

Education and Concerts & Lectures

Overview

This year Education and Concerts & Lectures programs saw substantial success as a result of our efforts to make the Metropolitan Museum a place for artists, a site for experimentation with new models, a training ground for thought leaders, and a creative, global hub. By partnering with artists and other cultural producers to incorporate our collection into their creative processes, the Metropolitan has become a platform for the presentation of original work and a catalyst for the exploration of new ideas. Fruitful collaborations among curators, conservators, educators, and the Digital Media and Communications departments' staff have blossomed into interdisciplinary conversations and engaging programs focused on the collection and exhibitions. Highlights of these collaborations include a myriad of rich programs connecting a range of audiences to the groundbreaking exhibition, "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," and the highly successful TEDxMet event that engaged millions worldwide for a full day of talks and performances. Our audiences rely on us to produce creative, rigorous, and relevant programs featuring the best art practitioners and other experts; the partnerships enable us to live up to the standard of high-quality interdisciplinary experiences for which we have become known.

In fiscal year 2014 a total of 28,223 Education and Concerts & Lectures events drew 700,115 participants. The latter figure represents an overall seven percent increase in attendance compared to last year, owing its growth in part to the success of festivals, teen and educator programs, and school group and adult visits, despite the harsh East Coast winter. Our audiences are embracing opportunities to be creative and interact with makers of all kinds within the Museum; this year low-barrier, interactive, and highly social opportunities to do so proved the most popular. The continued increase in visitors participating in art-making programs, such as Drop-in Drawing and Teen Experiments, both of which experienced approximately thirty percent growth over fiscal year 2013, attests to this trend.

We continued to welcome new audiences. Programs challenged the expected in the museum setting, especially in Met Museum Presents performance art, to which fifty-one percent of the visitors were new. Partnerships with local organizations, such as Cool Culture, Poets House, City Lore, and various college groups, for example, resulted in increased attendance particularly for first-time participants in various programs. With the Museum's new seven-day week—which necessitated adjustments to some program formats and scheduling—we also ensured that regular audiences could participate in the way they were accustomed. In the case of Scholars' Day workshops, the presence of general visitors in the Museum on Mondays did not hinder meaningful access to works of art for students, academics, and researchers.

Through amplified collection and analysis of qualitative and quantitative data, audience research efforts, and integrated cycles of evaluation for all areas, we have expanded the relevance and quality of our programs. In further support of programming, and in partnership with the Information Systems and Technology Department, we completed a Museum-wide consolidation and implementation of certain information systems, such as Tessitura, Artifax, and Volgistics. These tools will help us better understand, track, and communicate with our audiences, while improving our capacity to focus on engagement.

From intellectual explorations and performative innovations to art-making discoveries, our extraordinary programs enticed audiences of all ages and abilities to engage with our collection and exhibitions. These inspiring experiences are rapidly becoming a hallmark of the Metropolitan.

THE MET AS A PLACE FOR ARTISTS

The Museum has long been a source of inspiration for artists working in a variety of disciplines and media. In fiscal year 2014 our programming

reflected the Metropolitan's bolstered commitment to the artist's role in museums and society. For example, through our outstanding Met Museum Presents programming, live-arts practitioners, such as musicians and dancers, explored the galleries and developed site-specific work, making the Museum a recognized venue for groundbreaking live presentations. This year noted composer John Zorn celebrated his sixtieth birthday with an unprecedented ten-hour, free-with-Museum-admission performance presented in locations throughout the Metropolitan. Building on the success of last year's inaugural series of opera productions at the Museum, we presented adventurous new stagings, including three site-specific commissions for the Emma and Georgina Bloomberg Arms and Armor Court, the Medieval Sculpture Hall, and The Temple of Dendur in The Sackler Wing.

Visual artists also played a significant role in shaping the Museum experience. Originating in 1971, Sunday at the Met events continued to engross audiences this year, featuring an array of artists who highlighted connections between special exhibitions, historical work, and their own contemporary practices. For instance, Imran Qureshi shared insight into his 2013 Roof Garden Commission and reflected on the impact painting traditions have had on his work. In conjunction with the exhibition, "Ink Art: Past as Present in Contemporary China," artist Qiu Zhijie gave a personal account of the perils and promise of pursuing art in a changing China. Ceramist Michelle Erickson, in connection with "Making Pottery Art: The Robert A. Ellison Jr. Collection of French Ceramics (ca. 1880–1910)," traced a history of ceramics by demonstrating specific techniques.

Artist demonstrations are another way we are fostering curiosity and deepening visitor understanding of artists and art-making. We offered four demonstrations focused separately on textiles, calligraphy, sculpture, and bookmaking. Each session included opportunities for the public to handle materials, create art, and interact with artists. For example, we hosted Chinese artist Wang Dongling, whose large-scale calligraphy was featured in the "Ink Art" exhibition. Over 600 adults and children experimented with calligraphic brushstrokes using traditional materials as well as digital tools. Visitors remarked that, after taking part in the program, they were more inclined to spend extra time looking closely at art, to make art themselves, and to learn more about processes, techniques, and artists.

This past year we also sought to learn how creative practitioners perceive and use the Metropolitan. We surveyed and interviewed 163 artists who work in various disciplines, both locally and nationally. Based on the Museum's noted Scholars' Days, we experimented with an Artists' Study Day, during which over fifty artists and Museum staff discussed the role of the Metropolitan in artistic practice and everyday life. We learned that many artists view the Museum as a creative ally and an inexhaustible source of visual inspiration.

Putting our newly gleaned data about artists and the Metropolitan into action, we partnered with the Department of European Sculpture and Decorative Arts and the Design Department to invite a range of New York City–based designers to a conversation series and another Artists' Study Day. The focus of the series was to help us understand their ideas and professional insight and its possible influence on the reinstallation of the British decorative arts collection. The 2013–14 Samuel H. Kress Foundation Interpretive Fellow played a central role in this multifaceted project, which focused on an interdisciplinary reinterpretation of works of art.

PILOTING NEW MODELS

This year we continued to implement and experiment with new models, varied presentation platforms, and diverse engagement approaches. Building on the success of last year's first-ever, yearlong performing-artist residency, we invited Alarm Will Sound, a composer-performer artist collective, to participate in a twelve-month residency at the

Metropolitan. In four public programs, a pop-up concert, and other interactions with audiences, these groundbreaking artists connected the collection and our visitors in innovative ways. Highlights included an evening of music in the Grace Rainey Rodgers Auditorium by composer Steve Reich, including the New York premiere of his work *Radio Rewrite*; a music and dance collaboration with choreographer John Heginbotham and his company in The Charles Engelhard Court in The American Wing; and *I Was Here I Was I*, during which Alarm Will Sound animated The Temple of Dendur in The Sackler Wing with music, spoken word, and song. Their busy year also encompassed a workshop on graphic notation; a sound and art workshop for families; gallery talks for visitors by ensemble members; a Friday evening drop-in drawing and music workshop; and a collaborative performance with musicians with visual impairments from the Filomen M. D'Agostino Greenberg Music School at Lighthouse International, New York.

We also offered multisensory and multidisciplinary programs for our major exhibitions, which connected a wide range of visitors with our collection. For instance, in conjunction with "Interwoven Globe: The Worldwide Textile Trade, 1500–1800," visitors participated in interactive and creative programs, such as exhibition tours with designers, a multisession studio workshop for adults, an evening of artist demonstrations and workshops, and a weaving demonstration and workshop during the ¡Fiesta! Celebrate Latin America / Celebren América Latina festival. Participants experienced relevant and varied points of entry to the exhibitions, saw art in new ways, and felt moved to create and/or learn more.

We tested and developed new ways to support caregivers and those living with dementia. To this end, the Metropolitan piloted a collaboration with the international organization ARTZ, with Merck, a leading research-driven healthcare company, and with our ongoing partner Arts and Minds, a nonprofit organization committed to improving quality of life for people living with Alzheimer's disease and other dementias. Over several weeks, volunteers from Merck brought individuals with dementia to the Museum and participated in a training program to help them facilitate experiences with art and museums. ARTZ pioneered the program in France and, with Arts and Minds, approached the Metropolitan to implement this model in the United States.

Frequent Museum visitors and new participants alike experienced Friday Evening Gallery Events, experimenting with games, short thematic tours, performances, and other activities that fostered connections between people, art, and life. Sixty-four percent of those attending fall's Beer and Wine Tour were new participants, and the Valentine's Day Meet Your Match event thoroughly captivated visitors as they searched for their artwork "match."

We further fueled the creative impulse in teens by converting our Teen Experiments programs from multisession studio courses to fewer, more intensive three-hour Saturday workshops. We reached out to more teenagers who did not self-identify as artists, and as a result attendance increased significantly.

In the social-media realm, we presented the Museum's inaugural "Tweet Up" for educators, highlighting the Arms and Armor collection. During a behind-the-scenes talk hosted by Conservator Edward A. Hunter, educators attending the event in person posted on the social media network Twitter while those off-site joined the conversation using the event hashtag. We recorded more than 900 points of engagement by activating this new programming platform.

As part of our ongoing efforts to engage more international educators, we hosted the Museum's first two Google+ Hangouts on Air (HOA) for teachers, reaching over 2,500 individuals in forty-nine countries, in collaboration with the Museum of Modern Art in New York, the Art Institute of Chicago, the J. Paul Getty Museum in Los Angeles, the National Gallery of Art in Washington, D.C., and other partners. These interactive online programs emphasized the exploration of resources as well as the critical use of speaking and listening skills, a key aspect of both Common Core State Standards and Twenty-first Century Learning.

THE MET AS A TRAINING GROUND

Year after year, the Metropolitan serves as a site for the critical exchange of ideas among scholars, students, colleagues, and other professionals

exploring or entering the field of art and museums. We hosted forty-six scholars—more than half of whom were from countries outside the United States, including Iraq, Slovakia, Australia, Japan, and Hungary—for research and training opportunities at the Museum in their areas of expertise. We also offered these doctoral and postdoctoral fellows a new series of professional-development opportunities to improve their public speaking, interviewing, and résumé-writing skills. Attendance at the annual Fellows Colloquia increased by over thirty percent as a result of a new thematic format that encouraged discourse across historical, geographic, and disciplinary divides, and engendered collaborative research among fellows in various departments. Our international professional staff exchange program flourished, with six peers from the State Hermitage Museum in Moscow, the Moscow Kremlin Museums, the Victoria and Albert Museum in London, and the Staatliche Museen zu Berlin conducting research at the Metropolitan. In turn, Museum staff members traveled to these institutions and the American Academy in Rome to perform their own research.

Six Scholars' Day workshops drew together curators, academics, museum educators, and advanced graduate students to facilitate moderated discussion and to support exchange of the newest research related to exhibitions and special topics. For example, a workshop convened participants from across North America in conjunction with the exhibition, "The Flowering of Edo Period Painting: Japanese Masterworks from the Feinberg Collection," and was copresented with Harvard University.

We continued to support young people and emerging scholars in their quest to carve out career paths and gain seminal professional experience. This year we designed a new learning opportunity focused on diverse professional fields and on teaching to the public for the 357 college- and graduate-level interns. To further help teens prepare for college, work life, and success in a challenging and global marketplace, we hosted more than seventy-five high school students in Museum internships.

Additionally, students from Parsons The New School for Design took an experimental course, co-taught by the Education Department, the Digital Media Department, and Parsons faculty, designed to employ new technologies to address Museum accessibility for visitors with disabilities. The students consulted with leading assistive technology experts and advisers with disabilities to conceive of and produce prototypes created to diminish barriers to art on-site and online. The course represented an example of the Metropolitan's commitment to training the next generation of museum professionals and an opportunity to forge relationships with colleagues who can further assist us in pioneering solutions in this field.

K–12 educators play a key role in our engagement with school communities. This year more than seventy programs served over 6,180 educators (a fifty-four percent increase over the 4,021 last year) from fifty-nine countries. Ninety-four percent of the teachers who attended a workshop during the 2013 calendar year indicated that they plan to incorporate works of art in their classrooms. To enable teachers to quickly locate and access relevant curriculum materials on the Museum's website, we launched the Find an Educator Resource feature, which includes options to search by grade, subject, collection area, and theme.

The Museum received a \$622,698 grant from the Brooke Astor Fund for New York City Education in The New York Community Trust to establish over three years a professional learning community of forty-five New York City Title I and District 75 public school teachers. A new grant-funded fellowship, working under the leadership of the School and Teacher Programs division in Education, was developed to implement this initiative.

The Metropolitan is also a central site for creative learning. This year we showcased the work of program participants in three popular installations in the Ruth and Harold D. Uris Center for Education. One featured drawings produced in our monthly Seeing Through Drawing class for those with little or no vision, challenging perceptions about the ways in which people with visual impairments can engage with and create works of visual art. We again mounted "P.S. Art: Celebrating the Creative Spirit of New York City Kids," an annual exhibition of work by talented student artists from the City's public schools. This long-standing collaboration among the Museum, the New York City Department of Education, the Fund for Public Schools, and Studio in a School represents seven years of partnership.

Programming continued to bolster the Metropolitan's position as a nexus for broadening conversations about global topics and issues relevant to local, national, and international audiences. Met Museum Presents produced TEDxMet, an independently organized TED (Technology, Entertainment, Design) event where high-profile guests, revolutionary thinkers, Museum curators, and artistic pioneers converged for a daylong program of significant intellectual talks and performances on the topic of Icons. With over 5,000 viewers tuned in to the sold-out event's live stream during the day and more than 3.6 million viewers who watched subsequently, TEDxMet proved to be a successful way to engage audiences globally.

As part of the Sunday at the Met series, a presentation entitled "Art in Crisis: Mali" connected art with relevant global, political, and cultural issues. The program focused further public awareness on the regional crisis in Africa and its impact on cultural heritage and was supported by a first-hand account from anthropologist Kassim Kone.

Education and Concerts & Lectures also connect the breadth of our collection with the cultural richness of our local New York City-area community. Partnerships, targeted outreach, and accessible programming create points of entry for diverse audiences. This year a record number of visitors created art, experienced exciting performances, and explored artworks in our galleries during a family day in conjunction with the exhibition "Silla: Korea's Golden Kingdom," and three cultural festivals—Fiesta!, Lunar New Year, and Stories and Art of the American West—which were inspired by several Museum exhibitions. An expanded collaboration with Cool Culture—a Brooklyn-based organization that helps low-income families enjoy New York City's cultural institutions—enabled us to introduce those with young children to the Metropolitan through festivals and our bimonthly Sunday Studio programs. In fact, more families from the outer boroughs participated in our festivals in fiscal year 2014 than in years past: forty-three percent of participants in the Lunar New Year Festival traveled from the outer boroughs and a record fifty-nine percent came for the Stories and Art of the American West event. To further help families with children engage with works of art on their own, we created a new family guide, *Journey to a Chinese Garden Court*, which introduces young people to the theme of nature in East Asian art as they explore the Astor Chinese Garden Court, a popular visitor destination.

A major grant from the Doris Duke Charitable Trust strengthens the Metropolitan's ability to promote understanding of contemporary Muslim culture and foster awareness of its diversity and history using the collection as a core resource. We produced the first in a series of

programs to take place over the next three years, which will include music and conversations in the galleries, dialogues with renowned authors, groundbreaking performances, traditional dance, and artist demonstrations. Organized in collaboration with New York City-based Poets House and City Lore, we presented Love Speaks: A Day of Art and Poetry from the Muslim World. Visitors of all ages celebrated Mother's Day through the theme of love, inspired by objects on view in the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Participants wrote their own love poetry inspired by works of art, experienced an immersive poetry and music performance, watched an artist create traditional Arabic calligraphy, and made letter forms and simple books. A Sunday at the Met event featured poets Meena Alexander, Kazim Ali, and Marie Howe, and Urdu poetry scholar Frances W. Pritchett.

The Metropolitan serves increasingly as a hub for young people, on-site and online. Our weekly programs brought together tweens and teens from throughout the City's five boroughs to explore art and culture spanning time and geography. Thanks to additional outreach and shifts in scheduling and programming, participation grew by forty percent—from 1,599 to 2,236 youths, of which approximately half were age eleven to fourteen years. The Teen Blog also serves as a hub for short posts about art and the Museum written by teens for their peers. This year we moved it from the website's "Learn: For Teens" page to the Museum's blog section, where it has experienced more than 37,000 views by readers in over six countries.

Conclusion

In fiscal year 2014 we fortified our foundation for developing programs for wider and more varied audiences with new approaches and continued partnerships to maximize innovation and reach. As a result of the strategies we have adopted in the last few years, we successfully produced programs that could only happen at the Metropolitan. The programs distinctly connected participants with our unique collection and exhibitions, offered multiple points of entry and modes of experience, emphasized creativity as a core part of engagement, and drew upon the social nature of the Museum environment. By extending and strengthening public engagement locally, nationally, and internationally through additional and deeper partnerships, we will be able to bolster meaningful relationships with our audiences and connect them with cultures across time and geography. With the arrival of Sandra Jackson-Dumont, the new Frederick P. and Sandra P. Rose Chairman for Education, we look forward to taking these efforts to the next level as we reaffirm our commitment to the *One Met. Many Worlds.* vision.