

Hablemos de Arte: Bilingual Spanish/English Family Programs in Art Museums

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A thesis

submitted in partial fulfillment of the
requirements for the degree of

Master of Arts

University of Washington

2018

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Program authorized to offer degree:

Museology

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Abstract

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The purpose of this research was to describe the experience of participants in bilingual Spanish/English family programs in art museums. Bilingual programs are providing access to a greater proportion of our changing society and address societal inequalities that museums have often supported. This descriptive, qualitative study examined seven interviews with museum staff and three participant observations of these programs. The research sites were Denver Art Museum, National Museum of Mexican Art, Queens Museum, and Aspen Art Museum. Themes that emerged were accessibility, agency, cultural identity, and relevancy. This data suggests that bilingual family programs in art museums are providing accessibility and inclusion for Latinx families. The museum staff interviewed expressed that the programs are providing opportunities for families to have their culture validated, to hear Spanish outside of the home, to empower adults to participate and teach the children, and to show all visitors the importance of the Spanish language.

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Acknowledgements

I would first like to acknowledge those that paved the way before me and made it possible for me to be a Latina graduate student and to explore this topic. I am fortunate to have had your research and efforts towards the field to build off of. Special thanks to Cecilia Garibay and Verónica Betancourt for your help along the way.

I am eternally grateful to my thesis chair, Kris. Thank you so much for being the guide through the unknown and being so supportive of my research. You helped me keep going when things were hard, and you also pushed my thinking to fulfill my true aspirations. You continue to inspire me and I feel so fortunate to have had the opportunity to work with you.

I would like to thank my committee members Dr. Ariana Ochoa Camacho and Dr. Julie Nicoletta for your help throughout the entire process, for your ideas, and for your thoughtfulness.

This research would have not been possible without all the museum staff that so graciously reflected with me and the sites that opened their doors to me. Thank you to Joann, Clara, Lindsay, and the staff at the Denver Art Museum. Thank you to the staff at the National Museum of Mexican Art. Thank you to Christian and the staff at the Queens Museum. Thank you to Michelle at the Aspen Art Museum and Cata for speaking with me.

All my thesis research efforts became a reality thanks to the wonderful Museology faculty and staff that helped me throughout the entire process. Special thanks to Jessica, Lisa, Maya, and Dylan for your guidance and unwavering support.

Thank you to my cohort and especially my thesis group for your help and for keeping me sane through this entire process.

Thank you to all my friends and loved ones for being excited about my research, for listening and supporting me throughout, and for continuously believing in me.

Thank you, Juan for your encouragement, for listening, and helping me make Chicago happen.

Muchas gracias Nonna por todo tu apoyo, tus ideas, y tus sugerencias para la introducción.

Gracias Papi for your constant support, for the daily jokes, and the help along the way.

Mamita, te dedico este trabajo.

Todo lo que soy y todo lo que hago es porque tu me demuestras amor y apoyo todos los días de mi vida. Todos mis esfuerzos y logros son para tí.

Chapter 1: Introduction

Todas las voces, todas
 Todas las manos, todas
 Toda la sangre puede ser canción en el viento
 Canta conmigo, canta hermano Americano
 Libera tu esperanza con un grito en la voz
 - Mercedes Sosa, *Canción Con Todos*

Amar es saber,
 Saber vivir con la gente,
 Ya que por ser diferente
 Te hace pensar... no podré
 Y poder.
 Amar es poder,
 Poder pintar una rosa;
 La que por ser tan hermosa
 Te hace pensar no podré
 Y poder.
 - Alberto Cortéz, *Amar es Poder*

Spanish is the “most spoken non-English language” in the United States (Lopez & Gonzalez-Barrera, 2013). According to research conducted by the Instituto Cervantes, the United States is the “world’s second largest Spanish-speaking country after Mexico” with 41 million native Spanish speakers and over 11 million bilingual speakers (as cited in Burgen, 2015). A study on the future of Spanish in the United States suggests that even though the number of households to speak only Spanish is projected to decrease due to second and third generations of immigrants speaking only English in their homes, the total number of Spanish speakers will still increase (Lopez & Gonzalez-Barrera, 2013). With such a large population that speaks Spanish and dozens of other non-English languages, why do museums largely have exhibit labels, informational materials, and family programs only in English?

Huerta-Migus and Soto Huerta argue that museums typically uphold the dominant culture which omits other cultures (Garibay & Yalowitz, 2015, p. 4). However, the museum field has started to not only embrace but enact in practice strides to make museums more inclusive and accessible spaces. The 2017 theme for the American Alliance of Museums’ conference was *Gateways for Understanding: Diversity, Equity, Accessibility, and Inclusion in Museums* (AAM, 2017) showing an industry interest and investment in these strides. Although there has not been much research of bilingual exhibit labels specifically in art museums, there has been some

conducted in science centers and museums. The *Multilingualism in Science Centers and Museums* survey (Garcia-Luis, McDonald & Huerta Migus, 2011) conducted by the Association of Science-Technology Centers, Inc. (ASTC) and the Exploratorium in San Francisco identified benefits of offering multilingual information including: increasing accessibility for visitors (60%), attracting a wider and more diverse section of visitors (39%) and targeting a specific audience (25%) (Garcia-Luis et al., 2011, p. 31). The *Bilingual Exhibit Research Initiative (BERI): Institutional and Intergenerational Experiences with Bilingual Exhibitions* was a three-year long study which found that in bilingual groups adults were more likely to read the Spanish labels and then felt confident to facilitate interactions with their younger family members (Yalowitz et al., 2013). Some members of the family groups had an emotional reaction to seeing the bilingual interpretation stating that they enjoyed the experience more and it changed their perception of the institution for the better (Yalowitz, 2014). The BERI study provided both the institution's perceptions and the Spanish-speaking visitors' perceptions of bilingual interpretation; and has provided a basis to support further research into bilingual content in museums.

In the United States the terms "Hispanic" and "Latino" are used solely within the country for people to refer to others or to refer to themselves. The U.S. Census Bureau (2011) defines Hispanic or Latino as "a person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race" (Humes, Jones & Ramirez, 2010). In the last few decades, the term Latin@ has been used when writing to be a more equitable term since "Latino" is masculine in Spanish (deOnis, 2017, p. 10). Recently however, the gender-neutral term "Latinx" (pronounced La-teen-ex) has been accepted by some as the preferred term because it is inclusive of people that do not ascribe to the gender binary (Reyes, 2017; deOnis, 2017).

Roy Pérez, associate professor of English and American ethnic studies, explains that “even if the stakes of gendered language do not feel high to some of us, they do feel high to many vulnerable others. As a supplement and not a substitute, Latinx offers a decent alternative to that unnecessary imposition of gender” (deOnis, 2017, p. 10). Beyond being used by communities, Latinx has been used by academics in print and in presentations (deOnis, 2017); but it has still not been added to the Merriam-Webster dictionary and its use continues to be an ongoing debate (Reyes, 2017). This study will use the term Latinx.

There are over a dozen art museums in the United States that are serving Latinx families by leading programs in Spanish or bilingual Spanish/English. They range in design and format, but all seek to engage with these families beyond translating the exhibit labels and printed materials. The types of programs include tours, workshops, family days, story time, and cultural celebrations. There is variation of design for bilingual family programs, but they are all connecting the child, the adult and the art in an activity. While significant research has been done on family programs in art museums, little if any has looked specifically at programs for families conducted in Spanish.

I believe that by having the program in Spanish, museums in the United States are providing access to a greater proportion of the changing society and addressing societal inequalities that museums have often supported. The purpose of this study is to describe the experience of participants in bilingual Spanish/English family programs in art museums. This research was guided by one research question and three sub-questions:

- What is the nature of the experience of participants in bilingual Spanish/English family programs in art museums?
 - How do participants experience and engage with art in bilingual family programs?

- How do participants experience and engage with each other in bilingual family programs?
- How do participants experience and engage with language in bilingual family programs?

This research will provide an understanding of how to make art museums more accessible and inclusive, how to serve the needs of Latinx communities, and will inform best practices for bilingual family programs.

Chapter 2: Literature Review

This literature review covers three areas of research that provide context for the study of bilingual Spanish/English family programs in art museums. The three areas are language and identity, Latinx and museums, and best practices for family programs. Language and identity are explored to better understand the relationship of Spanish within the United States, and the variety and complexity of identity for Latinx communities within the United States. Latinx and museums unpack the ways in which museums have both historically engaged and are currently engaging with Latinx audiences. Best practices for family programs inform how certain aspects of programming can be designed and enacted to serve Latinx families.

Language & Identity

The study of language is very complex; it is related to culture and identity (Gutiérrez et al., 1999; Shin, 2013), and may be racialized when connected with a non-dominant group, such as Spanish in the United States (Rosa, 2010). Within the United States there are dozens of non-English languages spoken at home, and there are cultures related to each of those languages (Ryan, 2013). About 20 percent of people over the age of five in the United States speak a language other than English at home (Ennis, Rios-Vargas, & Albert, 2011) and significant research has studied the implications of bilingualism and multilingualism (Kemp, 2009; Shin, 2013). Generally, bilingualism is the ability and use of two languages and multilingualism is the ability and use of three or more languages (Kemp, 2009). Bilingual and multilingual people also show cultural pluralism and must navigate using the languages in multiple contexts either because their communities are multilingual or they are in contact with several monolingual communities (Kemp, 2009). Code-switching occurs when bilingual and multilingual people use more than one language in the same place (Kemp, 2009). The sociolinguistics researcher, Shana

Poplack (1980) defined code-switching as the “alternation of two languages within a single discourse, sentence or constituent” (p. 583). The title of her article serves an example of this linguistic process: “Sometimes I’ll start a sentence in Spanish Y TERMINO EN ESPAÑOL” (and end in Spanish) (Poplack, 1980). Codeswitching is part of translanguaging, which encompasses the hybridity of bilingual and multilingual people navigating spaces (Garcia, 2009). The education and linguistics researchers, Ricardo Otheguy, Ofelia García, and Wallis Reid define translanguaging as “the deployment of a speaker’s full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages” (Otheguy, García & Reid, 2015, p. 281). Translanguaging in museums would be a language that is not the dominant language being used in the space without restriction, and bilingual and multilingual visitors being able to move through the space with their non-English languages and openly use their hybrid identity and culture.

Bilingual and multilingual visitors feel more welcome when museums have provided audio tours, written materials, and staff to cater to their needs; but there still exists a need for more research and implementation of these strides (Koliou, 1997). Despite there being a perceived need for bilingual and multilingual resources in museums, there does exist power relations around language. As Professor Mary Esther Soto Huerta and museologist Laura Huerta Migus explain, “power relations such as sociopolitical, sociohistorical, economic, and cultural contexts always influence the existence of multiple languages within particular spaces” (Soto Huerta & Migus, 2015, p. 11-12). Travis Monagle’s research explored non-English and non-Spanish exhibit label text in museums and found that “museums are interested in doing bilingual/multilingual work” but there still exists a lack of research on how best to go about reaching out to non-English speakers (Monagle, 2017, p. 8).

Although Spanish is the number one non-English language spoken in the United States, Spanish-speakers are made up of dozens of cultures (Lopez & Gonzalez-Barrera, 2013). Spanish-speakers are defined as Latina/o/x and are all part of one large non-dominant group of Latinx. The Latinx community is actually encompassed by dozens of communities, and as Juan Flores explains, its identity formation is an imagined one (Flores, 2003). Daniel Mato argues that since identities are “not legacies passively received but representations socially produced,” the creation of the transnational community could potentially obscure differences amongst the multiple cultural identities (Mato, 2003, p. 283). Mato strongly favors being conscious that the Latinx identity within the United States is comprised of multiple identities and that individuals should continuously take that into consideration in social practice (Mato, 2003). There also exists diversity of identity formation amongst Latinx related to how they think of their nationality, their fluency in English and Spanish, their generation of immigration, and their race. They may view themselves from their family’s country of origin or from the United States; they may be fully bilingual or monolingual in English or Spanish; they are either the first generation to immigrate or second generation and beyond; and they may be any race or multi-racial. All of these factors influence a Latinx museum visitor’s identity and how they will engage and interact with a museum.

Identity is negotiated and hybridity occurs when individuals try to make sense of multiple cultures and languages that they are simultaneously exposed to (Gutiérrez, Baquedano-López, & Tejeda, 1999). Hybridity has been studied in the context of classroom settings to better understand how it affects and can serve learning. Gutiérrez et al. (1999) found that classroom communities that merged social practices of multiple activity systems such as the home and the classroom essentially acted as Third Spaces. Gutiérrez et al. describe Third Spaces as “learning

zones” that “are promoted and sustained by hybrid language and schooling practices that bridge home and school” (p. 288). Museums are informal learning spaces that have the opportunity to function as Third Spaces. They could bridge a family’s home language with the dominant language, and both present and welcome multiple cultures in an interrelated fashion.

Identity formation has been studied within the context of museums, and the different ways that visitors connect with museums (Rounds, 2006; Spock, 2006). A museum visitor has an identity that is continuously evolving (Rounds, 2006), as well as one that they employ when visiting a museum (Spock, 2006). The free-choice learning researcher, Dr. John Falk describes different categories of identities that visitors employ such as “experience seeker” or “facilitator” (Spock, 2006). A Latinx visitor may visit the museum as an “experience seeker” or with their family as a “facilitator” and this will change the way they use the museum as a site for identity formation. This research has been valuable for museums to understand that there are different ways for visitors to learn and use the space. Some scholars (Stein, Garibay, & Wilson, 2008) suggest that this process of identity formation is an opportunity for museums to provide ways for visitors, especially people of color, “to see themselves or their culture reflected in the museum experience, program, exhibition, or even staff member demographics” (p. 188). Stein et al. (2008) explain:

Yet this is not necessarily as simple as featuring content perceived by the museum to relate to a particular culture group; in addition, programs, activities, experiences, and interpretation must be aligned with the values, needs, and interests of that audience.

Further, it is essential to build these experiences around a dialogue with the community itself, rather than around external conceptions (and often misconceptions) of topics and experiences with which the community might connect. (p. 188)

These suggestions highlight ways in which museums can function as sites of identity formation and involve Latinx communities in authentic and encouraging ways.

Latinx & Museums

The development of museums grew out of wealthy collectors and institutions dedicated to the preservation of their objects, and most museums in the United States were founded by wealthy, white, and elitist families (Cameron, 2012). Professor Mary Esther Soto Huerta and museologist Laura Huerta Migus (2015) assert that museums reflect the dominant culture that they belong to. Historically, museums in the United States have exhibited Western history, and there was a lack of “non-Western” histories presented (Duncan, 1991). The category of “non-Western” is an amalgamation of multiple cultures that are considered “Other.” Latinx cultures both from abroad and the hybrid cultures created within the United States had a lack of representation in museums before the 1960s (Montiel-Overall, Villaescusa Nuñez, & Reyes-Escudero, 2016). *El Movimiento*, the Chicano civil rights movement, was part of the catalyst for the creation of Latinx cultural museums in the United States and eventually the representation of Latinx cultures within “traditional” museums (Montiel-Overall et al., 2016). This lack of representation was documented in 1994 by the Smithsonian Institution Task Force on Latino Issues and concluded that there was a “willful neglect” in the Smithsonian Institution towards staff hiring of Latinx professionals, little to no exhibitions about Latinx cultures, and a general deficit of the role of Latinx communities in the history of the United States (Smithsonian Institution, 1994, p. 1-2).

Not all of the people that self-identify as Hispanic or Latino on the Census necessarily speak Spanish, but there is a projected increase in both the Latinx population and Spanish-speakers by 2020. According to the 2010 U.S. Census, 50.5 million people (or 16 percent) out of

308.7 million self-reported as being of Hispanic or Latino origin (Ennis, Rios-Vargas, & Albert, 2011). Between 2000 and 2010, the Latinx population increased by 15.2 million making up “over than half of the 27.3 million increase in the total population of the United States” (Ennis et al., 2011, p.2). In addition, the Latinx population witnessed a 43 percent growth between 2000 and 2010 (Ennis et al., 2011). The U.S. Census has used the Hispanic origin question since 1970 and despite its evolutions it has been used to quantify a person’s origin from the Spanish-speaking cultures of Puerto Rico, Cuba, Mexico, South and Central America. In 2010, the Census introduced five separate categories to distinguish between the countries and provided a write-in answer line. The United States has the second largest population of Spanish-speakers in the world (Burgen, 2015) and the Language Projections of the U.S. Census Bureau have calculated that between 2010 and 2020 the number of Spanish-speakers will increase by about four million (Ortman, 2011). It is also projected that Spanish will continue to be the “most commonly spoken Language Other Than English (LOTE)” and will “account for over 60 percent of the population that speaks a LOTE in 2020” (Ortman, 2011, p. 10).

Since 1982, the National Endowment for the Arts (NEA) has measured public attendance in benchmark arts since 1982 including visits to art museums or art galleries (Center for the Future of Museums, 2010). The NEA’s Survey of Public Participation in the Arts reports that “members of minority racial and ethnic groups were less likely to participate in the arts” and that “non-Hispanic white Americans were over-represented among adult art museum visitors in 2008 (78.9 percent of visitors, while just 68.7 percent of the U.S. population) while Hispanics and African Americans were significantly underrepresented” (Center for the Future of Museums, 2010, p. 12).

The Center for the Future of Museum's report "Demographic Transformation and the Future of Museums" (2010) presents what researchers and scholars believe are reasons for this underrepresentation of minority racial and ethnic groups. The report stated:

- historically-grounded cultural barriers to participation that make museums feel intimidating and exclusionary to many people;
- the lack of specialized knowledge and a cultivated aesthetic taste ("cultural capital") to understand and appreciate what are perceived by many as elite art forms, especially in art museums;
- no strong tradition of museum-going habits, whether these were fostered in childhood or other family experience and tradition;
- the influence of social networks to encourage museum-going rather than other leisure activities—i.e., if none of your friends go to museums, you don't go either. (Center for the Future of Museums, 2010, p. 13)

Socioeconomic and structural factors also influence visitation such as when there are financial barriers to entry and if the museum is located in an area that is not easily accessible via transportation (Center for the Future of Museums, 2010). Historic and present reasons all influence Latinx communities' visitation to art museums, but they also present an opportunity for museums to investigate and address them in order to create inclusive and accessible spaces.

By 2050, the Latinx population is projected to make up 30 percent of the U.S. population, and "African Americans, Latinos (of any race), Asian Americans and Pacific Islanders, Native Americans and others, including those who identify as multiracial—will collectively become the new majority in the United States" (Center for the Future of Museums, 2010, p. 9). For the first time since the United States was founded, the non-Hispanic white population will fall under 50

percent (Center for the Future of Museums, 2010, p. 9). As the museum field considers the future of museums in the United States, there should be a consideration of the historic and current trends in museum visitorship, and how to serve these non-white communities that will eventually make up the majority of the country's population.

The museum field has begun investigating ways to engage audiences from non-dominant groups. Stein, Garibay, and Wilson (2008) emphasize that each connection between museum and community group is unique, and there needs to be an investment in time and building those relationships. They also stress how beneficial audience research and evaluation are to "understanding the complex and diverse perspectives, values, paradigms, interests, and perceptions that shape any given community" (Stein et al., 2008 p. 192). The Office of Policy and Analysis at the Smithsonian Institution's exploratory study, "Increasing Museum Visitation by Under Represented Audiences" (2001) identified three types of strategies that museums employ to increase audience diversity: adapt exhibits and public programs to appeal to those communities; modify the setting where programs take place; and better promote programs.

The Children's Discovery Museum of San Jose began offering multilingual programming to engage Latinx communities because they recognized that their visitors did not reflect the local population (Martin & Jennings, 2015). Jenni Martin, the Director of Education and Programs and Marlee Jennings, the Executive Director, published the history, process, and outcomes of implementing these programs, and suggested ways for other museums to enact multilingual programs. Their suggestions are for museums to reflect on the motivation for engaging underrepresented communities, learn about the culture(s) and/or appoint community liaisons, and address a community's needs while maintaining a visitor-centered focus (Martin & Jennings, 2015). Their research shows that there are multiple approaches to engagement with non-

dominant groups and that each context requires a unique approach. One thread amongst their research is that ultimately the museum needs to work with the communities and open the lines of communication and serve the communities' needs and interests.

There have been numerous studies conducted by the audience research and consulting firm, Garibay Group, with Latinx immigrants that explored the community's cultural values in regards to their leisure time (Stein et al., 2008, p. 185). The studies "found that participants highly valued leisure options that provided experiences that were both educational and family-oriented" and ranked experiences that would be beneficial to their children higher (Stein et al., 2008, p. 185). When museums provide leisure options that are both educational and family-oriented, they are more likely to meet the needs of Latinx parents. When museums provided those leisure options in the native tongue of the family then the programs were more accessible and inclusive to the Spanish and bilingual Spanish/English community as a whole (Stein et al., 2008). Affordability was also cited as an important factor (Stein et al., 2008, p. 185).

Although there has not been much research of bilingual exhibit labels specifically in art museums, there has been some conducted in science centers and museums. In 2011, Association of Science-Technology Centers, Inc. (ASTC) and the Exploratorium in San Francisco published their findings of the *Multilingualism in Science Centers and Museums* survey (Garcia-Luis, McDonald & Huerta Migus, 2011). The researchers sent out one online survey to institutions in the United States and another online survey to international institutions. The 21 questions aimed "to gain a baseline understanding of multilingual offerings in science centers and museums around the world" (p. 4). The United States survey was sent out to 701 individuals and 361 ASTC-member museums; and 143 individuals and 111 ASTC-member museums responded (Garcia-Luis et al., 2011, p. 4). Of the United States institutions, ten percent responded that they

offered “most or all visitor information in more than one language” and the most prevalent non-English language was Spanish (p. 7). The responses from the United States institutions revealed that the benefits of offering multilingual information were: increasing accessibility for visitors (60%), attracting a wider and more diverse section of visitors (39%) and targeting a specific audience (25%) (p. 31). This study presents the institution’s reasoning and perception of their efforts to have multilingual information and begins to decipher the impetus behind taking the steps to be more inclusive to its communities. The other important aspect of this understanding is the Spanish speaking visitor’s perception and use of Spanish labels, informational materials and programs.

The Garibay Group studied why Latinos do not visit science centers and museums with the intent to provide these institutions an approach to attract Latinx visitors (Garibay, 2011). The research collected data of Latino communities from 26 focus groups and 178 respondents in 10 cities and created a perceptual map “to visually represent the relative position of various leisure activities and venues, and to chart where informal learning environments fit into participants’ schemas”. The participants ranked each environment by how active the activity seemed to them and the perceived background information that would be needed to participate. Data suggested that participants considered amusement parks as the most active, then science centers, children’s museums, and zoos somewhat active, and finally art museums as the most passive environment. All museums were perceived as environments that required background information and necessitating “decoding” of how to interact in them. The data reflects how museums are perceived as environments that require more effort than other leisure activities, and visitors choose leisure activities that they are already familiar and comfortable with. These findings of

Latino leisure activities can begin to frame the differences in perception between science museums and art museums for Latinx communities.

In 2013, Steve Yalowitz, Cecilia Garibay, Nan Renner and Carlos Plaza published their results from their National Science Foundation-funded project, *Bilingual Exhibit Research Initiative (BERI): Institutional and Intergenerational Experiences with Bilingual Exhibitions* (Yalowitz et al., 2013). The three-year project sought to understand bilingual exhibit practices and Spanish-speaking visitors' perceptions of them (p. 4). For the first part, they sent out online questionnaires and conducted phone interviews with 32 staff at 22 informal science education institutions across the United States to assess current practices (Renner et al., 2015, p. 69). For the second part, they conducted visitor observations and post-visit interviews of eight groups of families at four museums (Yalowitz et al., 2015 p. 38-39). The researchers counted what language they used, how often and where in the exhibits each exchange took place, and then asked the group their perceptions of the experience and the bilingual labels (p. 39).

In a guest post on Nina Simon's blog, Museum 2.0, Yalowitz listed the three surprising and intriguing observations from this research: code-switching, facilitation, and emotional reaction (Yalowitz, 2014). Code-switching occurred as families switched effortlessly between Spanish and English and showed how Spanish text does not mean that a bilingual family will only speak in Spanish. The study found that in bilingual groups the adults were more likely to read the Spanish labels and then felt confident to facilitate interactions with their younger family members. Some members of the family groups had an emotional reaction to seeing the bilingual interpretation stating that they enjoyed the experience more and it changed their perception of the institution for the better. The BERI study provided both the institution's perceptions and the

Spanish-speaking visitors' perceptions of bilingual interpretation; and has provided a basis to support further research into bilingual content in museums.

Best Practices for Family Programs

Family groups make up about 60% of museum visitors in the United States according to the learning researchers Lynn Dierking and John Falk (as cited by Borun, 2002). Dierking broadly defines family as “two or more people in a multi-generational group that has an on-going relationship; they may be biologically related but not necessarily. In fact, the general rule is that if a group defines itself as a family they are one” (Dierking, 2013). The exhibit designer, Margaret Middleton, in a blog post on the Inluseum (2014) defines the 21st Century Family as:

1. A family as defined by the individuals involved, inclusive across race, culture, gender, age, and marital status. Family members may or may not be biologically related, share the same household, or be legally recognized.
2. As opposed to “nuclear family”.

Middleton (2014) also provides a chart on “Family-Inclusive Language” to guide museum staff on how to have more inclusive communication with visitors. One example is to say “grownup, adult, or caregiver” instead of “parents, mom, or dad”. Families that visit the museum are not necessarily a parent and child relationship. The adults could be extended families or guardians, and a best practice is to not “make assumptions about the relationships between people”.

Many professional organizations suggest that art museums provide educational and social benefits for visitors of all ages. For example, the National Association for Art Education (NAEA) adopted the *Position Statement on the Benefits of Art Museum Learning in Education* in 2012, and it outlines how art museums can provide knowledge, skills, personal and social learning, and cultural appreciation and participation to visitors (ArtEducators.org). The NAEA

asserts under skills that “the study of works of art promotes the development of creative and critical thinking skills that are important to success in life as well as in school. These include inquiry, analysis, and interpretation as well as flexibility, imagination, and reflection” (ArtEducators.org). The NAEA also emphasizes personal and social learning and how “art museum learning opens people up to new ways of seeing, experiencing, and connecting to themselves, others, and the broader world” (ArtEducators.org). Art museums can provide Latinx families the opportunity to learn about art, connect to the art and each other, and develop creative and critical thinking skills. According to the Pew Hispanic Center “one in five schoolchildren is Hispanic” and “one in four newborns is Hispanic” (Pew Hispanic Center, 2009). Since Latinx children make up a substantial portion of the youngest U.S. population, they represent a large group of potential museum visitors.

When thinking about a family’s connection to a museum there are three main avenues. A family could be connected to the museum by having visited and participated in a program. They could have a connection to the museum from encountering them offsite at a community event where they live. The other connection that a family might have is online through the museum’s website and social media. In the United States there are over a dozen art museums that are serving Latinx families by leading bilingual family programs. There are multiple program formats, but they all seek to engage with families beyond translating the exhibit labels and printed materials. The types of programs include tours, workshops, family days, story time, and cultural celebrations. There is variation of design for bilingual family programs, but they are all connecting the child, the adult and the art in an activity.

One of the earlier creations of Spanish-led family programs in art museums was at the Metropolitan Museum of Art in New York City, New York and the program was titled “*El*

Primer Encuentro con el Arte (“The First Encounter with Art”) (Mier y Teran Mickelson, 2006). The program included a tour through the galleries with discussion and an art making component (Mier y Teran Mickelson, 2006). The program was created by an educator who specializes in Latin American Art and sought to serve the local communities with Latinx communities like Washington Heights and Spanish Harlem (Mier y Teran Michelson, 2006). Although the program began in 1992, it stopped at the Museum location in 2012 because of low attendance (Levere, 2015). The engagement efforts have been continued at the Met Cloisters, the Washington Heights branch, and the program is now “*La Experiencia Medieval: Talleres Bilingües y Educativos para Familias*” (The Medieval Experience: Bilingual and Educational Workshops for Families) (MetMuseum.org).

Another earlier creation of a Spanish led program was at the Denver Art Museum in Denver, Colorado. In the mid-1990s, the museum established a Spanish language programs coordinator position to generate programming geared for the local Latinx community that incorporated the museum’s Latin American collections (Betancourt & Salazar, 2014). The coordinator began the outreach and then hired part-time bilingual educators to facilitate “Spanish language offsite school and community programs...and onsite tours” (p. 186). The other program format enacted was annual, cultural celebrations like *Día del Niño* (Day of the Child) and Our Lady of Guadalupe. The Denver Art Museum’s engagement of Latinx families has grown and evolved since the early 2000s, and now includes multiple formats of family programs throughout the year. Once a month on Free First Saturday, which before took the form of *CelebrARTE* (a play on celebrate, art, and celebrate you), visitors can experience Spanish language tours, art workshops that are translated, bilingual story-time, and bilingual staff throughout the museum to facilitate and guide.

Throughout the United States, there are museums that are providing story-time style formats for families. El Museo del Barrio in New York City, New York hosts Coquí Club which includes “play, storytelling, museum walks, and art making” and “provides a fun and active way to explore El Museo and enjoy creative themes together” (El Museo del Barrio, 2017). The Mint Museum Randolph in Charlotte, North Carolina hosts a Bilingual Stories & Music program six times a year that combines “bilingual stories, music, musical instruments, toys, puppets, and games to interact” (Mint Museum, 2018). More commonly provided by museums are annual, cultural celebrations that take the form of larger family days that incorporate and reflect Latinx heritage, such as *Día de los Muertos* (Day of the Dead) and *Día del Niño* (Day of the Child) (Montiel-Overall et al., 2016). These programs were created to serve Spanish speaking families and introduce artwork through activities that are more likely to be familiar to the adults.

Cultural celebrations provide the opportunity for community members to collaborate, connect, and celebrate with one another. The folklorist Kathryn Wilson advocates for these kinds of programs to be created as a collaboration between institution and the community (Wilson, 1999). She goes on to explain:

The implications for museum outreach are clear. To incorporate community residents, histories, and cultures in museum representations means not only inviting the community in as an audience for programs, as much of museum programming currently does under the rubric of ‘outreach.’ It also entails going out to a community to learn more before planning, with the community input, new programs that can represent their experiences and meet their social or cultural needs (p. 3)

Wilson believes that community input is paramount, it makes more fruitful experiences possible, and can be attained by creating community advisory groups. Museums have moved towards

engaging with communities, and changing the way that content is presented (Quinn & Pegno, 2014). In the museum field, there is now more emphasis on a visitor-centered approach instead of an object-centered approach, and there are examples of “museum programs/exhibits that are incorporating participant narrative in order to reimagine what histories are represented and who is telling these stories” (p. 79). Collaboration with community members whose cultural celebration is being celebrated at the museum informs best practices of family programs.

Some best practices of family programs that should be considered for bilingual family programs in art museums are intergenerational participation, object-based learning, Visual Thinking Strategies (VTS), and a supportive environment for non-English speakers. Intergenerational participation can provide the adults the agency to facilitate learning to the children and also provide a way for the family to connect (Wolf & Wood, 2012). The Children’s Museum of Indianapolis has conducted research around family learning and has intentionally designed exhibits and programs for families to “collaborate on problems, enhance the experience through personal connection, and build on each other’s participation” (Wolf & Wood, 2012, p. 31-32). Visitor evaluation conducted at Denver Art Museum in 2012 found that some Latinx adult visitors made leisure time values by considering “children’s desires and their own desires to become more united as a family” (Betancourt & Salazar, 2014, p. 188).

Four Philadelphia area museums formed the Philadelphia/Camden Informal Science Education to investigate family learning at the sites and evaluate their exhibitions (Borun, 2002). The researchers came up with seven characteristics of exhibits that facilitate family object-based learning, and these elements could be applied towards bilingual family programs (Borun, 2002). The seven characteristics are multisided (family can cluster around), multiuser (allows for simultaneous participation), accessible (for both adults and children), multioutcome (there is no

wrong answer or idea), multimodal (styles of learning), readable (multilingual or visual instructions), and relevant (connects to visitors' existing knowledge and experience) (Borun, 2002).

Learning researchers have developed educational methods for museums to engage with younger audiences and scaffold the engagement for the adults to have agency to facilitate. Visual Thinking Strategies (VTS) was designed by Abigail Housen and Philip Yenawine (Housen & Yenawine, 2001; Housen, 2002). VTS aims for group discovery to take place and includes observing and examining an image or object with participants, and then facilitating a conversation with two to three main questions (Housen & Yenawine, 2001). The first question is "What's going on in this picture?" The facilitator fields some responses and paraphrases what they heard, and then probes with: "What do you see that makes you say that?" After more responses, the facilitator can go deeper and ask "What else can you find?" This method can apply towards a bilingual family program in that it can start a conversation that has no wrong answers and brings in the visitors' perspectives. Both adults and children can participate together because it is open-ended and focuses on what is in front of the group rather than favoring an expertise in art history. When looking at art with young children it is recommended to focus on looking carefully, connecting the art to the child's life, having the child reflect, and also have them wonder or imagine about the art (Shaffer, 2011). The supportive environment could include staff that is fluent in Spanish, translated instructions or visual instructions for the program, and museum signage and printed materials in Spanish (Betancourt & Salazar, 2014). These practices have been used by museums that are doing bilingual family programs to facilitate learning, encourage participation, and help navigate the museum. All of these educational methods inform best practices and can be applied when creating and facilitating a bilingual family program.

The three areas of research that were explored provide context for the investigation on bilingual family programs in art museums. The current demographics of Latinx in the United States and how museums are engaging with this audience presents the elements of where these programs are situated and where there can be growth. This research suggests that having a museum program led in Spanish, it provides opportunities for Latinx visitors to see their culture reflected back to them; and to engage with their culture amongst each other. My research will further explore what bilingual family programs are providing for Spanish-speaking visitors and how certain museums are simultaneously serving their communities and contributing to the museum field.

Chapter 3: Methods

The purpose of this study is to describe the experience of participants in bilingual Spanish/English family programs in art museums. This research was guided by one research question and three sub-questions:

- What is the nature of the experience of participants in bilingual Spanish/English family programs in art museums?
 - How do participants experience and engage with art in bilingual family programs?
 - How do participants experience and engage with each other in bilingual family programs?
 - How do participants experience and engage with language in bilingual family programs?

As a bilingual first-generation Colombian immigrant, this research is connected to my identities and experiences growing up in the United States. My perspective influences how I think and feel about programs for Spanish speaking families and was interwoven into the fabric of my research. I approach this research by reflecting on visiting art museums with my mother. Since I was a child, she would take me to art museums and tell me about the artists and we would talk about what we experienced. My mother is bilingual and can read English, but we communicate in Spanish. If there are text labels in Spanish, she feels more comfortable reading them. If the text labels are in English, I feel more comfortable reading them. However, we ultimately discuss and voice our opinions about the art in Spanish and fill the galleries with our family's tongue. We visit art museums because we are passionate about art, but it is also our time to connect. This research grew from my personal experience and strong belief that museums should be accessible and inclusive spaces for Latinx families for learning and diversion.

There has been significant research around family learning in art museums, but there is still a gap in the research around how language might influence the interactions between families. This research explores the space in the middle of the triangle (see Figure 1) of the relationship between art, family, and language. As an individual, I have experienced the space in the middle of the triangle when I visit art museums with my mother, and now I want to explore this space as a researcher. Prior to beginning the research, I started off with the assumption that there is value to bilingual family programs because they align with the philosophies of inclusion and accessibility. This research does not aim to try to prove if there is value or not; but does seek to explore how and why these programs are important.

Research Methods

This research was a qualitative, descriptive study that used the methods of interviews and participant observations. Interviews were with museum staff that planned and/or facilitated the programs. Participant observations were conducted in order to describe interactions taking place amongst the participants and the experience within the context of an art museum. Printed materials, signage and internal documents were used to provide context of these programs and elements that inform the visitor's experience. The rationale for these methodological decisions was that they would provide a richer description of the museum's intent behind providing these programs and the relationship between art, family, and language taking place in the programs. The family is connecting with each other and to the art as they talk about art and make art together. There is a family connection amongst participants and the program is providing a space to connect. The language, in this case Spanish, is being heard, read, and spoken in the museum. There is something that is taking place at the connection of these three elements in the bilingual

family programs, and the triangle in Figure 1 presents one of the guiding concepts behind this research.

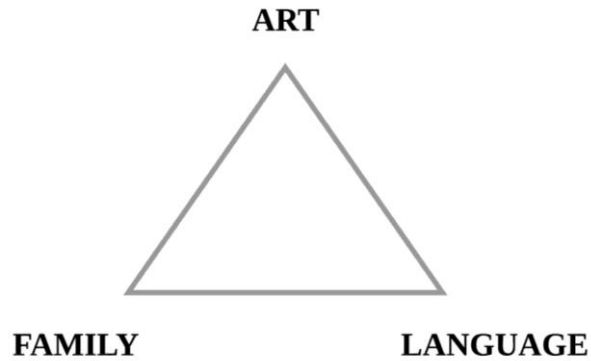


Figure 1: Relationship between Art, Family, and Language

The triangle was inspired by Kris Morrissey’s Pathways Model for object-centered learning in museums between object, child, and adult (Morrissey, 2002, p.261-262). Morrissey explains how the presence of a child can change the experience for the adult and she expressed how visiting art museums was a different experience when she began visiting with her daughter (p. 264).

Morrissey’s research influenced how I thought about each part of the triangle of art, family, and language, and made me consider the different pathways that could exist in this relationship.

Table 1: Types of Data Collected

Sites	Interviews	Participant Observations	Materials & Signage	Internal Documents
Denver Art Museum	X	X	X	X
National Museum of Mexican Art	X	X	X	
Queens Museum	X	X		
Aspen Art Museum	X			X

Sampling

The sampling was purposeful with programs selected using the following criteria:

1. Family program is offered by an art museum

2. Museum offers family program that is structured and facilitated by staff
3. Program encourages participation by adults and children
4. Museum is located in a city with a Latinx population above the national average

Museum staff at each museum were interviewed to understand the history and goals of the program, and how they consider the use of Spanish within the art museum. Staff from Denver Art Museum, National Museum of Mexican Art, Aspen Art Museum, and Queens Museums were interviewed in-person, virtually, or over the phone. Interviews were semi-structured and probes were used to clarify responses. Interview questions were:

1. Do you know the background of when and why the Spanish-led program was started?
2. How long have you been involved with the program?
3. Talk me through what a typical program looks like.
4. How do you think using Spanish changes the experience for families?
5. How do you think language influences the interactions with each other and with the art?

Table 2: Interviews with Staff

Museum Affiliation	Name	Title	Date
Denver Art Museum	Clara Ricciardi	Coordinator of School & Latino Community Programs	Feb. 2, 2018
Denver Art Museum	Lindsay Genshaft	Manager of Family & Community Programs	Feb. 2, 2018
Queens Museum	Cata Elisabeth	Former Out-of-School-Time (OST) Youth & Family Programs Manager	Feb. 16, 2018
National Museum of Mexican Art		Arts Educator	March 3, 2018
National Museum of Mexican Art		Director of Education	March 3, 2018
Aspen Art Museum	Michelle Dezember	Learning Director	March 9, 2018
Queens Museum	Christian Flores	Out-of-School-Time (OST) Youth & Family Programs Manager	April 8, 2018

Participant observations were conducted to incorporate my own observations and experiences on the bilingual programs. I conducted the participant observations as a single adult without children. I went on as many programs that I could at each museum while I was onsite, even if it was geared more towards the children. Participant observations were conducted at Denver Art Museum, National Museum of Mexican Art, and Queens Museum. I participated on all elements of the programs that I was able to and would not tell visitors that I was conducting research. I was immersed in the art viewing, the facilitated dialogue, and the artmaking; and I wrote about my experiences after the fact. I used an autoethnographic approach when developing and analyzing this research.

Table 3: Participant Observations

Museum	Program	Date and Time
Denver Art Museum	Free First Saturday <ul style="list-style-type: none"> ▪ Cuentos del Arte (Art Storytelling) ▪ LlevARTE (Create & Takes) ▪ Estudio 3D (3D Studio) ▪ Tour en Español (Tour in Spanish) 	Saturday, February 3, 2018 10:30AM – 4:30PM
National Museum of Mexican Art	Listos Para el Museo (Ready for the Museum)	Saturday, March 3, 2018 9:30AM – 3:30PM
Queens Museum	Family Art Workshop	Sunday, April 8, 2018 1:30PM – 4:30PM

Analysis

Interviews with museum staff were recorded and transcribed using NVivo software. The transcripts were analyzed using emergent coding. Written entries from participant observations were analyzed by the themes that emerged from the transcripts. Materials, signage, and internal documents when available were used to provide context to the institution's approach to providing bilingual family programs.

Museum staff interview responses and participant observations were coded (see Appendix B)

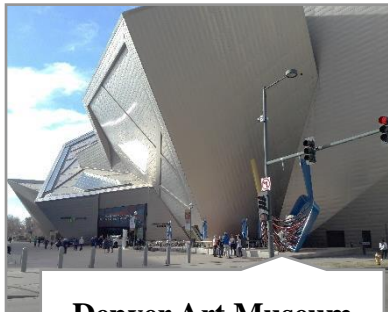
into four emergent themes:

1. Accessibility
2. Agency
3. Cultural Identity
4. Relevancy

Chapter 4: Results & Discussion

Introduction

The purpose of this study was to describe the experience of participants in bilingual Spanish/English family programs in art museums. It was a qualitative, descriptive study that included interviews with seven museum education staff and three participant observations of these programs. The sampling of research sites was purposeful with programs selected using the following criteria: family program is offered by an art museum, museum offers family program that is structured and facilitated by staff, program encourages participation by adults and children, and museum is located in a city with a Latinx population above the national average. The data was collected from February through April 2018. Museum staff from Denver Art Museum, National Museum of Mexican Art, Aspen Art Museum, and Queens Museum were interviewed in-person, virtually, or over the phone. Participant observations were conducted at Denver Art Museum, National Museum of Mexican Art, and Queens Museum.



Denver Art Museum
Denver, Colorado



National Museum of Mexican Art
Chicago, Illinois



Queens Museum
Queens, New York

Findings

Dozens of bilingual family programs are happening in museums across the United States and they seem to be effective in engaging Latinx families. They range in design, but all aim to engage the families beyond only translating exhibit label text. The types of programs include

tours, workshops, family days, story-time, and cultural celebrations. There is variation of design for bilingual family programs, but they are all connecting the child, the adult and the art in an activity. These programs are also bringing in families that are not native Spanish speakers that are seeking to practice language skills and teach their younger family members a second language. The programs that were selected for this research are strong examples of these types of programs. Something that emerged from this research was that the process to enact these programs is a long-term investment in resources and collaboration with the community.

Section 1: Research Question & Sub-questions

The research was guided by one primary research question of: What is the nature of the experience of participants in bilingual Spanish/English family programs in art museums? There were three sub-questions that were inspired by the triangle of Art, Family, and Language (see Figure 1, p. 25). These sub-questions focused on “how” participants experience and engage with art, each other, and language.

How do participants experience and engage with art in bilingual family programs?

The types of engagement that families have with art in the museums varies in format. Since the programs that were chosen were facilitated by staff and encouraged participation from both children and adults, all programs have intergenerational components in their design. At the Denver Art Museum (DAM), they have a variety of programs that include inquiry-based and visual skills tours, story-telling, in-gallery art activities, performance-based learning, and a drop-in studio workshop. Both staff interviewed talked about how the art is seeking to connect the art to the community and how important it is to design the programs for both the children and the adults. For example, one staff member talked about how at their annual cultural event, *Día del Niño* (Day of the Child), there is “an art making component and you see the parents and the

grandparents doing their little crafts. It is so amazing to see that it's like they become children...you really reach out to the deepest part of your soul.” Another staff member shared about how welcoming their *cuentista* (story-teller) is and how they encourage the children to participate in looking closely at the art and becoming a part of the story by repeating back a word in Spanish or making a physical movement. They went on to say “it's just really wonderful because you know, you get to experience a work of art, not just through story but through different languages also.”

At the National Museum of Mexican Art (NMMA) they have a program that includes an educational musical performance, self-exploration in galleries, artmaking and sensory activities. The staff at the NMMA talked about how they have props and guides to encourage conversation about the art in the galleries and in the art workshop between the adults and the children. They provide the adults a gallery guide (see Figure 2) that has zoomed in pictures of three artworks and examples of questions for each artwork. The staff member went on to

explain that they try to teach “the parents how to do VTS (visual thinking strategies) with them [children]...we'll tell the parents that they can ask them like: What animal is this? What sound does the animal make? What color is it?” The other staff member talked about the importance of art for children and how they consider art as a bridge between the two languages of English and



Figure 2: Ready for the Museum Gallery Guide, National Museum of Mexican Art

Spanish. They explained:

So, what's very important to us [NMMA] is that art...is a necessity for our community and it is a need for our students and there's a lot of research demonstrating that art programs and how those translate into academic outcomes.

At the Queens Museum they provide families an art making workshop, story-time, and conversational tours to expose them to viewing and creating contexts. An individual explained that they “have different art making available every Sunday. So, it might be acrylic, it could be watercolor, sculpture.” One staff member elaborated how important it is to explain the artmaking by saying, “Some children are very young and they don't know what paint is even. So, we need to introduce a very blanket, general introduction and sometimes a demonstration.” The same staff member also talked about making the conversation around art more accessible. They said that:

...being able to speak in Spanish about art, which to many people is a foreign concept they're intimidated by it or they feel like because they've never been exposed to the art world they don't understand it. They don't feel like it would change their lives at all. And so being able to explain that at least in this museum, we try to make art accessible to all is important.

At the Aspen Art Museum, they provide a conversational tour and an artmaking activity. The majority of the participants doing the artmaking are children, but adults also participate. The staff member explained that they have observed the artmaking is “usually about 70% kids and sometimes some adults that are there with their kids helping them and engaging them as they are doing it.”

Participants experience and engage art in a variety of ways through the bilingual programs

because there is a variety in format and design. The institutions that were included in this study highlighted the importance of children being exposed to different art materials and incorporating conversations about art into the programs.

How do participants experience and engage with each other in bilingual family programs?

As mentioned prior, all programs that were selected incorporate intergenerational participation. Many of the staff described how the children and adults engage with each other in the programs. One individual mentioned how “no one comes by themselves. Everybody comes with their family, a group of friends...always a minimum of three people.” Another individual spoke about how sometimes the children serve as “translators in the daily lives of the parents...Here the kid can be a kid. They can be just themselves.” One individual also talked about how the adult could help the child and participate in the artmaking because they also understood the instructions. They said, “being able to approach them in both languages is obviously going to have a different experience...because they also understand what we're talking about, when we're talking to them in Spanish.”

One individual mentioned how the adults go beyond only talking about the art that they are viewing or making, and also tell the children about their own childhood and their family's traditions. They said that they notice:

...the parents bring up more conversation...they'll say '*Cuando yo era chiquita yo tenia un barco así*' (When I was a little girl I had a boat like this) they'll kind of remember more or kind of try to share more memories of their own childhood or their parents

Participants experience and engage with each other by making art or discussing art together. The adults can understand the instructions and are then able to scaffold the experience for the children. The adults also express memories and stories about their lives to the children because

the art activity or art viewing triggers memories.

How do participants experience and engage with language in bilingual family programs?

Many of the museum staff highlighted the bilingual elements that their program incorporates. The elements include the language that the program is facilitated in and the written labels and materials. Many individuals discussed how using Spanish in these elements made the museum more welcoming and more inviting for Latinx families. One staff member said “everything is bilingual here...right now we are living in an era, we have simultaneous bilingualism...where we have people dipping into both languages.” One staff member at the DAM explained how one of the guiding mottos of the museum is to be “boldly bilingual”(see Figure 3). They went on to explain:

...something that we're really trying to be here at the museum is having...everything be equal. So that we can provide for our Spanish speakers or our bilingual speakers and our English speakers in a very equal way...if something is written in English, it's also written in Spanish.

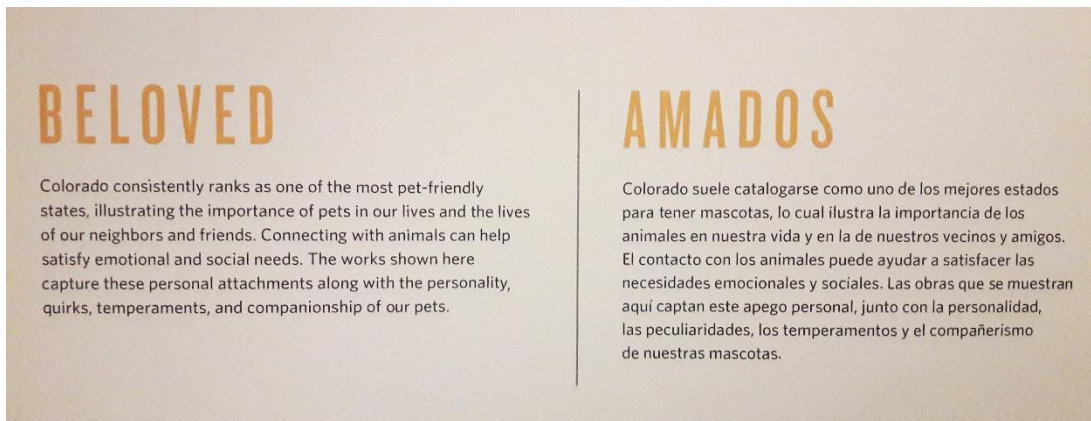


Figure 3: Exhibit label text in *Stampede* exhibition, Denver Art Museum

Another staff at the DAM explained how “language is the connector” and that having Spanish incorporated in the museum “is very powerful” for Spanish speakers because “they are coming

from countries where the Spanish is spoken...they are starting to get familiar with English but the Spanish is the language that speaks to the heart.”

Another individual also talked about the importance of incorporating Spanish as being:

Really important. Some families don't speak English. We have new immigrant families, a lot of bilingual families and a lot of families where the parents only speak a foreign language or Spanish and the children only speak English...being able to approach them in both languages is obviously it's going to have a different experience.

Both staff at NMMA emphasized the importance of Spanish being provided in the program because of it being an opportunity to hear Spanish outside of the home. One individual said “we try to make it all in Spanish because we have, we live in an English dominant society” and how “all kids benefit from learning that *rojo* is red in Spanish regardless of cultural background or ethnicity. All kids benefit from increasing their vocabulary.”

Another staff member said that they perceived a difference in the artmaking after the program became intentionally bilingual. They said that the bilingual program “makes families more comfortable and that can increase the quality of the artmaking time. I also saw more Spanish language and other languages incorporated into artwork making than I did before we were being intentionally bilingual in our family programming.” One individual at another institution also perceived a difference in the way that visitors engage when Spanish is used in the program. They went on to describe how:

...it's such a different quality of confidence that I notice when socially they're able to speak in Spanish with one another. There's just like laughter, people feel, look like they feel very comfortable here

The staff member's assumption is that “generally people don't feel comfortable coming because

they don't feel like it's [the museum] for them...I think that being able to speak in your own language or even being able to speak in another way is what like breaks that down. Like shatters that into being able to have more than one experience and more than way to engage.”

Participants experience and engage with language in the programs by being able to navigate the space, connect to the artwork on display, and appear to have a different experience because of the use of Spanish.

Section 2: Themes

Beyond answering the primary research question and the three sub-questions, four themes emerged from the data. The four themes were accessibility, agency, cultural identity, and relevancy.

Accessibility

The theme of accessibility was defined as: programs are done with free or low-cost admission days and are providing and showing to all the importance of Spanish, the program also reflects the local community. The programs that were studied were either free or low-cost admission which provides financial accessibility and breaks down the barriers of entry for visitors. This is one aspect of how access is provided by the museums. One staff member at Queens Museum said that they inform families about the program being no cost specifically because many of families that visit “are non-traditional museum goers.” They go on to explain, “we also want to be an accessible community spaces... we let them know that this is a place that they can come, it doesn't cost a lot, and it's always open and we welcome them.”

All staff members spoke about how Spanish being incorporated into the programming, exhibit labels or printed materials made the museum more accessible, welcoming and inviting. For example, one individual said “we have the information available in Spanish...we want to be

welcoming anywhere that you are going to be in contact with the museum” whether that be onsite, offsite, or online. Another individual said “one of the wonderful things about a museum experience is feeling like it's yours and that you are allowed to go there and you belong there. And so, language is a huge influence about feeling welcoming in a museum.” This staff member elaborated on the use of Spanish as “it speaks volumes to people that speak Spanish...it's a very welcoming element that we can add.” They also noticed that visitors learning and studying Spanish were seeking out these programs or materials. The museum has activity backpacks in English and Spanish and “some English-speaking families would purposefully choose the Spanish backpack to help them with their Spanish language skills.” The staff member concluded that these programs welcome Spanish speakers, “but it also says this is an important language to all of our visitors.” An individual at another museum also noticed that:

...there's a lot of families that don't come from a Latino background...that are now seeking programs...I feel like other cultures are seeing the importance of Spanish in the future...for their kids to know it.

Another staff member at this institution expressed how they also know of parents that are not Latinx attending the programs and the value of multilingualism as a skill. They said, “multilingual children are more successful adults than monolingual children so whether it's Spanish, French, Mandarin or whatever other languages. No one can argue with the fact that multilingualism is a huge asset.”

Some staff members spoke about how the bilingual programs welcomed Spanish speakers and also reflected the local community of their museums. One individual said that the museum conducted evaluation and found that “Spanish was the second most spoken language in our participant pool.” The museum decided to have the program reflect their participants and “it

enriched their experience, it made it more accessible, and it made the language of the program match our population.” Another individual explained that the museum was not just trying to make the experience welcoming, but that the intentionality behind making the museum bilingual was “because we really recognize the presence of the culture in our community and in our museum how many different cultures are represented.” Accessibility was a theme that emerged because all staff members mentioned how seeing or hearing Spanish made Latinx visitors feel more welcome and comfortable in the museum. Some staff members mentioned how seeing Spanish also made all visitors aware of the importance of Spanish language and that the programs reflected their local communities.

Agency

The theme of agency was defined as: gives participants agency to learn about art, to make art with their kids, and to feel ownership over space. Many staff members expressed how the bilingual programs empowered the participants and that there was a difference in how they appeared in the space. One individual said that being intentionally bilingual makes “families more comfortable and that can increase the quality of the artmaking time.” Another staff member talked about the difference by saying:

...it’s such a different quality of confidence that I notice when socially they're able to speak in Spanish with one another. There's just like laughter, people feel, look like they feel very comfortable here, they move tables around, they sit down...they're laughing, they're dancing, the kids are able to explore on their own. There's just a sense that like this is there place like they have ownership over the place.

A staff member at another institution talked about giving the adults an opportunity for their voice to be heard and be able to understand instructions so that they could teach their children. They

explained how the adults “can feel more a part of the institution because they can actually have a voice and be heard.” They went on to express how the adults can ask questions and learn since the instructions aren’t “foreign to them because they also understand what we're talking about, when we're talking to them in Spanish.”

Some staff members also talked about how the intent of the bilingual program was to teach the parents how to teach their children and provide the adults’ agency within the museum and beyond. For example, one individual said, “The goal is literacy regardless of the language. The language is secondary. Once we have strong vocabulary and literacy skills in students, they can pick up any language, especially the real little ones.” A staff member at the same museum outlined that they aim to teach “parents how to do VTS (visual thinking strategies)...so that way when they go to other museums or other places, they can kind of engage them.” The individual continued by saying that it “shows the parents...how they can use it [VTS] more to teach their children how to describe things.” The VTS is intended to give the adults the tools to “say ‘This is a cow, this is the sound it makes, this is the color’” and inspire the adults “to talk more with their children, more dialogue between them in Spanish.” The museum staff talked about how the bilingual programs were providing a place for the adults to feel empowered to teach and talk to the children about art and to be able to use the space how they see fit. The intention behind these programs for some of the staff members was to give the adults agency to engage the children in other museums or spaces in the future.

Cultural Identity

The theme of cultural identity was defined as: validation of culture and shows participants that they can speak Spanish at the museum. Many staff members spoke about how the use of Spanish in the museum validates visitors’ cultural identity. One individual at DAM

expressed, “And this Spanish we wanted to make it not as an afterthought...we wanted to make it as important as English so that the community that comes and the people, the family that comes they feel validated and they also feel like their language matters.” One individual at NMMA talked about how the museum’s mission has always been to preserve Mexican culture and they think that the “museum feels really strongly about the preservation of identity.” The staff member went on to say how “sometimes if we go to...other organizations, we don't necessarily see our community represented there...for that and for so many other reasons, the museum is a pillar of the community and very, very necessary.” One individual expressed their desires for starting a bilingual program by saying, “I wanted them to have a space that recognized them, where they were and who they are. And so literally speaking the same language was really important to me.”

Some individuals discussed how seeing and hearing Spanish shows Spanish speakers that they can speak Spanish in the museum. For example, one staff member said that visitors “being able to hear their language, they validate you know like 'oh it's ok for me to speak Spanish because they are speaking Spanish here' and they see the labels are in Spanish.” Another individual talked about new immigrant families returning to the museum so that they could speak with someone in their native language, Spanish. Language is tied to identity and culture and many staff members expressed how a museum could validate a visitor’s identity by presenting opportunities for them to see and use their language.

Relevancy

The theme of relevancy was defined as: hearing Spanish in an English dominant society and opportunity for kids to not serve as translators, and museum serving as community space. Many staff members talked about how the bilingual program offered an opportunity for Spanish

speakers to see and hear Spanish. A few individuals mentioned that “a lot of other places don’t offer bilingual or all Spanish programs” or that “there was no precedent” of cultural programming in Spanish in their area. One staff member at NMMA explained how their program for early learners was particularly focused in Spanish because “the parents are really trying to make sure they only speak to them [children] in Spanish so that they really understand it before they start learning English once they go to school” and that the “parents are a lot more appreciative of it being in Spanish just because they are looking for programs that are in Spanish.” The significance of this was highlighted by one staff member that said “we try to make it all in Spanish because we have, we live in an English dominant society. So, exposure to Spanish is very, very important” and this is especially important “with the changes in demographics, the changes in communities, gentrification, changes in school systems, changes in policies.”

One individual explained how at their museum it was important to have Spanish incorporated into the program and the exhibit labels and materials because the child that visits does not need to serve as a translator for the adult. They explained:

Sometimes kids serve as the translation, translators in the daily lives of the parents. You know like, they go to the bank or they go to the school and then the kids are the ones who are the translator. Here the kid can be a kid.

The existence of the program was described by one staff member as a statement in this political era by saying:

You know I don’t think people understand the history of Latinos in the U.S...I think we don’t understand the waves of immigration...especially in this political culture, this political era, I think there's always like a good and bad and for whatever reason,

Mexicanos (Mexicans), Latinos speaking Spanish, being foreign, deemed a foreigner, not American enough...having our program in Spanish is a huge statement countering that. The staff member also discussed how “art and museums have often been inaccessible to certain communities and I think we’re doing all that we can to counter that. Not only to remain and stay in the community, but to really reach the community.” Another individual also talked about making the museum experience more accessible to the families. They said:

...we also try and help people understand what the museum experience is. So, if there are people that are new to the art world and new to museums and also new to the country, there is a lot of newness happening there and so being able to give them at least one part of the experience be something familiar can really make all the difference. So, in this case that is language that is simple enough to understand...We just want it to feel welcome, safe in this space so we make it an accessible experience.

One staff member talked about making the local Latinx community of their museum visible and receiving feedback from members of the community saying “‘it’s so nice to see myself in the museum’ and I know that they literally mean myself, but I’m interpreting this also as to ‘to see my people in the museum’...that’s like a very key driver of how we design these events...to make our Latino community more visible.” This staff member mentioned that another benefit has been how the staff of the museum is supportive of these efforts and how “it’s tapped into an institutional craving to be more diverse and to be more equitable, and it’s not just in the education department.” A staff member at another museum explained how they “continuously are evolving and trying to be...relevant for the community. And we want them to feel that this is a place where they can meet and they can talk about the museum and they can have hopefully good, good conversation.” One individual at another museum reflected on the importance of

these types of programs and how they fit into the future of museums. They said:

...the face of the American public is changing and museums are to continue being influential cultural institutions, we need to look at our communities and I think having as much accessibility whether through bilingual programming, whether through access programs, as much as we could include the community then I believe that we really can survive as an institution. Otherwise, we're not really hitting the target of looking into the make-up of the population and the future.

Museums providing bilingual programming can tap into relevancy because these programs give visitors an opportunity to hear Spanish outside of the home, the children do not need to serve as translators, and the programs counter the current political climate.

Discussion

Prior to starting this research, I had the assumption that bilingual programs for families created accessibility and inclusion. The assumption was that the museums were creating accessibility for Spanish speaking families through incorporating Spanish, and that it helped the families navigate the museum and be able to participate more actively in the programs. The other assumption was that the museum was being more inclusive of Latinx visitors who are still in the minority of visitorship because Spanish was being seen and heard in the space. These assumptions stem from the literature review of how museums have engaged with Latinx visitors, the current trends of museum visitors in the United States, and my own experience as a bilingual Latina museum visitor. The data suggests that bilingual family programs in art museums are providing accessibility and inclusion for Latinx families. The museum staff interviewed expressed that the programs are providing opportunities for families to have their culture validated, to hear Spanish outside of the home, to empower adults to participate and teach the

children, and to show all visitors the importance of Spanish.

This research suggests that these programs that have been studied are successful by their popularity and capacity. These programs were started as authentic investments into serving local Latinx communities and are aimed at being long-term programming instead of only annual events. One museum education manager said “we need to look at our communities and I think having as much accessibility whether through bilingual programming, whether through access programs, as much as we could include the community then I believe that we really can survive as an institution.” Another individual talked about how the museum conducted evaluation about the languages that visitors speak at home and found that Spanish was the second most spoken language. That was the impetus behind making a bilingual program with Spanish because it was what the local community of the museum needed.

The literature review of how museums have engaged Latinx families presented the BERI study which found that translated exhibit label text in Spanish made adults feel more confident to facilitate interactions with their younger family members and that it changed their perception of the institution for the better (Yalowitz et al., 2013). The literature review also proposed that hiring staff that is fluent in Spanish could help Spanish speakers, especially monolingual Spanish speakers, to be welcomed, oriented and engaged in the museum space. The education staff at DAM work towards hiring bilingual volunteers and staff. They expressed how onsite programs are all translated and the programs “have staff that speaks Spanish so that they [visitors] can have that communication.”

As discussed in the literature review, Martin and Jennings (2015) at the Children’s Discovery Museum of San Jose suggest that museums should reflect on the motivation for engaging underrepresented communities, learn about the culture(s) and/or appoint community

liaisons, and address a community's needs while maintaining a visitor-centered focus. The museum may have staff that is fluent in Spanish or a member of the community that they are trying to serve on staff, and this person could serve as a liaison. However, if the museum works in collaboration with community partners that are already serving these communities, it will make for a stronger connection to its surrounding area and potentially better serve the community's needs. As one director of education, who self identifies as white, reflected:

So, to ask them [Latinx families] to go to this new space, it requires a certain level of time and trust building...I am trying to speak their language and trying to connect with them on their terms is wonderful, but I still have to be able to recognize how I look and how the kind of power that I wield and that the institution wields. Which can be used beneficially because I think that's really why people come on the tours because they feel they want to get something out of that, they want to teach their children, they want to teach themselves. But I think that...it has to be handled very carefully so that...there is not a sense of exploitation or there's not a sense of trying to just like have a sort of like poster child for the museum's diversity efforts, but that it's actually an investment in building those relationships...partnership is so important.

The research and what emerged from this study suggests that the process to enact these programs is a long-term investment in resources and collaboration with the community.

The museums in this study have shown that their design and format was intentional. The museums aim to connect the art to the community, provide a place for generations to connect with one another, and support younger visitors with learning and life outcomes. A museum educator said, "Spanish is a very powerful tool in which we connect with the community, in which we connect the art to the community, to the person. It goes to the personal level." They

went on to explain how they connect the work of art with the person by teaching them how to observe “the value or the beauty of the object”, but that reading or hearing the information in Spanish creates a “deeper connection with the object and the person.” An education director at another museum talked about the learning and life outcomes that their program was seeking to support. They said:

We try to make it all in Spanish because we have, we live in an English dominant society. So exposure to Spanish is very, very important especially with this age group...and to me it all translates into literacy, into vocabulary development, academic outcomes, life outcomes, access, the preservation of culture and just so much more.

Bilingual family programs can foster intergenerational participation and provide educational opportunities for families.

There exists a variety of format and design amongst the programs that I observed, but there were some components that I observed at all sites. Visual Thinking Strategies (VTS) and inquiry-based design was explored in the literature review as informing best practices for family programs. The method of VTS seeks to start a conversation that has no wrong answers and brings in the visitors’ perspectives by asking the viewer what they see, what makes them say that, and what else do they find (Housen & Yenawine, 2001). When looking at art with young children it is recommended to focus on looking carefully, connecting the art to the child’s life, having the child reflect, and also have them wonder or imagine about the art (Shaffer, 2011). These approaches allow for both adults and children to participate, they are open-ended and collaborative, and allow for visitors to connect to their own lives rather than only promoting art history expertise.

At the Denver Art Museum, I participated in *Cuentos del Arte* (Art Storytelling) and the

cuentista (storyteller) incorporated VTS and open-ended questions into the story. Each story is connected to an artwork on display and the story-time takes place in front of the work of art. Throughout the story, the storyteller asks the children what they see in the art and connects it to their own experiences and knowledge. The storyteller also asks the children to imagine and wonder a situation. For example, the story that I observed was about a Chinese elegant, embroidered, silk robe and the storyteller asked the children what it would be like to wear the robe. This performance-based program teaches about the art to families, but also allows them to look closely, connect it to their own lives, and creatively imagine.

Another program that incorporates VTS and tries to build off of prior knowledge or experience is the *Listos Para El Museo* (Ready for the Museum) program at the National Museum of Mexican Art. They create questions for the adults to ask the children that revolve around looking closely and learning about different themes. The program that I observed was about colors so the children were looking to find certain colors in the artwork and learning or recognizing the colors in the art workshop. The educator also told me about a theme that they did around animals, and how they asked the children “What animal is this? What sound does the animal make?” The facilitation in the galleries also incorporated props to help the children. One of the props that was used on the day that I observed was canvas boards (see Figure 4) with different paint textures so that the children could feel them while they looked at the artwork. This prop helps the child not touch the artwork, but also helps them understand what dry paint feels like.



Figure 4: Canvas boards with paint textures, National Museum of Mexican Art

When I visited Denver Art Museum, I also participated in the inquiry-based Spanish tour. There was one adult by themselves, a family of two adults and two kids and me on the tour. I would estimate one child at the age of about three or four years old and the other child at five or six years old. The tour guide encouraged us all to participate on the tour by using VTS and facilitated dialogue. They would ask us “What do you think?” “What do you see?” and then tell us facts about the artist and their intentions and process. Many of the questions were tied back to our own lives. For example, they asked us if we had pets, what kind of clothes we like to wear, and what we think about certain works of art. This helped all of the participants, especially the children, look and talk about what we were viewing.

An additional component that was articulated by museum staff and that I observed at all sites was the exposure to art materials that serve both artistic creativity and developing fine motor skills. At the Queens Museum, the education manager talked about how some young children might not have used paint before and it is important to introduce the material and demonstrate how to use it. The former education manager at the Queens Museum also talked about how the museum provides families a variety of materials for them to experience that range from paint to sculpture. At the Denver Art Museum, I spent some time making art and observing families make art together in the 3D Studio, a drop-in art workshop space. The studio has various art activities that families can create and all are inspired by artists. The space also has visiting artists work alongside the visitors in the studio so that their process can inspire others. Artwork by the artists is displayed in the studio as examples but it is also set up for families to collaborate with the artist or contribute to the display. One material that I thought was great to expose families to was wire. The tables had various colors of wires, wire cutters, and instructions for different sculpture that visitors could make. On the wall is the artist’s work that inspired the

activity (see Figure 5) and alongside are shelves for visitors to leave their art on display.



Figure 5: Sculpture by Mason Taylor and museum visitors, 3D Studio, Denver Art Museum

The signage is bilingual throughout the 3D Studio and the instructions for the activities are visual instructions. As the education manager at Denver Art Museum explained, the museum is incorporating the use of visual instructions into art activities “to be more universal” so that the instructions are not solely guided by language. The exposure to art materials, the bilingual signage and the visual instructions appeared to make families comfortable to not only speak in Spanish but also communicate in other non-English languages.

Limitations

The research aimed to describe the experience of the participants and one limitation of this study is that only museum staff were interviewed and adult visitors were not. Interviewing the participants could have provided a richer description of their experience and their perceptions of bilingual programs. Another limitation was that the instrument could have included questions or probes that asked for specific examples of family interactions and feedback that staff have received from families about the program. One limitation of the participant observations was that my participation in the program was done as an adult without a child. My experience was

different than that of parents participating on the programs with children, and it cannot be fully compared to their experiences. Although, most of the programs had average attendance, one limitation might be that winter attendance is lower than in spring or summer. Therefore, the experience might be different for participants in other seasons.

Future Research

There is still further research that can be conducted around Latinx visitors in museums. The research being published is incrementally growing, but research has only started to be conducted in the last few decades. This research will be important as the demographic shifts continue in the United States. There also exists a gap in research around multilingual and multicultural museum education, and how that might be different than what has already been published around family programs in art museums. It would be interesting to study the visitor's perspective around bilingual family programs in art museums, and have their voice presented in the museum field literature. The museum field could benefit from having an understanding of what these programs are providing bilingual visitors in their everyday lives.

Chapter 5: Conclusions & Implications

Conclusions

This research aimed to describe the experience of families that participate in bilingual Spanish/English family programs in art museums. The study was a descriptive, qualitative study that included seven interviews with museum staff that were conducted in person, over the phone or virtually. Three participant observations of the programs were conducted at Denver Art Museum in Denver, Colorado, National Museum of Mexican Art in Chicago, Illinois, and Queens Museum in Queens, New York. Interviews were with staff of these three sites and one staff member from Aspen Art Museum was interviewed. The museum staff interviewed expressed that the programs are providing opportunities for families to have their culture validated, to hear Spanish outside of the home, to empower adults to participate and teach the children, and to show all visitors the importance of the Spanish language. Transcripts of the interviews and written observations were coded and analyzed using emergent coding. Themes that emerged were accessibility, agency, cultural identity, and relevancy. This data suggests that bilingual family programs in art museums are providing accessibility and inclusion for Latinx families.

Implications

Towards the end of the twentieth century, there has been a shift away from museums being the undisturbed receptacle of objects to becoming vibrant community spaces of learning that serve their visitors' needs (Hein, 2005; Weil, 1999). George Hein (2005) argues that the role of museums in society should be education and social action. Museums have historically served wealthier and whiter audiences in the United States which influences power dynamics in art museums. The current demographics of visitors to art and cultural institutions are still majority

white demonstrating a need to be more inclusive to non-White visitors (Center for the Future of Museums, 2010). The shift of museums now welcoming underrepresented communities and diversifying their visitorship is a museum trend. One of the ways that museums are catering to Latinx visitors is by presenting content that reflects their culture and/or providing content in Spanish. When museums present cultures that are not part of the dominant culture they are providing the opportunity for learners to view themselves within the space. Latinx learners are creating meaning when visiting museums, and if they were to observe their culture or a more inclusive representation of history, they would see themselves as part of that society.

Offering bilingual programs for families is one way that museums are catering to Latinx communities and part of this trend. This trend is a shift away from the historical power dynamics that art museums have held by giving both literal and figurative voice to Latinx visitors. The theme that emerged around relevancy was related to museums reimagining their programming and efforts to stay relevant in this century. The demographics in the United States will continue to transform and Latinx populations will continue to grow. Spanish is projected to remain the second most spoken language in the United States (Ortman, 2011). By virtue of offering bilingual programs and aiming to be relevant, these strides are in essence social change. The museum field is now looking to address issues of diversity, inclusion, equity, and accessibility, and make strides to welcome and serve a more diverse audience. Latinx communities were not historically welcome and/or perceived art museums as places that were not for them, and bilingual programs could play a role in changing this.

The interviews and the participant observations that I conducted provided a framework that could inform best and effective practices of bilingual family programs in art museums. The framework includes the elements that have been used and the indicators that have been observed

to create a long-term engagement with local Latinx communities. Long-term engagement is more than annual or semi-annual events and should look like programming that is ingrained into the museum's every day practice. If art museums have a large local Spanish speaking community that they are seeking to provide programs for, they must take a few things into consideration:

- Needs of the local Spanish speaking community
- Collaboration with one or more community partners
- Design and format of programs informed by best practices

The first consideration that the museum must make is to find out what the needs of the local Spanish speaking community are and understand the history of their local area. This could require evaluation, as I have observed in some of the sites that I visited; but this information could also come from a community liaison. This consideration allows for the museum to be able to work with the community and establish a program that is wanted and useful. The second consideration that art museums should make is collaboration with one or more community partners. Community partners that are already working with the Spanish speaking community are trusted and could provide insight. The museum should think about how they could do outreach and contribute to the community and create a collaborative relationship. Some museum professionals highlighted the importance of investing time and resources to develop relationships, and that it is not only about providing a program and expecting Latinx visitors to show up. It is also about the museum being an active participant outside of the museum. The third consideration is the design and format of the program to be informed by best practices. Some of the best practices that I observed were incorporating inquiry-based formats like Visual Thinking Strategies, having written materials translated into Spanish or having visual instructions for artmaking, and encouraging intergenerational participation. These best practices

provide Latinx families the space to both hear and speak in Spanish which makes the experience more welcoming, and by encouraging intergenerational participation they are connecting with each other in the space. Museums that are providing bilingual programs are shifting the paradigms of the museum field to be more accessible and inclusive by giving Latinx families the space to present their cultural identities and saying *hablemos de arte* (let's talk about art).

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Appendix A

Interview Format for Museum Staff at Art Museums

Verbal Consent

Hello, thank you very much for meeting with me today. I am asking you to participate in an interview that will be used for my thesis research which aims to describe the experience of participants in Spanish-led family programs in art museums. This interview will take about 40 minutes. I will be recording the interview for my research purposes. I may pull quotes from this interview and if so I will include the name of the institution and your position. You may refuse to participate or refuse to answer any question at any time without any penalty. Do you have any questions? If you have questions later you may contact me or my faculty advisor, Kris Morrissey, at any time at the number I am providing on this note. Do you agree to participate? Thank you, let's begin.

Questions

1. Do you know the background of when and why the Spanish-led program was started?
2. How long have you been involved with the program?
3. Talk me through what a typical program looks like.
4. How do you think using Spanish changes the experience for families?
5. How do you think language influences the interactions with each other and with the art?

Appendix B

Code Sheet

Research Sub-question	Codes	Quote Examples
<p>How do participants experience and engage with <i>art</i> in bilingual family programs?</p>	<p>art, artmaking, creating, sculpture, painting, designing</p>	<p>“[We are] trying to teach them, the parents how to do VTS (visual thinking strategies) with them [children]. So, they'll, we'll tell the parents that they can ask them like: What animal is this? What sound does the animal make? What color is it? ...So, it's more self-guided so that the parents can speak more to the child one-on-one and it just has some guiding questions that they can ask their children. So that way when they go to other museums or other places, they can kind of engage them.” – National Museum of Mexican Art</p> <p>“...but the first part is to explain how to do the project. Some children are very young and they don't know what paint is even. So, we need to introduce a very blanket, general introduction and sometimes a demonstration” – Queens Museum</p>
<p>How do participants experience and engage with <i>each other</i> in bilingual family programs?</p>	<p>each other, together, family, communicate, intergenerational</p>	<p>“...the parents bring up more conversation...they'll say '<i>Cuando yo era chiquita yo tenia un barco asi</i>' (When I was a little girl I had a boat like this) they'll kind of remember more or kind of try to share more memories of their own childhood or their parents or I don't know, connect more family and traditions. I notice them talk so much more about it” – National Museum of Mexican Art</p> <p>“...sometimes kids serve as the translation, translators in the daily lives of the parents. You know like, they go to the bank or they go to the school and then the kids are the ones who are the translator. Here the kid can be a kid. They can be just themselves” – Denver Art Museum</p>
<p>How do participants experience and engage with <i>language</i> in bilingual family programs?</p>	<p>language, Spanish, English, codeswitching, see, hear, talk, speak</p>	<p>“Some families don't speak English. We have new immigrant families, a lot of new immigrant families, a lot of bilingual families and a lot of families where the parents only speak a foreign language or Spanish and the children only</p>

		<p>speak English...being able to approach them in both languages is obviously it's going to have a different experience...It's a different experience when you understand the other person” – Queens Museum</p> <p>“So being able to hear their language, they validate you know like 'oh it's ok for me to speak Spanish because they are speaking Spanish here' and they see the labels are in Spanish.” – Denver Art Museum</p>
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Themes

Theme	Definition	Codes	Quote Examples
Accessibility	Programs are done with free or low-cost admission days and are providing and showing to all the importance of Spanish, the program also reflects the local community	Universal, accessible, access, welcoming, inviting, important, non-Latino, non-Spanish	<p>“One of the wonderful things about a museum experience is feeling like it's yours and that you are allowed to go there and you belong there. And so, language is a huge influence about feeling welcoming in a museum” – Denver Art Museum</p> <p>“...there's a lot of families that don't come from a Latino background...I noticed that there is so much more non-traditional speaking Spanish families that are now seeking programs where they are bilingual that are speaking in Spanish...I feel like other cultures are seeing the importance of Spanish in the future like they see how important it is for people to know the Spanish language, for their kids to know it.” – National Museum of Mexican Art</p>
Agency	Gives participants agency to learn about art, to make art with their kids, and to feel ownership over space	Agency, empower, teach, comfortable, confidence, ownership	<p>“They can feel more a part of the institution because they can actually have a voice and be heard. [um] And ask questions and just like learn in general in their own language. And then also important for them to know that all of the instructions that their children are getting it doesn't have to be kind of foreign to them because they also understand what we're talking about, when we're talking to them in Spanish. It just opens the doors for them to come back and have a place in the community where they feel welcome.” – Queens Museum</p>

			<p>“But it’s such a different quality of confidence that I notice when socially they’re able to speak in Spanish with one another. There’s just like laughter, people feel, look like they feel very comfortable here, they move tables around, they sit down. They put chairs around a table together, they’re laughing, they’re dancing, the kids are able to explore on their own. There’s just a sense that like this is their place like they have ownership over the place” – Aspen Art Museum</p>
Cultural Identity	Validation of culture and shows participants that they can speak Spanish at the museum	Identity, culture, validation, value, preservation	<p>“And this Spanish we wanted to make it not as an afterthought...we wanted to make it as important as English so that the community that comes and the people, the family that comes they feel validated and they also feel like their language matters” – Denver Art Museum</p> <p>“...the museum feels really strongly about the preservation of identity and through that, identity and culture, and through that would be language, the importance of Spanish” – National Museum of Mexican Art</p>
Relevancy	Hearing Spanish in an English dominant society, opportunity for kids to not serve as translators, and museum serving as community space	Recognize, political, dominant, translator, confidence, teach, visibility	<p>“Sometimes kids serve as the translation, translators in the daily lives of the parents. You know like, they go to the bank or they go to the school and then the kids are the ones who are the translator. Here the kid can be a kid. They can be just themselves, they can be just themselves and they don’t need to worry about being translating. That’s a very powerful element to have been able to be, to see the Spanish and use the Spanish.” – Denver Art Museum</p> <p>“We try to make it all in Spanish because we have, we live in an English dominant society. So exposure to Spanish is very, very important especially with this age group...and to me it all translates into, into literacy, into vocabulary development, academic outcomes, life outcomes, access, the preservation of culture and just so much more” – National Museum of Mexican Art</p>