

Education and Concerts & Lectures

This year saw significant change and advancement of educational activities in the Museum. The Education department, in collaboration with departments across the institution, made great strides in maximizing the impact of programs for the general public as well as K–12 teachers and their students, teens, and visitors with disabilities, among others. Driving much of the change was the development of a new organizational structure for Education, announced in January 2011. Three overarching and interconnected goals inform the new structure: ensuring equal access to programmatic experiences for all audiences; intensifying the focus on direct experience with original works of art in the galleries; and creating greater integration among audience areas. A new division for Gallery and Studio Programs was established to consolidate responsibility both for the gallery experience among all out-of-school audiences and for the synergy between art viewing and art making. Other divisions of Education under the new structure are also organized along programmatic lines in order to reinvigorate the focus on and concentrate efforts toward distinct learning experiences. The ticketed performance-based and spoken-word events presented by Concerts & Lectures are now more integrated with other Education offerings than in past years.

As a result of our greater emphasis on maximizing opportunities for all audiences through collaboration across groups within and among Education, Concerts & Lectures, and the Museum overall, program participation increased significantly in several areas. We offered 23,111 events, attracting a total of 632,141 visitors. Four central mandates continued to direct Education's activities: engage visitors directly with works of art; provide a variety of diverse, multimodal experiences; forge local, national, and international partnerships; and provide educational training and support to art professionals, researchers, students, and educators.

Public gallery talks and tours remained our most active programs, serving the broadest possible general adult audience with daily drop-in offerings and embracing a variety of subjects and perspectives on the collection and exhibitions. A newly instituted program, Conversations with Curators and Conservators, provided unique opportunities for Museum staff to share their passion for the objects in their care through informal dialogues in the galleries. Overall in fiscal year 2011, talks, tours, and visits by appointment brought 263,284 visitors into a direct encounter with works of art in special exhibitions and the permanent collection, 20,819 more than last year.

School tours provide the most direct means to ensure that students have access to the collection as well as meaningful experiences that connect works of art to their classroom learning and their own lives. This year school visitation served 214,662 students as compared to 194,960 last year, resulting in nearly 20,000 more students gaining insight from the works in our galleries. Of the total, 90,249 student visitors were from New York City, and more than half of that number—53,301—came from Title I schools, a federal designation for the nation's most under-resourced school communities.

Direct engagement with works of art can take many forms. Innovative programs in Concerts & Lectures were developed to explore connections between performing and visual arts. For the first time in its history, the Museum commissioned a site-specific dance work. Choreographer and artist Shen Wei created "Still Moving," inspired by the American sculptures in The Charles Engelhard Court, where the event took place. Performed by Shen Wei Dance Arts, the performance inaugurated The Muriel Kallis Steinberg Newman Series supporting new and innovative programs. Performing arts were also employed to enable the use of certain types of functional objects as originally intended: in a concert highlight of the year, legendary guitarist Steve Miller and fellow musicians played on archtop guitars as featured in the exhibition "Guitar Heroes: Legendary Craftsmen from Italy to New York."

Each year we strive to create a rich, multifaceted roster of activities for children as well as adults. In response to positive reactions from parents and requests for more programming for their preschool children, we

significantly augmented our offerings of Storytime in Nolen Library—with the reading of each story followed by a self-directed scavenger hunt in the galleries—resulting in a substantial increase in attendance, from 266 in fiscal year 2010 to 1,918 this year.

Our close internal collaboration with the Multicultural Audience Development Initiative (MADI) team produced two Museum-wide festivals for all ages: *Fiesta!*, offered in conjunction with Hispanic Heritage Month, and the Lunar New Year celebration, held in association with the exhibition "The Emperor's Private Paradise: Treasures from the Forbidden City." The festivals incorporated multiple art forms to celebrate a particular culture or heritage in relation to the Museum's collection while also reaching out to new communities and making them feel welcome. The two festivals attracted approximately 2,600 and 4,000 multigenerational visitors, respectively, and succeeded in heightening cultural understanding among all Museum audiences.

Sunday at the Met combines lectures, panels, conversations, films, musical performances, and artist demonstrations to present interdisciplinary interpretations of exhibitions and installations. For example, the Sunday at the Met in conjunction with "Vienna Circa 1780: An Imperial Silver Service Rediscovered" highlighted the remarkable Sachsen-Teschen silver service and its context within the eighteenth- and nineteenth-century Viennese social milieu by exploring the music played during formal dinners requiring such table ornament. This year 14,111 people attended Sunday at the Met events.

With the goal of providing broad access and multimodal learning, Education designs programs with various disabilities in mind and removes or reduces barriers through accommodations such as the use of large-print labels or Sign Language interpretation. Highlights include Touch Tours, programs delivered by deaf educators, Met Escapes (for visitors with dementia and their caregivers), and a concert co-organized with the Filomen M. D'Agostino Greenberg Music School of Lighthouse International. This year 6,447 individuals participated in these Access programs.

The work of Education is by nature collaborative, and strategic external partnerships help expand outreach, facilitate staff exchanges, and leverage offerings for broader impact. Through the department's Academic Programs division, curatorial staff participated in exchanges with institutions in Russia, Romania, Germany, Italy, and the United Kingdom in order to further their scholarship and understanding of best practices in their fields. New this year was a partnership with the Korea Foundation to create a training residency program for young Korean professionals in the Museum's Department of Asian Art.

Teen programs also saw new cooperative initiatives. For the first time ever, two large-scale open houses were organized in partnership with teen-program counterparts at other New York City cultural institutions. Four hundred seventy-four teens attended these and other events, many of whom had never before visited the Metropolitan. Other significant partners this year included the New York City Department of Education Office of Arts Education Accountability & Support and Office of Arts and Special Projects; the Alzheimer's Association as well as several New York City museums in the Greet Art program for caregivers of people with dementia; the Lower East Side Service Center's Su Casa, a residential facility for recovering addicts that works with Education to bring groups to the Museum; and the FEGS Health and Human Services System, a large organization that provides daytime habilitation for adults with developmental disabilities.

This year was pivotal in advancing the training of K–12 teachers who incorporate the Met's collection into classroom learning, enabling the Museum to have an exponential impact on generations of students. Larger-capacity programs made it possible for teachers to work in grade-level groups to produce lesson plans for classroom application of knowledge gained in the galleries. New strategies for evaluating outcomes of teacher programs affirmed their success. In fiscal year 2011, 2,273 teachers attended a K–12 teacher training event at the Metropolitan.

According to surveys, 79 percent felt they had gained the tools needed to engage their students with works of art, 95 percent expressed the conviction that experiences with works of art effectively address curriculum topics and skills, and more than 91 percent planned to include works of art from the Museum's collection in their classroom teaching. In collaboration with the relevant curatorial departments, Education also produced curriculum aids for teachers. *Art of the Ancient Near East: A Resource for Educators*, published in October 2010, won first prize in the educational resources division of the 2011 American Association of Museums Publications Design Competition.

Internships offer professional training in museum practices to high school, college, and graduate students from diverse backgrounds. In

fiscal year 2011 a total of 514 interns participated in the life of the Met by assisting with departmental projects and teaching in the galleries.

The Fellowship Program, designed to develop and support academic and museum professionals, celebrated its sixtieth anniversary with the formation of a fellows' alumni association and annual newsletter. More than 1,300 former fellows have joined the alumni group. This year forty-nine fellowships were awarded to art historians and conservation and scientific researchers from the United States and around the world. In partnership with New York University's Institute of Fine Arts, the Museum also welcomed fifteen graduate students in the Curatorial Studies Program, which provides graduate training in connoisseurship and curatorial work.

Internships, Fellowships, and Professional Travel Grants

In 2010–2011, forty-one 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-eight doctoral-level students and senior scholars fellowships for mainly 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 thirteen members of the Museum's staff for research and study in the United States and abroad.

Summer and Long-Term Internship Program, 2010–2011

MENTORING INTERNSHIPS

Michael Chen
Egyptian Art
B.A., Dartmouth College, 2011

Deanna Clark
Image Library
B.A., Georgia State University, 2010

Madeleine Haddon
The Costume Institute
B.A., Yale University, 2012

Yawen Hu
Asian Art
B.A., Purdue University, 2011

Jason Kingman
Facilities Management
B.A., The University of Kansas, 2011

Carina Murphy
Image Library
B.A., University of Virginia, 2011

COLLEGE INTERNSHIPS

Caitlin Beach
American Paintings
B.A., Bowdoin College, 2010

Andrew Bearnot
Jack and Lewis Rudin Internship
Scientific Research
B.A., Brown University, 2009

Julie Constantine
Medieval Art
B.A., Wayne State University, 2010

Peggy Ebner
European Paintings
B.A., Barnard College, 2010

Olga Eysmont
Drawings and Prints
B.A., University of Minnesota, 2010

Clare Kobasa
Drawings and Prints
B.A., Swarthmore College, 2010

James Lemoine
Jack and Lewis Rudin Internship
The Libraries
B.A., The City College of New York, 2010

Andrea Liamzon
Visitor Services
B.A., Lewis & Clark, 2010

Christina Long
Egyptian Art
B.A., University of California, Los Angeles, 2009

Nathaniel Mich
Arts of Africa, Oceania, and the Americas
B.A., Oberlin College, 2010

Elyse Nelson
The Robert Lehman Collection
B.A., Yale University, 2009

Zoe Saunders
Jack and Lewis Rudin Internship
Asian Art
B.A., Princeton University, 2010