

Community + Public Programs



FY17/18 community programs have served an estimated **9,147** visitors

- Summer Film Series – *Belle de Jour* – 320
- Gallery Walkthrough with Michael McMillen - 9



- partners include: Public Arts Commission, Coachella Valley Art Scene, Windmill City Screen Printing, Temple Isaiah

AAM's Characteristics of Excellence

Education and Interpretation (in plain language)

- Know who you are talking to.
- Ask them what they want to know.
- Know what you want to say.
(And what you are talking about.)
- Use appropriate language.
- Make sure people understood you.
- And ask them if they liked it.
- If not, change it.



ATTEND. ENGAGE. IMAGINE. REPEAT.

- Select Mondays, 1-3 p.m.
- Free for Docents, but please pick up a ticket for attendance tracking
- Tickets will be available November 1
- Feedback



James Swinnerton, *Smoke Tree and Salton Sea*, 1935, oil on canvas,
Collection of Mary Ingebrand-Pohlad, photograph by Lance Gerber



Cara Romero, *First American Girl*
Series: "Naomi", 2018, archival
pigment print, gift of Loren G.
Lipson, M.D., © 2018 Cara
Romero



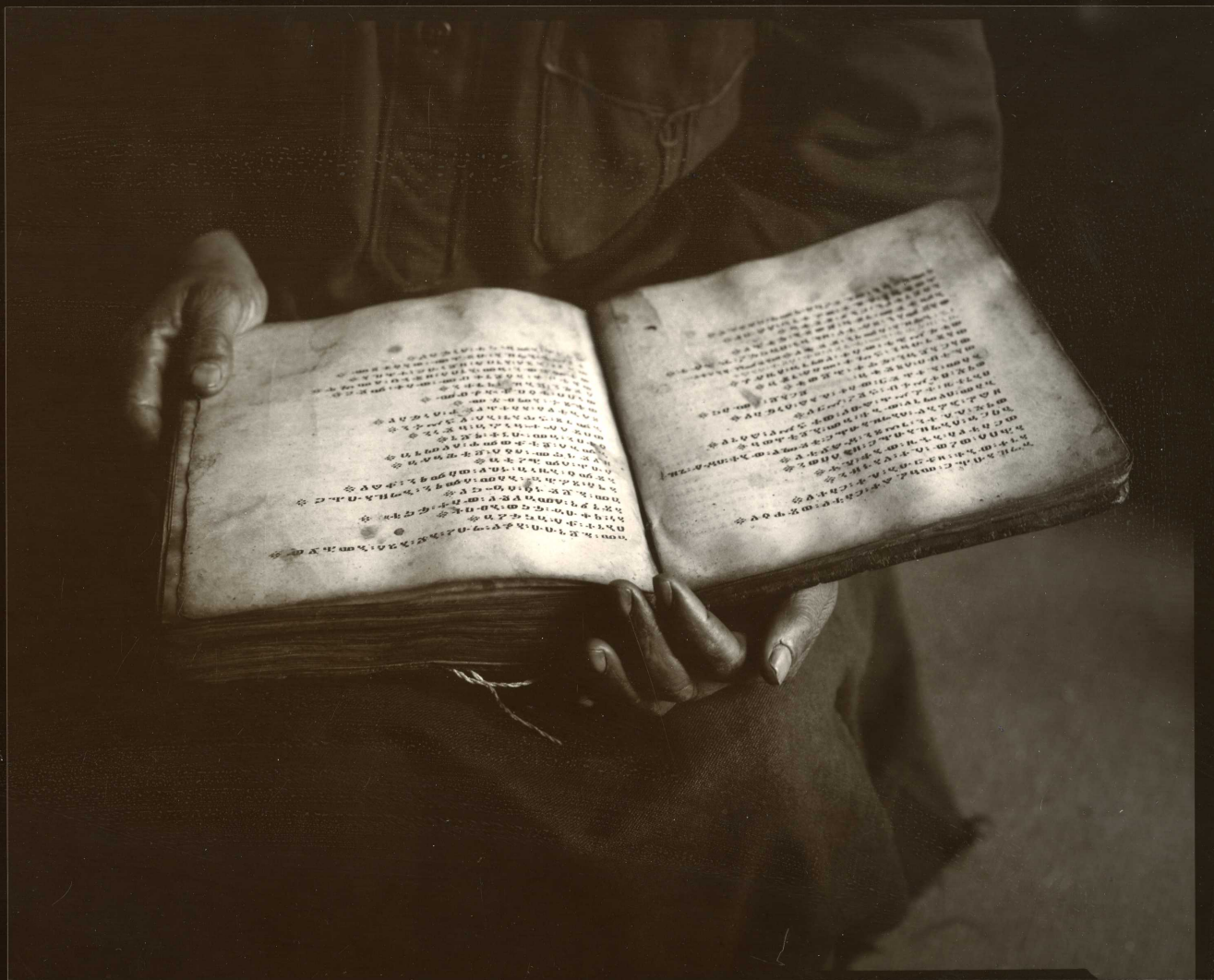
Agnes Pelton, *Future*, 1941, oil on canvas, 75th Anniversary gift of Gerald E. Buck in memory of Bente Buck, Best Friend and Life Companion



Alexander Calder, *Lizard (Lézard)*, 1968, painted metal, collection Palm Springs Art Museum, gift of Gwendolyn Weiner in honor of Harold Meyerman, © 2015 Calder Foundation, New York / Artist Rights Society (ARS), New York



Antony Gormley, *Apart X*, 2002,
bright mild steel blocks, Gift of Donna
and Cargill MacMillan, Jr., © Antony
Gormley



Linda Connor, *Sacred Text, Ethiopian Church, Jerusalem, Israel*, 1995, gelatin silver on printing-out paper, Gift of David Knaus, © Linda Connor

I want to engage with:

A. ideas

B. hammers

C. white gloves

D. people

When working with objects, I want to:

- A. Learn about those who made them
- B. Measure them
- C. Advocate for them
- D. Let visitors touch them

When getting ready for shows, my writing will be:

- A. Scholarly, based on analysis
- B. I don't want to write anything
- C. Technical, based on numbers
- D. Engaging, based on understanding

I'd prefer exhibition lighting:

A. Be dramatic

B. Have interesting design

C. Be totally dark

D. Allow for easy viewing

In museums, I'd be most interested in:

- A. Researching content for shows and organizing their display
- B. Installing objects and using my hands
- C. Inventorying and assessing condition of objects
- D. Designing activities for visitors

Your Museum Personality:

Mostly A's – Curator

Mostly B's – Exhibition Designer

Mostly C's – Collections Manager

Mostly D's – Educator