

Adult Immigrants and the American Museum:
Forming Relationships and Engagement from Within the Community

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Abstract

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Foreign immigration to the United States of America has increased over the past few decades. This creates an interesting opportunity for museums that may consider this audience more when developing programming. This research strives to understand adult immigrant (foreign-born) audiences and their relationships and engagement with local museums, by researching current museum programming.

Five professionals from four different museums (and a museum-related organization) were interviewed to answer key research questions, involving: the nature of program content area, key activities used in these programs and their intended impacts, how the museums used their own resources, and how programs for immigrant audiences differ from other adult programming.

Several themes emerged from the research, suggesting that participants in these programs may gain: Empowerment and confidence, access to ESL classes, skill training and education, have increased interest in museums as well as cultural awareness. Museums that participate in these programs use a variety of resources, including English as a Second Language content as a major programmatic component.

Keywords: museum education, museum programming, adult immigrant

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Preface & Acknowledgements

I was inspired to write about the topic of immigrant programs in museums through an experience with my undergraduate institution. Involvement with a group of Turkish refugees at Michigan State University opened my eyes to a world very different than my own, but was inhabited with men and women I still found easy to connect with, even with the hurdles of speaking multiple languages. Years later, I am excited to continue my work with immigrant audiences through my research.

Furthermore, I'd like to thank all of the wonderful sources that were gracious enough to interview with me, and provide the much-needed data to complete this body of work. I'd also like to extend a huge thanks to my thesis advisor Nick Visscher, my committee member Kris Morrissey, and all of my professors and classmates in the UW Museology program – I would not have made it through this experience without your support!

Lastly, I would like to extend my dearest thanks to my parents Richard and Rosemary DePlonty, who helped in every way they could to provide the support, love and encouragement I thrived on throughout my time at the University of Washington.

“Give me your tired, your poor,
Your huddled masses, yearning to breath free,
The wretched refuse of your teeming shore,
Send these, the homeless, tempest tost to me,
I lift my lamp beside the golden door.”

-Emma Lazarus

Chapter 1: Introduction

Foreign immigration to the United States of America has grown by 9.7 million people from the years 2000 – 2012, rising to 22.6% of the entire population in New York State alone in 2012, from 15.9% in 1990 (Migration Policy Institute, 2013, “New York: Demographics and Social”). These men and women often have limited English language proficiency and limited knowledge about, and connections to, the community to which they have migrated. As the figures above demonstrate, this number is quickly growing: as of 2012, there were over 40 million foreign born people accounted for in the United States (Migration Policy Institute, 2013, “United States: Demographics and Social”).

Museums in cities across America are often viewed as not only the keepers of local knowledge and history, but also hubs and gathering points of culture and community for the area at large (American Alliance of Museums, 2014, “About Museums”). Many museums hold activities and events at their museums, centered on community involvement and learning, usually labeled as museum programming. These programs can evolve into a variety of topics, as well as focus on particular sectors of the community. While many are focused on family days, there appears to be a new trend of emerging adult programs – such as lectures, coffee hours and trivia nights (“Adult Learning & Public Programs,” n.d.). This focus on adult learning is not a new concept, as night school classes for adults have been available for a number of years, but this style of learning is still an emerging trend in the museum world.

With the significant amount of immigrant adults now calling the United States their home, and the numbers rising yearly, this creates an interesting opportunity for museums that may consider this audience when developing programming. As author and former museum director Ron Chew states: “Museums can and should serve as a safe harbor for relearning our immigrant

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past and coming to understand the full range of the immigrant saga. With greater understanding comes greater tolerance” (Chew, 2008, p. 166). While there are examples of adult programming for immigrants around the nation, most large programs are found in major metropolitan areas with large amounts of immigrants, as is shown in the statistics of New York state immigrants. These current programs are striving to not only to benefit and learn from other programs around the nation, but also to provide the framework necessary for other cities to follow their lead and develop their own programs at local museums (CALTA21: Strengthening the Immigrant Voice, 2013, “What is CALTA21?”).

Purpose Statement

The goal of this study is to understand adult immigrant (foreign-born) audiences and their relationships and engagement with local museums, by researching current museum programming at four different museum and museum-related organizations.

Research Question

1. What is the nature of program content area directed at adult immigrant audiences in museums?
2. What are the key activities and methods used in these programs to embrace adult immigrants, and what are their intended impacts?
3. How is the museum focusing and using their resources on achieving this connection? (Ex. Collections, exhibits, outreach departments.)
4. How do the participating staff and leaders of the program see these programs as different from other adult audiences? Which parts, if any, are unique to immigrant learning?

Significance

This research will provide a further understanding of the current status of adult immigrant programming in local museums in the United States, and will also provide a framework and examples for other museum professionals to follow for their own museums. Through a widespread attempt to understand current trends in immigrant programming, it is possible that more communities might be served by local museums.

Chapter 2: Review of the Literature

As there is a considerable amount of literature on the topics of adult learners, museum education, and museum programming. The primary areas of literature reviewed, to inform the above research question are as follows: how adult education is defined and its role in today's society, museums and cultural institutions as providers of adult education, and immigrant adults and their current connection to American museums.

Informal Learning and Adult Education in Today's Society

Informal learning or non-formal learning, as it is sometimes referred to, is the idea of seeking new knowledge and information voluntarily and intentionally, as opposed to a formal education setting such as the Kindergarten through twelfth grade educational requirement in the United States (Grenier, 2010). With a more complete knowledge of their general likes and dislikes, adult learners tend to gravitate towards subjects they already have knowledge on and enjoy (Heimlich & Horr, 2010). Museums and other areas of cultural significance tend to be popular with adult learners, and might lead the visitor to a number of different subjects, such as art, history, or science. Other terms relevant to informal learning include "self-directed" and "free-choice learning," and there are a variety of ways that adult visitors can connect to the exploratory environment they've entered, including, but not limited to: different types of museum exhibits, museum programming, aquariums, and zoos (Taylor, 2010). For the purpose of this research, museums are the only cultural institution referred to, and the term 'cultural institution' is used interchangeably with the term museum.

Informal learning is called as such for its ability to appear separate from a traditional learning experience. In children, this is more or less realized as gathering knowledge and learning outside of the classroom. As an adult however, it is important to realize that even without being in a

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classroom, learning is occurring. Informal learning for an adult typically refers to a hands-on, outside of the classroom type of experience; this is not to say that there should not be any sort of reflection afterwards. Adult learners should be given time and space to critically analyze what they have learned and experienced to further help make new connections with this knowledge in the future. This is further summarized in this statement: “Learning will not take place unless there is understanding of what it consists of, why one is performing the action, and how it interacts with past experiences. Reflection is an important aspect of a learning experience, especially when considering continuity of experience” (Monk, 2013, p. 65). Reflection has been cited as being relevant and important to adult learning by multiple sources, further emphasizing that reflection is an integral part of the learning experience for adults (Monk, 2013; Parrish, 2010; Grenier, 2010). In museums, this type of learning may be shown through the process of engaging in exhibits and programs. (Parrish, 2010, p. 88).

In their book *Learning from Museums: Visitor experiences and the making of meaning* (2000), John H. Falk and Lynn D. Dierking build a model to describe learning in all forms, including non-formal. This model is built of three intersecting circles, and includes the different contexts Personal, Sociocultural and Physical (p. 12). Of their model, they continue:

This type of free-choice learning is not restricted to museums, but it is in museums that we currently best understand it. To the extent we can develop a better of learning in museums, we, as a community, can do a better job of facilitating learning in museums and other free-choice learning settings, and a better model will also enable us to do a better job of documenting the learning that results (p. 13).

From each context stems key factors that can also influence learning, in personal context for instance, motivation and expectations; prior knowledge, interest and beliefs; and choice and control all influence a visitor’s learning in a museum setting. The Sociocultural context includes: within-group sociocultural mediation, and facilitated mediation by others; and the Physical

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context includes advance organizers and orientation, design and reinforcing events and experiences outside the museum (p. 148).

While understanding that different types of learning in non-formal environments is important, measuring the amount of learning that is taking place is key for continued growth of the visitor, the education department, and the institution as a whole. Falk and Dierking sum up this challenge by stating: “One of the aspects of learning that makes it so challenging to understand is that it is always both a process and a product, a verb and a noun” (p. 13). However, having a framework like the contextual model above helps to begin documenting the occurrence of learning. Using this model to compliment data seeking by museum personnel such as interviews, timing and tracking and surveys aids the investigators to determine which areas of the museum might be most popular, and what was said to have been learned by the visitors (p. 152). While museum educators cannot control the mental process of learning, the physical space is at the disposal of the museum staff. The authors have a series of recommendations for facilitating learning in your own physical environment, one of which is to have clear goals for your learners in programs. Another is to design the environment to help the learner navigate from one experience to the next easily. While these are merely suggestions, they may prove to help facilitate non-formal learning in museum environments (p. 202-203).

Museums and Cultural Institutions as Providers of Adult Education

While some research highlights that some informal adult museum programming tends to be “less structured” as related to other child and student based educational programs, adult immigrant programs in comparison should include elements that include a stronger tie to both the museum and the learning objectives of the program (Heimlich and Horr (2010). Some current programming addresses this need, like CALTA21 as their mission states: “To serve as a national

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model and catalyst for the empowerment of adult immigrants and their families through the development of collaborations amongst museums, institutions of higher education and literacy organizations. It will serve as a vehicle to strengthen the immigrant's voice by encouraging the development of their academic, social, cultural and civic capital" follows a strict regiment of frameworks and a set curriculum in order to achieve success (CALTA21: Strengthening the Immigrant Voice, 2013, "What is CALTA21?").

As *New Directions for Adult and Continuing Education* journal authors Heimlich and Horr state in their article "Adult Learning in Free Choice, Environmental Settings": "The educator must design the program to support learners' agendas and build the institutions messages into delivery" (Heimlich & Horr, 2010, p. 59). However, even though it falls to museum educators to plan programs that fit learners' wants and needs, as adults, most of these visitors have their own set of goals and motivations for attending a museum or cultural institution.

Through this frame, it stands to reason that an immigrant adult attending a program at a local museum that is clearly defined as one for immigrants and promotes a certain structure and set of desired skills, such as English Language literacy, might have a higher success rate with the local immigrant population.

As with authors Robin Grenier and Joe Heimlich & E. Elaine Horr previously mentioned, David Monk also further supports the idea that "The role of the educator is to interpret the context for the visitor" (Monk, 2013, p. 67). The visitor is an active participant in the learning process, with the museum educator acting as facilitator to prompt discussions and further ideas, either based off of museum exhibits, or specific programming.

In interpreting museum exhibits and programming for the average visitor, museum educators must also be cognizant of the fact that these visitors may come to the museum with motivations,

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and prior knowledge that differs from non-immigrant audiences. As one educator tells it, “Settings that recognize this inconsistency have the potential to create more effective learning experiences for the adults who chose to visit” (Parrish, 2010, p. 88). Authors Stein, Garibray and Wilson also pose this question: “In what ways, if any, are immigrant audiences different from other audiences? What shared experiences might immigrants have that are relevant to cultural institutions like museums?” (2008, p. 181). By fully understanding what motivations visitors have, as well as incorporating these visitors’ own experiences into the museum, it is possible to produce more connectivity between institutions and their visitors.

Alternatively, the literature also highlights that in relation to museum educators acting as an interpreter for the visitor, “Learners are variously described as active participants, partners, co-creators, co-investigators or co-constructors along side educators” (Parrish, 2010 p. 88). This perspective only serves to remind museum educators that while they are responsible for bridging the gap between different audiences and museum values, they are not placed to rank above the audience, as in a teacher versus student mind frame. Instead, they are partners in exploring and learning, often gaining insights just as the visitor does.

The addition of these museum audiences also being immigrants adds a unique dynamic to museum programming – coming to terms with the idea of dominant culture is important in designing museum programming. Through successful programming, these adult immigrants should be given an opportunity to speak and learn through their own cultural lenses; rather than being made to fit a more dominant and prevalent culture. Educators should familiarize themselves with the cultural backgrounds of their audiences and learn alongside their visitors what is appropriate and what is not in the context of discussion: “These initiatives encourage adults to engage critically and civilly with issues that affect their daily lives” (Parrish 2010, p.

90). Taylor (2010) asks the same questions of museums that attempt to shape the community through exhibits and programming by asking, “Whose story does the institution tell?” and “How are ordinary and often marginalized voices represented?” (p. 10). While it is the responsibility of the museum educator to grapple with these questions, it seems the literature is lacking on how to best approach multi-cultural situations. As institutions grow with immigrant and multi-cultural community programming, more research will be necessary to fully answer these questions and concerns.

Immigrant Adults in America and Relationships with Museums

As museums are called upon to meet the demand of various audiences – in this case, adult immigrants – it presents an opportunity to museum professionals to develop programming suitable for both an immigrant audience, and an adult audience. These visitors arrive with possibly limited English language and American social customs knowledge, and have most likely had some formal or informal education in the past. Museum educators may recognize the unique characteristics of this audience and develop programming accordingly. “Within a taxonomy of adult learning, nonformal learning calls on individuals to determine the objectives for learning, but with the means controlled by, in this case, the museum” (Grenier, 2010, p. 500). As is shown in the above quote, museum educators have an important role to play: while these immigrant adults must motivate themselves to seek learning at a museum program, educators have the tremendous opportunity to provide appropriate and meaningful programming.

To close the gap between immigrant adults and American cultural institutions and museums, the International Coalition of Sites of Conscience was formed through a 3-year grant award from the Institute for Museum and Library Services (IMLS). This coalition of 20 different museums, seeks to begin a dialog with Americans, who could “share a peer learning experience, broaden

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perspective, and develop consensus on how to take action” (International Coalition of Sites of Conscience, n.d., “National Dialogues on Immigration”). The museums involved could engage visitors in a variety of ways – actual dialogues in open group discussions and focus groups; interactive exhibits on immigration; and, programs specifically developed for both immigrant and native-born audiences. Currently, most of these museums are still in the planning phase – using community members to provide unique immigration experiences to further support the impending community dialogues (International Coalition of Sites of Conscience, n.d., “National Dialogues on Immigration”).

A second major program designed for immigrant adults is called “CALTA21,” which stands for Cultures and Literacies Through Art for the 21st Century, and is based out of New York City, New York. Also started with help from an IMLS grant, this program strives to “build the capacity of museum-community college partnerships, to empower adult immigrant English language learners (ELL) while strengthening their literacy and critical thinking skills through visual literacy and simultaneously assisting them in enriching their social and cultural capital” (CALTA21: Strengthening the Immigrant Voice, 2013, “What is CALTA21?”). This program is led by the Queensborough Community College of City University of New York (CUNY), in joint participation with four partnering museums around the city. CALTA21 predominately serves adult immigrants and their families by improving literacy in English, using museums as learning environments. This program integrates both formal and informal learning opportunities with classes and instruction being held at the local community college, with supplementary programming held at the four partner museums, all of which are art museums.

Personal interest in subject area may also have bearing on the success of such programming. Including institutions with one specific subject type, such as art, could negate interest in

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museums as whole. There are numerous types of museums: art, cultural, historical, science, and natural history – and any combination of those can be found in most museums. However, not every person responds to each specific type of museum. For instance, a child visiting major museums for the first time might visit both an art museum, and a natural history museum on a school field trip. If an adult immigrant already understands that they do not enjoy art museums, but through the literacy program CALTA21 are sent to an art museum to provide further English and cultural instruction; it is possible that they might struggle with these topics, or refuse to be involved at all. This hinders the ability to involve adult immigrants in museum-based programs in the future. Alternatively, there has been some research positively promoting these educational networks, as they may build stronger connections and provide deeper education (Grenier, 2010), but only further research will provide more concrete evidence against the above argument.

Immigrant programs can occur within historical settings as well, and while it might incur some of the same criticisms as single subject learning museums above, it is still a good example to keep in mind. The Lower East Side Tenement Museum located in New York, New York bases it's own immigrant ESL learning programs out of a museum that has a historical basis, in both it's founding and mission as a whole. As the museum's focus is on tenement housing for immigrants at the turn of the century in the United States, current and local immigrant groups can tour the museum's housing exhibits, connecting and comparing their own experiences to the experiences of others in the past. Through this experience, immigrants learn about an American history that can be related to their lives, and also helps improve their English language skills. And as founder of the museum Ruth Abram mentions, this can have a great impact in a

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neighborhood where the museum is located as well as having 40% of it's neighbors being immigrants themselves (Abram, 2008).

The above programs are both relatively new to both the museum world and adult immigrant audiences. More research will be needed to fully understand if and how adult immigrants are positively influenced by their associations with American museums – specifically, educational programs such as the ones described above. Similarly the concepts of adult education, and museums as providers of these programs, remain unique and have the potential to grow alongside increasing immigrant populations across the country.

Immigrants in Museums: Issues of Importance

While museum educators strive to develop more concrete programs for growing immigrant populations, other researchers in the field of Museology believe that more attention should be given to immigrant audiences in museums who not only participate in the given programming, but that also have the ability to produce key experiences in their local institutions. While skill sets and English as a second language skills are being built, it is still likely that perceptions, attitudes and beliefs of this immigrant populations can influence a museum's program just as much as the program might be influencing it's audience. As authors Stein, Garibray and Wilson point out in their article, achieving a connection between the museum's intended audiences to the programming itself requires "thoughtful audience research and evaluation, in which the institution connects to and gathers input from the community itself" (Stein et al., 2008, p. 180).

Through their article, the Stein et al. piece calls upon five distinct categories that may influence how a museum may connect with their immigrant audiences, and different values that arise in the process. These are viewed by the authors as potential issues or concerns when dealing with immigrant audiences, and these categories are: cultural values of the participants,

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participant's use of leisure time, perceptions of learning from the side of the participant, language issues that may vary from immigrant group, and intergenerational differences between participants (Stein et al., 2008). In citing cultural values, Stein recognizes that participation in local American museums might very well be determined by the amount of museum going in the participant's country of origin. An immigrant that was never interested in museums in their home country might not be as inclined to visit an American museum, as might a visitor who enjoyed regular visits to their own familiar museums. Likewise, uses of leisure time falls closely into the same thought process – as the authors note: “Does the immigrant community place high value on spending quality time with family or other opportunities for social interaction, and what does that look like?” (Stein et al., 2008, p. 185).

As for perceptions of learning, different cultures may view informal learning as something only suitable for school age children and also may have strict ideas about how the learning is to take place, even if they accept it for an older generation. Similarly, generational values and customs vary greatly from country of origin as well. Younger generations might be quicker to adapt to American culture, lifestyles and programming by extension; while the older generations might be more reserved and harder to bring into the educational process that local American museums are striving for. Language is also an instrumental part to understanding the programming and the context in which it is presented. Language levels can vary from person to person, as well as generations and cultural affiliations, and is a hurdle which many museum educators learn to deal with, either from the use of bilingual teachers, or using a more fluent participant to translate to the others (Stein et al., 2008).

Chapter 3: Methods

This study involved conducting interviews with program directors and staff members directly involved with museum education programs that seek out immigrant audiences to build skill sets. Each of the programs highlighted in this study are from the New York City metropolitan area.

Methodology

The following methods and instruments were developed with the goal of this study in mind, which is as follows: This study strives to understand adult immigrant (foreign-born) audiences and their relationships and engagement with local museums, by researching museum programming that specifically focuses on ESL and skill training.

The following research question also informed the development of the instruments as well. This research question, is found below:

1. What is the nature of program content area directed at adult immigrant audiences in museums?
2. What are the key activities and methods used in these programs to embrace adult immigrants, and what are their intended impacts?
3. How is the museum focusing and using their resources on achieving this connection? (Ex. Collections, exhibits, outreach departments.)
4. How do the participating staff and leaders of the program see these programs as different from other adult audiences? Which parts, if any, are unique to immigrant learning?

Subjects and Sampling

Five museum professionals at four different sites were identified for their involvement with adult immigrant museum educational programming. All were located in the New York City area, had immigrant oriented programming that had been running for at least two years, and was directly related to the immigrant populations in their local areas. The first program was “Cultures

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and Literacies Through Art for the 21st Century,” better known by its acronym CALTA21. This program is based through the Queensborough Community College, located in Queens, New York and is implemented in numerous museums around the city, including: El Museo del Barrio, Rubin Museum of Art, Godwin-Ternbach Museum, and the Katonah Museum of Art. The head director of the CALTA21 program, as well as a supporting staff member of the Katonah Museum were all interviewed for this research.

Queens Museum: New York, New York Immigrant Movement International Program

The second location is a program named “Immigrant Movement International” which is based in the Queens Museum, in the Queens neighborhood of New York City. Two members in the staff of the program were interviewed together. Founded in 1972, this art museum strives to reach out to a myriad of audiences: “local residents, international tourists, school children, artists, individuals with special needs, families, seniors, recent immigrants, and longtime New Yorkers” as their website explains. Their mission highlights this connection further: “The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural, and international community” (Queens Museum, 2013, “Mission Statement”).

Immigrant Movement International was founded in 2011 is a partnership between the Queens Museum and local artist by the name of Tania Bruguera, and provides workshops weekly for the community in the areas of education, health and legal services. Interesting to note is this program is actually based in an external building location, one mile from the Queens Museum. The types of programs include: Zumba exercise classes, photography, a youth orchestra, Peruvian dance

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classes, salsa dance, English as a Second Language classes which run four times a week, and a yoga class which runs monthly (Queens Museum, interview, March 27 2014).

CALTA21 Adult Immigrant Program Teaching Model

The mission of CALTA21 is “To serve as a national model and catalyst for the empowerment of adult immigrants and their families through the development of collaborations amongst museums, institutions of higher education and literacy organizations. It will serve as a vehicle to strengthen the immigrant’s voice by encouraging the development of their academic, social, cultural and civic capital”. Also, “CALTA21 is a model initiative funded through a National Leadership Grant from the Institute of Museum and Library Services (IMLS)”, which started in 2011 and will run through the fall of 2014. This period is part of a development and implementation process, and this includes three major steps: a cycle of testing and redesign of the curriculum and professional development, the creation of a manual to serve as a resource for other museums and institutions launching this program, and lastly: the design and implementation of a plan that focuses on national implementation opportunities (CALTA21: Strengthening the Immigrant Voice, 2013, “What is CALTA21?”).

Katonah Museum of Art: Katonah, New York CALTA21

The Katonah Museum of Art, a non-collecting art museum located in Katonah, New York is also a CALTA21 partner site, with mission statement: “The Katonah Museum of Art, through innovative exhibition and education programs, promotes the understanding and enjoyment of the visual arts for diverse audiences. The Museum presents exhibitions that explore ideas about art, culture and society -- past and present” (Katonah Museum of Art, 2014, “About the KMA”).

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While the museum was founded for general art education for all audiences, their educational outreach programs reach a local Hispanic population and community.

The Lower East Side Tenement Museum: New York, New York Shared Journeys Program

The final location selected for interviews and sampling is a program entitled “Shared Journeys” which is an English as a Second Language program (ESL); located at the Tenement Museum, on the lower east side of Manhattan in New York City. The interviewee was the head program manager of the Shared Journeys program. Opening its doors to the public in 1992, the Tenement Museum provides an historical experience based on the tenement building apartments, as they would have looked to current immigrants at the turn of the nineteenth century. Six model apartments were restored to specific time periods and relive the lives of the families who resided there.

Their mission states: “The Tenement Museum preserves and interprets the history of immigration through the personal experiences of the generations of newcomers who settled in and built lives on Manhattan's Lower East Side, America's iconic immigrant neighborhood; forges emotional connections between visitors and immigrants past and present; and enhances appreciation for the profound role immigration has played and continues to play in shaping America's evolving national identity” (Tenement Museum, 2013, “A Landmark Building, A Groundbreaking Museum”).

The Shared Journeys Program has been running in its current form since 2004, and the immigrant groups that visit the museum are with adult education classes in NYC, public or private existing ESL classes, and/or community organizations. These groups are first and foremost on a field trip with their ESL classes and improve their English skills, as well as grow their understanding of immigrants to America in the past.

Interview Guide

Interviews were completed over the phone, with additional information sent beforehand by email to further help the understanding of the study's participants including (insert a sentence about what was in the material you sent ahead of time). Interview questions were developed and informed by the five main categories, or museum-related issues, listed in "Engaging Immigrant Audiences in Museums" Stein et al. (2008). , These include:

1. Cultural values
2. Use of leisure time
3. Perceptions of learning
4. Language issues
5. Intergenerational differences

The Interview questions included;

1. How long has the program been actively running (with immigrant participants)?
2. How often do you offer this program?
3. How many of the participants in this program are first time visitors and how many are repeat visitors?
4. Which immigrant groups are involved in your program?
 - a. Do you normally get a variety?
5. Do any cultural values of the participants hinder the activities planned in the program?
6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?
 - a. Are there any special open sessions, or family days to support inter-generational learning?
7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?
 - a. Do you have any ways or methods in place to assess this?
8. What would a typical day during the program look like? What kinds of activities are held?
9. What kind of information and educational content is provided through this program?

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- a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?
 - b. Has language proven to be a large barrier to overcome? Are translators needed?
10. What kind of teaching techniques do you use?
- a. Do you use a particular teaching philosophy/framework used when structuring your program?
 - b. Are there any literature resources or best practices that you follow?
11. What are the intended outcomes of this program?
- a. Do you have specifically defined goals for this program?
 - b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?
12. How do you see these programs as different from other adult audiences?
- a. Which parts are unique to adult learning?
 - b. Which parts are unique to Immigrant learning?
13. Which museum resources do you use for completion of this program?

Chapter 4: Results & Discussion

Timelines of the Programs

Each program has been in existence and working with participants since at least 2011. Shared Journeys has been active the longest, working in its current form since 1994, while the model of CALTA21 and Immigrant Movement International were started in 2011. The Katonah Museum of Art came to host the CALTA21 model later, in the fall of 2013, as their last testing spot before the program's national launch.

The programs run at various increments throughout the year – some on a regular basis, and others as needed for particular community groups. Out of the three interviewed, only Immigrant Movement International at the Queens Museum runs seven days a week, with some programs spanning weeks over weekly sessions, and others just running often with different participants weekly (such as with different exercise and aerobics classes). Drop-ins are even welcome to open office hours for the staff each day.

Both CALTA21, the model that is being implemented at the Katonah Museum of Art, and Shared Journeys, which is at the Tenement Museum run differently. As one staff member of Shared Journeys voiced it, their program was “First and foremost a field trip for their participants,” as these men and women were being brought to the program from outside English language schools from around the city. CALTA21 at the Katonah runs similarly as well, and as needed. Shared Journeys runs on average 120 times a year; and the Katonah has been hosting students at their museum from an adult literacy class from Winchester Community College for the past year since its implementation.

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Table A: Programs at a Glance

	Topics Covered	Audience & Format	Staffing	Structure
IMI	Health workshops, ESL development	Providing weekly workshops in the community	Staff from the museum; visiting artists	Weekly workshops, open office hours
Katonah/CALTA21	ESL by art context	Programming for the local immigrant community through art	Staff from the museum; teachers from participating community colleges	Field trip based
Shared Journeys	ESL by historical context	Programming for the local immigrant community through art	One permanent museum staff member	Field trip based

Educational Content of Each Program

The basis of each educational program varies, both from community needs, and museum programming resources. Both the Katonah Museum of Art and Shared Journeys are used in conjunction with local community colleges for engagement purposes, to further understand their English language lessons either through history, as with Shared Journeys, or through art, as with the Katonah. The other program Immigrant Movement International has a more direct, hands-on approach designed to fit their program. For instance, IMI staff members shared that they provide a variety of programs on a weekly basis, such as: a print making workshop (to develop interviews and stories, and to write in English); a biking club for women, which also teaches the

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participants maintenance techniques; and many different healthy living initiatives (both nutrition classes and exercise classes)

Table B: Educational Content of Programs

	Educational Content Provided
IMI	Hands-on workshops and lessons, including: print making, biking club for women, and healthy living techniques.
Katonah/CALTA21	Program is partnered with a local community college to provide access to museums and field trips; learning ESL and skill training through art.
Shared Journeys	Program is partnered with a local community college to provide access to museums and field trips; learning ESL and skill training through history.

Immigrant Cultures Represented

A variety of immigrant groups and different cultures come together in these programs. Typically, whatever is reflected in the city itself is reflected by the programs as well, but one of the groups with the highest population are primarily Spanish speaking: from Mexico, Central and South America. African countries are also represented, as is Russia and China. For Immigrant Movement International specifically, there are a large amount of Chinese immigrants that have settled down in a heavily populated Spanish speaking area. As a result, IMI has developed a special class: “Spanish for speakers of Chinese languages,” and there is also support for the indigenous South American groups – a Quechan language class has begun as well.

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Staff members interviewed from Immigrant Movement International explained that some challenges exist with these programs stemming from different educational and literacy levels, multiple age groups coming together, and multiple experiences and traditions. While how these challenges manifested in this program was not addressed, interviewees noted positive aspects of these challenges and felt that these differences expanded cultural knowledge among the program audiences. As for the field trip based programs, the participants are excited and eager to learn from the museums in question and are prepared before hand by their teachers as what to expect. While they tend to be quiet and hesitant at first, they open up as the session's progress.

Typical Schedules for each Program

As two of the three interviewed programs are both field trip based initiatives, their daily schedules and set up is similar. For CALTA21 at the Katonah, there are two sessions at the museum, after eight sessions in the ESL classes at the local community college. As most of the participants are new to art museums, the first museum session is introductory to the world of art and “Engages the participants to understand that art is intrinsically subjective, and then explains what that means”. The second museum session develops upon the first, as the participants grow in both comfort levels and confidence, while continuing to share their own opinions about the art pieces presented to them. The CALTA21 model explains that the teachers in the immigrants' adult literacy classes and the museum educators work together to develop the program at the individual museums. The group then takes turns learning in the classroom, and visiting the museum for hands on experience.

Shared Journeys follows a similar format – beginning in a classroom setting at the local community college, and ending at the Tenement Museum. This field trip is the accumulation of these English classes, where the participants work on building language communication skills.

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Once at the museum, participants view the museum exhibits and learn about the historical living places of immigrants in the past. As the staff member interviewed explains, “Participants are then able to connect their own experiences as immigrants to the historical perspectives”. Finally, the different workshops presented at Immigrant Movement International provide a varying daily schedule for each week – however, the programs run in thirteen-week cycles, and there can be anywhere from 15-20 programs occurring during any given week.

Intended Outcomes

The intended outcomes for each program were similar. The primary purpose was to increase immigrant participation in their local museums. Secondary reasons varied, for example, to connect the past to their own present, as with the Shared Journeys program. The Katonah Museum of Art enjoys the connection to the local colleges, as college groups are not frequent visitors to the museum already. For CALTA21, the main focus of developing the program was to promote ESL learning, especially in understanding and connecting to local museums. As the director of CALTA21 explained,

The goal of CALTA21 was to create a curriculum that can be used in a variety of museum settings, regardless of the museum and the exhibits, and can always apply to a variety of people that want to participate. Brainstorming began by asking simple questions, such as: how can museums become inclusive? Why are immigrants not visiting museum, and what can we do to change that? The main focus is concentrating on what the immigrant visitors already understand and their own experiences and background, rather than completely focusing on what might be lacking, such as ESL skills. (CALTA21, Interview, April 15, 2014)

For Immigrant Movement International, intended outcomes stem from both leadership building and empowerment of the participants. Through multiple phases of development, the third and final part of the process would be for the immigrant participants to engage completely

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and work alongside with the visiting artists that teach the workshops. The range of participants varies as well, from participants that are beginners to others that have been involved for years.

Teaching Philosophies and Educational Framework

Two main teaching philosophies used in relation to these programs are Visual Thinking Strategies (which is used by the CALTA21 model and as such, the Katonah Museum of Art); and also Popular Education theory, which is used by Immigrant Movement International. The Katonah also uses traditional teaching methods from the community college aspect and didactic information in context from the staff presenting the artwork at the Katonah Museum.

Analysis of Themes by Research Question

Table C: Programs by Analytical Themes

	Empowerment	ESL Availability/ Skill Training	Increased interest in museum	Use of Museum resources	Increased Cultural Awareness
IMI	Through community involvement	Through workshops	In community center workshops and museum	Temporary Exhibits	Through workshops
Katonah/CALTA21	Through understanding and discussing art	Through ESL class connections to art pieces	Higher attendance at museum	Art pieces	Through meeting other participants
Shared Journeys	Through understanding the past in relationship to future	Through ESL class connections to historical exhibits	In historical lessons from exhibit	Permanent Exhibits	In understanding the exhibits and past culture

Research Question 1

1. What is the nature of program content area directed at adult immigrant audiences in museums?

ESL Availability and Skill Training

Several themes became apparent across each program. Empowerment through skill training, such as the programs and workshop at the Immigrant Movement International program; learning about art and history at the Katonah and Shared Journeys programs, and also the use of English as a second language were applicable to all three programs. These classes, including citizenship,

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specific language classes, dance and aerobic exercise empower their participants to not only try something new and different, but also to gain new skills for living in specific geographic areas: such as the biking and bike maintenance workshop at the IMI.

Through open discussions in the specific areas of art and history, participants to the Shared Journeys program and also CALTA21 at the Katonah Museum of Art help to build their English language skills, among confidence about their unique role in museums across the nation, leading to a growing number of participants to visit their own museums, as with the above example learned from the Immigrant Movement International program.

Research Question 2

2. What are the key activities and methods used in these programs to embrace adult immigrants, and what are their intended impacts?

Increased Cultural Awareness

While Immigrant Movement International works to provide opportunities for participants of different cultures, one program offering Spanish language classes for speakers of Chinese languages; the two other programs also striving to develop English language skills through the use of discussions in art and historical themes. Cultural values and expectations differ between participants and learning to co-exist within a shared and safe space may be crucial to the success of these programs.

While each program mentioned that the participants work well together, Staff members at Immigrant Movement International in particular noted the differences among their audiences expanded cultural knowledge of the participants, and “Even by just meeting and becoming acquainted with other neighbors and communities they [the participants] might have new experiences than before”.

Empowerment of Participants

The theme of empowerment and the idea of how important it is to these programs is one that was touched upon in every interview conducted for this research. For some staff, the term emphasized the importance they felt the program provided to their participants. The skill sets provided taught the participants confidence and independence, shown through the women's biking group at Immigrant Movement International, which teaches immigrant women how to ride, care for, and maintain their bicycles as a convenient way of travel. Healthy living classes and workshops, also at IMI empower the participants involved to care for health fully. As one interviewee noted, these "Programs strive to empower communities, and for the members to be active participants".

The director of CALTA21 also spoke to empowerment and its role in immigrant programming – an immigrant to the United States, this person saw a need for ESL learning, especially in understanding museums and what they had to offer. When planning for CALTA21 began, the goal was to create a curriculum that regardless of the museum and its exhibits could apply to every immigrant who was interested in participating. "How can museums become inclusive, and why are immigrants not coming to museums? What can we do to change that?" were all thoughts that guided the implementation of CALTA21 within museums around New York. "The goal at the end of the day is to empower an adult immigrant by giving them the skills" as the director further explained.

In this way, the Shared Journeys program approach is similar to the background of CALTA21 and its role in empowering its participants. Shared Journeys uses its planned themes of: housing, work, traditions, health, business, immigrant to the United States, welfare and perception of the old and the new, to connect these current immigrant participants to the decades old stories that

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the tenement apartments at the Tenement Museum provide. Participants of the Shared Journeys program can walk away with a much better understanding of their place in American society today, as related to the ideas and themes from the past. As the program manager for Shared Journeys added, “They connect directly to the themes” (Shared Journeys, Interview, March 26, 2014).

Research Question 3

3. How is the museum focusing and using their resources on achieving this connection? (ex. Collections, exhibits, outreach)

Use of museum resources to bridge connection

Use of museum resources to complete programming is varied, but most programs show similarities in structure. For each program, the exhibits at the museum were used. These exhibits were both permanent and temporary, with art pieces in particular being used for the Katonah Art Museum’s CALTA21 program. Education staff were often involved, and also needed to work in collaboration local community college teachers, as well as other museum staff. Programs such as Immigrant Movement International tend to bring in visiting artists as well. Finally, museum structures, such as community centers owned by museum, and the actual museum building are used to house and complete the programming.

Increased Interest in Museums

Two of the respondents spoke to a positive correlation between their programs and increased interest on the part of their participants to visiting the museum in the future. Shared Journeys, was not able to speak to whether attendance in their programs increased museum going in participant’s leisure time. At the Katonah Museum of Art, some participants have visited the museum independently of their ESL classes, even bringing family members and friends with

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them. The museum also hosts an online artwork discussion page, which is open to the public, and some past participants to the museum have contributed as well. At the Immigrant Movement International program, some of the weekly programs are tailored to develop a direct relationship to the museum. One interview noted that they accomplish this by having “workshops that bring participants to the museum makes the participants feel as if the museum is a comfortable space for them”.

One of the staff members interviewed at IMI also shared this story on the topic of increased interest:

There was a woman who lived across the street from the museum for a long time, but she actually never went inside the museum. We have summer programming that takes place outside, and she would come over for that, but she was never comfortable actually coming inside the museum. And then through Immigrant Movement, she started going, and now she feels really comfortable going to the museum and bringing other people, and she feels like a lot of the women in her class doing the program now have that relationship with the museum, and have gone to the museum and also go to places they might not have before (IMI, Interview, March 27, 2014).

Many participants to all three programs were first time visitors to their respective museums. Museum resources used, besides staff time and museum buildings, were primarily the exhibits, answered as such by both the Shared Journeys program, and the Katonah Art Museum. Immigrant Movement International works somewhat differently, by using visiting artists to lead the majority of their workshops. However, there is a large amount of collaboration between the Queens Museum and IMI, and if the programming in the museum is appropriate, it is worked into the IMI programs as well.

Research Question 4

4. How do you see these programs as different from other adult audiences? Which parts are unique to Immigrant learning?

Unique to Immigrant Learning

The main difference between adult museum programming and immigrant adult programming lies in how these programs are delivered. As most participants are working with varying levels of English language proficiency, the museum staff, visiting artists and other teachers must modify their presentations to accommodate language barriers. Other cited reasons include: making the space comfortable and welcoming, and allowing the participants to connect to the material in a way that suits them – either through discussion, or individual workshop experiences. As the lead staff member of Shared Journeys shared: “The foreign born audiences are able to relate more directly to the themes that are presented through the different exhibits, as some participants might be dealing with any number of these issues in their own lives.” While each program began specifically for an adult audience, requests for programming for family members and friends increased as the adult programs became more successful.

Use of Leisure time and Perceptions of Learning

Sources for this research show that adult immigrants are not only willing to join in these programs, but after their involvement typically stay connected to their new museum institutions, by either visiting the museum independent of programming (as with the Queens Museum through Immigrant Movement International); or the participants have returned to museum and also use discussion internet board discussing art, as with the Katonah Art Museum through CALTA21. Many participants are choosing to be involved in different workshops at Immigrant Movement International, so much so that youth programs have been implemented to keep up with demand. Likewise, participants at the Katonah Museum of Art have shown positive reactions to the programming, and are visibly willing to learn more about art; as is demonstrated by return visits to the museum and also involvement on the Katonah’s online art discussion webpage. The program manager at the Shared Journeys program has also stated that its

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participants are typically excited to be involved as well.

Intergenerational Differences

While each of the three programs is designed specifically for adults, participation throughout different generations varies. Some programs, such as Shared Journeys, and Immigrant Movement International have separate programs in place for youth immigrants, although they are taught separately. Adult participants at the Katonah are encouraged to bring family members and friends to the museum for their last museum session of the program, which highlights what each participant has learned and gives an educational experience for others. While adults and youth (or visiting family members) have been acknowledged by each program, Immigrant Movement International in particular mentions that they currently do not have any teen programs, and they foresee that will be their next step. IMI began to embrace family values through their program after some research: “This project responds to the needs of the community, and what we saw proved a lot of need for adult women, and their kids, to do stuff together. That kind of evolved over time. Additionally, it wasn’t specifically meant to target any one particular group, and for teens, this is something we are still building up.”

Learning Strategies

There were two different educational pedagogy and practices mentioned through the data collecting. The two practices used in particular are called Visual Thinking Strategies (or VTS) used by the CALTA21 model and the Katonah Museum of Art, and also Popular Education theory, used by Immigrant Movement International. Staff from IMI explain their process: “We try to find power structures from within the group and learn about personal experiences, then the program is set up after experiencing the way the group interacts with each other. Some

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instructors are just drop in artists, and others do not have any formal education experience, but still are good teachers” (IMI, Interview, March 27, 2014).

Visual Thinking Strategies (VTS) can be empowering to participants as it is based on the responses of the viewer, and doesn't require outside information. Also, the group setting allows participants to learn how to work in a group and collaborate to build information. VTS can really be used in any setting, a staff member from the Katonah Museum of Art describes, “It can used anywhere really: zoo, garden, supermarket...” (Katonah Museum of Art, Interview, April 16, 2014). Use of these educational strategies appear to prove valuable for their individual programs, which leads to an understanding that there may not be just one correct way to implement programming instruction.

Chapter 5: Conclusion

Recommendations for the Field

Through this research, there are several techniques and tips that could be utilized by such museums wishing to begin the process of inclusion for adult immigrant participants.

Incorporating English as a second language, as well as some workshops for more practical skills might be a helpful place to start, as well as a good incentive for participants to join and gain interest. Museums may also decide to generate ideas of outcomes for their programs, to ensure they are on the correct track to achieving an impact. Finally, understanding that there are a variety of educational pedagogies available to teachers is important. No particular pedagogy might be best for all programs, but a variety may ensure that the participants receive as much from the museum programming as the staff does. Two incredibly successful educational techniques are listed in this research in chapter 4, and are used by two of the programs - specifically, Visual Thinking Strategies or VTS and also Popular Education Theory.

Final Thoughts

With the amount of foreign-born adults in American cities across the nation continuing to grow, this is a possible audience that may benefit greatly from continued and specific museum programming. These types of programs, through initial research, show that involved participants' may gain: empowerment and confidence, access to ESL classes and exposure, skill training and education in various areas, and have an increased in museums, as well as cultural awareness. Furthermore, their use and comfort levels with museums and museum resources may continue to expand.

Through interviews with museum professionals who work directly with such programming, these themes have come to light, as well as their passion for their specific areas of expertise. It is

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even possible that the museum employees and educators receive just as much education and enjoyment from these programs as their participants. It is clear that these programs are beginning to make an impact on the field, and the only question is: how far can we go as a field, and accomplish from this point forward? Continued growth may affect generations of immigrant adults and youth for years to come.

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Appendices

Appendix A: Interview Questions

1. How long has the program been actively running (with immigrant participants)?
2. How often do you offer this program?
3. How many of the participants in this program are first time visitors and how many are repeat visitors?
4. Which immigrant groups are involved in your program?
 - a. Do you normally get a variety?
5. Do any cultural values of the participants hinder the activities planned in the program?
6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?
 - a. Are there any special open sessions, or family days to support inter-generational learning?
7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?
 - a. Do you have any ways or methods in place to assess this?
8. What would a typical day during the program look like? What kinds of activities are held?
9. What kind of information and educational content is provided through this program?
 - a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?
 - b. Has language proven to be a large barrier to overcome? Are translators needed?
10. What kind of teaching techniques do you use?
 - a. Do you use a particular teaching philosophy/framework used when structuring your program?
 - b. Are there any literature resources or best practices that you follow?
11. What are the intended outcomes of this program?
 - a. Do you have specifically defined goals for this program?
 - b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?
12. How do you see these programs as different from other adult audiences?
 - a. Which parts are unique to adult learning?

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b. Which parts are unique to Immigrant learning?

13. Which museum resources do you use for completion of this program?

Appendix B: Interview Responses

- *Katonah Museum of Art: CALTA21 at the Katonah Museum of Art*

1. How long has the program been actively running (with immigrant participants)?

Through CALTA21, the program has run at the Katonah September 2013 – June 2014. Currently it is still running through IMLS but after June the program will launch nationally! The program will still be continuing at the museum after the IMLS grant runs out, and of course builds from previous experience and information.

2. How often do you offer this program?

The program has been running only in this previous school year (Katonah was the last museum to be introduced to CALTA21 through IMLS). There are two visits each from each adult literacy class from Winchester Community College. There are two types of classes: writing based, and level 3 word conversational. The teachers of these classes also attend training at the museum beforehand.

3. How many of the participants in this program are first time visitors and how many are repeat visitors?

All are first time visitors to the museum!

4. Which immigrant groups are involved in your program?

a. Do you normally get a variety?

Typically, immigrant groups are from Central and South America, African, Russian, and some others.

5. Do any cultural values of the participants hinder the activities planned in the program?

Different backgrounds of the immigrants change the way they view and respond to the art in front of them. They typically become more talkative as their sessions progress – even leading discussions for other family members that visit during second visit.

6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?

a. Are there any special open sessions, or family days to support inter-generational learning?

Through the CALTA21 program, the final museum session is open for the participants to bring family members or friends with them.

7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?

a. Do you have any ways or methods in place to assess this?

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A few immigrant participants have come back to the museum independently of their class, and the museum has an online artwork discussion page that is open to the public and some people from the program participate in.

8. What would a typical day during the program look like? What kinds of activities are held?

There were eight sessions in class, with two sessions at the museum. They also make their own portrait and contribute to an exhibit. Most of the participants are new to art museums, and mostly have visited historical in the past. The first museum session spends time talking about the museum and engages the participants to understand that art is intrinsically subjective, and then talks about what that means. They also visit the sculpture garden and the learning center, which reaches out to families.

9. What kind of information and educational content is provided through this program?

a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?

b. Has language proven to be a large barrier to overcome? Are translators needed?

VTS (Visual Thinking Strategies) is used. It is empowering, as it is based on the responses of the viewer, and doesn't require outside information. Also, this group setting allows participants to learn how to work in a group and collaborate to build information. Finally, if a participant is curious in a particular piece, such as the more technical points, that information is provided as well. VTS can really be used in any setting: zoo, garden, supermarket...

10. What kind of teaching techniques do you use?

a. Do you use a particular teaching philosophy/framework used when structuring your program?

b. Are there any literature resources or best practices that you follow?

Traditional teaching and didactic information, all in context, are used to teach these sessions.

11. What are the intended outcomes of this program?

a. Do you have specifically defined goals for this program?

b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?

One of the outcomes is making a connection between these immigrant participants and local museums and using museum resources to promote museum learning! Also, this program allows the museum to connect with a local college, and the college groups aren't as frequent visitors in the museum as other groups.

12. How do you see these programs as different from other adult audiences?

a. Which parts are unique to adult learning?

b. Which parts are unique to Immigrant learning?

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These immigrant participant groups are similar to other groups. Because of the subjective-ness of art, there is very little difference when comparing the immigrant groups to other visitors, (besides their learning of English language).

13. Which museum resources do you use for completion of this program?

The exhibitions!

- *CALTA21 program*

1. How long has the program been actively running (with immigrant participants)?

The program began formally running in 2011, but it began from a National Leadership Grant from IMLS for planning in 2009. The original title was just CALTA, and the planning was based on lots of smaller programs before that.

2. How often do you offer this program?

The CALTA21 program is just a model, a framework for other museums to pick up and use. It is based on collaboration and sustainable through its framework. There are two main components, two cycles of production. The first is demonstration (the program was created from lots of planning and collaboration). The second cycle is dissemination of the program (take the model, expand it and have other museums gain from it). This second cycle ends in October 2014.

3. How many of the participants in this program are first time visitors and how many are repeat visitors?

Not relevant for this type of program framework. This question is more pertinent to the museums that actively use the CALTA21 model.

4. Which immigrant groups are involved in your program?

a. Do you normally get a variety?

See question 3.

5. Do any cultural values of the participants hinder the activities planned in the program?

See question 3.

6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?

a. Are there any special open sessions, or family days to support inter-generational learning?

See question 3.

7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?

a. Do you have any ways or methods in place to assess this?

See question 3.

8. What would a typical day during the program look like? What kinds of activities are held?

General format: Teachers in the immigrants' adult literacy classes and the museum educators work together to develop the program at the individual museums. The group then takes turns learning in the classroom, and visiting the museum for hands on experience.

9. What kind of information and educational content is provided through this program?

a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?

b. Has language proven to be a large barrier to overcome? Are translators needed?

Not relevant for this type of program framework. This question is more pertinent to the museums that actively use the CALTA21 model.

10. What kind of teaching techniques do you use?

a. Do you use a particular teaching philosophy/framework used when structuring your program?

b. Are there any literature resources or best practices that you follow?

Established agenda already through program, and the individual museum educators are trained through the program as well. Visual Thinking Strategies (VTS)!

11. What are the intended outcomes of this program?

a. Do you have specifically defined goals for this program?

b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?

Director is an immigrant herself and also worked as a museum professional for many years, so she saw a clear need for ESL learning, especially in the context of understanding and connecting to a museum. The goal of CALTA21 was to create a curriculum that can be used in a variety of museum settings, regardless of the museum, the exhibits and can always apply to a variety of people that want to participate. Brainstorming began by asking simple questions, such as: how can museums become inclusive? Why are immigrants not visiting museum, and what can we do to change that?

The main focus is concentrating on what the immigrant visitors already understand and their own experiences and background, rather than completely focusing on what might be lacking, such as ESL skills. Providing empowerment through learning! This focus allows the visitors to feel confident enough to express opinions about art, where they might not have been encouraged before.

12. How do you see these programs as different from other adult audiences?

a. Which parts are unique to adult learning?

b. Which parts are unique to Immigrant learning?

Adult visitors typically go to a museum for one particular exhibition or program and view the experience as a one-time opportunity. Immigrant participants through this model visit the museum several times, which each visit increasing both their confidence as museum patrons and conversations and opinions about the art they're viewing. The immigrant experience through this model does not use a permanent collection, but rather individual pieces to learn about the language of art and to express their own opinions while increasing their English language skills. They also create their own experiences with the art and learn to facilitate the discussions themselves. Teachers in the immigrants' adult literacy classes and the museum educators work together to develop the program at the individual museums. The group then takes turns learning in the classroom, and visiting the museum for hands on experience.

13. Which museum resources do you use for completion of this program?

Museum educators, the pieces that are discussed and the facility as a whole are all used.

- *Lower East Side Tenement Museum: Shared Journeys Program*

1. How long has the program been actively running (with immigrant participants)?

10 years in it's current form. The program originally started as a regular ESL class, and ran for another 5 before that.

2. How often do you offer this program?

Workshop runs per request by school group. Typically runs about 120 times per year.

3. How many of the participants in this program are first time visitors and how many are repeat visitors?

There are some repeat visitors, that come to the workshop with more than one school group, but usually these participants are at the museum's workshop for the first time. The groups that visit the museum are adult education classes in NYC, public or private existing ESL classes, and or community organizations.

4. Which immigrant groups are involved in your program?

a. Do you normally get a variety?

Whatever immigrant population the city most highly reflects is what is reflected through the program. Currently, the city population shows a lot of Dominican, Chinese and Latin American immigrants. This is what the workshop reflects.

5. Do any cultural values of the participants hinder the activities planned in the program?

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Not really. The teacher prepares the adult participants before their workshop/field trip, so they understand what to expect from the experience. Most participants are curious and excited for the workshop.

6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?

a. Are there any special open sessions, or family days to support inter-generational learning?

Different forms of the program have been produced to serve the needs of other audiences. There is a form of the program specifically geared to high school students, and due to requests from the adult participants; family days have been created as well.

7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?

a. Do you have any ways or methods in place to assess this?

No information about this as museum attendance is not part of this educator's daily positional duties. No method put in place to catch this data.

8. What would a typical day during the program look like? What kinds of activities are held?

The workshop is run both in a classroom setting and in the museum itself. The classroom portion explains the museum setup, what they will be seeing/experiencing and lastly, is a continuation of their own ESL classes. The participants work on building language communication and then go on to the museum to see the exhibits, which are daily representations of immigrant life in New York at the turn of the century, through apartment recreations. Participants are then able to connect their own experiences as immigrants to the historical perspectives.

9. What kind of information and educational content is provided through this program?

a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?

b. Has language proven to be a large barrier to overcome? Are translators needed?

This is first and foremost a field trip for the participants with the ESL classes being their primary source of language acquisition. That being said, they still learn to acknowledge the historical connection between their own stories and the ones in the exhibits, and also improve their English communication.

10. What kind of teaching techniques do you use?

a. Do you use a particular teaching philosophy/framework used when structuring your program?

b. Are there any literature resources or best practices that you follow?

No distinct pedagogy – the workshop has been developed from tips used in other ESL programs.

11. What are the intended outcomes of this program?

a. Do you have specifically defined goals for this program?

b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?

The main idea is for the participants in the workshop to be able to connect the past to their own present.

12. How do you see these programs as different from other adult audiences?

a. Which parts are unique to adult learning?

b. Which parts are unique to Immigrant learning?

The main difference between this program for adult immigrant learning and fluent English adult learners is the way the presentation and the delivery are done. The foreign born audiences are able to relate more directly to the themes that are presented through the different exhibits, as some participants might be dealing with any number of these issues in their own lives. These themes are: housing, health, work, traditions, business, preserving the old and new (cultures), immigration to the United States, and welfare use.

13. Which museum resources do you use for completion of this program?

The exhibitions.

- *Queens Museum: Immigrant Movement International Program*

1. How long has the program been actively running (with immigrant participants)?

Since April of 2011. Types of programs include: Zumba, photography, youth orchestra, Peruvian dance classes, salsa dance, ESL classes which run 4x a week, and yoga which runs monthly.

2. How often do you offer this program?

Programs run 7 days a week, from 9am – 9pm at a separate site from the museum. The location is just for IMI. Different workshops are scheduled for each day, and the site is really multi-purpose. There are also drop-ins for open office hours throughout the day.

3. How many of the participants in this program are first time visitors and how many are repeat visitors?

About 90 new participants come to a workshop every month, however since there are many separate workshops, there are many repeat visitors. Some might be interested in one workshop, and not another. The workshops run on 13 week cycles, and there can be 15-20 going on at any time, including a weekend certification for OCHA, and lawyer consultations every week.

4. Which immigrant groups are involved in your program?

a. Do you normally get a variety?

Primarily Spanish speaking, around 70%. Most participants are Mexican, Dominican, Cubans, Ecuadorians and Peruvians. (They have a lot from the Andes region). There are also Chinese immigrants that have moved into the area in which IMI is location (Queens). Because of a willingness of the Chinese to converse with their neighbors, classes for Spanish of speakers of Chinese languages have started! There is also support for the indigenous South American groups, and a class starting on Quecha.

5. Do any cultural values of the participants hinder the activities planned in the program?

There are challenges from many sides, including: different educational and literacy levels; multiple age groups coming together and multiple experiences and traditions varying from each person. However, these differences expand cultural knowledge, even by just meeting and becoming acquainted with other neighbors and communities they might have not experienced before.

6. While this program is made specifically for adult audiences, do participants often wish to get other family members involved?

a. Are there any special open sessions, or family days to support inter-generational learning?

All of the programs started as adult programs, but then moved to family programs and youth programs, as other programs in the area were not meeting the needs of these other groups. Educational classes were put in place at IMI for education of women and their children. Even so, adult programming makes up a huge percentage of current workshops. Teen programs are still being developed.

7. Are you aware if immigrant participation in this program has influenced their attendance in the museum? Have they brought others to the museums?

a. Do you have any ways or methods in place to assess this?

Definitely, some products that are produced at these workshops are held specifically for the museum to make temporary exhibits. Another example: a woman who lived across the street from the museum never went inside, and only attended the outdoor festival every year. Since becoming involved with IMI, she has since felt comfortable and confident enough to go inside the museum, and also bring guests with her.

8. What would a typical day during the program look like? What kinds of activities are held?

There are many different programs, so different activities for each workshop.

9. What kind of information and educational content is provided through this program?

a. Are there specific language or ESL classes? Are there specific skill classes, such as citizenship attainment and driver's education?

b. Has language proven to be a large barrier to overcome? Are translators needed?

a. Examples include:

- Print making workshop where they interview different people for stories to write about
- Women's biking group (riding and maintenance of bikes), produces empowerment!
- Healthy living
- Immigrant movement manifesto (which they give to participants)

The programs strive to empower communities and for the members to be active participants.

b. For language differences, they make it work. Most teachers/leaders of the programs have different levels of Spanish learning, so they communicate through various levels as well. Some instructors will even rely on the younger members of the class to translate to the other members that do not understand English as well. All in all, they make it work.

10. What kind of teaching techniques do you use?

a. Do you use a particular teaching philosophy/framework used when structuring your program?

b. Are there any literature resources or best practices that you follow?

They tend to use the popular education theory. To develop specific styles for each class, they tend to follow this structure: Find power structures in-group, learn personal experiences, and then set up program after experiencing the way the group interacts with each other. Some instructors are just drop in artists, and others do not have any formal education experience, but still are good teachers.

11. What are the intended outcomes of this program?

a. Do you have specifically defined goals for this program?

b. How do you know when these outcomes have been achieved? Do you have any metrics put in place to measure these outcomes?

Leadership building, empowerment. The first few years of the program have been laying the ground work, to see what these immigrant participants find valuable and important. The next phase would be to empower these participants enough to encourage them to work alongside these visiting artists and support different causes for human rights. All of these steps need to be small, small steps and small actions. The third and final part of the phase would be for the participants to be engaged completely. There is a range of who has been actively participating in the workshops and who has been growing alongside them for years, to the members that are newer and are just learning the steps and confidence to empowerment.

12. How do you see these programs as different from other adult audiences?

a. Which parts are unique to adult learning?

b. Which parts are unique to Immigrant learning?

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-Logistical issues, making the space comfortable and welcoming. Allowing people to learn together, through different learning styles and personal experiences of each person and how that relates to others in the group.

-Instructors and staff need to consider and acknowledge risks and comfort levels.

-As a teacher, you need to make a full commitment to your group.

13. Which museum resources do you use for completion of this program?

None primarily, as the workshops are usually lead by visiting artists. The point is to build skills and learn from these visiting artists, rather than trying to inorganically push the themes and collections of the museum on to the participants. However, if there is a connection and the programming in the museum becomes relevant, it is worked into the IMI programs as well. There is a lot of collaboration though departments.

Lists of Tables and Figures

Table A: Programs at a Glance

	Topics Covered	Purpose of Program	Staffing	Structure
IMI	Health workshops, ESL development	Providing weekly workshops in the community	Staff from the museum; visiting artists	Weekly workshops, open office hours
Katonah/CALTA21	ESL by art context	Programming for the local immigrant community through art	Staff from the museum; teachers from participating community colleges	Field trip based
Shared Journeys	ESL by historical context	Programming for the local immigrant community through art	One permanent museum staff member	Field trip based

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Table B: Educational Content of Programs

	Educational Content Provided
IMI	Hands-on workshops and lessons, including: print making, biking club for women, and healthy living techniques.
Katonah/CALTA21	Program is partnered with a local community college to provide access to museums and field trips; learning ESL and skill training through art.
Shared Journeys	Program is partnered with a local community college to provide access to museums and field trips; learning ESL and skill training through history.

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Table C: Programs by Analytical Themes

	Empowerment	ESL Availability/ Skill Training	Increased interest in museum	Use of Museum resources	Increased Cultural Awareness
IMI	Through community involvement	Through workshops	In community center workshops and museum	Temporary Exhibits	Through workshops
Katonah/CALTA21	Through understanding and discussing art	Through ESL class connections to art pieces	Higher attendance at museum	Art pieces	Through meeting other participants
Shared Journeys	Through understanding the past in relationship to future	Through ESL class connections to historical exhibits	In historical lessons from exhibit	Permanent Exhibits	In understanding the exhibits and past culture