

Community Engagement Plan: Fal Iyoab and Cas Haddad

Henry Art Liaison Program: 2022-2023



Situation Analysis

When deciding the kinds of partnerships we wanted for this tour engagement, we thought it would be best to tap into our own communities and invite students of color at the University of Washington into the museum space. By inviting students of color to the Henry Art Gallery, we allowed our partnerships and our public guests to reflect about their relationship with art institutions. Through our engagement plan, we structured our engagement to explore why students of color are excluded from museum programming, how gallery spaces might be intimidating for students of color, and how we as Henry Art Liaisons can create an inviting space for students to feel welcome in museum spaces/programming. As a team, we thought it would be best to have our target audience be students of color at the University of Washington. Since we wanted to focus our audiences on undergraduate students of color, we chose to outreach to on-campus student leaders and organizations to be a part of our engagement plan. The importance of having undergraduate students of color be our target audience is to understand how people of color have been historically excluded from museums and the ways white supremacy is rooted in these institutions. Specifically thinking of the exclusion of students of color, Addey Kifle's dissertation shares the stories of students of color during K-12 museum tours and their experiences of discrimination and exclusion (Kifle, 2020). By inviting our partners into the museum space, we were able to understand the ways students of color have felt first-hand exclusion from museum programming in the past and how we as Henry Art Liaisons can work with our partnerships to rebuild their relationship to art and art programming.

Goals

Our community engagement plan aimed to achieve the short-term goals of this project as well as the long-term strategic goals of the Henry and of our partners. Our goals for this engagement are based on and shaped by the larger foundations of our work as Henry Art Liaisons. We want to foster conversation and co-creation of knowledge and allow visitors to connect and contribute to the exhibitions based on their personal experiences and perspectives. Our guiding questions for this engagement are based on what prevents people from coming into galleries and what are the possible intimidating factors or limitations within museum spaces. During our tour, we expanded on the idea of what traditional art looks like and we want to invite students to feel that there's a place for their ideas and creativity at the Henry. This community engagement aligns with Henry's Strategic Goals of Amplifying Diverse Voices and Ideas and Engaging and Expanding our Audiences. By reaching out to students of color at the UW, this project brings in diverse perspectives on our tour and initiates possible future partnerships that can be done to continue engaging our target audience. Particularly with our decision to partner with other student organizations, we're reaching out in the hopes of building lasting relationships and partnerships so that this engagement can grow and expand the audiences of the Henry in the long run. Because each of our partners has experience with and interest in engaging students of color with arts and culture, we intend to craft activities and tours that draw on community knowledge so that this engagement feels more collaborative and a mutually beneficial relationship.

Itinerary

Our engagement took place on June 8th to align best with the schedules of our partnerships and the finals week schedule for students. We planned for a maximum of 20 attendees for the tour but adjusted our framework to fit with a smaller audience to personally engage with the work. The tour overall was about an hour long which included introductions, exhibition walkthroughs, our collaging/exhibition workshop, and reflections. We began with introductions so attendees were familiar with us as tour leads and each other as participants. Through these introductions, we addressed one of our main questions of how audiences feel intimidated by museum spaces and what has prevented them from attending in the past. Afterwards, we transitioned into our exhibition walkthrough starting with the *Collections Care* where participants reflected on collections in their personal lives and collections in institutional settings. After *Collections Care*, we directed our audiences to the next part of the gallery to Sarah Cain's *Day After Day*. To begin the discussion of this exhibit, we invited our audience to first ask the question how does this exhibition differ from *Collections Care* while also being different from their previous connotations of what art museums should be like (as one of our partnerships best phrased it: spaces where you can only observe from afar without the opportunity to interact or view yourself in the art). We encouraged our partners to discuss their observations, insights, and experiences in relation to the work. To wrap up our session, we invited our participants to a hands-on collaging activity using the prompt "create a piece with your group to contribute to the exhibitions on display." This activity allowed folks to reflect and reconnect to the art they had just witnessed by using a creative outlet to display their thoughts and findings.

Tour Script

Section	Time	Details
<p>Introductions</p> <p>5 min</p>	<p>Main</p> <p>Lobby- 2PM</p>	<p>HAL Introductions</p> <ul style="list-style-type: none"> - Overview of the HAL program (brief) - Names, pronouns, majors <p>Icebreaker</p> <ul style="list-style-type: none"> - What was the last gratifying experience you had with art? - When you think of a museum, what comes to mind first? - What is the strangest artwork you have seen? <p>Tour structure</p> <ul style="list-style-type: none"> - Tour/engagement themes and main questions <ul style="list-style-type: none"> - What prevents people from coming into galleries? What kinds of limitations or intimidating factors are placed? Why do people feel intimidated in these kinds of spaces? - Rather than answering at this time, have the audience think about these questions until the end. - Tour running time - Highlight exhibitions for the tour <ul style="list-style-type: none"> - Exhibition title, featured artist, overall themes - Restrooms and elevator locations
<p>Exhibition Walkthrough</p> <p>35-40 min</p>	<p>Exhibits</p>	<p><i>Taking Care- 20-25 min</i></p> <ul style="list-style-type: none"> - Introduction <ul style="list-style-type: none"> - Tour for the Henry's <i>Taking Care</i> exhibit — which highlights works from the Henry's collection <ul style="list-style-type: none"> - Brief background about the purpose of the exhibit <ul style="list-style-type: none"> - 27,000 objects total - 102 on display here - Investigate how we look at art / how our art experience is shaped by the way the art is displayed <ul style="list-style-type: none"> - Learning more about the history of displaying art in Western museums - Thinking about collecting, organizing, and display <p>[LOOKING ACTIVITY] choose one of these three walls. Take 5-10 minutes and investigate the works that you see there. We would love you to pay attention to not only how the work is displayed but also <u>how</u> you're looking.</p> <ul style="list-style-type: none"> • Which works stand out to you / which works do you keep coming back to? • How does your eye travel across the wall? Where do you start looking? • Do you notice the largest pieces first or the smallest ones? • Do you notice any patterns in how the work is displayed – in

		<p><i>subject matter or appearance?</i></p> <p>Any comments? Also keep those observations with you as we move through the rest of the tour.</p> <p>Q: What do you collect? (doesn't have to be art, examples: coins, stamps, postcards, family photos)</p> <ul style="list-style-type: none"> • When do you look at them? How do you organize them? (alphabetically, by color, chronological order) <p>Q: What would be in your collections if you were to have a room or a wall full of your most treasured/valuable items?</p> <ul style="list-style-type: none"> • <i>How would you want this to be displayed? Would you want it to be public or private? How would you take care of them?</i> • <i>Why might you start a personal collection?</i> <p>Q: If you had all the money in the world, what kinds of artwork would you want to collect and purchase?</p> <p>Day after day, Sarah Cain: 15 min</p> <ul style="list-style-type: none"> - Artist overview <ul style="list-style-type: none"> - Biography, main themes, previous works - Installation walk through <ul style="list-style-type: none"> - Key observations, first opinions - How does this exhibition differ from the care collections? Either in presentation, context, or your reaction from the work? - What is resonating most in this exhibition? - Would you have expected an exhibition like this to be in a gallery? How does it challenge traditional museum exhibitions/programming?
Discussion/Activity 15-20	Ed Studio	<p>Collaging Activity</p> <ul style="list-style-type: none"> - Creator/Curate Project <ul style="list-style-type: none"> - Groups are split up to create their own art piece or mural or sculpture or collage in order to create our own group show: <ul style="list-style-type: none"> - A topic will be given to all groups and each group is in charge to create a piece that visualizes this for you. - While thinking about the "installation" you're making, think about who is your target audience and who are <i>all</i> of your potential audiences. - Prompt 1: Create an exhibition that either is a continuation/extension of the exhibits today or

		<p>create a mini exhibition using collage to make an exhibition you would want to see at the Henry.</p> <ul style="list-style-type: none"> - https://www.phillipscollection.org/collecting-in-teractive/activity-7 - Groups reconvene to share what they made, how it connects to the theme, and how this piece can bring in different audiences.
Closing 5-10 min	Ed Studio	<p>Reflections</p> <ul style="list-style-type: none"> - Revisit original questions from beginning of tour - What prevents people from coming into galleries? What kinds of limitations or intimidating factors are placed? Why do people feel intimidated in these kinds of spaces? - Sharing in groups and sharing out loud with everyone. <p>Final statements</p> <ul style="list-style-type: none"> - Thanking everyone for participating - Follow up on Henry gallery details <ul style="list-style-type: none"> - Hours, programming, HAL program, etc.

Outreach Plan

Our original outreach plan took place over the course of three months beginning in mid February until May. We used social media and word of mouth as our primary methods of outreach. *Below are our key dates and general tasks to complete our outreach plan.*

Date	Tasks
May 24-25	<p>Outreach details</p> <ul style="list-style-type: none">• Direct emails to community partners to notify about public engagement date (BSC, HOMEROOM, Modality)• Direct outreach individuals (friends, classmates, etc.)• Social media public outreach- Flyer and graphic uploads• SOAAHD email blast <p>Email template:</p> <ul style="list-style-type: none">• Must include registration details (daniellek@henryart.org)• Only UW students• Cap at 18 UW students
May 26	<p>Cas- Complete email invitation and flyer to send to community partners, individuals and SOAAHD advising mailing list</p> <p>Fal- Complete caption for social media posts to Danielle</p>
May 31 - June 5	<p>Follow up with direct outreach</p> <p>Cas and Fal reconvene to adjust tour script, finalize tour details, gather materials for activity</p> <p>Follow up with advising to resend updated email template</p>
June 6	<p>Final count/update on registration</p> <ul style="list-style-type: none">• Did we reach the max number of attendees?• Is further last minute outreach needed?

Caption:

Need a break from the drain of finals? Come to the Henry Art Gallery for a Finals Week Study Break for a creative replenishment where Henry Art Liaisons, Fal Iyoab and Cas Haddad, will be leading an engagement on artwork from Sarah Cain and the Collections exhibit. We will have an interactive activity at the end and there will be snacks and ice cream. Come to the Henry at ____ on Thursday, June 8th, open to all UW students. RSVP by emailing DanielleK@henryart.org

Reflections and Learnings

Cas

Regardless of how much you plan and take into account for any project, something is bound to cause conflict. One of the main learnings from this engagement process is to always have more than one plan in place. As we reflect back on this experience, we realize how much we have underestimated people's availability and commitments during the spring quarter. This time of year, especially during the second half of the quarter, is the time that all Registered Student Organizations (RSOs) have their end-of-year projects and celebrations which conflicted with the original time we put in place. For students in general, the spring quarter is considered one of the busiest and most stressful times of the academic year. Many students are having midterms, final assignments, and capstone projects which conflicted a lot with the scheduling of our tour. There was also the issue of the spring quarter being the time that students are graduating, moving out of the dorms, or leaving early for internships. We understand that if we were to have set a backup plan early on in the planning process, we would not have faced as many challenges during this past quarter.

As a team, we also realized the areas we fell short in terms of communication. Although there were times when our partnerships went radio silent and couldn't follow up on our requests, we could have done a more proactive job in following up with our partnerships and executing a backup plan sooner. We were wanting to accommodate the three partnerships we reached out to in order to create a successful event, however in doing so it set us back. Due to our communication issues, this also brought concern to our Programs manager regarding the status of our project, plan for completion, and day of execution. Both as a team and individuals, we recognize that we must have clear communication not just amongst ourselves and partnership, but to everyone remotely involved.

After reflecting on our successes and failures, we came to an agreement that things would have gone more smoothly if we were more proactive in our communication with our Programs Manager, partnerships, and each other. If we were to have established more clear and concrete communication from the beginning, we would have had the opportunity to execute our community engagement plan differently. Regardless of our shortcomings, our participants were able to experience these spaces from a new perspective and immerse themselves in our hands-on activity.

