
In Their Own Words: Quotable Quotes from Museum Educators

Getting Started: Commencement

“The legacy is that it is a space where people are able to come and have a creative experience.” Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

“We were struck by the idea that artists are people who haven’t forgotten how to play—to explore materials and ideas.” Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

“We assumed that parents would want to come and play and learn with their children. We value them as families by giving them a flexible menu. You need to create responsible interactivity.” Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

“Give families, parents and children a place to grow up in the museum; ask people to make you a part of their life and their ritual.” Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Family Commitment: *“It’s a place for families to feel comfortable and be welcome—to have age-appropriate activities that are available to them. For messaging to the public it says, ‘we are family-friendly.’”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Family Commitment: *“It should be a space grown-ups would like; an oasis in the museum. We would lead the charge of ‘familizing’ the museum—bathrooms would be right here. We were planning on them coming back, and getting to know you when they came back.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Inspiration: *“I pictured them doing what they are doing now: working together as families, having conversations, sharing family time together.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Inspiration: *“We wanted it to be more the parent who was searching for a place for a child to connect with art—a space for families who were looking to come to the museum.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Inspiration: *“It is considered the jewel of the Frist Center. It is the constant at the Frist Center because of our changing exhibition schedule. Families know what they can expect. And they know there will be changes—something new for them to do that is a quality experience and quality materials.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Establishing Cultural Use: *“If they haven’t gotten to a museum as a kid, it’s harder to create family cultural grounding.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Defining Family Learning: What’s Your Big Idea?

“Interactivity is the time for learning by action.” Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Functionality of Space: *“We talked about it as a portal to the museum—a jumping-off space—also that it would not warrant the cost of a ticket. It wasn’t designed to be a destination.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Family Inclusion: *“The museum was going through a process of establishing a new museum vision statement at the same time as the space was developed—the mission was to bring great art and community/people together—including families.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Family Inclusion: *“We thought of traditional and extended families. We always saw that there was an adult and some children.”* Gwendolyn Kelly, *Art Sparks* Project Manager, The Speed Art Museum, Louisville, Kentucky

Family Learning: *“We think of (family) as adults and children that come together.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Family Learning: *“The opportunity for a child to teach a parent and a parent to teach a child is invaluable.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Family Learning: *“We were intentional about recognizing parenting styles—recognized that some parents are going to parent differently.”* Julia Forbes, Head of Museum Interpretation, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Marketing: *“You want them to know it is fun! That it is a hands-on experience and that they can be comfortable, welcomed and it’s something special.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Conceptualization and Learning: Research Base

“Activities cover the range of different kinds—some experiential and more kinesthetic, some more language-based. They complement each other, without replicating each other.” Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Learning Styles: *“For me personally the Reggio Emilio approach that is child-centered and materials-rich and the Waldorf approach using beautiful materials and letting things evolve were great; it was open-ended and constructivist.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Learning Styles: *“We did readers, nonreaders, intuitive learners and free-choice. There is not one way to go through the space—it is self-directed learning.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Learning Styles: *“We looked at the modalities of learning to categorize our planning. We chose which things we wanted to have—the spirit of having a multi-rich mosaic—you could stay as long as you wanted; you wanted to come back.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Learning Styles: *“We were going to make it children-centric, not information-centric.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Early Childhood Learning: *“One of the things we recognized about little kids is that they like repetition—because it is open-ended, every single activity can be different every time you do it. They don’t tire of things and they might develop their favorite.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Seeking Expertise: *“Our consultant was key—she brought the experience, knew the process, knew the issues, knew resources out there.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Seeking Expertise: *“A museum may support the idea of an interactive gallery, but needs expertise to develop the core.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Collaboration: *“Having clarity about roles and responsibilities; collaborative of course. I think the biggest challenge was communicating outcomes that incorporated ideas and functionality.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Role of Technology: *“We assumed that everyone was going to be excited about technology—all this software that would be really interesting, and people would be excited about it; it was a hit for a few years.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

A Focus on Art: Object-based Approach

“Make your plan and be willing to change it. You have to have flexibility.” Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Selection of Works of Art: *“What are the natural playthings that kids do—what are some of the appealing works of art? We tried to match those things up. How can that match up for creative play?”* Julia Forbes, Head of Museum Interpretation, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Selection of Works of Art: *“We decided to reference art from the permanent collection and relate the activities to the works of art so a visitor could become familiar with the shapes, the images.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Collections Connections: *“All of the areas have connected threads to the collection and to people’s lives.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Selection of Works of Art: *“One of the things we did with the curators was that they selected 50 highlights in the collection.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Including Original Art: *“Youth museums had developed a protocol for what is a prop and what is a protected object.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Funding and Budget

“Time, money, quality. You may not be able to do it all. Allocate time, funds, and development for creativity.” Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Budget Champions: *“There were two pivotal board members who believed in the idea and reached out to people. We worked out the philosophy and got it into a draft proposal.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Opportunities within Capital Campaigns: *“The development of the education center was one part of a much bigger capital campaign.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Sustainability Budgets: *“If you incorporate it into your fund-raising efforts you will have allocated dollars. If you have an endowment then it’s going to be protected. If it is fee-based—you have a business model.”* Patricia Rodewald, Eleanor McDonald Storza Director of Education, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Design and Fabrication

“I wanted to let them make personal connections, feel affirmed, feel supported. Feel like they were in a beautiful array of things.” Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Location: *“We are in an unbelievably high-profile location—it wouldn’t work if the space was buried. Here you can easily, accidentally find it. And it says something about a long-term profile—it’s good real estate.”* Julia Forbes, Head of Museum Interpretation, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Intention in Design: *“We weren’t big flippers and button pushers. And so we kept asking two questions, What are they actually doing? What connections are they making?”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Flexibility and Foresight in Design: *“I think you’ve got to have some sense about flow and how the space may be used. So in the early design phases you may not know. It affects your changes. Some stations are more popular than others and you get log-jams and so you need to have that flexibility built into the space. What are ways I can design it so I can open the space or add to the space?”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Design “Look and Feel”: *“Designers need to understand your look and feel and how people move through space. We wanted it to have the same aesthetics as the building, and yet also wanted it to have a high quality (personal) aesthetic so it was asking children to step up to an aesthetic—and not asking adults to step down.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Field-testing: *“(Piloting/beta testing) really helped us work out any issues with functionality, with communication, with levels of text—those were good things to do. It is still part of renewing the gallery.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Selecting Technology Levels: *“So at the beginning and still to this day—use the right tool for the job. Is technology the right tool to accomplish the job? Are you using technology as a bell and a whistle or because it best presents a big idea?”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Selecting Technology Levels: *“We had a lot of high-tech stations because it was the mid-nineties and you could do different kinds of art software, and then we came back and did a retake. People love the interactive technology, but we have computers, they are ubiquitous, and we want to turn to a hands-on art-making process.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Communication: *“You need enough money so that your designer and fabricator have direct contact with each other. The conversation between the fabricator and designer is really important.”* Julia Forbes, Head of Museum Interpretation, High Museum of Art, Atlanta, Georgia (*Greene Family Learning Gallery*)

Balance: *“We care passionately about balance. We can feel if two ‘hot’ things are put next to each other.”* Gwendolyn Kelly, Project Manager, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Choice of Materials: *“It’s important to build in an industrial way, but it shouldn’t look industrial.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Evaluation

“If something interesting is going on then it is worth understanding why.” Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Role of Evaluation: *“Well certainly at the beginning we did a lot of work in formative evaluation: from field testing to site visits. In creating the space it was critical. I believe that evaluation is ongoing—it is a constant cycle. Because staff is in the space constantly, they are seeing what works for visitors and what doesn’t.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Levels of Evaluation: *“You have to allow for a range of evaluation of the space—not every individual will maintain the same professional level. The challenge is setting the expectation high, and helping staff to gain more confidence with evaluation—as their jobs allow.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Renewal/Sustainability

“Where are we going with ArtQuest? It’s never done.” Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Community Sustainability: *“We’ve always said that it’s a ‘bridge of discovery’ to get people connecting to art and the museum.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Museum Sustainability: *“The (interactive gallery) would be sustainable over time; it was the value-added piece.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Renewal: *“You want renewal built into the initial planning. It’s huge.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Sustainability of Materials: *“People are not kind to interactive spaces. So you do need to choose things that withstand well-intentioned use and abuse.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

American Disabilities Act: *“We absolutely considered the American Disabilities Act in our design and fabrication and still do with everything. We use the Tennessee Disabilities Coalition to come and check out everything for us.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

To Renew or Not to Renew: *“As you get new people coming in, something that has been around a long time can be fresh again.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Staffing: *“Staff is key because they develop relationships with families; they see the kids grow up; they are the museum face to that visitor that is constant. It can encourage repeat visitors because they see a familiar face.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Staffing: *“One of the things we knew we were going to need was staff and we did have staffing as an operational cost. Staffing could be a big surprise for people. It is a balance between reinforcing, not talking too much, and also trying to find a comfortable place with visitors. We try to support them.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Technology Renewal: *“We just replaced all the technology—DVD players were updated. As technology changes, you are looking to see if there is a different way.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Sustainable Training: *“We’re working on training people to not project values on art making—trying to get my young staff to represent what an art-making activity is. It is not a product—but a process.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Maintenance

“If you can’t take care of it, don’t get it.” Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)

Contracts with Fabricator: *“Check on customer service—you need to ask the fabricator for their warranty and service repair fees.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Materials and Cleaning: *“(Success) was choosing high-quality materials and equipment that could withstand constant use and constant cleaning. We disinfect everything; we wipe everything down every day. Keeping it clean—we don’t count on janitorial. You need staff to be able to do that. We also recycle and go through the trash.”* Anne Henderson, Director of Education and Outreach, Frist Center for the Visual Arts, Nashville, Tennessee (*Martin ArtQuest Gallery*)

Materials and Cleaning: *“We do a huge amount of cleaning and disinfecting. If it’s on the floor we pick it up and wipe it off. We are high maintenance and we are OK with that.”* Cynthia Moreno, Education Director, The Speed Art Museum, Louisville, Kentucky (*Art Sparks*)