

# Education and Concerts & Lectures

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This year saw continued evolution and innovation in the Education Department's programs and activity. With the new organizational structure established in fiscal year 2011 firmly in place, significant new staff hires, and strong collaborations with curatorial and conservation colleagues, we have reinvigorated our programming and meaningfully connected visitors with works of art. As a result, the number of programs and the levels of participation expanded significantly this year, totaling 25,283 events with 693,116 visitors—a 9 percent increase in attendance over last year.

Fiscal year 2012 was also pivotal for Concerts & Lectures, marking the transition from a stand-alone series of concerts to a wider range of events and performances that reflect the diversity of the Museum's collections and link more directly to exhibitions and other activities central to this institution's mission. Several new initiatives this year will yield exciting results for fiscal year 2013, such as the Museum's first public program-oriented artist residency—*The Met Reframed*—featuring multimedia artist, DJ, composer, and writer Paul D. Miller, a.k.a. DJ Spooky That Subliminal Kid. Beginning in October 2012, he will engage visitors through performances, panel discussions, films, workshops, and gallery tours.

This year we renewed our commitment to evaluating our programs to learn more about our participants, their expectations and motivations, and the benefits they derive from educational offerings. We conducted visitor surveys and other research to assess adult programs, Museum-wide festivals, and marketing tools. In order to establish evaluation and critical reflection as an integral part of our practice, a new educator position was created to support these departmental efforts.

Programming in fiscal year 2012 capitalized on the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia and deepened awareness of this collection through multifaceted explorations of the Islamic world that encouraged cross-cultural dialogue. The panel discussion “Women and the Muslim World: Patrons, Artists, Muses, and Instigators” explored the role and influence of women from the Muslim world in shaping their cultures. The new galleries also served as the focus for the Museum's first Artists' Day, a program developed to forge relationships with artists' communities and to create a dialogue between contemporary art and the art of the past. Modeled after the Met's long-running series of Scholars' Days, and with generous funding from the American Institute of Iranian Studies, the event gathered twenty Iranian and Iranian-American artists at the Met to share their responses to the galleries with our curatorial and Education staff.

Our public programs were presented in a wide variety of formats and styles to engage visitors with art and with each other in meaningful ways. Education continued its aim to deliver interdisciplinary, multimodal experiences for our Sunday at the Met adult audiences. Of the twenty-three Sunday events this year, eleven featured panels, films, conversations, demonstrations, or musical performances. Such diversity provided our public with different perspectives on special exhibitions, the permanent collection, and special projects. For example, “The Elements of Style: The Art of Fine Furniture-Making in America Then and Now” placed art historians and contemporary furniture makers in conversation and included onstage demonstrations of contemporary and colonial-era furniture-making techniques. “Storytelling in Japanese Art,” produced in collaboration with the Japan Foundation, included talks on narrative in Japanese art and a dramatized interpretation of *The Tale of the Heike*, performed by Akiko Sakurai with a *biwa* musical accompaniment.

Intergenerational, Museum-wide festivals fostered shared experiences among family members and strengthened ties with local communities. Education partnered again with the Met's Multicultural Audience Development Initiative, curatorial departments, and Visitor Services to host three festivals this year—¡Fiesta!, in celebration of Hispanic heritage; Lunar New Year, focusing on Chinese cultures; and a festival honoring the ideas and cultures highlighted in the exhibition “Byzantium and Islam: Age of Transition.” These events involved 11,778 new and returning visitors of all ages and backgrounds, most of whom were families

with children. Newly developed evaluation tools helped us identify the impact of these festivals. The results showed that they draw a significant number of participants from New York City's five boroughs; attract more first-time visitors than other Museum events; increase visitors' understanding of the cultures celebrated; connect specific cultural communities with the Met; and make participants from all backgrounds feel welcome, which will encourage return visits.

Another example of a well-designed, flexible program that serves a broad multigenerational audience with a variety of activities is *How Did They Do That?* Answering many visitors' questions about how works are made, this program concentrates on a different area of the collection and art form each month. *How Did They Do That?* drew 9,451 participants this past year—an average of 590 each weekend, and a total of 1,644 more than last year.

To commemorate the anniversary of September 11, 2001, “The 9/11 Peace Story Quilt” was the first loan show ever to be organized by Education for the Ruth and Harold D. Uris Center for Education. The exhibition enabled us to attract new audiences seeking to make sense of the 9/11 tragedy and to illustrate the relevance of art to contemporary issues and global understanding. Anchored by the quilt designed by renowned artist Faith Ringgold and constructed in collaboration with New York City students, the show inspired a Sunday at the Met with Ringgold, gallery talks, family programs, films, drop-in quilt-making, and programs for children with visual and developmental disabilities.

Concerts & Lectures also started its season by honoring the tenth anniversary of September 11 with a stunning performance by the Wordless Music Orchestra in *The Temple of Dendur*. Over 860 people attended this free concert and another approximately 6,000 listened via webcast on WQXR, New York's Classical Music Station. In a continued effort to expand audiences using the Internet, we also offered an audio live stream of the concert “Patti Smith: Artist and Muse.” Additionally, an estimated 7,000 people around the world viewed the live-streaming HD webcast of the “Philip Glass at 75” birthday concert, and dozens of viewers and listeners participated in the NPR Music live chat room. We commissioned the Asphalt Orchestra to create a work in celebration of the opening of the new American Wing galleries. The ensemble musicians performed in The Charles Engelhard Court as they interacted with sculptures and audience members. A new initiative, the Met Salon Series, coupled presentations by curators with opportunities for conversation and social exchange in an informal setting. The series was an immediate success, with most of the events selling out.

We intensified our efforts to reach out to teens this year by forming a Teen Advisory Group (TAG), whose members help make the Museum more inviting to their peers. TAG members researched works from the spring exhibition “The Renaissance Portrait from Donatello to Bellini” and shared their insights with the broader teen community through the Met's first teen blog and in a large-scale Friday night event. Later in the spring, 125 teens participated in our first digital game, *Murder at the Met: An American Art Mystery*. They followed clues throughout the newly completed American Wing galleries to track down the fictional murderer of Madame X, the subject in John Singer Sargent's iconic portrait. Nearly all participants responded that they would gladly return to the Museum with a friend, and noted that their favorite aspect of the event was exploring works of art in the galleries.

Another new initiative this year, *Coffee and Conversation with Curators: Exhibition Sneak Peek*, is designed to engage university faculty and students with special exhibitions. The first “Sneak Peek” focused on the exhibition “Faking It: Manipulated Photography before Photoshop” (opening in October 2012), and welcomed sixty-nine professors in the fields of journalism, communications, visual art, photography, film, and philosophy, who joined the exhibition curator for a lively presentation and discussion. Over the course of the exhibition, we will track their visits with students and conduct a survey to find out how these educators have incorporated information obtained at the “Sneak Peeks” into their course curricula.

The Museum continues to see increased attendance in our school visits program, with a total of 217,850 students visiting the Museum during fiscal year 2012, over 3,000 more than last year. While the majority of classes visit the Museum on a self-guided basis with their teachers, we welcomed more visitors on guided school tours: 55,789 students participated in these visits, representing 7.42 percent more than last year. This year 53,005 students came to the Met from the city's most underserved schools as identified by the federal designation Title I.

Professional development programs supported K–12 educators by building skills and confidence in teaching from works of art in the Museum. In a survey of more than 600 teachers who participated in professional development at the Met during the past year, responses from 94 educators revealed that 36.8 percent brought their students for self-guided visits to the Museum after attending a workshop. An additional

15.6 percent of respondents indicated that they were planning a future trip. The high percentage of teachers who return to the Museum with their students, in spite of logistical and budgetary challenges, reflects the value teachers place on experiences with original works of art and the strong curriculum connections made evident in educator programs.

In the Internship for High School Students program, we eliminated prerequisites of art or art history knowledge and expanded the emphasis on skill building in order to attract a more diverse applicant pool, with a focus on students attending public high schools with Title I status. Through collaboration with the New York City Department of Education Office of Arts and Special Projects, as well as the New York City Housing Authority, we increased participation from these target schools and plan to continue building upon this audience outreach in the future.

# Internships, Fellowships, and Professional Travel Grants

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In 2011–2012, forty-two college- and graduate-level students received internships through the Museum's paid summer internship program. The internships are designed to immerse individuals in the field and provide them with professional skills for future careers. The Museum also awarded forty-six doctoral-level students and senior scholars fellowships for primarily one-year periods. The fellowships enable scholars from all over the world to undertake research on many aspects of the Museum's collection. In addition, professional travel grants were awarded to seven members of the Museum's staff for research and study in the United States and abroad.

## *Summer and Long-Term Internship Program, 2011–2012*

### MENTORING INTERNSHIPS

Cristina Cruz  
Education  
BA, Stony Brook University, 2012

Giovana Espejo  
Image Library  
BA, University of North Carolina, Chapel Hill, 2012

Iris Hu  
Visitor Services and Nineteenth-Century, Modern, and Contemporary Art  
BA, University of California, Los Angeles, 2012

Jennifer Mosby  
Audience Development  
BA, Yale University, 2012

Max Ortiz  
Editorial  
BA, Washington State University, 2012

### COLLEGE INTERNSHIPS

Allia Benner  
Greek and Roman Art  
BA, Dartmouth College, 2010

Allison Caplan  
Arts of Africa, Oceania, and the Americas  
BA, Columbia University, 2011

Margaret Choo  
Visitor Services  
BA, Vanderbilt University, 2010

Deanna Clark  
Education  
BA, Georgia State University, 2010

Kristopher Driggers  
Arts of Africa, Oceania, and the Americas  
BA, Yale University, 2011

Katherine Finerty  
Arts of Africa, Oceania, and the Americas  
BA, Cornell University, 2011

Bronwen Gulkis  
Asian Art  
BA, University of Vermont, 2011

Jamie Hoffman  
Digital Media  
BA, University of Southern California, 2011

Hannah Korn  
Medieval Art  
BA, Smith College, 2011

Claudia Mattos  
Communications  
BA, Cornell University, 2011

Johanna Miller  
Jack and Lewis Rudin Internship  
Medieval Art  
BA, Hunter College, 2010

Jenny Phelan  
Education  
BA, Trinity College, Dublin, 2010