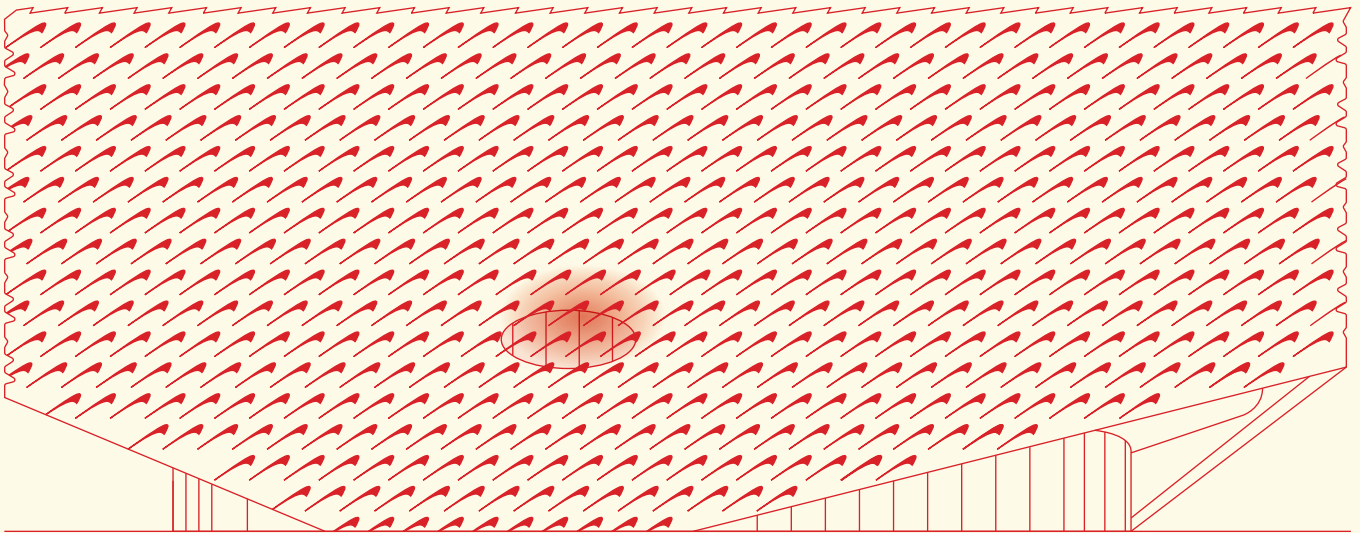


THE DIVERSITY APPRENTICESHIP PROGRAM TOOLBOX



Exterior of The Broad

THE BROAD

THE BROAD

The Diversity Apprenticeship Program Toolbox

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LAND ACKNOWLEDGMENT

The Diversity Apprenticeship Program (DAP) is a partnership of 18 different organizations across Los Angeles County.

We acknowledge that the land upon which our work takes place throughout the county is the traditional territories of the Tongva, Chumash, and Tataviam peoples and nations. The museums and galleries, warehouses and storage facilities, and collections that we work with sit on the occupied and unceded spaces of the Indigenous peoples who have called this land home for thousands of years and who are its present and future caretakers.

The legacy of settler colonialism is further evidenced by the fact that the city of Los Angeles is home to what UCLA's Mapping Indigenous LA project calls "the largest Indigenous population of any city in the US."¹ This population includes those Indigenous peoples displaced by settler colonial policies and practices within the politically defined borders of the United States. It also includes the Indigenous diaspora of Latin America and the Pacific Islands, who have been and continue to be pushed out of their lands by colonizers whose histories of violence are still playing out in various ways.

Lorén Spears, an educator, activist, author, artist, and the executive director of the Tomaquag Museum, in Exeter, Rhode Island, stated that "[t]here is no United States of America history without Indigenous history." This land acknowledgment, a conscious inclusion in this publication, is a small step in recognizing the ways in which we are connected to, and responsible for, this history.² As we continue to work and live on this land as settlers and guests, we acknowledge and pledge our commitment to equity and justice for all Indigenous peoples.

¹ "Mapping Indigenous LA," UCLA, accessed September 28, 2020, <https://mila.ss.ucla.edu>.

² For more on land acknowledgments, see "A Guide for Land Acknowledgements by Lorén Spears," Tomaquag Museum, March 22, 2020, <https://www.tomaquagmuseum.org/belongingsblog/2020/3/22/a-guide-for-land-acknowledgements-by-lorn-spears>.

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Thanks go to each of these former apprentices: Nya Abudu, Lance Bad Heart Bull, Evelyn Bird, Eduardo Camacho, Vanessa Garcia, Jose Hernandez, Annamarie León, Anna Nelson, Goziè Ojini, Andrea Perez-Martinez, Cecilia Sweet-Coll, Alicia Teele, Desirée Monique Thurber, Jasmine Tibayan, Rô/Si Vô, and Lillian Wimberly.

The journeys for these two incredible cohorts overflowed with laughter and challenge. Along with occasional defeat, the apprentices experienced renewal and accomplishment. They were resilient and adapted to every new challenge. At the same time, they were uncompromising in their beliefs, acquisition of skills, and desire to succeed. They shared with one another and with us their stories, personal experiences, notes, emails, phone calls, and Instagram messages. They shared frustrations and endless pep talks with one another. It was, in the end, their courage and willingness to give the DAP a chance—and to point out those areas that needed improvement—that has made it the success that it is today. We are grateful for the sustaining spirit of each apprentice, who showed grace, kindness, and compassion, even in moments when they didn't have to. Each created space so that those who come after them won't have to shrink themselves to fit in this field. We hope that this work and the toolbox make the apprentices proud.

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George Luna-Peña, the heart of the DAP and its program manager, brought the written plan to life and oversaw (and continues to oversee) every facet of its implementation. From recruit-

ment to hiring to coordinating with partners and managing apprentices, George respects and empathizes with everyone he encounters, building community wherever he goes. His considerable intellect and extraordinary emotional intelligence, combined with his drive to advocate for, nurture, and champion success in others—all while considering ways to ensure measurable, broader change—have been crucial to the DAP's success.

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Shraddha Aryal, Joe Gott, Sophie Hunter, Sonja Wong Leon, and Alex Yust (former)



Armory Center for the Arts
Leslie Ito, Heber Rodriguez, and Irene Tsatsos



Artex Fine Art Services (now Crozier Fine Arts, see bottom of this column)
John Jacobs (former) and Mark Wamaling (former)



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Building Bridges Art Exchange
Kayla Broberg, Marisa Caichiolo, and Margarito Lopez



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Angie Castillo (former), Susan Guadamuz, Naima Keith (former), and Cameron Shaw



Cinnabar
Basil Katz, Kip Katz, and Kendra Minadeo (former)



Craft Contemporary
Sasha Ali (former), Suzanne Isken, Holly Jerger, Caroline Liou (former), and Marisela Norte



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USC Fisher Museum of Art
Kay Allen, Selma Holo, Stephanie Kowalick, and Juan Rojas



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During recruitment, we established connections with more than 100 community-based organizations. These groups helped spread the word about the DAP opportunity with communities they served, and we are grateful for all the small and big ways they passed on the message.

PACCIN (Preparation, Art Handling, Collections Care Information Network), the professional organization for the field of art handling, provided their materials index to aid our efforts, and Elizabeth Mauro shared a thorough list of resources. Kevin Marshall also provided resources. We are grateful for their generous contributions to the section in this book, “A Brief Guide to Handling Art” (see page 75).

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This type of work, of course, is indebted to all those who have labored to make the museum field a more-equitable place. We are certainly not the first, and we will not be the last. Thanks go to those countless individuals, especially Black, Indigenous, and people of color (BIPOC), who have been witness to the challenges of this work, however imperfect that work has been—and have pushed this field a little closer to equity. We stand on your shoulders, and we appreciate you.

FOREWORD

Joanne Heyler, Founding Director

The Broad opened in 2015 with a mission to make contemporary art accessible to the widest possible audience. Philanthropists Edythe and Eli Broad, who began collecting artwork 50 years ago, founded the museum, which is guided by Eli Broad's success as a renowned business leader who built two Fortune 500 companies from the ground up. A museum created in and for the 21st century and offering free general admission, The Broad has become a crucial part of Los Angeles's growing reputation as a global art capital. It set out to change expectations of contemporary art and museums by embracing an entrepreneurial, experimental approach and innovating at every opportunity. This sensibility starts with the building itself—clad in a porous veil that is lifted at its sides, presenting the museum to visitors at street level. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the architecture actively invites visitors who pass through the veil to enter up the escalator to the open and column-free third-floor galleries. There, guests are met with bright galleries filled with art and informative museum staff who are ready to engage and interact.

This welcoming spirit, together with our status as a young institution and our track record of early success, uniquely positioned us to assess how we could change not just the public's relationship and access to art, but how individuals could participate and have agency in the art community. Indeed, the founding of The Broad offered us opportunities to change museums from the inside out.

In its first years, The Broad welcomed triple our projected number of visitors, making us one of the most-attended art museums in the world. Notably, the museum welcomed more than 915,000 guests in 2019. Our visitors are younger and more racially and ethnically diverse than most museumgoers in the United States, with more than 65 percent of visitors identifying as BIPOC. These demographics, which reflect

the city that The Broad calls home, affirms the additional commitments that The Broad is making to foster a space where visitors and staff of all identities feel welcome and included.

The Broad presents a range of exhibitions and public programs of visual art, film, dance, music, spoken word, and poetry that amplifies the work of women artists, artists of color, and LGBTQIA+ artists. But like most cultural institutions, we have more work to do. We acknowledged the lack of representation in all levels of museums—including ours—and set out to do something about it.

When it came time to pinpoint an area where we could make immediate, impactful changes to staffing at museums, we identified art handling and preparation as the logical place to focus our efforts. Art handling and preparation work has been part of our core from our earliest days. The Broad Art Foundation was established in 1984 as a pioneering lending library dedicated to increasing public access to postwar and contemporary art through an enterprising loan program. In the past four decades, the foundation has made more than 8,500 loans to over 500 museums and galleries around the world. At the heart of the work of the foundation and its lending operation was the dedication, experience, ingenuity, and talent of art handlers. In my decades of work with the foundation, and, more recently, at The Broad museum, I have traveled and collaborated with preparators to oversee loans to other museums and installations in our own. Although this work is not often visible to the public, it is essential. Understanding the unique challenges of art installation—specifically with contemporary art, which encompasses objects of every size, shape, media, and format imaginable—can leave an observant curator or museum director quite humbled. We developed the DAP out of profound respect for this specialized work and in response to the need to address the lack of staff who hail from underrepresented populations

in the museum field. We are grateful to share what we have learned with the widest possible audience to help drive necessary change.

In addition to the acknowledgments that precede this foreword, I wish to personally thank George Luna-Peña, Julia Latané, Stacy Lieberman, staff at The Broad, our partners, and especially Nya Abudu, Lance Bad Heart Bull, Evelyn Bird, Eduardo Camacho, Vanessa

**Stacy Lieberman, Deputy Director
Project Director, Diversity Apprenticeship Program**

As we publish this toolbox, in spring 2021, the United States and our many institutions are grappling with a racial reckoning in the wake of the brutal murders of Ahmaud Arbery, George Floyd, Tony McDade, Breonna Taylor, and so many others, as well as the systemic injustices and racism laid bare by the COVID-19 pandemic. We must all meet this moment with self-awareness, humility, reflection, and courage.

I recall diversity training in the 1990s that followed this script: “I’m different, you’re different, we’re all okay.” Although this guiding statement may have led to tolerance and acceptance, it did not demand the type of fundamental change needed for equity and inclusion. As the DAP apprentices bravely navigated different placement sites, they shared with us their expectations of truly inclusive workspaces and what it would look like to feel belonging. Their honest and constructive feedback guides and keeps challenging us to improve, which is exactly what we had hoped when we created the DAP. We designed it to be iterative, to grow and evolve, knowing that we would be learning every day from the apprentices and the process.

We are incredibly proud of the DAP, the 16 trailblazing apprentices who have graduated to date, and our partnerships with other museums; art shipping, fabrication, and conservation companies; galleries; and government agencies, which enthusiastically joined us in launching the program. Through our collective endeavor, we are beginning to build career paths forward for talented people who have

Garcia, Jose Hernandez, Annamarie León, Anna Nelson, Goziè Ojini, Andrea Perez-Martinez, Cecilia Sweet-Coll, Alicia Teele, Desirèe Monique Thurber, Jasmine Tibayan, Rô/Si Vö, and Lillian Wimberly for their dedication and commitment to making the DAP a successful model. And I offer special thanks to the first art preparator I met, learned from, and worked with closely for years—artist Joe Ray.

for too long been underrepresented within museum staffs. Both the staff of and visitors to The Broad should reflect the makeup of the city, and we believe that, by actively building a workforce of committed and engaged people from myriad backgrounds, we can further innovate, inspire, and interact with our communities both locally and worldwide.

Only in a more-equitable world can museums truly be spaces for critical inquiry, introspection, education, and dialogue. Although BIPOC are part of The Broad’s staff, the museum faces similar challenges as other institutions: lack of representation among leadership and specific teams and overrepresentation in entry-level positions like visitor experience, security, and custodial.

The real-time experience of the DAP has helped lead the way for change in so many aspects of our work, from recruitment to training to recognizing the importance of honest and challenging conversations. But, most significantly, the DAP has helped us better understand the deep gaps that persist as barriers to creating equitable and inclusive museums. Because of these lessons, the DAP has motivated necessary institutional and individual change.

We humbly hope this toolbox provides a roadmap for organizations to hire throughout their ranks and provide opportunities for those across the country who have been historically overlooked. Our museums will be stronger and better when our staffs more fully represent the communities they engage with and serve.

INTRODUCTION

Julia Latané, Head of Art Preparation and Installation, Los Angeles County Museum of Art; former Head Preparator, The Broad

George Luna-Peña, Program Manager, Diversity Apprenticeship Program, The Broad

The Diversity Apprenticeship Program (DAP) is a new and unprecedented initiative providing job-training opportunities in the often-overlooked area of art handling and preparations to people in groups that are traditionally underrepresented on museum and gallery staffs. Originating with an Institute of Museum and Library Services grant, the DAP was launched by The Broad in Los Angeles in 2017, and, over time, it has developed a replicable model to drive **industry-wide change and create a climate of equity, opportunity, and respect for art handling**. This publication is both an introduction to the history and structure of the DAP and a toolbox to share best practices, lessons learned, and tools and resources for art handling and to help install similar programs at institutions nationwide.

This toolbox is intended for institutions of all sizes. It is also for people inside those institutions who are dedicated to moving diversity, equity, and inclusion forward—a resource for all museum professionals. Even without institutional support, each of us can make change in small ways. We provide examples of job descriptions, scoring rubrics, evaluation surveys, and other tools to help move your work forward. Although the DAP is focused on a specific area of the museum world—art handling and preparations—the model shared and lessons learned are applicable across the museum field.

The cornerstone of this toolbox is an investment in the future of an equitable and

inclusive museum field. For those in the field or interested in museum work, especially BIPOC who have consistently centered and prioritized equity in their work, we hope this toolbox provides validation, affirmation, and inspiration. Additionally, we hope our experiences with the DAP shared in this toolbox provide a point of departure for those who are just now starting to think about these issues. And for those already a few steps into their journey toward equity, we hope the words and lessons in this toolbox provide new insights and practices.

As of this writing, we are in the middle of a global uprising against systemic racism and white supremacy. The murders of Ahmaud Arbery, George Floyd, Tony McDade, Breonna



DAP apprentice Rô/Si Vô assisting with the installation of Tanya Aguiñiga: Borderlands Within/La Frontera Adentro at Armory Center for the Arts (photograph by Kya Williamson).

Taylor, and so many others are on our minds. White supremacy extends into the museum world, of course, and our hope is that this work can help disrupt it. Because, as Dr. Kelli Morgan, a critical race cultural historian and an independent curator and art consultant, implores us, “contending with the structural history of museums must be the rule, not the exception, of institutional behavior.”³

This toolbox is part narrative: We are sharing the story of the DAP from late 2017 to late 2020, but we also share its origins, which extend further back. Not only does the story of the DAP provide more context for the ideas, frameworks, tools, and resources related to art handling and building a diversity initiative, but

stories often also inspire us to move forward. Stories allow us to share details that might otherwise have been edited out as unimportant but are indeed critical parts of the process.

As a story of the program, then, you can also consider this toolbox to be an archive of the DAP and a testament to the ways in which the program was designed, structured, implemented, experienced, and adjusted.

We also recognize that the DAP is a living project and will evolve as new apprentices are hired, new partners join, and new insights are gathered. As the program grows, so do the

³ Dr. Kelli Morgan, “To Bear Witness: Real Talk about White Supremacy in Art Museums Today,” *Burnaway*, June 24, 2020, <https://burnaway.org/to-bear-witness>.

lessons learned. As we sharpen our focus on areas to improve, our understanding deepens. We are committed to sharing this continued evolution with you, and we invite you to visit www.thebroad.org/dap to continue to stay up to date with the DAP and see new additions to the online version of this toolbox.

This toolbox is also part handbook: You'll encounter a model for building an apprenticeship program that institutions can follow or implement. Contained within is the thinking or theory behind what we consider a new and innovative approach with the DAP, as well as actionable ideas and tools to lean on. Put simply, the purpose of this toolbox as a guide is to serve as an example of an intentionally designed program to impact diversity, equity, and inclusion in art handling staff and to provide the field with ways to implement all or some of the lessons.

Throughout the toolbox, you will find quotes from program participants. Partners, staff, and, most important, apprentices have shared their thoughts with us; this toolbox would feel incomplete if we did not share their wisdom with you.

We also share information about the implements we used to design and execute this ambitious program. If information about a tool is too large to include in full in this publication (e.g., evaluation reports), we provide a quick description and direct you to a publicly accessible version online. Look for the hammer icon in highlighted boxes throughout this publication for each of these tools.

"A Brief Guide to Handling Art" (Section 3, page 75) gets at the more technical aspects of art handling and aims to help us think more critically and inclusively about who can be an art handler: what core skills are required; what tools, equipment, and materials are commonly used; what are important things to consider from those in the profession; and what are the agreed-upon best practices for handling art. This guide, along with the resources contained within it, aims to help professionalize the field of art handling.

As an initiative focused on training under-represented populations for careers in art handling and preparations, the DAP is unique. This area of the museum world is often overlooked. If a preparator has done their job well, then their work is invisible. And although that sentiment speaks to a certain quality of work that we support, we believe that highlighting the different types of career opportunities available in the field is the only way to attract all communities to this work.

" I think the program is important because nobody knows that preps even exist.

We're the unseen hands, the miracle workers who work in the shadows.

Some people think this work just happens miraculously, you know? "

—Apprentice (second cohort)

Every art handler, preparator, collections manager, and conservation technician has a toolbox to do the job at hand. Our hope is that the pages of this toolbox provide the information needed to build a more-equitable workplace.

We would be remiss, too, if we didn't make known the challenges that all involved experienced in creating this program and this resource. In sharing the story of the DAP and information about the tools and resources, we also want to be completely honest about this experience. There have been challenges throughout this process, and the apprentices, especially, have shared the obstacles they faced. We will name and highlight those challenges as well.

1

BACKGROUND AND CONTEXT

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What is the DAP?

The Diversity Apprenticeship Program, or DAP for short, is an initiative by The Broad to create career opportunities for underrepresented communities in the museum field broadly and art handling and preparations specifically. By *underrepresented*, we mean people who identify as BIPOC, women, immigrants, LGBTQIA+, people who were formerly incarcerated, and foster youth.

The DAP provides nine-month, full-time paid apprenticeships in art handling and preparations. We hope the program serves, in real time, as a springboard for the museum field to move toward more-equitable workforce strategies. We hope others in the museum field are able to model our efforts using an approach that we have rigorously developed and evaluated and that has produced initial positive results.

What are the DAP's goals?

The DAP has had two main goals from late 2017 to the present.

One: To train 16 apprentices in two cohorts. The first group of eight apprentices began in June 2018, and the second group started in June 2019. Each apprentice participates in one month of paid training and then continues to build on the skills they learned through eight months of paid hands-on work at partner sites across Los Angeles.

Two: To drive long-lasting, industry-wide change. This toolbox is a key element of this goal, and we hope it serves as an example of an intentionally designed program. We hope it is used to replicate the program, in part or in full, across the country.

Who is part of the DAP?

The Broad is the lead organization of the DAP, bringing together 18 additional partner organizations since late 2017 to the present. We sought to collaborate across organizations of varying sizes, sectors, and types—from small and large nonprofits to university and college galleries to commercial companies and government institutions. In addition to serving as host sites for apprentices for hands-on experience in art handling and preparations, partners were also part of an advisory group or played an advisory role for the program.

Partners include:

- Academy Museum of Motion Pictures
 - Armory Center for the Arts
 - Autry Museum of the American West
 - Building Bridges Art Exchange
 - California African American Museum
 - Cinnabar
-

- Craft Contemporary
- Crozier Fine Arts
- Grand Central Art Center
- Hauser & Wirth
- Los Angeles County Department of Arts and Culture
- Los Angeles County Museum of Art
- Los Angeles Municipal Art Gallery
- Luckman Gallery at Cal State Los Angeles
- Museum of Latin American Art
- RLA Conservation of Art and Architecture
- USC Fisher Museum of Art
- Vincent Price Art Museum

Partner institutions that host an apprentice abide by a commitment to forming a true symbiotic partnership between the apprentice and the organization. Bringing on an apprentice requires a new way of mentoring and working. Apprentices push institutions out of their comfort zones and into a space where they are encouraged to confront the often-uncomfortable realities that have made the field an exclusionary space for too many, for too long. Partner institutions also lend expertise and space, giving apprentices agency over their work. There have been bumps along this road, of course, as partners learn to combat biases and apprentices navigate new environments. Part of the importance of this work are those open conversations with partners when challenges arise.

What is the DAP Advisory Committee?

DAP partner sites play a critical role in the program's success. Partner responsibilities and requirements include hosting apprentices for hands-on preparator and art handling work. Partner-site staff also serve on the DAP Advisory Committee, which was created so that each partner site could share input in the design and implementation of the DAP and expedite communication about partner expectations, apprentice feedback, and program adjustments.

Advisory Committee members hail from different backgrounds and have various areas of expertise and levels of knowledge about equity issues. The Advisory Committee space is intended to serve both the apprentices and the program as well as advisers and partner sites. Learning happens on both sides: Advisers bring their knowledge and experiences to the DAP and build knowledge to take back to their home sites.

At the first several meetings, we shared information and resources about the importance of equity and inclusion, implicit bias and methods to combat it, equitable hiring practices, and

how to create inclusive workplaces. We regularly re-share this information and pass along additional resources about equitable and inclusive workplaces, such as guidelines about gender pronouns and inclusive spaces for LGBTQIA+ communities.

The Advisory Committee is made up of at least one representative—and sometimes more—from each partner site. These staff members attend quarterly meetings and serve as main contacts between the DAP and partner sites. Additionally, advisers sometimes serve as mentors and/or supervisors for apprentices. Advisers provide relevant updates, bring up and address concerns or challenges, share ideas, and offer feedback and guidance to the DAP. Advisory Committee members are also responsible for communicating DAP updates and changes to their home sites.

Other responsibilities of Advisory Committee members include the following:

- Welcome apprentice cohorts for behind-the-scenes tours.
- Provide space and logistical support for quarterly Advisory Committee meetings.
- Track hours that partner staff spend working directly with apprentices for grant-reporting purposes (staff time accounts for a critical portion of the cost share for the one-to-one grant funds match).
- Actively participate in the evaluation of the program.
- Provide proof of insurance (general liability and worker's compensation for partner site employees).

Quarterly Advisory Committee meeting agendas feature updates from The Broad about the DAP and other diversity, equity, accessibility, and inclusion (DEAI) initiatives; summaries of how apprentices are doing or the status of the recruitment/hiring process for the next cohort; check-ins with advisers about DEAI efforts at their respective organizations; and news from DAP graduates and apprentices. Because networking with advisers is so valuable for apprentices' future careers, we plan to create more events to foster opportunities for apprentices and advisers for future cohorts.

In recent meetings, Advisory Committee partners shared specific examples of changes that have been implemented at their home sites that were inspired by their participation in the DAP, such as adding gender-inclusive language to their employee handbooks, implementing a living wage for all staff, changing their interview processes during hiring, and creating gender-inclusive bathrooms for staff.

How did the idea for the DAP emerge?

The 2015 *Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* reported that

about **85%** of art handlers and preparators were white and over **75%** were male.

“ In reflecting on the journeys of the apprentices, I am reminded of my own journey as an art handler. As a white woman on mostly white male crews, **I have been underestimated and had my skills and ideas dismissed. And I have also let my own biases affect hiring decisions.** ”

—Julia Latané

⁴ Dr. Lonnie G. Bunch, “Flies in the Buttermilk: Museums, Diversity, and the Will to Change,” *Museum News* 79, no. 4 (July/August 2000): 32–35, <https://www.aam-us.org/2019/05/29/flies-in-the-buttermilk-museums-diversity-and-the-will-to-change>.

⁵ Roger Schonfeld, Mariët Westermann, with Liam Sweeney, *The Andrew W. Mellon Foundation: Art Museum Staff Demographic Survey* (New York: Andrew W. Mellon Foundation, 2015), 8, 11.

The idea of a diversity initiative, of course, is not new. In fact, initiatives to diversify museum staffs have gained traction in recent years. But the museum field has long struggled to address the problem of a lack of diversity among its workforce. Dr. Lonnie G. Bunch III, the first African American Secretary of the Smithsonian Institution, stated that this challenge “dramatically reveals the great chasm between the profession’s stated ideals and its daily practices and priorities.”⁴ Even with stronger calls for diversity, the unfortunate fact remains: Museums have done a poor job in developing a workforce that reflects the communities that they serve.

At The Broad, this became apparent in 2015 as we were preparing to open the museum. Then–Head Preparator Julia Latané noticed the lack of diversity among candidates for the on-call art handling team: Although we were set to open a new museum in one of the most diverse cities in the country—Los Angeles—her staff did not reflect that same diversity.

At the same time, the now often-cited 2015 *Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* quantified this lack of diversity across the field. Among art handlers and preparators, the data were particularly stark. The report found that about 85 percent of art handlers and preparators were white and over 75 percent were male.⁵ Historically, however, BIPOC representation in art handling and preparations has been strong. For decades, the profession functioned more as a blue-collar career that provided a pathway for BIPOC staff into the museum field. The shift toward a less diverse art handling and preparations workforce is a more recent phenomenon.

It was then that Julia embarked on her own journey toward equity: unlearning, unpacking, relearning, and repacking ideas. A white woman from the Midwest who originally began her career in the arts as a sculptor, she began to research equitable hiring practices and ways to combat bias. Given her own implicit biases, it was not surprising that the crew of art handlers and preparators she hired disproportionately reflected the hiring patterns articulated in the Mellon survey.

In addition to examining ways to make more-equitable changes to the hiring process for art handlers and preparators at The Broad—which included revamping the job description and designing skills tests—Julia also urged senior leadership at the museum to allow the prep team to hire an apprentice for exhibitions that required a four- to eight-week changeout. As someone who herself apprenticed with a sculptor, a glassblower, and a cabinetmaker, Julia understood the value of hands-on learning. An apprenticeship could be an entry point for someone wanting to gain experience in a new trade.

After hosting two apprentices in the first round of The Broad’s pilot apprenticeship program—a woman of color in a museum studies program and a man of color who was a contract custodian who were both looking for growth opportunities—we recognized that apprenticeships were an opportunity to upskill current staff. A handful of visitor services associates had shared with Julia a desire to break into the art handling field, so it seemed natural to extend the pilot apprenticeship opportunity to current staff.

We defined core competencies and tested objective decision-making methods, such as skills tests, to identify apprentice candidates. Apprentices received on-the-job training, worked with the team of art handlers at The Broad, and had hands-on opportunities to handle artwork. The pilot apprenticeships were brief, lasting only as long as an exhibition rotation. Yet the three visitor services associates who earned these opportunities all went on to work as art handlers at other institutions, which gave us hope that this program could open doors into the field for program graduates.

How did the idea take off?

Although Julia’s personal journey, process, and work served as the spark for the pilot, we also quickly realized that shifts at a structural and institutional level were critical in cultivating a sustained effort. After all, as the important report *Facing Change: Insights from AAM’s Diversity, Equity, Accessibility, and Inclusion Working Group* urges, “museum equity is ultimately sustained through change at the structural level.”⁶

As a new museum, we recognized that we had a unique opportunity to experiment with an innovative approach. At the encouragement of then–Deputy Director Rich Cherry, and with Founding Director Joanne Heyler’s support, Julia wrote a proposal for a National Leadership Grant from the Institute of Museum and Library Services (IMLS). Julia brainstormed with fellow art handlers from different communities and listened to stories about obstacles they had faced in their careers, discussing what the program should offer and determining the duration of the apprenticeships. In addition to seeking partners to join the initiative, we conducted a focus group that included pilot apprentice–alumni in which they shared their thoughts on what worked and what was missing. They provided valuable information that helped shape the design of the project for the grant proposal.



More information about the National Leadership Grant proposal is available at www.thebroad.org/dap/toolbox.

⁶ *Facing Change: Insights from the American Alliance of Museums’ Diversity, Equity, Accessibility, and Inclusion Working Group* (Arlington, Virginia: American Alliance of Museums, 2018), 10.

Why an apprenticeship?

An apprenticeship is a workforce model that combines training and education with hands-on experience. For the DAP, the training and hands-on experience that each apprentice receives are tied to attaining specific skills related to the career of art handling and preparations (more on this in Sections 2 and 3). This apprenticeship was the right model (versus more-traditional models seen in the museum field, such as internships) because of these reasons:

1. It offered an opportunity to provide specific training and in-depth experience in art handling and preparations.
2. It offered an opportunity to expand the access to this type of work to those who might not have previous experience (because we provide training).
3. It offered an opportunity to expand the access to this type of work for people who might not have the education credentials that museum careers too often require.
4. It offered a full-time opportunity with pay and benefits for a significant amount of time (nine months).

Apprenticeships have different levels of responsibility compared with internships. For example, interns receive experience in working in a specific context, but they typically do not carry a major level of responsibility. Many internships emphasize exposure to a job or a field.



Cecilia Sweet-Coll during training at Crozier Fine Arts (photograph by Kya Williamson).

Apprenticeships, however, emphasize attaining the skills necessary to work in a specific career or field. Thus, apprentices are often trusted with more responsibility and come to work with training and skills already in hand. They are ready to perform the responsibilities of the career they are training for and do this work under the guidance of experienced professionals.

As we were designing the DAP, we looked at the museum field and noticed a sustained lack of attention toward mid-level jobs, such as art handling and preparations, which do not require a college degree and thus can be accessed by more people. Across the country and the museum field, we've seen foundation-funded initiatives aimed at diversifying the curatorial and administrative ranks of museums, but many of these close the door on individuals without college degrees.

In developing the DAP, we instead looked outside the museum field—and outside the United States—for inspiration. In countries like Switzerland and Germany, the apprenticeship model is well-integrated as a key workforce-development strategy.⁷ Although the apprenticeship model has not been institutionalized in the United States at the levels seen in Europe, there has more recently been renewed interest. Starting with the Obama administration, there has been greater investment in apprenticeships.⁸ According to the U.S. Department of Labor, apprenticeships have grown by 56 percent since 2013.⁹ In 2018 alone, the data show that “238,000 individuals nationwide entered the apprenticeship system.”¹⁰



Stocked toolboxes ready for apprentices.

⁷ Nancy Hoffman, “Apprenticeships Ensure That Young People in Switzerland Are Employable,” *Quartz*, September 10, 2013, <https://qz.com/122501/apprenticeships-make-young-people-in-switzerland-employable>.

⁸ U.S. Department of Labor, Task Force on Apprenticeship Expansion, *Final Report to the President of the United States* (Washington, DC: U.S. Department of Labor, Task Force on Apprenticeship Expansion, March 10, 2018).

⁹ “Data and Statistics: Registered Apprenticeship National Results Fiscal Year 2019,” U.S. Department of Labor, accessed September 23, 2020, <https://www.dol.gov/agencies/eta/apprenticeship/about/statistics>.

¹⁰ *Ibid.*

¹¹ Susan Helper, Ryan Noonan, Jessica R. Nicholson, and David Langdon, *The Benefits and Cost of Apprenticeship: A Business Perspective* (Cleveland, Ohio, and Washington, DC: Case Western Reserve University and the U.S. Department of Commerce, November 2016).

This investment has not only been in the traditional building trades most commonly associated with apprenticeships—construction, carpentry, plumbing, electrical—but it has also expanded to include more nontraditional fields. A recent report from the U.S. Department of Commerce, for example, highlighted the growth of apprenticeships in such fields as health care, cybersecurity, and information technology.¹¹

The benefits of the apprenticeship model are clear, and the model has a long track record of success. Apprenticeships offer a debt-free career pathway, and the training received often leads to higher-paying jobs. Yet we believe that the DAP is the first instance of an American museum using the apprenticeship

Apprentices from our first graduating cohort, for example, currently earn an average of **\$23.20** an hour in the jobs they secured after their art handling apprenticeship.

model of workforce development. This is certainly not typical; nonpaid or stipend-based internships are more common in museum work. The DAP's deliberate use of an apprenticeship framework fills a sorely needed gap in opportunities that museum staff have to cultivate their skill set. It also offers a model to see how commitment to a craft pays off. Apprentices from our first graduating cohort, for example, currently earn an average of \$23.20 an hour in the jobs they secured after their art handling apprenticeship.

Ultimately, we chose the apprenticeship model because it offered a career pathway to those who too often have been left out of museum careers. Dr. Nicole Ivy, professor of American studies at George Washington University and former director of inclusion at the American Alliance of Museums, reminds us that the current workforce strategies the museum field relies on "makes the pathway to museum employment less accessible for workers without means."¹²

Statistically, BIPOC are less likely to have the means to access museum careers through traditional pathways, such as unpaid internships and low-paying entry-level jobs. More recently, however, apprenticeships have become more attractive to BIPOC. In California, for example, the state with the largest number of apprentices in the country, 59.7 percent of apprentices identify as BIPOC.¹³ Put differently, apprenticeships have the potential to attract BIPOC and low-income workers who cannot take on large student loan debt or give up working while building their skills.

Based on the potential of this model and design to impact the field, IMLS awarded us a National Leadership Grant in 2017. We were one of 11 organizations out of 78 that applied to receive a grant that year, and we received the largest award. With this good news, one of the first orders of business was to bring on a program manager who would guide the implementation.

¹² Nicole Ivy, *The Labor of Diversity* (Arlington, Virginia: American Alliance of Museums, January/February 2016), 38.

¹³ *State of California Department of Industrial Relationships Division of Apprenticeship Standards: 2015 Legislative Report* (San Francisco: California Department of Industrial Relations, 2015), 5.

Why use a search firm for a mid-level position?

“ It was great to work with Neha Kale and the folks at Koya. It can be an intimidating thing to apply for a job in a field in which you have no experience and in a field that has historically marginalized people like me. **But Koya staff provided encouragement in those moments when I doubted myself, as well as information and clarity on components of the work I had questions on. I felt comfortable and safe throughout the process.** ”

—George Luna-Peña

George Luna-Peña was brought on program manager for the DAP in January 2018. To ensure the DAP's success, we knew we had to hire a full-time program manager who was adept at recruiting, program management, and creating a welcoming and inclusive workplace. The person needed to have a strong commitment to and knowledge of diversity, equity, and inclusion.

We worked with Koya Leadership Partners (then Commongood Careers), a search firm specializing in recruiting diverse candidates for jobs in nonprofits. Because of the cost of recruiting firms, organizations typically do not use them for positions outside senior leadership roles. We knew, however, the importance of reaching a large and diverse pool of candidates and that our existing recruiting methods would not achieve that.

Koya worked with us to shape the entire hiring process, including identifying the most important traits and skills that candidates should have, coaching us on strategies to reduce bias, developing interview questions, and scheduling interviews with candidates. They screened all applicants, keeping us posted on how many people were in the pipeline. We discussed institutional culture and leadership style so Koya could share with candidates what it might be like to work at The Broad. They helped us develop skills tests that were not too time-consuming for the candidates but could demonstrate their thinking and approach to problem solving. The experience was smooth and informative, and the candidates that they selected were all exceptional.

Because the two primary hiring managers were both white women (Julia Latané and Stacy Lieberman), it was important to invite people of color to serve on the interview panel. To identify these additional panelists, we also considered additional perspectives that they could bring to the process—front-of-house versus back-of-house experience and knowledge of accessibility issues, for example.



See the program manager job description, interview questions, and work sample assignment on pages 143–47.



For more on interview panels and equitable hiring practices, see page 45.

TIMELINE

2016

November

[Pilot program launches at The Broad](#)

December

[Application submitted to the Institute of Museum and Library Services \(IMLS\)](#)

2017

September

[IMLS awards funding](#)

The Broad retained Commongoood Careers (now Koya Leadership Partners) to help Julia Latané and Stacy Lieberman recruit the program manager.

November

[First DAP Advisory Committee meeting](#)

DAP advisers come together to discuss the program. Advisers are provided with equity training and additional readings and resources.

2018

January

[New program manager hired](#)

George Luna-Peña is brought on board as program manager of the DAP.

February

[DAP application opens](#)

George begins recruitment for the first cohort of the DAP; presentations are made across the city; and connections are established with dozens of community organizations.

February–June

[Development of curriculum and training materials](#)

Julia and consultants Robert Croker, John Jacobs, Brent Powell, and Mark Wamaling compile and edit training materials and outline curriculum.

March

[DAP evaluation](#)

Evaluator Kate Livingston, who brings over a decade of experience in IMLS evaluations, is hired to design a comprehensive program evaluation.

April

[767 applications received](#)

Recruitment for the first cohort of the DAP exceeds all expectations, with 48 phone interviews and 24 in-person interviews conducted.

May

[First cohort hired!](#)



First cohort tours The Broad. Pictured in front of Yellow Bird, 2012, © Mark Bradford, Courtesy of the artist, Hauser & Wirth, Los Angeles (photograph by Dana Robie).

Eight apprentices are hired, including three former staff from The Broad.

June

[DAP orientation starts, training begins](#)

Artex provides two full-time trainers to the DAP. They lead a four-week intensive training. Apprentices receive 160 hours of training.

July

[First placements](#)

October

[Western Museums Association Conference](#)

As part of The Broad's commitment to share the work of the DAP nationally and internationally, apprentices Annamarie León and Andrea Perez-Martinez attend the Western Museums Association Conference in Tacoma, Washington.

[Wall Street Journal article](#)

The DAP is featured nationally in the *Wall Street Journal*.

October 2018–February 2019

[Ongoing career development opportunities](#)

Apprentices go through a series of career preparation workshops to improve their résumés, cover letters, and interview skills. Apprentices also participate in career chats with professionals in the field through in-person panels hosted at The Broad, online events, and behind-the-scenes visits.

December

[Los Angeles Workforce Development Board recognizes the DAP](#)

The DAP is recognized as a model apprenticeship program by the Los Angeles Workforce Development Board. Staff are invited to present the DAP model to city officials.

[DAP documentation](#)

DAP videographer and photographer Kya Williamson is hired to document apprentices at work and key DAP events.

2019

February

[Second cohort recruitment begins](#)

Relationships established during the first DAP recruitment continue to deepen. For the second recruitment, George attends more than 40 in-person events and makes presentations. To increase LGBTQIA+ representation, George establishes additional relationships with community organizations supporting people who identify as LGBTQIA+. A highlight of this recruitment event is the first-ever Trans Job Fair hosted by St. John's Well Child and Family Center and Trans Can Work.

March

Graduation day!



First cohort gathers for graduation day (photograph by Kya Williamson).

Eight apprentices of the first cohort graduate the program! All eight apprentices obtained work in the field, with seven of the eight in full-time positions.

Second cohort recruitment

653 applicants apply for the second cohort of the DAP. 61 phone interviews and 28 in-person interviews are conducted.

March–June

Training materials editing

Training materials are edited for length, and images of apprentices are added.

April

Preparation, Art Handling, and Collections Care Information Network (PACCIN) Preparators Conference in Amsterdam



Julia Latané, Eduardo Camacho, Lillian Wimberly, and Nya Abudu in Amsterdam (photograph by Julia Latané).

Apprentices Nya Abudu, Eduardo Camacho, and Lillian Wimberly, along with mentors Tom Duffy, Jennifer Gutowski, Julia Latané, and Jack Williams, attend the PACCIN Preparators Conference. Nya participates on the panel “Diversity, Equity, and Inclusion in Our Field” focused on diversity and equity and moderated by Julia.

May

The DAP at American Alliance of Museums (AAM) in New Orleans

Apprentices Lance Bad Heart Bull, Vanessa Garcia, and Alicia Teele and Program Manager George Luna-Peña host the panel “From Access to Success: Lessons from a Diversity Initiative in Art Handling” at AAM.

June

Second cohort hired!



Second cohort with trainers Jack Williams and Ernesto Ceja (photograph by Pablo Simental).

A second group of eight apprentices is hired for the DAP. This group includes a former volunteer at Craft Contemporary and a former contract security guard at the Los Angeles County Museum of Art.

July

Placements for second cohort begin

September

The DAP inspires Re-Tool 21 in Chicago

With guidance and advice from DAP staff, the School of the Art Institute of Chicago launches Re-Tool 21, a two-month art handling skills development program. Dozens of institutions from across the country reach out to inquire.

October 2019–February 2020

Career development opportunities

The second cohort of apprentices participate in career preparation workshops to work on résumés, cover letters, and interview skills. This group also participates in additional career development opportunities: in-person panels, online chats, and behind-the-scenes visits.

2020

February

The DAP featured at DIVERSEartLA

The DAP is a featured exhibitor in the 2020 LA Art Show as part of its DIVERSEartLA roster. A series of 24 photographs of apprentices is included in the exhibit *I See You, I Am Seen: On the Impact of the Diversity Apprenticeship Program*.

March

California Association of Museums (CAM) presentation

George presents the case study workshop “Recruitment Strategies that Work: Reaching Underrepresented Communities” at the CAM conference.

Graduation day!



Second cohort gathers for graduation day (photograph by Pablo Simental).

Surrounded by friends, family, mentors, and staff from partner organizations, eight apprentices from the second cohort graduate the program!

June

Alliance of American Museums (AAMvirtual)

George and advisers Julia Latané, Pilar Tompkins Rivas, and Heber Rodriguez present the workshop “Toward Equity: Actionable Ideas for Impactful Diversity Initiatives” at AAMvirtual.

August

Second IMLS National Leadership Grant

The Broad is awarded a second National Leadership Grant from the IMLS to continue to build on the DAP’s success, evolve the lessons learned, and share with the field. The new grant will fund the program through fall 2023.

A valuable lesson I've learned—first from my mother who was a seamstress and an organizer and then from my own organizing work—is that relationships are crucial to any type of work and that trust is the basis of any good relationship.

I've carried this lesson into my work in the museum field in building and implementing the DAP. Recruiting participants for a program like the DAP requires trust. Establishing mutually beneficial relationships with partners and community organizations requires trust. Mentoring a cohort of apprentices requires trust. And honestly sharing the challenges in an evaluation survey requires trust. Trust has been the necessary ingredient that has allowed us to do this work in the way we have.

There's a pronounced lack of trust in the museum world, especially from BIPOC—both BIPOC museumgoers and those who work in museums. Of course, this shouldn't be a revelation. Museums have a long history of excluding and marginalizing. The deep wounds caused by centuries of problematic politics and the colonial legacy of museums are difficult to mend. The lack of BIPOC artists in collections is very real at too many institutions. The fact that BIPOC staff are concentrated within certain slices of the museum—security, facilities, visitor services—but are rarely represented at decision-making tables is widely known. And the frameworks of community engagement that too many museums use focus solely on how those relationships will benefit the institution—and not the other way around.

For me, trust is how I wanted to start with the DAP. It was essential and foundational to the work to center trust. Trust is about being sincere, honest, and centering the humanity of those I interact with in this work. In short, trust is about caring for people first, not things, buildings, or reputations even.

This is not to say we've been perfect in this work. And this is not to say that trust was always present in this work. Trust requires nurturing and constant maintenance. Trust is part of every conversation, email, and phone call. And trust, frankly, takes time to build and maintain.

The museum world often speeds through or skips important things, like building trust. There's a tendency to sweep things under the rug, move on, and not be honest and sincere or to avoid accountability for past mistakes, past histories. I'm concerned the focus is often more on the bottom line or how many people walk through museum doors. But I don't feel these metrics alone can or do tell the full story. These metrics alone can't and don't build trust. Trust requires a broader view and deeper consideration of more—and different—values.

There are no shortcuts to trust. There's no moving forward without trust. Building it, or rebuilding it, takes time, and it's an absolutely necessary step in this work—in all our work.

In this toolbox, you've already seen plenty of mentions of trust. And you'll continue to see more as you read on. But here, I felt that trust was important enough to stop for a moment and focus on, as we jump into sharing this work with you.