

Project Justification

The Broad museum proposes to partner across sectors with museums, city government run galleries, and commercial art handling companies to expand and formalize our current pilot Diversity Apprenticeship Program (DAP) into a replicable professional development program for preparators. (In this document, the terms preparators, preps, and art handlers are used interchangeably.)

DAP grant activities will take place over three years, and will include development of a DAP “Toolbox” containing the following tools needed to recreate the program at other organizations:

- Curriculum: a blended learning curriculum—meaning it combines online training with face to face staff led demonstrations, and hands-on practice.
- Training materials: covering all major components of an art handler's daily tasks, including installation, packing, storage and transportation/movement of artifacts.
- Hiring guidelines: outreach methods, job description templates, and professional development strategies proven to maximize candidate response and teach self-awareness in hiring managers of implicit bias.
- Evaluative framework: Performance metrics, plus DAP data and results.

These tools will be created, tested, and improved over the course of two consecutive apprenticeship periods, with eight paid apprentices hired by The Broad each period, for a total of sixteen apprentices.

At the end of the grant period, we will publish the Toolbox and share it with the widest possible audience, online (through a creative commons attribution 4 international license), at national and international conferences, and as a printed publication.

The need: Improving staff diversity through a formalized apprenticeship program and centralizing apprenticeship training materials for best practices in art handling

The Broad's DAP addresses the problem of cultural inequity among preparators/art handlers and the lack of up to date centralized training materials to teach best practices and techniques for art handling. While hiring on-call preparators at The Broad, we noticed a lack of diversity among candidates making it to the in-person interview stage. Having read the Andrew W. Mellon Foundation Art Museum Staff Demographic Survey (AMFSDS), the Diversity Report from CommonGood Careers and the Level Playing Field Foundation, and many other articles about cultural equity and inclusion, we decided to take action to change this dynamic.

Art museum staff diversity: Museums have struggled for decades to reflect the diversity of our communities in our staff. The 2015 AMFSDS quantified how unyieldingly white art museum staffs are. The survey results inspired many new programs to chip away at this problem, particularly at the leadership and entry levels. However, there is a notable lack of success in addressing mid-level jobs, especially those that don't require a college degree, and those that have longer tenure. In the Introduction to the 2015 AMFSDS, Mariët Westermann, Vice President of the Mellon Foundation, writes: “...diverse educational pipelines into curatorial, conservation, and other art museum careers are going to be critical if art museums wish to have truly diverse staff and inclusive cultures...” The survey showed around 85% of preparators in reporting museums are white, non-Hispanic, and the prep crew at The Broad reflected that data. (Demographic in 2016 is 29% female, 71% male, 76% White, 14% Hispanic, 4.7% 2 or more races.) A large number of art handlers are art school graduates, mainly from middle class backgrounds. People from lower socioeconomic brackets may be discouraged from becoming art handlers due to the need to often work intermittent, temporary, or on-call jobs to get experience before qualifying for full time work in museums. While a college degree isn't necessary to become a preparator, many job descriptions include a degree as a requirement or a desired qualification. We can begin with removing that qualification from job descriptions. Preparations is a

respected trade, requiring communication and organizational skills and an understanding of methods, materials and physics that can be gained on the job as or more effectively than through schooling.

European countries are far ahead of America when it comes to offering vocational training programs as an alternative to college, and there is no stigma associated with blue collar jobs. Instead, these workers are valued for their creative problem solving capability, and admired for the quality of work they do. Vocational training helps reduce youth unemployment by teaching the skills needed for the jobs that are currently available. For example, about two thirds of young people in Switzerland choose hands-on learning through apprenticeship instead of college, and their unemployment rate is less than 3%, compared to over 12% in the U.S. (Bachmann, Helena. "Who Needs College? The Swiss Opt for Vocational School", *Time*, Oct. 04, 2012)



Addressing diversity needs through training and program development: We will develop and compile training materials not only to teach apprentices how to handle art, but also to teach staff how to reduce racial, ethnic, and gender biases during the hiring process. These will be assembled into a learning module with sample preparator/art handler job descriptions designed to invite applicants from a wider range of backgrounds, and professional development strategies encouraging museums to not only train new recruits but also to develop promising existing employees from departments that are already diverse—such as facilities, security, and here at The Broad, visitor services associates (VSAs). There is a real benefit to other museums creating a talent pipeline: offering development opportunities creates better employees, boosts morale, improves loyalty, and breaks down real and perceived barriers between operations and administration.

We have held brainstorming sessions and one on one meetings with various stakeholders, such as staff at partner museums, potential mentors, existing prep apprentices, and potential prep apprentices, to discuss the program structure and elements. We have interviewed many preps about how they started in the field, their thoughts on minimum skills required, most effective program length, and essential trainings needed. These conversations and exercises were done to make sure the vision for the program is in line with what applicants would actually want, and with realistic expectations for learning based on those who have gone through the process themselves and watched many others go through the process of learning.

Who benefits from the program?

Individuals: The preparators' apprentices in this program will gain valuable training, career development, and mentoring. They will learn all the skills necessary to be hired as preparators and will be able to see first-hand how different museums work, and how different people work as preparators/art handlers. They will receive an education in the cultural institutions of Los Angeles from the inside, empowering them to visualize themselves as ongoing, contributing members of those institutions. Mentors will benefit from the experience of leading diverse teams, and practicing teaching and coaching skills. They will all join to create a community of people who care about each other and about what they do. Apprentices and mentors will benefit from new career opportunities.

IMLS National Leadership Grant-Museums, Community Anchor Category
The Broad: Diversity Apprenticeship Program: Narrative

11/29/16

Partner Museums: The Broad and our partner organizations will benefit from the new variety of ideas and creative approaches to problems that we will get with a more diverse staff. Museums will foster greater employee loyalty by investing in existing staff with growth opportunities and demonstrating commitment to equity through action. Museums will be able to use the training materials to train staff more efficiently and thoroughly, and be confident implementing a more inclusive hiring practice using the DAP Toolbox.

National Leadership: The national collections care profession will benefit with free access to the curriculum, training materials, and art handling manual of best practices for handling, installing, and storing art, as well as from the influx of new, diverse talent and the proof that diversity goals can be achieved via the roadmap we will develop which includes methods for hiring managers to reduce hiring bias and increase diversity of candidates.

Community: The city of Los Angeles will benefit from all partner organizations consciously working towards hiring to reflect our city's population. Candidates from traditionally underrepresented communities will gain greater access to skilled museum jobs, which are an important part of the city's creative economy. According to the U.S. Census 2014 estimates, the city of Los Angeles population was: 50.4% female, 49.6% male, 49% White, 48% Hispanic, 11% Asian, 9% Black, and 4% two or more races. This program shows that museums are truly reflective of the community and that they find value in the diversity of the community. Additionally, Los Angeles has the largest foster care system in the country, and the largest homeless population in the country. We also have the largest creative economy in the country, and if we can connect some of our neediest citizens with jobs at our cultural institutions and make lasting pipelines for them, we can affect real change in the quality of life.

How the project addresses the goals of the NLG-Museums program, community anchor: This project aligns with the community anchor category of the NLG for Museums by building capacity in the museum field to support engagement with other community-based organizations in collective impact efforts. By partnering across sectors we leverage greater impact on the problem of racial equity of art museum staff and build momentum for the movement across communities. Specifically, we bring together museums, non-profit and university galleries; government-run galleries and workforce initiatives; and art handling companies to upskill existing museum staff, and new recruits from traditionally underrepresented communities, into jobs as preparators so that our cultural institutions reflect the communities they serve, thereby serving those communities better.

The DAP Toolbox will be shared with partner organizations and published on-line. This aligns our project with the community anchor category through "development and implementation of training and professional development programs, tools, or resources that build the knowledge, skills, and abilities of museum staff to meet the needs of their communities, through proactive and sustained community outreach and engagement strategies".

Project Work Plan

"Diversity enhances creativity." -- By Katherine W. Phillips *How Diversity Makes Us Smarter*, Scientific American, October 1, 2014

Sequence of Events

PROGRAM DEVELOPMENT

Assemble advisory committee: Project director Julia Latané schedules meeting of advisors from each partner organization and mentors, made up of a diverse group of practicing art handlers with decades of experience in commercial and fine art settings, to plan program launch and structure. This will build off of community building already underway at The Broad as part of our pilot program.

Quarterly advisory committee meetings: Advisors will meet quarterly to review and amend the program as needed. Quarterly review meetings will coincide with and concluding evaluations of apprenticeship periods.

Hire program manager: The Broad will contract with Commongood Careers, an organization specializing in recruiting without racial or gender bias, to hire a program manager experienced with recruiting and nurturing diverse talent to hire apprentices, work with advisors and partners, and manage the program. This person will have demonstrated community building skills, and will be responsible for empowering each apprentice to succeed, helping them overcome any obstacles that emerge. All hiring will use recruiting practices proven to reduce racial, gender, and ethnic hiring biases. The program manager will work with DCA through their Career Pathways program and establish connections to other communities that are traditionally under-represented in art museum staff to hire apprentices and identify mentors.

Curriculum design: We define the term curriculum as the means and materials with which participants will interact for the purpose of achieving identified educational outcomes (Edward S. Ebert II, Christine Ebert, and Michael L. Bentley, updated Jul 19, 2013). Outline coursework, training schedule, and rotation schedule for first group of apprentices. The curriculum will be designed using a blended learning approach with training strategies proven to be most effective for knowledge and skills retention. In their 2014 *What Works in Job Training* report, the US Department of Labor found that "those with multiple barriers to employment benefit from coordinated strategies across systems, and flexible, innovative training strategies that integrate the education, training, and support services they need to prepare for and succeed in the workplace". The curriculum design will take into consideration valuable input from brainstorming sessions with potential apprentices and experienced art handlers from diverse backgrounds. We will use a blended learning curriculum, combining online training with staff led demonstrations, and hands-on practice. In *The Effectiveness of Online and Blended Learning: A Meta-Analysis of the Empirical Literature*, the authors find that "the advantage over face-to-face classes was significant in those studies contrasting blended learning with traditional face-to-face instruction" (Means, Toyama, Murphy, Baki, *Teachers College Record* Volume 115, 030303, March 2013, 47 pages Copyright © by Teachers College, Columbia University).

Assemble training materials: with the help of advisors Robert Croker, Brent Powell, and Mark Wamaling, program manager will develop and compile materials from a wide range of sources, and organize into a training program covering hiring guidelines for cultural equity and all major components of a preparator's daily tasks, including installation, packing, storage and transportation/movement of artifacts. All training sessions will be recorded and included in final materials, which will use a combination of online training to include existing and new video, written, power point presentations and testing as well as staff led demonstrations and hands-on practice. Training materials will be loaded into The Broad's learning management system Litmos which will allow for rapid develop and prototyping of training materials during the apprenticeship periods.

Independent program evaluation: Hire professional evaluator to develop program performance metrics beyond those defined by IMLS in conjunction with the advisory board. See details in Evaluation and Performance Metrics on next page.

Onboard mentors: Mentors are experienced preparators with leadership experience who will coach and mentor apprentices, and accompany them to partner organizations where more oversight is required. Mentors have been chosen based on their art handling skills and experience, their ability to teach and inspire others, and their commitment to building cultural equity. Mentors will go through hiring biases training, assist with hands-on art handling trainings, track the progress of the apprentices, set performance goals and help write performance evaluations for apprentices. Mentors will also participate in evaluations, and provide feedback about what is and isn't working.

APPRENTICESHIP PERIODS

Two 9-month apprenticeship periods will take place during the course of this grant period. The period between the apprenticeship periods will be used for evaluation and modifications to the curriculum and training materials as deemed necessary by stakeholders.

Recruit Apprentices: Hire eight apprentices each period from the widest possible range of backgrounds, including but not limited to minority populations, socioeconomically disadvantaged communities, gender alt communities, and women. The primary goal will be to reach candidates from racial and ethnic populations that are traditionally under-represented in museum staffs. To maximize success, apprentice candidates will be evaluated using custom made on-line aptitude tests for manual dexterity, spatial reasoning, and mechanical inclination. No college education or previous art handling experience will be required. Apprentices will report to program manager, and will be assigned a mentor.

Introductory Training: Once hired, apprentices will tour partner organizations the first week, to see what they will learn to do, then receive a minimum of one month of paid training before rotating to at least three different museums and galleries over the course of their apprenticeship. Apprentices alternate between on-line learning at their own pace, lectures, demonstrations, and hands-on practice. Trainings take place in a classroom, with apprentices and mentors getting to know each other. Focus will be on safe work habits and safe work places, best practices in handling artwork, and building an inclusive culture.

Hands-on work: Apprentices receive continuous training working hands-on as part of a prep crew, and progressing from working under direct supervision to more autonomously. Apprentices will rotate between at least three work sites including The Broad, LACMA, the Craft and Folk Art Museum, Los Angeles Municipal Art Gallery, the Autry Museum, William Grant Still Gallery, Building Bridges Art Exchange, Artex, and other locations, to receive and unpack artworks, install and de-install exhibitions, rehouse collections artifacts, maintain galleries, build exhibition furniture and perform any other varied activities that are part of the job. Apprentices will stay at each host organization for one to three months depending on the project they are assisting with.

Monthly check-in: Apprentices have one on one meetings with a mentor to give and get feedback. Mentors may be assigned at the beginning, but may change due to the organic nature of relationships. Mentors and mentees may self-select, or stay with original assignments. It is important that each apprentice is given meaningful opportunities to bond with a mentor. Notes will be kept to help analyze the program as we go and at the end

Quarterly review: Every three months, apprentices, program manager, project director, and mentors get together for two or three days of training, discussion, and field trips to other museums, galleries, or related cultural locations or events. All participants (advisors, program manager and director, mentors, and apprentices) will respond to a questionnaire through Survey Monkey and attend a brainstorming session to discuss successes and failures of the program and redirect efforts that need improvement. The survey results and discussions will be recorded, analyzed and added to the end report.

Special career engagement: At least two times during the apprenticeship, apprentices will have a one on one meeting with museum staff from other departments within the museum to broaden their knowledge of museum work. One unique aspect of the preparator/art handler job is that it can serve as a bridge to other positions, including leadership positions.

Participant review: Apprentices, mentors, program manager, project director, and advisors respond to surveys through Survey Monkey and participate in brainstorming sessions to discuss what is working, discover where improvement is needed, and come up with strategies to improve program.

Culmination: Each apprentice meets one on one with their mentor to receive final performance evaluations, set one year and five year career goals, and discuss what is next for them.

PROJECT WRAP-UP

Final review and editing of curriculum, training materials, and art handling manual, publish curriculum and art handling manual.

Evaluation: Analyze all data, apprentice reviews, and feedback collected from Survey Monkey and stakeholder brain-writing/storming sessions. Review performance metric evaluations with professional program evaluator.

Write **Final Performance Report**, and publish program results

Potential risks include difficulty finding a program manager with knowledge of art museums and also expertise recruiting and managing people to promote cultural equity; difficulty finding apprentice candidates; lack of buy-in beyond core staff at partner museums; apprentices not finding work after the apprenticeship; apprentices not feeling included in existing teams of preparators; apprentices dropping out of the program; and inequitable distribution of tasks during apprenticeship resulting in differing levels of learning opportunities.

We will address these risks by reaching out to our broad network of partners, for example by allotting adequate time to recruit the correct Program Manager and working with a seasoned recruitment firm who has experience with this type of need. We will address the recruitment challenges by building a large corps of interested and invested partners who have inroads into underserved communities. We take seriously the needs of the apprentices and we will do our best to provide a strong support network for them through our mentorship program. The curriculum will be designed to try to make training as fair and equitable as possible, if we do find that there are deficiencies during either of the apprenticeship periods, the goal will be to change to program to address those problems in future iterations.

Progress Tracking and Evaluation

Participants will evaluate the program at regular intervals so we can make improvements along the way. We will hire a professional evaluator to develop performance metrics, including measuring how long it takes for apprentices to acquire standard skill sets needed to be hired as museum preparators, and use them to evaluate the program at key intervals. At the end of their term, apprentices will receive a performance review and career advice.

Recommended graduates of the program will be hired by Artex Fine Art Services or given letters of recommendation and guidance on where they may apply for jobs. At the end of the second apprenticeship period, we will begin sharing the Toolbox, using a creative commons attribution 4.0 international license. We will also regularly present our progress at national and international conferences.

Who will plan, implement, and manage the project?

Project director, Julia Latané, head preparator at The Broad, will hire a full time **program manager** at The Broad (see position description in supporting documents), experienced with recruiting and nurturing diverse talent to hire

apprentices, work with advisors and partners, and manage the program. These two people will be the primary architects of the project, and will manage all communication with partners, advisors, and consultants. Apprentices will report to the program manager. The project director and program manager will work closely with mentors to make sure a supportive structure is continuously maintained for the apprentices. The advisory committee will be made up of the project director, program manager, training consultants, mentors and the primary liaisons from each partner organization.

Advisory Committee

Julia Latané, project director, head preparator at The Broad, program committee vice-chair, PACCIN

Program manager: TBD (See attached job description), The Broad

John Jacobs, president, Artex Fine Art Services

Brent Powell, author of *Collections Care: An Illustrated Handbook for the Care and Handling of Cultural Objects*

Mark Wamaling, lead trainer at Artex Fine Art Services, chairman of the board, PACCIN

Robert Croker, training consultant

Alyssa Morasco, head of Collection Management, LACMA

Isabelle Lutterodt, director, Barnsdall Art Center, Los Angeles Department of Cultural Affairs

Robert Espinoza, preparator, The Broad, finish carpenter

Mark Jones, head preparator, the Autry Museum of the American West

Sasha Ali, manager, Exhibitions and Communications, the Craft and Folk Art Museum

Joe Ray, preparator (retired), The Broad

Tom Duffy, preparator, The Broad

Jennifer Gutowski, preparator, The Broad

Jack Williams, art handler/driver, Artex Fine Art Services

Ernesto Ceja, art handler/driver, Artex Fine Art Services

The Broad has been a pioneer in using new tools in innovative ways to engage, train, and cultivate our staff. Before opening, a smart, friendly staff of visitor services associates (VSAs) was recruited for a cutting-edge program that cross trained them in art and museum knowledge, safety and security, and customer service. We used an online learning management system (LMS) populated with content written by curators, educators and managers to hire them—applicants uploaded audio responses to online videos. Once hired, VSAs were put into groups where they got instruction, and completed learning modules on tablet computers at their own pace and in their own order. They were encouraged to discuss what they learned with each other, ask questions, and build a community with each other. Since they all get the same information through the LMS, even those hired at different times connect easily with each other through common knowledge. We eventually added to this system to hire retail staff, and to train collections staff in gallery and vault cleaning, art handling guidelines, and all staff in safety and security procedures.

For our pilot preparators' apprentice program, we expanded the LMS modules for entry level learners. While searching for free information on PACCIN (Preparations Art handling Collections Care Information Network) and other open source websites, we realized the nationwide impact a comprehensive training manual of current best practices in art handling procedures could have on our field—by upskilling workers from traditionally under-

represented communities for jobs as preparators (whether new or existing museum staff) to help museums better reflect the communities they serve, and by delivering updated museum standards to organizations lacking the resources to discover them.

Partners: The following partners on this project are dedicated to improving cultural equity in arts related professions. We believe by working collectively across non-profit museums, city government and commercial companies toward a common goal, we can achieve more than we could working independently towards the goal of increasing staff diversity. Apprentices will be hired as staff of The Broad for the duration of the apprenticeship period. They will begin with an immersive, month long, group training at Artex, and then rotate independently or in groups of two (depending on host organization capacity) to at least three host organizations for hands-on learning opportunities. The project director and program manager will coordinate all scheduling with partner organizations.

Los Angeles County Museum (LACMA) will contribute their library of training materials, assembled over several years, to the art handling manual. Apprentices will work at LACMA, where they will receive additional hands on training about materials and packing, unpack, rehousing, and move artwork. The size and breadth of LACMA's collection will be ideal to expose the apprentices to a wide range of materials and art handling techniques. They will have opportunities to network with experienced art handlers and observe installations. Head of Collection Management Alyssa Morasco will participate actively with the program leaders to provide feedback and improve the program throughout its development. LACMA collections managers will also help disseminate this program across the country and internationally, at conferences and in conversation with colleagues.

Artex Fine Art Services will provide training materials, as well as staff to serve as mentors and trainers for apprentices, including Lead Trainer Mark Wamaling, who is also chairman of the PACCIN board. Artex will provide space for immersive training sessions, hire recommended graduates of the program, and promote the program to colleagues across the country.

The city of Los Angeles **Department of Cultural Affairs (DCA)** will help The Broad project director and program manager connect to underrepresented communities through their workforce development program and other community based initiatives. DCA will host apprentices at the Los Angeles Municipal Art Gallery, the William Grant Still Art Center, and Noah Purifoy Gallery at Watts Towers to do hands-on work preparing galleries, handling and installing artwork and exhibition graphics.

The **Autry Museum of the American West** will provide training materials plus staff to mentor apprentices while at the Autry. Head Preparator Mark Jones will relay feedback about the program's strengths and areas that might need improvement at quarterly meetings. Finally, to help introduce this program to more museums dedicated to expanding their own diversity and inclusion efforts, the Autry will disseminate information about the program at regional and national conferences.

Building Bridges Art Exchange (BBAX) Apprentices will have the opportunity to work with living artists at BBAX, and Director Marisa Caichiolo will advise The Broad staff and partners on the opportunities and challenges of fostering diversity. BBAX will disseminate information through their e-newsletters, website, and social networking sites to promote the apprenticeship program. They will also relay feedback to The Broad about what is working and what is not during the program.

The Craft & Folk Art Museum (CAFAM), the **Academy of Motion Picture Arts and Sciences**, and the **USC Fisher Museum of Art** will host apprentices to do hands-on work unpacking, installing, and packing artworks.

Cooke's Crating Cooke's will provide hands-on experience for apprentices in a commercial art handling company.

differing levels, depending on available resources. The Broad will cover apprentice wages when they work at The Broad and during introductory training, plus contribute 20% of Head Preparator Julia Latané's salary, 5% of Director Joanne Heyler's salary, and 5% of Director of Marketing and Communications Alex Capriotti's salary for the three year project period, cover travel costs for program director and several apprentices to present at conferences, provide materials and props for training, and cover fees for website hosting, LMS subscription, and Survey Monkey. Artex will cover salaries for trainers, mentors, and consultants and the remaining partner organizations will offset costs with advisory committee member time and staff managing apprentices at their sites. See Budget Justification for details.

Dissemination: Share the Toolbox and program results with the widest possible audience, on-line (through a creative commons attribution 4.0 international license) and printed at national and international conferences including but not limited to PACCIN, ARCS, ICEFAT, and AAM.

Project Results

We will measure this performance goal: Strengthen museums and libraries as essential partners in addressing the needs of their communities.

Evaluation and performance metrics and measurements: We will hire a professional evaluator to help develop performance metrics. We will collect, track, and analyze data including but not limited to IMLS requested performance measure statements "my organization is better prepared to provide a program or service that addresses community needs", "my organization is better able to engage my community", "my organization is better prepared to develop and maintain on-going relationships with community partners", "my organization is better prepared to share knowledge and other resources as an active contributor to problem solving in the community", "the museum offers programs, services, or resources that address community needs", and "the museum is an active contributor to problem solving in the community". All program participants including advisors, mentors, and apprentices will respond to a role appropriate survey at each measurement period to help evaluate the success of the program, making any adjustments deemed necessary by the advisory committee to improve success, and we will write the results into a final evaluation report to include in and share with the Toolbox online and at national and international conferences.

The professional evaluator will also develop DAP performance metrics beyond those defined by IMLS, including how long it takes to learn specific skills needed to be hireable as preparators, and value metrics such as racial demographics of partner organization prep crews; and measure and report on program performance twice during each apprenticeship period, half way through and at the end. The data collected at each measurement period will be reviewed and used to improve the program going forward. The data collected at the conclusion of the program will be published so that it may help subsequent programs. Apprentices' skill development will be monitored in real time during hands-on sessions. Program manager and project director will check in with the project advisor from each partner organization monthly to make sure expectations are being met. We will collect the corresponding data from all program participants twice during each apprenticeship in stakeholder brainstorming sessions to discuss what is working and what is not. Participants will respond to written surveys half way through and again at the end of their apprenticeships.

How knowledge, skills, behaviors, and attitudes will change: There is already widespread understanding of the need and desire to improve racial/cultural equity in art museum jobs, especially in the museum field and among partner organizations. However, museum staffs are stretched thin, and often don't have the capacity to keep up with new research or techniques for reducing hiring biases, or even time to assemble internal task forces to investigate internal solutions. The project advisory committee members will learn how to reduce racial ethnic, and gender bias in hiring and to create an environment of cultural equity. We will give our partners new tools to use and methods to

increase the leverage of those tools. We will test methods in hiring practices and job description templates to increase the diversity of candidates applying, and especially candidates getting hired as apprentices and preparators. The advisory committee will meet quarterly and discuss any new ideas or findings in the field that help with diversity or inclusion efforts, and hiring, training, and retention efforts. The resulting information will be written into a training module that will be included in the curriculum.

DAP's **tangible product** is a Toolbox containing all the tools needed to replicate the program in other organizations: the curriculum; hiring guidelines; training materials including the art handling manual of best practices in handling, installing, and storing art (formatted for LMS, as a PDF, and printed as a publication); and evaluative framework. These will be shared with the widest possible audience, online (through a creative commons attribution 4 international license), where they can be regularly updated, and at national and international conferences. The DAP Toolbox will be published on the DAP Toolbox website, hosted by The Broad, and will also be published as a professional publication with 600 copies allocated for free distribution at PACCIN conferences and events.

Intended results and sustained benefits: Intended outcomes are that at least half of the apprentices get hired as preparators or art handlers, partner organizations adopt methods to reduce hiring biases and include more existing entry level staff in development opportunities, and partner organizations are better prepared to share training methods and materials in best practices for art handling and for reducing hiring biases with their communities. The benefits of this program will be sustained by integrating it into the culture of the partner organizations. Cultural equity benefits everyone and requires regular reinforcement. As organizations, we will create regular self-evaluations to ensure we continue to follow best practices. All participants will be taught the importance of continued efforts in building cultural equity. Organizational inertia will be facilitated by dissemination opportunities including press outreach.

Apprentices will receive new knowledge in museum standards and learn and practice new skills in art handling, installation, and packing. The relationships apprentices build with each other and with mentors will serve as a support structure for them through their career. Mentors and other advisors will benefit from these relationships and the training materials as well. They will feel the accomplishment of helping individuals to grow and find a rewarding career. They will improve leadership skills and learn new tools for creating inclusive teams. They will see firsthand the benefits of working with a diverse team, and will become committed to sustaining the practices learned at their institution into the future.

After the conclusion of the grant period, The Broad will commit to hosting the DAP Toolbox website and keeping the toolbox up to date as the field evolves, additional apprentices use and respond to the materials in the Toolbox, and longer-term outcomes can be evaluated from the initial group of apprentices. Further opportunities for collective action, including registered apprenticeship programs, research projects into the efficacy of apprenticeships in creating cultural equity, could be built on top of this freely available resource.

Project Justification

What do you propose to do? The Broad proposes *Diversity Apprenticeship Program: A Model for Equity in Museum Careers (DAP)* an NLG and Diversity and Inclusion category project to create career opportunities for those underrepresented on museum staffs through art handling apprenticeships that serve in real-time as a springboard to move the museum field toward more equitable workforce strategies. Our pilot apprenticeship program (see Supporting Document 1 for more on the pilot and Supporting Document 2 for a video of the first cohort), has been incredibly successful in creating lifetime opportunities for individuals, and now we are poised to use this success as a launching point for meaningful structural changes.

In a proposed three-year project, we will: (1) **Evolve the core art handling apprenticeship to provide a total of 16 apprentices the opportunity to jumpstart their career paths in the museum field.** Apprenticeships are full-time, paid (with benefits), 9-month position for those currently underrepresented on museum staffs, and especially within the art handling ranks (Native and Indigenous Peoples, people of color, women, immigrants, those formerly incarcerated, foster youth, and those who self-identify as LGBTQ). Apprentices receive in-depth training and hands-on work through placements with partners across the city of Los Angeles.

(2) Provide intentional training opportunities for partners and apprentices around issues of diversity, equity, access, and inclusion. For this project, we bring together partners to serve as host sites for apprentices to receive hands-on experience in art handling and preparations. Hosting an apprentice from an underrepresented community is a commitment on the part of the partner institution. It requires a new way of mentoring and working. Put differently, the apprentice pushes an institution out of their comfort zone, into a space where they are encouraged to confront the often-uncomfortable realities which have made the field an exclusionary space for too many, for too long. To confront these realities, and to foster new ways of working, we will hire Race Forward, a nationally recognized leader in racial equity trainings, to provide in-depth training and coaching opportunities for partners.

A pilot apprenticeship project allowed for the development of a toolkit. It includes an art handling and preparations training curriculum, evaluation tools and frameworks, and outreach and hiring tools. For this project, we propose to evolve this toolkit into **(3) a dynamic set of conversations and online trainings and resources which will lay a groundwork for apprenticeships to become as standard as internships have been in the museum field.** We will convene national conversations of museum thought-leaders and workforce and apprenticeship experts through a series of webinars open to all in the field. These learning opportunities will explore the implications and possibilities of apprenticeships for the museum field, while also touching on the limitations of the workforce strategies the field has historically relied on which produced the white/male dominated workforce in art handling/preparation today (unpaid internships, underpaid entry-level jobs, educational and credentialing requirements, etc.).

Along with these conversations, we will develop a set of online trainings and resources designed to help museums of all sizes build their understanding and increase their capacity around the apprenticeship model. These trainings will focus on guiding museums through a process which

will help them maximize the benefits of the apprenticeship model in ways which both increase the diversity of their staffs while building their capacity to be an inclusive space for an apprentice (or a group of apprentices) from an underrepresented community. In an ecosystem where more institutions are required by their funding agencies, counties, cities, and boards to have a DEAI strategic plan, we know the apprenticeship model is one actionable way to create impact. There is, in other words, great value for the field in general and for museums, even small ones, in this approach.

Early outcomes of our current pilot apprenticeship program are strong and encouraging. Currently, we are midway through our second cohort, with 8 graduated apprentices (March 2019) and 8 more scheduled to graduate in March 2020. Of the eight who have graduated, 100% have secured work in the art handling and preparations field, with 7 of the 8 currently in full-time positions. They are working as Collections Technicians, Assistant Preparators, and Fine Art Packers at museums and art handling companies, including LACMA, The Getty, Artech, and The Broad. The need for this type of opportunity is both born out in the success of graduate apprentices, but also in the overwhelming response from applicants. In the application cycle for the first two cohorts of the pilot program, 1,420 candidates applied for 16 positions.

Ultimately, this project is dedicated to equity in the field. The Broad is committed to the project because of its potential for structural change in a field which needs it, especially if we seek to represent the communities we serve. The apprenticeship model serves as the vehicle through which the overlapping issues of a lack of diversity in the museum field and a need for institutions to evolve to be more inclusive of those historically excluded, meet and intersect.

What field-wide need, problem, or challenge will your project address, and how was it identified? This project addresses two critical field-wide needs and challenges: (1) it answers a decades-long call for **greater diversity** in the field by creating **career opportunities in art handling and preparations for those underrepresented on museum staffs**, and (2) it serves as a catalyst for a **structural shift away from workforce strategies which reproduce inequity** (i.e., unpaid internships, underpaid entry-level positions, the lack of mentorship, and jobs which require higher education). The apprenticeship model is the space where these two issues meet, where greater impact can be achieved.

Although initiatives to diversify museum staffs have accrued considerable currency in recent years, it is a problem the museum field has struggled with for decades. And it is a challenge that, as Dr. Lonnie Bunch, the first African American/POC to serve as Secretary of the Smithsonian Institution, has put it, “dramatically reveals the great chasm between the profession’s stated ideals and its daily practices and priorities.” (Bunche, 2011) Even with stronger calls for diversity, the unfortunate fact remains: the museum field has done a poor job developing a workforce that reflects the communities they serve.

For The Broad, this became apparent in 2015 as we were preparing to open the museum. At the time, our Head Preparator noticed the lack of diversity amongst the on-call art handling team: while 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. Amongst art handlers and preparators, the data was particularly stark. The report found that approximately 85% of art handlers and preparators self-identified as white and 75% self-identified as male. (Schonfeld, 2015)

And while our Head Preparator’s personal journey, process, and work served as the spark for the pilot version, we also quickly realized that shifts at our structural and institutional level were critical to nurture this initial spark. After all, and as the important report *Facing Change: Insights from AAM’s Diversity, Equity, Accessibility, and Inclusion Working Group*, reminds us, “museum equity is ultimately sustained through change at the structural level.” (Facing Change, 2018)

As a new museum, we had a unique opportunity to experiment with an innovative approach. With funding from IMLS, we piloted a workforce strategy with a long history and proven track record in various sectors, but which is critically underutilized within the museum field: apprenticeships. Early outcomes suggest apprenticeships are a successful strategy for the museum field to attain the greater diversity it has long called for while also pushing institutions out of their comfort zone in ways that encourage structural changes. During our pilot apprenticeship, one partner site reported their team of art handlers was pushed because it was “their first opportunity to...teach someone or train someone.” In addition to working with an apprentice in a teaching capacity, this supervisor also shared that, “it was definitely the first time a woman had been on the team in a very long time.” An apprentice, in this instance, disrupted the normal logics of a traditionally male-dominated space. In these and other ways, apprenticeships have the potential to grow into a critical and successful component of the museum field’s workforce strategy.

Are others addressing this need? What other studies or best practices have you used in developing your project? In the current museum ecosystem, conversations about pipelines and pathways intended to improve DEAI abound. In recent years, for example, presentations around issues of equity and diversity have become commonplace at regional and national conferences. At the most recent AAM conference in New Orleans, more than 25 workshops and presentations under the DEIA category were offered. Partnerships between museums and educational institutions have been announced. The LACMA-ASU Master’s Fellowship in Art History is one new initiative. Large foundations are also partnering to tackle the lack of diversity in art museums. The Ford Foundation and the Walton Family Foundation dedicated funds to launch the Diversifying Art Museum Leadership Initiative. Many newer initiatives still require a specific level of higher education (often graduate-level education), and are designed to populate leadership, curatorial, and content ranks. There remains a sustained lack of attention toward mid-level jobs (like art handling and preparation), which do not require a college degree, and thus can be accessed by many more people. In developing this project and approach, we instead looked outside of the museum field—and outside of the United States—for inspiration. In countries like Switzerland and Germany the apprenticeship model is well integrated as a key workforce development strategy. (Hoffman, 2013)

While the apprenticeship model has not been institutionalized in the United States at the levels we see in Europe, more recently there has been renewed interest. Starting with the Obama Administration and continuing with the Trump Administration, there has been greater investment in apprenticeships throughout the country. (Task Force on Apprenticeship Expansion, 2018) According to the U.S. Department of Labor, there has been a 56% growth in apprenticeships since 2013. (U.S. Dept. of Labor, 2018) In 2018 alone, the data shows that “238,000 individuals nationwide entered the apprenticeship system.” (Ibid.)

This investment in apprenticeships has not only been in the traditional building trades—construction, carpentry, plumbing, electrician—it has also expanded to include more non-traditional fields. A recent report from the Department of Commerce, for example, highlighted the growth of apprenticeships in fields like health care, cybersecurity, and information technology. (U.S. Dept. of Commerce, 2016)

The benefits of the apprenticeship model are clear and they have a long track record of success. Apprenticeships offer a debt-free career pathway. Apprentices receive training and hands-on work experience in a specific career path, and this training often leads to higher paying jobs. Apprentices from our first graduating cohort, for example, are currently averaging \$23.20 an hour in the jobs they secured after their art handling apprenticeship.

The apprenticeship model offers a career pathway to those who too often have been left out of museum careers, as the current workforce strategies the museum field relies on, as Dr. Nicole Ivy reminds us, “make the pathway to museum employment less accessible for workers without means.” Statistically, POC and Native and Indigenous peoples are less likely to have the means to access museum careers through traditional pathways like unpaid internships and low-paying entry level jobs. More recently, however, we have seen the attractiveness of an apprenticeship to these groups. In California, for example, the state with the largest number of apprentices in the country, 59.7% of apprentices identify as people of color or Native and Indigenous. (California Dept. of Industrial Relations, 2015) Put differently, apprenticeships have the potential to attract POC and low-income workers who cannot take on large student loan debts or give up working while building their skills.

[How will the museum field benefit from your project?](#) DAP is designed to help move the museum field forward in intentional and equitable ways. The replicable apprenticeship model builds the expertise and capacity of partner institutions who commit to hosting apprentices. Moreover, the online learning and training tools, coupled with the critical conversations with experts, will build the capacity of the field to both understand and implement the benefits of the apprenticeship model.

The field will also benefit through the apprenticeship model by gaining skilled staff trained exactly to their art handling/preparation needs. Studies show that in fields which have adopted the apprenticeship model, we see higher retention rates, lower turnover, and reduced cost of recruiting new employees—all important field-wide benefits. (Task Force on Expanding Apprenticeships, 2018) Ultimately, the field benefits when it opens its doors to those who had previously been shut out, and the apprenticeship model holds great promise to attract workers

who have not previously considered museum careers accessible. “Broadening the pathways to employment,” reports AAM’s DEAI Working Group, “helps create systemic change in the museum workplace.” (Facing Change, 2018)

How will collaborators, such as partners and intermediaries, be involved and contribute to the success of the project? Currently, partners are committed to hosting apprentices at their institutions for hands-on work and experience (for more on partners, please see List of Key Staff Document). Partners commit mentorship and hands-on learning opportunities for apprentices beyond the initial four-week training period. Partners will also be the recipients of training around DEAI issues and will, in real time, assess, adjust, or evolve their institutional capacity, culture, and practices to be more inclusive of a new apprentice. In other words, partners serve as the real time sites for the two pillars of change this project seeks to nurture.

How will your project address the goals of the NLG for Museums program (as described above in Section A1) and align with the project category you have chosen? This project aligns with the IMLS agency level goal of Building Capacity and the NLG for Museums program goal in the Diversity and Inclusion category. The project will build the capacity of museums—first of partner sites who serve as the live models of the project, and secondly of the field—in ways which promote greater diversity and inclusion in the field. First, the project models best practices with regards to the recruitment and training of museum professionals who have been underrepresented on museum staffs. During our pilot apprenticeship program, we partnered with community-based organizations working with target populations. We built relationships with neighborhood centers, affordable housing groups, churches, and LGBTQ-serving organizations. Through these networks we were able to recruit an applicant pool that was 86% self-identified POC and Native and Indigenous peoples. Put differently, over 1,225 applicants self-identified as POC or Native and Indigenous.

We will continue to adapt and apply the tools from our pilot apprenticeship project—currently in development but which include an art handling training curriculum, evaluation tools, frameworks, and metrics, and outreach and hiring tools—to share them with the field and build capacity. The tools and expertise we have built and will continue to adapt will allow those in the field to examine their own institutions and make informed decisions about their practices around workforce development and DEAI. Finally, the conversations created through this project (through the webinars and the online learning trainings) will serve as a trusted space for dialogue amongst staff at all levels of museums around these critical issues, but especially around what could potentially become a new and revolutionary trend in the field: the apprenticeship model.

Project Work Plan

What specific activities, including evaluation, will you carry out? We propose to create career opportunities for those underrepresented on museum staffs through an art handling apprenticeship, while amplifying the apprenticeship model and the work required from institutions to nurture an apprentice in order to move the museum field toward more equitable workforce strategies. To accomplish this, the following specific activities will be carried out:

1. **Recruitment and hiring of apprentices.** Recruitment of apprentices will be primarily driven by relationships with community-based organizations who are already working with target populations, and who bring unique expertise to the project, like the LA Black Workers Center and Homeboy Industries. We do not require a specific level of education or previous experience to apply (see Supporting Document 1 for the pilot apprenticeship application packet). This is an intentional decision in order to open the opportunity to those with a wide range of backgrounds, experiences, and expertise. The hiring process will consist of an initial application, a series of interviews, and skills tests. Partners will assist with advertising the opportunity, reviewing applications, and as in-person interviewers.
2. **Training, Placement, and Support for apprentices.** Apprentices will go through a 4-week, full-time, paid training in fundamentals of art handling and preparations work (see Supporting Document 1 for the specific training modules). Training takes place through a blended learning approach, with in-person demos/lectures supplemented by online readings, videos, and resources. The bulk of the training is focused on hands-on activities and practice. Ultimately, apprentices receive approximately 160 hours of paid training and education. Then, apprentices are placed at partner sites for hands-on work, with the goal of working at least 3 partner sites to experience the variety of work available in the field. Support is provided to apprentices throughout. In addition to regular check-ins and site visits by the Program Manager, apprentices are also matched with a mentor who supports them. Mentors are professionals in the field and receive an orientation to the project goals and purpose. They serve to answer technical questions and provide career advice. Apprentices also receive career and professional development opportunities in the form of resume and cover letter workshops, in-depth career chats with professionals across the country, professional memberships in the Preparation, Art Handling, and Collections Care Information Network (PACCIN), and conference opportunities.
3. **Training for partners and apprentices around DEAI issues.** A DEAI consultant will be hired to work with partners. We recognize each partner site comes to the project at a different point in their equity journey, bringing its own expectations and needs, culture, and way of doing business. Welcoming and creating an inclusive environment for an apprentice requires additional training for partner sites. We have previously worked with Race Forward to provide training and webinars for staff at The Broad and coaching for senior staff. For this project, we will once again work with Race Forward to provide trainings for partners. Key aspects include: (1) Key Concepts: Different Dimensions of Racism/Structural Racism, (2) Implicit Bias and Systems Analysis, (3) Choice Points, (4) Racial Justice Conversations, and (5) Planning Achievable Actions and Observable Outcomes. In addition to these trainings, Race Forward will also work with small groups of partners, utilizing a peer learning community model, to work through the everyday challenges which arise from operationalizing racial equity work. Similarly, we will provide additional support to apprentices to equip them with strategies to navigate these new and often challenging spaces. For more on the challenges and difficulties faced by apprentices during the pilot apprenticeship, please see the Year 1 Evaluation report in Supporting Document 4.
4. **Evaluation** - We will evolve our evaluation work from the pilot apprenticeship program to include new evaluation of the long-term impacts of the program and model. Long-term

evaluation of previous apprentices will provide continued proof of the model's success and help make the case to the larger field. Additionally, we will continue with the strong evaluation of current apprentices, partners, and mentors. Throughout the pilot, evaluation was critical to continuously improving the program. We are committed to evolving this work.

Build momentum for the apprenticeship model through a series of webinar conversations and trainings. We will bring together museum thought-leaders with workforce development experts to create a conversation focused on the limitations of the current workforce models used in the museum field, emphasizing the demonstrated benefits of our apprenticeship model. We are considering demonstrated leaders in both fields, such as Dr. Lonnie Bunch (Smithsonian Institute), Dr. Nicole Ivy, (George Washington University), Eric Rood (Division of Apprenticeship Standards California Department of Industrial Relations), Dr. Esta Bigler (Cornell University), Montez King (National Institute for Metalworking Skills), Dr. Porchia Moore (Johns Hopkins University), Elizabeth Merrit (Center for the Future of Museums), and Gregg Irish (Los Angeles Workforce Development Board). These conversations will be supported and enhanced through a multi-part webinar training series focused on the apprenticeship model. Online trainings will be designed to provide any museum professional, at museums of all sizes, with greater understanding and increased capacity around the apprenticeship model. Trainings will focus on guiding museum professionals through a process to help them maximize the benefits of the apprenticeship model. We envision participants being able to go through this set of trainings on their own or as a group at their institution. Trainings will be live on a webinar platform but will also be recorded and made available to all in the field. The need for more training and resources is evident. During the 2017 AAM conference in St. Louis, the DEAI Working Group surveyed museum professionals about what resources they needed. They responded that “more practical tools, such as professional development resources, training, examples, templates, and case studies” were necessary. Moreover, several organizations have reached out to ask for advice around apprenticeships and to learn from our model. For a list of organizations who have inquired, please see Supporting Document 7. Very recently, MOCA Cleveland launched their application for the new Thoma Engagement Guide Apprenticeship, a year-long apprenticeship as a museum educator. Our design will best activate this growing interest in apprenticeships and desire for training.

What is your project's maturity level (i.e. exploratory, piloting, scaling, or mainstreaming)? This project is at the scaling phase. During our pilot apprenticeship, we experimented with an approach which has shown early success in art institutions. We are now poised to use this success as a launching point for more structural change at a field-wide level. Based on our pilot experience and current level of expertise, we know components of the model and project can be easily adapted in other locations. In fact, one adaptation already exists in the form of a two-month art handling skills development program through the School of the Art Institute of Chicago, which we helped advise in development. This shows the promise of replicability beyond LA. With testing and adaptation, we are confident this model will serve the entire U.S.

What are the risks to the project? Have you identified ways to monitor or mitigate risk in the work plan? One potential risk is the lack of buy-in beyond core staff at partner sites. We

experienced this during our pilot program. To mitigate this risk, we changed partner recruitment strategies. We require in-person meetings with potential partners including staff at all levels of the institution. In addition, we have created a Partner Assessment Form to help gauge the level of buy-in from staff and the potential inclusion of an apprentice. One of the primary reasons new museum professionals of color leave the field is due to a poor sense of acceptance and inclusion. With rigorous partner selections that ensure apprentices will feel safe and valued, we can mitigate this outcome. We are committed to evolving the project to provide in-depth DEAI training for partners, a critical component that was missing in our pilot program.

Another potential and inherent risk is apprentices not finding work after the program, as there is not a guarantee of employment. However, 100% of the apprentices who have graduated secured employment in the field. To accomplish this, we provide a series of workshops and career development opportunities for apprentices, which include membership into professional organizations to open career doors, resume and cover letter writing, and mock interview workshops, exposure to a nation-wide network of professionals in the field through career chats, conferences, and constant job leads which are shared with us from our extensive network.

Who will plan, implement, and manage your project? The Broad staff listed will plan, implement, and manage this project. **Stacy Lieberman** – Deputy Director and Project Director for the DAP; **George Luna-Peña** – Program Manager, DAP; **Program Assistant** (to be hired). For a complete list of additional staff, including advisory committee members and consultants, please see the List of Key Staff Document.

When and in what sequence will your activities occur? This is a 3-year planned project, with a schedule of activities and timing of their completion in the Schedule of Completion document.

What time, financial, personnel, and other resources will you need to carry out the activities? Financial resources and time commitments of key personnel are provided in the budget and budget justification documents. The Broad staff listed along with hired consultants will carry out most project activities, including:

- Recruitment and Hiring – Led by the Program Manager, with the assistance of the Project Director, Program Assistant, and staff from various partner sites.
- Training – Updates to the training curriculum will be led by Julia Latane, Head Preparator at LACMA. Training will be hosted at Crozier Fine Art Services and led by two Crozier staff.
- Apprentice Placements and Program Support – this work will be led by the Program Manager with the assistance of the Program Assistant: mentor matching, weekly check-ins with apprentices, organization of workshops and career development opportunities, and ongoing support. Partner staff will provide apprenticeship supervision, mentorship, training, and additional hands-on work through their various exhibition changeouts and long-term projects.
- Evaluation – Evaluation will be conducted by Kate Livingston (ExposeYourMuseum, LLC), with the Program Manager and Project Director. This includes continued evaluation efforts and the development of tools to evaluate the longer-term impacts of the program and model.

- DEAI training for partners and apprentices – Led by Race Forward, under the supervision of the Project Director and Program Manager. The Los Angeles County Department of Arts and Culture, a DAP partner site, will also contribute training materials and resources.
- Webinar series and developing the apprenticeship online trainings and resources – This work will be led by a consultant with the assistance of the Program Manager and Program Assistant. We take pride in embracing new tools to engage, train, and cultivate our staff. We currently utilize an online learning management system (LMS) to train Broad staff. The LMS provides flexibility to train at a user's own pace. For the pilot apprenticeship, we expanded the LMS for entry-level learners and utilized it during training. We will lean on this experience with innovative tools to create a compelling webinar series focused on the apprenticeship model, with the goal of increasing institutional capacity.

How will you track your progress toward achieving your intended results? The Broad staff team will meet bi-weekly during the year to monitor progress toward goals and intended results. The Advisory Committee will meet quarterly to report back on apprentice progress and plan activities toward goals. Additionally, the evaluation team will meet via phone or video after evaluation milestones and will meet in-person once a year to assess evaluation results. Process evaluation with regular reports from the evaluator will allow for an additional layer of tracking progress.

How and with whom will you share your project's results? The results of the project will be shared widely with the museum field through presentations at AAM in Boston (2022) and Denver (2023). In addition, project results will be shared with professional networks of museum professionals, such as PACCIN, ARCS, ACM, and ASTC. They will be encouraged to share even further through network newsletters and online publications, with an emphasis on reaching beyond art museums to history, science, natural history, and children's museums. Finally, project results will also be shared through webinars.

Project Results

What are your project's intended results and how will they address the need, problem, or challenge you have identified? Intended outcomes for apprentices include: A cohort of 16 apprentices will receive 160 hours of foundational training in art handling and preparations, 1250+ hours of hands-on experience with various partners, 8 career development workshops and opportunities (these include "career chats" with professionals in the field), and new relationships with museum professionals who are committed their success in this field, and who they can reach out to for employment. Ultimately, we are intending 100% job placement for apprentices after the program concludes. Additional intended outcomes for apprentices correlate with the DAP Logic Model created together with all partners (see Supporting Document 4). Those outcomes include: (1) Apprentices feel valued and supported, (2) Apprentices' confidence grows, and (3) Apprentices gain art handling knowledge and skills.

For partners, intended outcomes include: 16 hours of training on DEAI issues as well as peer learning community hours with a Race Forward coach, adoption of strategies and tools for creating inclusive teams, increased leadership skills around DEAI issues, and the firsthand benefits of working with a diverse team. Additional intended outcomes for partners, again

developed through the DAP Logic Model, include: (1) Partners respect one another and are open to teamwork, and (2) Partner organizations change decision making and practices to become more inclusive and equitable work environments.

For museum professionals who participate in webinars and trainings, the intended outcome is an increase in their knowledge around the apprenticeship model and its possibilities, as well as the confidence to be able to assess ways their institution could implement a similar model. All institutions who participate will develop an DEAI friendly workforce strategy and are actively implementing it.

How will the knowledge, skills, behaviors, and/or attitudes of the intended audience change as a result of your project? This project will build on the field-wide urgency for greater diversity and inclusion. While a shift in attitude and a willingness to discuss these issues has occurred, actionable ideas and models which could be implemented across museums of all types and sizes are still scarce. Through the online trainings and webinar conversations, museum professionals who participate will understand the benefits and possibilities of the apprenticeship model for their institutions, and build their capacity to host and welcome apprentices of their own. Additionally, partner organizations who participate in the program will learn DEAI strategies for working with apprentices and other staff members from underserved and underrepresented communities. We will leverage this real-time experience to shift attitudes in the field toward a more inclusive workforce strategy in the form of apprenticeships.

What data will you collect and report to measure your project's success? We will work with evaluator Kate Livingston, ExposeYourMuseum, to measure the intended outcomes specified in the above question (“What are your project’s intended results...”) and further outlined in the DAP Logic Model (Supporting Document 4). Collection of data will be done through surveys and interviews with apprentices, mentors, and partners. A yearly evaluation report specific to that cohort year will be produced, and it will include the results of all surveys and interviews with apprentices, mentors, and partners. Please see Supporting Document 4 for the pilot apprenticeship program year 1 evaluation report, which provides an example of the types of questions asked on apprentice surveys as well as early outcomes and impacts.

Additionally, we will develop a survey for webinar and training participants to report back on their experiences. We will evaluate webinar and training effectiveness by tracking metrics related to number of attendees, completion rate of trainings, and levels of learning and satisfaction. We will ask participants to rate the effectiveness of the webinars and trainings, their level of understanding and any increases in understanding, and their confidence in being able to implement aspects of the apprenticeship model. An evaluation report on this aspect of the work will be produced near the conclusion of the three-year period.

What tangible products will result from your project? Tangible products include an updated art handling training curriculum for apprentices, archived video webinar conversations with museum thought-leaders and workforce development experts, online trainings for museum staffs

on the apprenticeship model, yearly evaluation reports shared alongside the online trainings, and three presentations at relevant conferences.

How will you sustain the benefit(s) of your project? The Broad and our partners are committed to ensuring the sustainability of the project and sharing the benefits. First, our partnership model brings together the varied strengths of each partner, their skills, and their experience to better sustain the benefits of the project. In building the capacity of our partners, we ensure the sustainability of the program's benefits. Secondly, we are committed to involving key stakeholders in the project. During the pilot apprenticeship, we built relationships with outside stakeholders like the LA County Department of Arts and Culture (now serving as a partner), the LA Chamber of Commerce, the LA Workforce Development board, and the Los Angeles Unified School District Division of Adult and Career Education. These outside stakeholders allow the benefits of the project to reach more broadly. For this iteration of the work, we are also committed to executing a strong marketing and communications plan around the DAP. We understand that the ways we inform others about the DAP's goals, successes, and benefits will be key to creating a base of support (both in and outside of the museum field). Finally, the continued evaluation of the project will help sustain its benefits. By continuously and consistently evaluating the project, we can make decisions about which activities are achieving results and impacts. Only valued activities will be carried forward, helping to ensure the sustainability of the project.

References:

References for this proposal are provided in Supporting Document 6.

	2020				2021												2022												2023																				
	September	October	November	December	January	February	March	April	May	June	July	August	September	October	November	December	January	February	March	April	May	June	July	August	September	October	November	December	January	February	March	April	May	June	July	August													
Administrative Activities	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	
Advisory Committee Meeting																																																	
Recruitment and Hiring of Program Assistant																																																	
Disseminate Information via Conferences Marketing of Program (recruitment, activities, and results)																																																	
Apprenticeship Periods	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	
Recruit and Hire 8 Apprentices																																																	
Orientation and Training																																																	
Placements with Partner Sites - Hands-On Work																																																	
Career Development Workshops and Activities																																																	
Mentor Orientation and Matching																																																	
Monthly Apprentice Check-In with Mentors																																																	
Apprentice Graduation																																																	
Ongoing Support																																																	
DEAI Training for Collaborators	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	
Develop Full-Day Training Outline and Plan																																																	
Develop Half-Day Training Outline and Plan																																																	
Full-Day Training																																																	
Half-Day Training Individualized and Learning Cohort DEAI Hours for Partners																																																	
Evaluation	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	

