over represented.

Between the 1990 census and that of 2000, the Washington metropolitan area experienced a significant change in the distribution of residents by race and ethnicity. In 2000, 58% of the population of DC and adjacent counties reported themselves as white³ compared to 61% in 1990. The Asian percentage increased by half from 6% to 9% while African Americans remained the same at 30%. Hispanics nearly doubled from 6% to 10%.

Among national audience visits, 4% are African American, 8% are Asian, 5% are Hispanic and 83% are white. The national audience shows a pattern of under and over representation similar to that of the local audience. However, the demographics of the Smithsonian national audience are similar to domestic tourists nationwide (see Table 1).⁴

Table 1
Racial and Ethnic Distributions
Freer/Sackler Audiences, Domestic Travelers and 2000 Census*

Race/Ethnicity	Local audience			National audience	
	ISO Survey DC	2000 Suburban Census	2000 Census	ISO Survey	TIAA Survey % person trips
African-American	6%	3%	31%	4%	7%
Hispanic	6%	4%	10%	5%	7%
Asian	8%	11%	8%	8%	3%
White	80%	82%	48%	83%	83%

* Sources: *America Meets Asia*, Institutional Studies Office, Smithsonian Institution, Report 96-2B;
The Minority Traveler, 2000 Edition, Travel Industry Association of America;
United States Census Bureau website.
The 2000 census allowed the selection of more than one racial description.
Hispanic is an ethnic description. Therefore, 2000 census percentages do not total to 100%.



All three audiences offer potential for increased visitation through more intensive outreach strategies. For example, with respect to visits to the Freer/Sackler Galleries, one-third of domestic national and foreign visitors (34%) said that they made the decision to visit the Freer/Sackler Galleries before their trip to Washington. Thus two-thirds made their decision after arriving in Washington. The ethnic distribution of the national audience is largely determined by the demographics of Washington tourists. In addition, domestic minority travelers are approximately 90% as likely to visit a museum or historical site as non-minority travelers.



Education and Museum Visitation

Although minority travelers are less likely to visit a museum than non-minorities, education is a more powerful predictor of art museum visitation than race. According to the National Endowment of the Arts *1997 Survey of Public Participation in the Arts*, 70% of people with a graduate degree report visiting an art museum or art gallery in the past year. The rate of visitation decreases as education level decreases:⁵

- 70% for graduate degrees.
- 58% for college graduates.
- 43% for some college.
- 25% for high school graduates.
- 14% for some high school.
- 6% for grade school.

In contrast, visitation rates are more consistent across ethnic categories:

- 36% for whites.
- 31% for African Americans.
- 29% for Hispanics.
- 42% for Asians.⁶

Smaller differences across ethnic categories may reflect differences in the distribution of educational attainment as well as racial differences⁷.



Table 2
Percent of College Graduates by Race and Ethnicity:
1999 Current Population Survey Estimate*

Race/Ethnicity	Census	
	Metro Washington	United States
African-American	18%	17%
Hispanic	23%	11%
Asian	60%	44%
White	42%	28%

* Source: United States Census Bureau website.
The 2000 census allowed the selection of more than one racial description.
Hispanic is an ethnic description

Previous research results show that Freer/Sackler visitors are highly educated. College graduates, 25 years old and older, made more than four-fifths of the visits (32% with a bachelor degree only and 51% with a graduate degree). This level of education is higher than that of visitors to the three large Smithsonian National Mall museums where college graduates make 66% of visits. Freer/Sackler visitors also have higher educational attainment than residents of the Metropolitan Washington area or the United States. (See Table 2)

Increasing the number of African Americans, Latinos, and new Asian immigrants visiting the IAMD museums means that outreach campaigns will have to reach into the community. The outreach campaigns will reach less educated people than those visiting IAMD museums currently.



Smithsonian Art Museum Experience with Ethnic Audiences

Discussions with Smithsonian staff indicate that education programs, films and other targeted activities are often subscribed to the limits of the physical capability to serve an audience. For example, ImaginAsia, an education program for families, serves Asian American families, adoptive parents of Asian children, and other families. Weekday sessions operate at full capacity while weekend sessions exceed capacity by rotating families into the galleries. International film presentations such as Indian and Iranian films usually are shown to auditorium capacity audiences. Unfortunately, the total audience for special events is small relative to overall gallery visitation, and there is little evidence that event attendance is linked to subsequent gallery attendance.

Non IAMD Smithsonian art museums, such as the Cooper-Hewitt Museum and the National Portrait Gallery, have shown that special events will attract larger proportions of ethnic visitors than in the museums' normal gallery visitation.

Between 1990 and 1992, the Cooper-Hewitt Museum staged summer lectures and concert series that emphasized the art and culture of different ethnic traditions:

- Nueva York Tropical: Caribbean Design and Music in 1990.
- Ritual and Celebration: African Cultures in the New World in 1991.
- De Generación A Generación: Mexico's Living Traditions in 1992.

Each of these series drew audiences with demographic characteristics skewed towards the targeted ethnic audiences as



shown in Table 3. Two-fifths of the total audience and 56% of Latinos at Nueva York Tropical had never been to the Cooper-Hewitt before. Over the three years, 54% of new visitors were African American at Ritual and Celebration; 40% of new visitors were Latino at Nueva York Tropical; and 29% of new visitors at De Generación were Latino.

Table 3
Ethnic/Racial Composition of Audiences at Cooper-Hewitt Museum Summer Series:1990-1992*

Race/Ethnicity	Cooper-Hewitt Lecture and Concert Series		
	Nueva York Tropical 1990	Ritual and Celebration 1991	De Generación A Generación 1992
African-American	**	37%	7%
Hispanic	38%	15%	14%
White	54%	40%	72%
Other	**	7%	4%

* Sources: Nueva York Tropical: Caribbean Design and Music, ISO, Report 91-4;
Ritual And Celebration: African Cultures in the New World, ISO, Report 92-7; and
De Generación A Generación: Mexico's Living Traditions, ISO, Report 92-10.

** 7 % "other racial/ethnic groups (essentially equal numbers of African-Americans and Asians)."

The National Portrait Gallery conducted a special outreach program series during 1988-1989 and 1989-1990. An Institutional Studies Office study showed that:

“The ethnic composition of participants at eleven of the fifteen programs included less than ten percent African Americans. However, four programs—of special interest to African Americans—had between 57 and 80 percent. Attendance on the part of other multi-ethnic



participants was generally low, below seven percent at all but two programs. Two programs of special interest attracted audiences with 26 percent Asians and 26 percent Hispanics, respectively.”⁸

And, 77% of visitors to the Anacostia Museum, excluding visitors in organized groups, identified themselves as African Americans in a study conducted in the winter and spring of 1991.⁹ Four-fifths of Anacostia visitors lived in the District of Columbia (49%) or the D. C. suburbs (31%). Seven-eighths of visitors were part of a social group (88%).



Museum Strategies to Increase Audience Diversity

The Lila Wallace-Reader's Digest Fund funded a seven-year "Museum Collections Accessibility Initiative" in 1991. This project funded initiatives in 29 museums, mostly mainline art museums, to increase audience diversity and increase participation in the fine arts by more members of ethnic communities. The OP&A study of practices in museum audience diversification included art museums that participated in the Lila Wallace-Reader's Digest Museum Collections Accessibility Initiative as well as institutions that did not participate in the Initiative¹⁰.

Kotler and Kotler suggest that museums that are seeking new audiences can follow three strategies: (1) modifying existing programs and activities; (2) promoting existing programs more effectively; or (3) total innovation with new programs.¹¹

The OP&A analysis of practices at the institutions studied showed that practices focused on the first two strategies; however, differences in the ways that existing programs and activities are being modified led us to consider a three-fold description of efforts to increase ethnic participation:

- Adapting museum offering such as exhibitions, education other public programs to be more attractive to ethnic audiences.
- Modifying the setting in which audiences experience museum programs and activities.
- Promoting museum activities more effectively to ethnic audiences.

This report focuses on types of strategies pursued by other institutions. It does not focus on strategies to reach a specific



ethnic audience. To assume that all “minority” audiences will respond in the same way to a specific advertisement or program is self-defeating. Different ethnic audiences require different adaptations. That is, Asian Indian, Japanese, Chinese, Iranian, Korean, Indonesian, and Filipino audiences may have different interests even though our demographics will classify all as “Asian Americans.”

This report is not an exhaustive summary of activities undertaken by other institutions, but rather, an exploration of types of initiatives at some museums. The following summary discusses the OP&A findings regarding the three strategies for increasing ethnic attendance.

Adapting Museum Offerings

Museums that report success in attracting increased numbers of ethnic visits shaped exhibitions and program offerings to be more relevant, attractive and accessible to visitors.

One aspect of art museum visitation that all museum professionals stressed is that visiting an art museum must involve some educational activity to differentiate it from general recreation activities. An art museum’s unique contribution is intellectual development in the study of cultural change reflected in art.

Exhibitions: Museums have designed permanent exhibits focused on ethnic interests. One design characteristic was to put art in a full cultural context. Major ethnic groups express an interest in seeing how art objects relate to their life experiences and heredity



whether they are African American, Latino/Hispanic, or Asian American. Interviewees felt that ethnic visitors want an emotional connection with an exhibit as contrasted with the almost purely intellectual approach found in traditional fine arts museum exhibitions.

The Art Institute of Chicago, for example, experimented with theme based exhibitions of works from across its permanent collections as well as shows of African American artists. Spirituality was a theme that consistently interested African American focus groups. “Spiritual Expressions” was a successful theme-based temporary exhibition (1995-1996). Spirituality was also the theme of a permanent exhibition at the Virginia Museum of Fine Arts, “Spirit of the Motherland.” Exhibition opening attendance included 40% African Americans. This was the first exhibition at the Virginia Museum for which a specific family gallery guide was developed in addition to the normal gallery guide. Given the overwhelming acceptance of the family guide, the normal gallery guide was discontinued.

The Newark Museum is located in the center of African American and Latino communities, predominantly lower class. The museum undertook renovation of its Ballantine House, a Victorian house owned by a wealthy 19th century brewer, in 1992. One goal was to increase visits from surrounding ethnic communities. Early research showed that a Victorian house was not appealing. In fact, there was a misperception that the house had been staffed with African American servants or slaves. The museum created a collaborative team to design the reinstallation. The resulting reinstallation revisited 19th century Newark with its large immigrant population and ethnic diversity. Diversity was portrayed



through the history and circumstances of the Ballantine family. The new story line has made the Ballantine House into a successful decorative arts exhibition. Ethnic attendance is greater than before, and the house is a popular destination for local community organizations such as senior centers.

Temporary Exhibitions and Public Programs: Special programs, films, and events that are targeted to ethnic populations also draw substantial audiences. Often the programs operate at, or near, the capacity of the facilities available, e.g., a theater. In particular, art museums report that the number of ethnic visitors at family programs is larger than ethnic visitation in galleries. For example, evaluation reports at the Virginia Museum of Fine Arts show African American attendance ranging from 34% to 90% at ethnically oriented programs during the Lila Wallace-Reader's Digest Initiative.

Often, theme-based exhibitions involve music, food, performances or non-art artifacts. Music, in particular, plays an important role in attracting African American audiences. Music has played a central role in the lifestyle expression of African Americans from the earliest days of America to the present. Hip Hop is one example. The National Afro-American Museum and Culture Center in Wilberforce, Ohio mounted a temporary Hip-Hop exhibition called "Something in the Water: The Sweetness of Dayton Street Funk" that drew national attention in the African American community. It was the first exhibition at the museum to use a sound system in the galleries. More recently, "Hip Hop Nation: Roots, Rhymes and Rage" drew large and diverse audiences into the Brooklyn Museum of Art.



Education and School Programs: Another strategy that museums pursue to increase audience diversity is attracting organized school classes and other groups. All museums report working with local schools to provide museum based programs linked to school curricula and state achievement tests. Museums that seem to be successful generally report dedicating staff and other resources to work with teachers and developing curriculum guides for teachers, both before and after visiting. The Museum of Contemporary Art in San Diego provides transportation for cash-strapped schools. This museum also works with community organizations such as homeless family shelters and Latino cultural organizations to stimulate group visits.

A common belief among museum professionals is that children will return with their care-givers/families if exposed to museum programs. The San Diego museum complex houses a program in which one grade from a local elementary school takes all of its classes in the museums, periodically rotating from one to another. Another education program at the Ruben H. Fleet Science Center (San Diego) provides space in the museum for an alternative high school program for the local court system. The California Science Center (Los Angeles) provides three major child science education programs:

- Curator Kids Club offers science enrichment activities on Saturday and during the summer for local community children aged 4-13 (Target number is 45 children).
- Learn-to-Earn Intern Program serves potential “at-risk” youth. Participants work five hours during the Curator Kids Club Saturday sessions and 25 hours per week during a five-week summer session. (Target number is 20 teens aged 14 to 17.)
- Manual Arts Cluster Internship Program for youth from a



neighborhood high school. Students work as exhibit facilitators, presenters and demonstrators. (Target number is 15 teens aged 14 to 17.)

According to the Director of Community Programs the current population served by the three programs is 60% Latino and 40% African American. “The key to developing community linkages is one-on-one contact either by phone or preferably in person. In the past, staff have gone out into the community and we have also invited the community to the Science Center. Once these linkages have been developed, they require nurturing and an on-going dialogue.”¹²

Museum professionals that we talked with claimed to recognize students on weekend visits that they saw during weekday school visits. The general visitor research literature does not support a link between childhood museum visits and later family visits or museum visits as an adult.¹³

Adapting Museum Offerings – Discussion: There is a real question about the effect of adapting exhibitions and programs on increased attendance by ethnic groups. African American attendance, at the Virginia Museum of Fine Art, increased to 21% during the “Spirit of the Motherland” exhibition from 7% previously. The Brooklyn Museum of Art reported substantial ethnic attendance at its “First Saturday” programs and during the “Hip Hop Nation” exhibition.

It is difficult to verify that increases in ethnic attendance are permanent. The Lila Wallace-Reader’s Digest Fund does not release the report on the Initiative produced by an external



consultant. Some participating museums began surveying visitors, but dropped continuing surveys when the Initiative evaluation process was modified.

Museum audiences may be attracted either by specific events that they find interesting, including special exhibitions and programs, or the general experience of enjoying the art works in the galleries. Ethnic audiences turn out selectively for programs and exhibitions that they find interesting. Ethnic museum audiences tend to return for events rather than casually returning to visit galleries. As one community-relations staff member at the Brooklyn Museum of Art said, the museum has not been able to convert new visitors attracted by Hip Hop Nation into classical art audiences.

Relatively few African Americans attended an exhibition of sculptures by Martin Puryear, an internationally recognized African American sculptor, at the Virginia Museum of Fine Arts. Museum staff said that African American museum members expressed little interest in the works. Ethnic members have expressed much more interest in a future exhibition by David Driscoll. In fact, this museum has decided to exhibit its African American art collections as a routine part of its general contemporary art displays. Brooklyn Museum staff also feel that it is difficult to get ethnic visitors into its traditional galleries.

Ethnic minorities visited exhibitions at the Mint Museum of Art that were specifically targeted to their interests. But, the ethnic visitors did not seem to return for regular gallery visits. On further investigation, the museum staff determined that the ethnic groups who visited targeted programs were in fact continuing to use the museum by renting facilities.



Ethnic membership in mainline art museums is lower than the percentage of ethnic visits. Ethnic participation is selective and responsive to specific offerings. There is hesitation before the loyal commitment of membership. Museum professionals believe that museums need to demonstrate sustained commitment to ethnic audiences for a substantial period to encourage greater commitment from ethnic audiences. African American membership at the Virginia Museum of Fine Arts increased from 1% to nearly 3%.¹⁴ Ethnic membership at the Art Institute of Chicago more than doubled during its participation in the Lila Wallace-Reader's Digest Initiative. The numbers are small.

Emphasizing activities to draw ethnic audiences can produce a backlash from traditional museum members who may feel that the museum puts too much emphasis on African American visitors. Focusing on exhibitions and programs that appear relevant to ethnic populations also can raise specific issues when there are significant differences of opinion within the ethnic communities. An African American artist may not attract African American visitors when his art is not considered culturally relevant (Martin Puryear), while another African American artist may be a major attraction (David Driscoll). Likewise, the relative attractiveness of specific exhibitions is affected by the diversity within Latino/Hispanic and Asian communities.

Even the best effort fails unless there is follow through by museum staff. According to museum professionals, the targeted ethnic audiences require a substantial time to become acculturated to museums. Museums that do not follow through lose their newly acquired audiences.



While programs and events attract ethnic audiences to the IAMDM museums, such activities face limitations on the ability to significantly increase visits, especially gallery visits. ImaginAsia is a popular family activity that operates near current capacity. Many films are shown to full houses. Programs may generate fewer gallery visits than possible because galleries may not be open to visitors during program hours.

Modifying the Museum Setting

Museums that reported success increasing ethnic participation universally claimed to have modified the ways in which they presented art so that ethnic visitors, and other visitors, would feel more comfortable.

Security Guards: A 1991 study conducted by Denver museums found that ethnic visitors felt that the Denver Art Museum was “cold and sterile.”¹⁵ One complaint topic centered on the security staff and volunteers. Another centered on a perception of elitism.

A study of general art museum visitors and nonvisitors sponsored by the Getty Center for Education concluded, “Guards are intimidating and make some people feel they are under constant surveillance. This detracts from their enjoyment. ... Interactions with unfriendly guards reinforce the image that museums are ‘snobbish’ places.”¹⁶

Security staff, volunteers and docents are the primary human contacts between visitors and museums. The only museum staff



members most visitors talk to are the front desk staff, guards in the galleries, and store staff. Many Lila Wallace-Reader's Digest museums improved visitor services. Some rethought their entire approach to visitor services and security.

Museums, like other attractions, have moved from traditional guard/security uniforms to more visitor friendly vests, sweaters and casual clothing. The Mint Museum of Art in Charlotte, North Carolina took the shift a step further when it opened its new craft and design museum in downtown Charlotte. According to the Director, the museum hired a new type of gallery attendant to bridge the gap between security and visitors services. The new gallery attendants wear long aprons. The museum education supervisor supervises the guards. They receive docent training and additional training in the museum's collections. The gallery attendants are encouraged to approach and engage visitors in conversations about exhibits. They have the authority to remove objects from cases for closer inspection, to discuss artist techniques, to organize group tours on the spot, or engage a family in a scavenger hunt.

The Virginia Museum of Fine Arts has received complaints from ethnic visitors about guards are watching minority visitors closely. Guards are now dressed in blue blazers and gray slacks to make them less ominous. The contract security service also has stressed courteous, professional behavior in training.

One African American scholar, Steven F. Philipp, has noted that African American middle-class people feel significantly less "welcome" or accepted in leisure settings than white middle-class people would expect. In particular, African Americans feel



significantly less accepted in museums than in zoos. Likewise, although whites and African Americans both rank museums and zoos as the two most important leisure activities for children, African Americans ascribe less importance to these activities than whites. As Philipp argues, an understanding of the perceived discrimination associated with leisure activity and places may be important in explaining African American leisure behavior.¹⁷

Location: Museums take exhibitions and programs into neighborhoods closer to ethnic/race populations. They also lower psychological barriers by making exhibition spaces more welcoming to diverse populations.

The Museum of Contemporary Art, San Diego and the Mint Museum, by opening satellite facilities in downtown sites, have taken the museum to where people are rather than making audiences come to them. The audiences at the newer facilities are often more diverse than the audiences at the established museum facilities. The Museum of Contemporary Art, San Diego claims to reach a younger, more family oriented and more ethnically diverse audience at its downtown facility.

The Museum shifted to a visitor-friendly service staff in its La Jolla facility. Its major rethinking came with the opening of the downtown satellite facility. It is considering replacing the traditional security staff and docents with the students and artists who are hired during installations when it moves into its downtown facility. The goal is to provide more employment stability for local artists as well as providing knowledgeable, passionate advocates for the artworks in the gallery.



Other museums have established creative partnerships to move their art presence into non-traditional locations such as shopping malls and community centers.

Hours: Varying hours is another way to attract additional visits. Art museums that remain open during the evening report increased visits, and visits by a different audience from their traditional audiences. Evening audiences include people for whom work, school, or family responsibilities interfere with visits during regular daytime hours. In particular, many people in local audiences must weigh weekend visits to museums against work, church, shopping, and other leisure activities.

The Brooklyn Museum of Art offers its First Saturday program on the first Saturday of each month. The museum is open from 5 PM to 11 PM. Admission is free. All galleries are open. There is music all evening, varying from Hip Hop to ballroom. The audience is ethnically and ages diverse. Museum staff report seeing First Saturday visitors returning during regular hours. The purpose of First Saturday is to make the Brooklyn Museum of Art fun for visitors. It tries to destroy the stereotype of art museums as dull places requiring intellectual baggage.

A similar activity at the Virginia Museum of Fine Arts has become a predominantly white social event. There are minimal shifts in audience diversity even with African American or Latino bands. Activities sell out, but do not increase the museum's ethnic diversity.

Modifying the Museum Setting—Discussion: All visitors should feel welcome as they enter an art museum. Information



counters should be staffed whenever the museum is open to visitors. Also, security guards should be friendly and positive about the museums, programs, exhibitions and events. Creating a sense of welcome may require modifying the locations for programs and exhibitions. It may also involve changes in how programs are staffed. While information was not mentioned as frequently as staff, providing information in galleries should be investigated further.

One issue that seems to be symbolic rather than a barrier is the provision of information in the visitor's language. Museum professionals felt that the pool of ethnic visitors who speak English is large enough to increase visitation if art museums are made attractive and interesting. While some art museums print bilingual catalogs or use bilingual labels, museum professionals who were interviewed did not feel that bilingual labels and materials increase visits significantly.

Museums have lowered economic barriers to visitation by lowering admission prices, facilitating transportation, and opening hours to encourage family and group visits. When the San Diego Zoo instituted zoo evenings during the summer at a lower admission, total attendance increased as well as age and ethnic diversity. When the admission charge was increased after a few years, attendance decreased.

Falk summarized the importance of feeling comfortable to African American visitors, "Most striking, is the predominance ... of the criteria 'feeling comfortable and at ease in one's surroundings.'"¹⁸

It may appear unusual to speak of economic barriers for museums



that do not charge admission, however, leisure-time research shows that an economic cost is attached even to attendance at a free museum. Visiting an art museum involves economic costs that must be balanced against the benefits of a visit. The Metro costs money. Time visiting may substitute for time working. Museum shops may be expensive.

Making visitors feel welcome may involve working directly with a community to understand and avoid inadvertent affronts to cultural sensitivities. For example, the San Diego Zoo worked with its local African American community in the design and installation of the Africa exhibit at the wildlife park to present a less offensive representation of African life. The zoo also worked carefully with local American Indians during the installation of its Condor Ridge exhibition.

Promotion and Marketing

Conventional, commercial marketing wisdom says that ethnic audiences are better approached as structured group leisure-time decisions, that is, church, family, or community groups, than through direct promotion to individual consumers. The conventional wisdom also believes that ethnic people carefully weigh the benefits of each activity and are selective in choosing leisure-time activities. Ultimately, the challenge of museum promotion to ethnic groups is making people want to talk about the museum.¹⁹

Museums reach out to ethnic populations by working with local community development building organizations and advertising in



non-mainline publications.

A recent article highlights the emerging difficulty of using media to reach ethnic communities. Older, adult Latinos use Spanish-language media. Younger Latinos are more complicated. They watch Spanish-language television with their parents, but English television with friends. As a group they are comfortably in both English and Spanish and need to be reached through both media.²⁰

Professionals in museums stressed that promotion is achieved best through extant community communications networks. In the case of African American audiences, churches play a dominant role. In the case of Latino audiences, community organizations such as La Raza are used. Personal contact may take a long time to develop, but many professionals emphasized the value of the personal touch.

A senior staff member of the Mint Museum said that their experience demonstrated the importance of having employees with connections to ethnic communities. One employee was a Native American but not a Lumbee. She formed a connection with members of the Lumbee tribe who became frequent visitors at the Mint Museum. When she left the museum staff, Lumbees stopped coming to the Mint.

Kotler and Kotler highlighted the Virginia Museum of Fine Arts as a “model practice” museum reaching out to ethnic communities.²¹ The Museum created a Multicultural Advisory Committee in 1984 that consisted of people representing all sectors of the ethnic communities in central Virginia, especially the African American community. This committee was tapped as a sounding board by the



Virginia Museum of Fine Arts in designing and naming the Lila Wallace-Reader's Digest funded exhibit, "Spirit of the Motherland." The committee was also used to assist in the promotion of the exhibit and associated programming in Richmond. Although the Multicultural Advisory Committee still operates very effectively, the Virginia Museum of Fine Arts has established a museum-member based group, The Friends of African and African American Art. This group acts as a fund raising arm as well as an outreach agency. The several Friends organizations have expanded the ethnic collections of the museum by purchasing authentic works. The museum provides staff support to the Friends. The museum also created a Community Relations Department to coordinate activities with the community. More recently, the museum has created an active Friends of Asian and Indian Art as a fund raising arm and a less active Latino arm. Ethnic Virginia Museum of Fine Arts members initiated all Friends groups to increase art acquisition and programming representation.

An "Alliance of Friends of African and African American Art" grew out of the inclusiveness efforts of the Virginia Museum of Fine Arts and two other mainstream art museums (New Orleans Museum of Art and The Fine Arts Museum, Houston). The Cleveland Museum of Art and The Metropolitan Museum of Art are recent members.

Other direct linkages to ethnic communities exist. One such organization is Links, Inc., an African American women's association with chapters around the country. The chapters link the African American community to cultural activities and provide funding. The presidents of 17 LINKS chapters in Northern Virginia, D. C. and Maryland were guests at the opening of "When



the Spirit Moves: African American Dance in History and Art” on February 15, 2001 in the Arts & Industries Building. Sororities, fraternities and alumni associations offer effective linkages.

In all cases, ethnic audiences are more effectively reached through the ethnic media than mainline mass media, although Falk, in his study of African Americans, has suggested that advertising in ethnically specific media may not significantly affect ethnic visitation.²²

Promotion and Marketing—Discussion: Using existing community networks has three benefits:

- It demonstrates the museum’s commitment to the community.
- It provides authenticity to the event, program or exhibition.
- It promotes acceptability to non-typical museum audiences.

The preceding discussion of promotion focused primarily on increasing local ethnic attendance. Events and programs can attract new visitors. However, national or foreign audiences may not be able to participate in events with space, staff or material limitations or advance ticketing. Potential capacity limitations and difficulties in rapidly increasing ethnic visits suggest that the IAMD museums should develop a full range of programs rather than simply trying to increase ethnic gallery visits.

Falk summarized museum practices to attract African Americans in his 1993 essay.

“African Americans, like all visitors, need to feel welcome and at ease within a museum. African Americans are likely to respond to long-term,



concerted efforts to address topics and issues that relate to their special interests and heritage as opposed to only Black History month programs, “special” exhibitions, or one-time events that are never repeated or sustained. It seems that activities and programs that reach out into the African American community, particularly to churches, but also to organizations like African American alumni associations, civic groups, and social clubs, would increase and facilitate the spread of positive word-of-mouth communication about the museum. In addition, I would recommend programs that encourage more non-traditional users, both African American and white, to visit museums under comfortable, non-traditional ‘educational’ circumstances.”²³

More recently, Amy Hilliard-Jones wrote regarding outreach to ethnic populations:

“I suggest that you use another set of P’s: passion, preparation, and perseverance, patience ... You have to be willing to persevere. Ethnic marketing is not for the faint-hearted. People will say, “No, we can’t do it. No, we don’t have the budget.” You have to keep hammering at the point that you need it, want it, and are going to get it. ... This is not going to happen overnight.”²⁴



Lessons from the Field: Experiences of Affiliated Museums

The Affiliations Program connects museums to the Smithsonian. As Affiliates, museums can draw on the collections, exhibition, programming and marketing experience of the Smithsonian Institution. One benefit is the possibility of co-branding through the use of the Smithsonian logo. At present there are more than 70 museums in the Affiliations program.

Although many Affiliates are small, young, and represent multidisciplinary, history and science museums as well as art museums, directors of affiliated ethnic museums are a rich source of insights. Cumulatively, affiliated ethnic museums provide a direct connection to the Asian American, African American and Latino audiences that have been traditionally under represented in the IAMM museums.

The OP&A study team interviewed directors of selected Affiliate Museums to learn their insights. The directors reinforced the importance of commitment rather than tokenism in reaching non-traditional audiences.

Directors of two Affiliates, the Wing Luke Asian Museum and The American Jazz Museum, have written articles that call for modification of the traditional academic-oriented exhibition process based on museum collections. Their position is that individuals and families, not museums, own many artifacts that represent ethnic cultural heritage. In addition, the best source of exhibition stories to interpret ethnic artifacts accurately is the oral history of an ethnic community. These directors honor both ethnology and professional museum standards. Exhibitions are



carefully developed but on a fast-track (shorter time) with substantial community participation using community collections and stories.

Ron Chew, Director of the Asian Museum, discussed his model of a “community-response museum.” According to Chew, “The goal of a community-response exhibition wouldn’t be to create a comprehensive chronology, it would be to engage an audience for the instant. ... the fast-track exhibition welcomes a host of social concerns into the institution, rather than locking them outside on the pretext that they are not the central ‘business’ of museums ...”²⁵

The signature exhibition for the Wing Luke model was entitled “Executive Order 9066: 50 Years Before and 50 Years After.”²⁶ It used members of the local Japanese American community, crossing generation and political divisions, to design, write and build an exhibition that told an oral history of the World War II internment camps. As Chew wrote:

“The success of the ‘Executive Order 9066’ experiment set the stage for the Wing Luke Asian Museum to reimagine itself as a vehicle for community organizing and empowerment, and to carry out similar landmark historical exhibits on Chinese American, Vietnamese American, and other groups. ... It gave sanction, in a museum setting, to the notion of students, non-professionals, and elders as scholars and lead decision makers, rather than token advisers.” “In exhibition after exhibition, the Museum supplants the authoritative voice of the academic historian—the traditional device of other history museums—with the intimate



voices of the community.”²⁷

Chew’s model gives community members and other non-museum professionals a central role in the planning and design of exhibitions. Museum curators support the non-professionals in exhibition staging. Exhibitions stress borrowed artifacts, including artifacts owned by community members, instead of expanding in-house collections. Chew’s vision builds on his journalism background. Professional journalists are immersed in the immediacy of events and committed to accuracy, but do not demand presentation perfection.

Rowena Stewart, Director of the American Jazz Museum, addressed the need to engage African American communities throughout the exhibition process. The communities are the repository of artifacts and oral history that can be interpreted in exhibitions. She outlined an exhibitions process that combines lay historians and scholars to interpret private, hidden histories of families in public museum exhibitions.²⁸

- Museum staff work with the local community to identify grass roots historians or keepers of the history in local families.
- The museum provides a public forum for keepers and scholarly historians to jointly identify materials and information needed for accurate interpretation.
- History scholars collect and interpret appropriate historical information including nontraditional methods of gathering and conveying African American history.
- Lay historians challenge the official version and ask for more validation information in a public forum.
- The final exhibition gives back an understanding of the experience in their struggle and it helps to understand why the



private must become part of a public institution. Community members serve as docents to provide authenticity.

Although all museum directors felt that communities must be involved in some way, few went as far as Chew. Other Affiliations directors feel more comfortable with an exhibition process that gives primacy to their curators and other museum professionals.

The directors supported our earlier conclusion that there is a difference between getting nontraditional audiences to visit for a specific event and creating more sustained audience participation and support. Even when they disagreed on strategies and tactics, everyone stressed that one key in attracting nontraditional audiences is “respect.” Not only do art museums have to respect audiences, but the audiences also must feel that the museums really do respect them.

Other findings from Smithsonian Affiliations directors:

- Museums must respect the communities depicted in exhibitions or programs. Community members know that their traditions are valuable to them and want museums to recognize that value.
- The visiting patterns of nontraditional audiences are different from traditional museum audiences. Specifically, newer audiences are more likely to visit in family groups. “Family” needs to be broadly defined. In some communities, family may be grandmothers and children or older siblings and younger siblings or two generations of women with children.
- Museum visits are part of a larger culturally relevant social experience. It is necessary to offer museum exhibitions as part of the larger cultural experience by integrating the museum



experience with music, theater or food.

- Specific events attract nontraditional audiences more easily. Directors hope that multiple visits may encourage them to non-event gallery attendance.
- It is patronizing to believe that all ethnic art and heritage represents “lower culture.” All ethnic contain have high culture and low culture audiences. While much ethnic art does represent folk, craft, or popular art traditions, the variety of cultural tastes ranges from high to low in more mainstream art museum audiences just as in nontraditional audiences. Both mainstream and nontraditional audiences are attracted by events. Visitors who feel comfortable in a museum may visit more often regardless of past museum behavior. Different Latinos, Asian Americans and African Americans have different cultural heritages even if the census uses the same term to categorize them.
- Museums must assure community members that the museums are comfortable with nontraditional audience participation. This implies making the visitors feel welcome in terms of community relevance and importance of exhibitions, seeing museum staff with whom they identify, and providing a comfortable visit setting. Small details are important in making visitors feel comfortable or uncomfortable. The most important small details may vary from one audience group to another.
- Multilingual labels and catalogs help to create a more comfortable museum experience. In particular, multilingualism is important with visitors who do not read English. e.g., from Mexico or other foreign countries. The benefits of multilingualism throughout a museum are rarely worth the cost. Most museum visitors can understand English labels adequately. Appropriate colloquial translation can be



expensive. In some cases, there may be no single appropriate translation. For example, different Latin American regions may use different idioms for a concept.

- Museum exhibitions and programs are valued as stories about cultural heritages that are personally understandable and relevant. Exhibitions are more effective when the story integrates several themes covering more than one group. Exhibitions that integrate the cultural histories of several communities into a common story provide a base for cross community linkages and broader exhibition audiences.
- The most effective promotion in ethnic communities is word-on-the-street. This requires an authentic and exciting exhibition program. Local community organizations including community development organizations (La Raza), fraternities, sororities, alumni organizations and arts support groups can support word-on-the-street promotion.
- IAMD museums could increase their visitation if they could identify a few cultural icons that appeal to nontraditional audiences similar to the appeal of the First Ladies dresses, the Star Spangled Banner, the Hope Diamond, the Wright Flyer and Space Lab in other Smithsonian museums. Permanent exhibitions could be developed around rare, real artifacts that interpret a bridge between the American experience and the cultural histories of nontraditional audiences.



Appendix

Museums included in the Lila Wallace-Reader's Digest Museum Collections Accessibility Initiative:

The Art Institute of Chicago
Baltimore Museum of Art
Berkeley Art Museum/Pacific Film Archive
Cleveland Museum of Art
Denver Art Museum
El Museo del Barrio
Hampton University Museum
Heard Museum
Hood Museum of Art
Indianapolis Museum of Art
Isabella Stewart Gardner Museum
Michael C. Carlos Museum
Milwaukee Art Museum
Minneapolis Institute of Arts
Mint Museum of Art
Mississippi Museum of Art
Museum of Contemporary Art (Chicago)
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, San Diego
Museum of Fine Arts, Houston
The Newark Museum
Philadelphia Museum of Art
San Antonio Museum of Art
St. Louis Art Museum
The Toledo Museum of Art
Virginia Museum of Fine Arts
Walker Art Center
Walters Art Gallery
Worcester Art Museum



Non Lila Wallace-Reader's Digest Fund Initiative museums and organizations contacted:

Brooklyn Museum of Arts, New York
Association of Art Museum Directors
Association of African American Museums
National Afro-American Museum and Cultural Center, Wilberforce
New Orleans Museum of Art, New Orleans
San Diego Zoo, San Diego
California Science Center, Los Angeles
Ruben H. Fleet Science Center, San Diego

Smithsonian Affiliations museums and organizations contacted:

Japanese American National Museum, Los Angeles
Mexican Heritage Corporation, San Jose
Museum of Latin American Art, Long Beach
Florida International University, Art Museum, Miami
Miami Museum of Science, Miami
American Jazz Museum, Kansas City
National Jazz Museum in Harlem, New York
National Underground Railroad Freedom Center, Cincinnati
The African American Museum in Philadelphia, Philadelphia
Heritage Harbor Museum, Providence
Centro Alameda, San Antonio
Wing Luke Asian Museum, Seattle





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Endnotes

- ¹ The museums that are part of the Smithsonian International Art Museums Division have been interested in improving outreach to ethnic and racial minority audiences for years. For example, the Arthur M. Sackler Gallery and the Freer Gallery of Art commissioned a report by Juanita Tamayo Lott, *Knowledge and Access: A Study of Asian and Pacific American Communities in the Washington, D.C. Metropolitan Area*, April 1989.
- ² The survey excluded the group audience.
- ³ In both censuses, race and Hispanic origin were asked as separate questions. The ISO study combined race and ethnicity into five categories (white, African American, Asian, American Indian and Hispanic). In the 2000 census, respondents were allowed to describe themselves by one race (white, African American, Asian, Native Hawaiian/Pacific Islander or American Indian/Eskimo/Alaskan Native) or use more than one category. Data presented for 2000 (1999) distributions represent individuals reporting only one racial category. Therefore, these early data also under represent the total numbers of individuals associated with a racial category. The census information presented includes all ages while the ISO survey data includes only visitors over 12 years old.
- ⁴ The Travel Industry Association of America conducts surveys regarding domestic tourism. According to the results of the 2000 Minority Tourist survey, minority tourists are more educated and have higher incomes than the general ethnic populations in the United States.
- ⁵ Table 2, 1997 Survey of Public Participation in the Arts: Summary Report, National Endowment for the Arts, p. 16.
- ⁶ Ibid.
- ⁷ A 1994 national telephone survey commissioned by the Smithsonian Institution found that racial differences evaporated when education was controlled (Z. D. Doering, *Who attends Our Cultural Institutions: A Progress Report Based on the Smithsonian Institution Marketing Study*, Research Note 95-5). A study by Falk (J. H. Falk, *Leisure Decisions Influencing African American Use of Museums*, Washington, DC: American Association of Museums, 1993) came to a similar conclusion.
- ⁸ Z. D. Doering and K. M. Paasch, *Visitors to Cultures in Motion: a program series at the National Portrait Gallery*, Institutional Studies Office, Smithsonian Institution, May 1990, Report 90-6.
- ⁹ Z. D. Doering, *Across the River: A Study of Visitors to the Anacostia Museum*, Institutional Studies Office, Smithsonian Institution, August 1991, Report 92-5.



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- ¹⁰ The results of a multi-year project by the Lila Wallace-Reader's Digest Fund are reported in three volumes published by the Fund. The reports are: (1) "Service to People: Challenges and Rewards;" (2) "Opening the Door to the Entire Community: How Museums are Using Permanent Collections to Engage Audiences;" and (3) "Engaging the Entire Community: A New Role for Permanent Collections." Museum contacts are listed in the Appendix.
- ¹¹ N. Kotler and P. Kotler (1998) *Museum Strategy and Marketing*, San Francisco: Jossey Bass Publishers, p. 92. Neil Kotler is a Program Specialist at the Smithsonian Institution.
- ¹² Letter from Linda Robinson-Stevens, Director, Community Programs, California Science Center, February 13, 2001.
- ¹³ The greater importance of art related experiences in later life, in contrast to childhood museum visits, is demonstrated in Figure 4.3, in N. Kotler and P. Kotler (1998), *op.cit.*, p. 118.
- ¹⁴ Kotler and Kotler, *op. cit.*, p. 218.
- ¹⁵ Diana Crew, Pat Pachuta, David Keen, Glenda Lyle, and Gretchen Johnson, "Denver Multicultural Outreach Study," presented at the annual meeting of the American Association of Museums, May 21, 1991.
- ¹⁶ *Insights: Museums, visitors, attitudes expectations: A focus group experiment* (1991) sponsored by The Getty Center for Education in the Arts and The J. Paul Getty Museum, p. 32.
- ¹⁷ Steven F. Philipp, *Are We Welcome? African American Racial Acceptance in Leisure Activities and the Importance Given to Children's Leisure*, *Journal of Leisure Research*, 1999 (31:4), p. 401. A recent study of national park visitor demographics conducted by the National Park Service supported a similar conclusion by Robert Stanton, former National Park Service head. "At U. S. Parks, New Path to the Past," *The Washington Post*, March 23, 2001, p. A01.
- ¹⁸ Falk (1993) p. 75-6.
- ¹⁹ J. Spaulding, *Building Audiences and Winning Support*, 1991, cited in Neil Kotler and Philip Kotler (1998) *Museum Strategy and Marketing*, San Francisco: Jossey-Bass Publishers, p. 31. Malcolm Gladwell has presented a similar view of the communication process underlying successful promotion in *The Tipping Point: How Little Things Can Make a Big Difference*, 2000, Boston: Little Brown and Company.
- ²⁰ Rebecca Gardyn (2001) *Habla English?*, *American Demographics* (23:4) April 2001, pp. 54-7.
- ²¹ Kotler & Kotler (1998) *op. cit.*, pp215-8.



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- ²² John H. Falk (1993) Leisure Decisions Influencing African American Use of Museums, American Association of Museums, p. 79.
- ²³ Falk (1993) p. 84.
- ²⁴ Amy Hilliard-Jones (1996) Consumers of color are changing the American marketplace, Marketing News (30:24) November 18, 1996.
- ²⁵ Ron Chew (2000a) "Toward a More Agile Model of Exhibition-Making," Museum News (November/December 2000), pp. 47-8.
- ²⁶ Chew (2000b) "The Wing Luke Asian Museum: Gathering Asian American Stories," Chinese America: History and Perspectives 2000 (San Francisco: Chinese Historical Society of America), pp. 62-8.
- ²⁷ Ibid., p. 64.
- ²⁸ Rowena Stewart (1990) "Bringing Private Black Histories to the Public," in Janet W. Solinger, ed., Museums and Universities: New Paths for Continuing Education (New York: American Council on Education), pp. 81-91. Dr. Stewart has used the public forum approach to engage communities as the director of African American Museums in Detroit and Philadelphia.





