



Prospective Museum Guides 2022–2023

The Dayton Art Institute is committed to enriching the community by creating meaningful experiences with art that are available to all.

Dayton Art Institute

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Thank you for your interest in becoming a Museum Guide at the Dayton Art Institute! Museum Guides are volunteers who serve as valued members of the museum’s Educational team and provide gallery experiences to the public, including school, adult and community groups. By leading visitors in engaging experiences at the museum—or even online—Museum Guides help foster connection to and appreciation for the arts in their community. Guides receive specialized training about art, the museum, teaching and engagement strategies, and receive exclusive presentations on Special Exhibitions by members of the Curatorial Department. We will not expect you to be an expert on all things concerning the museum or its collection, rather we are here to support you being the best Guide you can be. The Museum Guides corps makes up a variety of interests and expertises: teaching, business, medicine science, animals, architecture, the arts and more. Unique backgrounds and special interests are what makes this group glow. Curator of Education, Casey Goldman (cgoldman@daytonart.org) serves as the Guides’ program leader. Museum Educator, Matt Boyd (mboyd@daytonart.org) also works closely with the corps.

INTRODUCTION TO THE MUSEUM

DAI Mission Statement

The Dayton Art Institute is committed to enriching the community by creating meaningful experiences with art that are available to all.

Education Department Mission Statement

The Education department is committed to creating relevant, inspiring, and engaging art experiences that foster connection and collaboration, build creative thinking, and instill creativity in the lives of all our guests.

Education Department Philosophy and Approach

The philosophy of the Education Department is informed by the ideas of established and contemporary educational thinkers such as Rika Burnham, George Hein and Howard Gardner as well as leading research by Harvard’s Project Zero and best practices outlined by the American Alliance of Museums (AAM) and the National Art Educators Association (NAEA). The department prioritizes interactive experiences

that revolve around dialogue, discovery and meaning-making, and incorporates various learning styles. At a practical level, this means that Guided Visits are not lectures nor passive experiences; rather, they are opportunities for guests to engage and actively participating in their own learning.

Regardless of age, no guest is a blank slate; everyone has prior knowledge and experiences that shape their beliefs, opinions, and the ways that they approach art. Guides build upon this to provide an inclusive and safe environment for our guests to practice empathy and room to consider preexisting ideas. DAI utilizes inquiry- and dialogue-based teaching to do just that. Guides may impart their knowledge but they also pose carefully crafted questions or use dialogic prompts in order to prompt discussion with guests. DAI also strives to engage guests through hands-on, interactive teaching. However, we recognize that while a more hands-on experience is ideal for some, other guests may learn best through listening, viewing images, writing, moving about, and/or thinking about concepts logically or numerically. A variety of learning styles are incorporated into museum programming and during Guided Visits so we can meet the diverse needs of our guests.

Inclusion, Diversity, Equity and Accessibility (IDEA) Mission Statement

The Dayton Art Institute is committed to enriching the community by creating meaningful experiences with art that are available to all. As we activate the mission of the Dayton Art Institute, it is critical that we are intentional in increasing access and representation so that all groups feel welcomed. We aspire to develop, promote and sustain an organizational culture and reputation in the communities that we serve as an organization that values, nurtures and leverages inclusion, diversity, equity and accessibility in all that we do. We are committed to fostering inclusion by overcoming barriers to participation created by differences. We will seek to integrate and ensure diversity of voices and viewpoints to fulfill our mission. We will champion equity in our policies, practices and programming. We will forge new pathways to accessibility and engagement both within and outside the museum. We will live our values and our mission through sustained action, measures and accountability for change. Of this statement, ***“The Dayton Art Institutes aspire to develop, promote, and sustain an organizational culture and reputation in the communities that we serve as an organization that values, nurtures and leverages inclusion, diversity, equity, and accessibility (IDEA) in all that we do”*** will be used as the museum’s public commitment to this journey.

WHO ARE MUSEUM GUIDES AND WHAT DO THEY DO?

Museum Guides are lifelong learners whose passions for art and working with community guests fuel their desire to provide engaging in-person as well as virtual experiences with art for all. Managed by the Education Department in support of museum goals, this is a volunteer teaching/customer service/support role enabled through specialized training on teaching, museum education, art history and art appreciation. Through their training and active involvement, Museum Guides engage all audiences with the museum's collection and exhibitions. Since 2020, the Museum Guides also help create art experiences online through video and other engagements. Our strategic hybrid approach offers flexibility for both in-person and online work.

Rewards of Being a Museum Guide

Museum Guides make a difference at the museum and in the community by providing meaningful experiences with art to all that learners of all ages may not otherwise experience. Museum Guides activate the DAI by leading and supporting programs that eliminate several barriers, such as transportation and cost. Guides also foster an inclusive environment at the museum. Another special benefit to the program is the training about art, the museum, teaching and engagement strategies, as well as exclusive presentations on exhibitions. Guides meet new people through their work, learn and refine skill sets, are exposed to digital learning techniques and technology and share rewarding experiences with each other by serving the community.

Museum Guides enjoy the many benefits of a classic museum membership and more:

- A 10% discount at the Museum Store
- Unlimited visits to the collection galleries and exhibitions
- Invitations to members-only events
- A discount on ticketed programs, classes, camps and events
- A discount on gift memberships and admission passes for others
- Free admission to the Bob Ross Auto Group Jazz & Beyond Series
- Free Member Magazine & exclusive email offers
- Discounted Oktoberfest preview party tickets
- Reciprocal privileges at participating Ohio museums
- An annual appreciation event to celebrate your dedication and contributions

Participation Standards

In order to remain in good standing as a Guide-in-Training, you must:

- **Become a member:** membership to DAI is required but exceptions to the policy may be made on case-by-case basis; please contact the Curator of Education if financial hardship or other circumstances prevent your membership.
- **Letter of commitment:** a signed commitment form of your intent to remain a Museum Guide after you complete the initial training.
- **Attend training sessions:** the Guide-in-Training schedule has been comprehensively designed so that each session provides the foundational knowledge and tools for you to exceed in your first year as a Guide. We expect Guides-in-Training to attend all trainings January-May 2023.
- **Complete extra-curricular training assignments:** reflective writing and other activities are assigned to Guides-in-Training. These required assignments complement your in-person training and maximize learning.
- **Professional expectations:** Museum Guides are ambassadors of the museum and their conduct must reflect positively on the museum and its staff both inside and outside the museum. The success of the museum depends on the quality and integrity demonstrated by both its staff and volunteers. All guests must always be inclusively treated with grace, tact, and courtesy. Respect and thoughtfulness towards fellow volunteers and staff are always expected.

As a Museum Guide, you can expect from us:

- Clear explanation of responsibilities
- Specialized, intensive education on DAI's collection and museum education
- Coaching, mentorship and support
- Opportunities for socialization and team building
- Respect from DAI staff
- Opportunities to problem-solve
- Recognition for your service
- Constructive feedback and/or formal evaluations on performance

Museum Guide Responsibilities

- 1. Ongoing training:** Museum Guides are active learners committed to their ongoing education. Our training schedule works to capture the diverse cultures and stories of artworks in the DAI collection, provide direct instruction on teaching strategies and incorporate contemporary learning theory.

When: Guides-in-Training sessions will be **2nd and 4th Tuesdays, January–March**, then **1st and 3rd Tuesdays April–May 2023**; exceptions to the training schedule will be communicated in advance.*

Where: intent is to hold trainings in-person at the DAI; virtual training via Zoom may be required but will be communicated in advance.

How: Guides-in-Training will use VolunteerHub to register for trainings.

Special Exhibition walkthroughs: included in the training schedule as applicable.

**While training dates are established as early as possible in view of exhibition schedules, additional training sessions may be added (lectures, artist demonstrations, special exhibition walkthroughs, etc.)*

- 2. Lead gallery experiences for guests:** following completion of initial training, all active Museum Guides are required to provide a minimum of 5 gallery experiences per year. These can be fulfilled in a number of ways:

Art + Core Connection school program: these gallery experiences are specifically-crafted to meet the needs of area PreK-12 schools. They are primarily offered on school days and during the typical school year.

College/university groups: the museum is a meaningful setting to support interdisciplinary learning at the post-secondary level. These gallery experiences typically occur during weekdays and occasionally weekends.

Community groups: the DAI offers a variety of gallery experiences for adult and community groups. These offerings may occur any day the museum is open and occasionally, during a private group rental during off-hours.

- 3. Support development of online resources and/or other programs:** in addition to leading gallery experiences, there are other options for you to stay flexibly engaged while supporting the museum’s initiatives, such as developing online content or preparing for programs such as Oktoberfest (OKT).

Evaluation

Guides-in-Training will receive mentorship and coaching in addition to direct instruction during their initial training. At the end of initial training, Guides-in-Training are required to shadow active Guides’ gallery experiences. As part of their initial evaluation, Guides-in-Training must deliver one (1) ‘station’—facilitate at least one artwork on another active Guides’ gallery experience. Normally, active Guides’ evaluation consists of ongoing informal self-evaluation and use of teacher evaluations as well as formal year-end reviews. At year’s end, Guides are also asked to evaluate the program. Guide feedback is essential for program planning and improvement.

Museum Guide Status

Based on the duration of a Guide’s training and service, they will have one of the following categories*:

In-training: applied during a Guide’s first six months, they are receiving initial training on DAI collection and coaching on how to provide exceptional gallery experiences. In-training Guides are required to shadow staff and active Guides and are subject to a formal evaluation before leading independent gallery experiences.

Active: active Guides continue with on-going training, meeting the requirements as outlined in the program handbook, provide gallery experiences for guests and support a variety of Education programs.

Former: after providing a minimum of 75 gallery experiences or 3 years’ service, Museum Guides can request to become *Former* Museum Guides. For this, they must remain a positive ambassador for the museum. These volunteers are invited to social events but do not attend trainings or provide gallery experiences.

**Note: the Curator of Education holds the right to remove a Museum Guide from “active” status at any time, and Guides hold the right to remove themselves from the program at any time.*

Recruitment

DAI is committed developing, promoting, and sustaining an organizational culture and reputation in the communities that we serve as an organization that values, nurtures and leverages inclusion, diversity, equity, and accessibility in all that we do. Diverse community representation is paramount to building a culturally diverse, responsive, and pluralistic Museum Guide program. ALAANA and LGBTQIA+ individuals, first-generation immigrants, and individuals with diverse abilities are encouraged to apply.

MUSEUM GUIDE POLICIES & PROCEDURES

Dress Code Policy

The dress code for volunteers at the DAI is business casual. Museum Guides may wear jeans for trainings but may not wear jeans while guiding gallery experiences or staffing public programs at the DAI. Please use best judgment and reach out to the Education team when unsure.

Leave of Absence (LOA) Policy

The leave of absence (LOA) form must be completed for durations of leave more than 4 weeks and submitted to the Curator of Education. If a LOA is to exceed 3 months, it should be approved by the Education department and some amount of re-training may be required before a Guide may return to guiding guests. A LOA of 12 months may result in loss of active status as it is very difficult to stay current with training and retain skills during such absence. Exceptions will be reviewed by the Education department in the case of family emergency and other extenuating circumstances.

Inclement Weather Policy

DAI prioritizes the safety of all its volunteers and staff. In all circumstances, Museum Guides should use their best judgment for their own safety. If you are unable to fulfill a Guided Visit, you must contact the Education team as soon as possible.

You can check your local television and radio stations to determine if the museum and/or DPS has been closed/delayed. However, you will always receive a communication from the Education team regarding cancellations of museum visits, programs, or trainings due to inclement weather.

Gallery Experiences and Programs: in the case of bad weather, (e.g., snow, ice, cold temperatures), you will be emailed by the Education team as soon as possible regarding any cancellations. Any time that Dayton Public Schools (DPS) is closed or delayed, all Guided Visits will be cancelled for the day. This pertains to any and all school, community or adult groups attending from outside of DPS.

Trainings or Meetings: any time that Dayton Public Schools (DPS) is closed or delayed, all trainings will be cancelled for the day.

Tracking of Volunteer Hours Policy

Museum Guides must sign-up to provide gallery experiences or attend trainings using the online system VolunteerHub. Internet access is required. It is important that the time you spend fulfilling the duties of a Museum Guide can be documented in this online system for accuracy, ease of scheduling, and year-end tracking. For more information about hourly breakdown for gallery experiences, trainings and other types of support, contact the Curator of Education.

Use of Website and Technology

DAI requires Museum Guides have access to the internet and use the Museum Guide website for all training and education resources. Online resources available to Guides include: gallery experience outlines, recordings of past trainings, training handouts or readings, supplementary information on artists, artworks, topics or themes, information on the museum's collection, and more. The site can be accessed at DAIMuseumGuides.com. This website is password-protected; contact the Education team for password.

Technology continues to play an important role in modern education. During most PreK-12 museum visits, Museum Guides use iPads to enhance student interaction and engagement with artworks and concepts. A basic familiarity with mobile devices and a commitment towards learning technology is expected of all active Guides.

DAI recognizes the critical need for accessible online content. Digital/virtual offerings serve our immediate community as well as the expansive, global, online community; these offerings can reach those who are unable to visit in-person, complement an in-person museum experience, and provide extensions that are overall less possible or fruitful in-person. The Education department's strategic plan involves the growth and refinement of digital, virtual and online offerings in ways that are both meaningful and unique to the institution. Museum Guides will be asked to support the museum by helping to brainstorm, build, lead, and evaluate these programs and resources. Therefore, use, fluency and comfort with technology is a critical requirement of the Museum Guide role.

Signing-up for Gallery Experiences, Trainings, Programs or Support Shifts

Guides should regularly check the list of available shifts on the VolunteerHub website. Often times, the Education team will send an email when there are available spots for Guided Visits. Museum Guides sign-up for shifts via VolunteerHub.

How to Use a Gallery Experience Document

Gallery experience documents, which act as outlines for in-gallery learning, are developed by the Education team to: connect academic curriculum, describe engagement strategies for a variety of learners, provide background information on artists or art history concepts, list interactive manipulatives, and include scaffolding ideas for various ages and abilities.

These documents are not intended to be scripts and it is not expected that all content will be shared or communicated during every gallery experience as the experience should be led by guests' responses and questions. But for consistency, the works of art and majority of content identified on each outline should be adhered to. Education staff may adjust these, such as when an artwork goes off-view and will always be communicated promptly with all Museum Guides.

Substitutions and Absences

If you cannot fulfill a commitment, it is required that you locate a substitute and communicate the change to the Education team. In the event an emergency or weather prevents a Museum Guide from fulfilling their gallery experience responsibility, they must call the security office at **(937) 223-5277 x120** as soon as possible, who will notify staff who may not be in their offices.

Other Policies and Procedures

- **Cell phones:** guests' use of cell phones during Guided Visits can be determined at Guides' discretion. You may ask participants to silence and not use their cell phones, or you may be comfortable with guests actively using their phone, (guests may access *What is a Masterpiece?*) Be mindful that cell phones keep people connected should an emergency happen. Other than in case of emergency or extenuating circumstances, Guides are not permitted to use their cell phones while providing a gallery experience.
- **Shadowing Gallery Experiences:** active Guides, Guides-in-Training and staff are welcome to follow gallery experiences at any time as they provide opportunities to

learn more about the collection and leading educational experiences. Requests to shadow should be made in advance and also inform the Education team.

- **Laser pointers or flashlights:** these are not permitted in the galleries. Instead, use descriptive words to prompt guests to see details and encourage guests to do likewise. For example, “Look for the fox, to the right of the center of the painting.”
- **Physical contact with guests:** every effort should be made to avoid physical contact with guests of all ages. Young children may try to hold your hand, so keep something in your hands or move your hands to avoid this. Exceptions to this policy include:
 - Guiding a person or their hand away from an artwork if you think touching is likely to occur.
 - A guest is blind or has visual impairment and was not accompanied by an aide, service animal or friend. In this case, you absolutely must communicate with the guest first and ask for their permission to do so.

Non-Discrimination Policy

DAI is committed to a policy of nondiscrimination and equal opportunity. Our goal is to recruit, hire, and maintain a diverse workforce as well as volunteer corps. All employment and volunteer recruitment decisions will be made without regard to and with respect for a person's race, color, religious beliefs or practices, gender, sexual orientation, gender identity, national origin, ancestry, age, disability, genetic information, marital status, political affiliation, military status, or any other protected characteristic.

Required Reading

Rika Burnham and Elliott Kai-Kee. *Teaching in the Art Museum: Interpretation as Experience*. (Los Angeles: J. Paul Getty Museum, 2011).

Suggested Books

Nina Simon. *The Participatory Museum*. (Santa Cruz: Museum 2.0, 2010).

James Cuno. *Museums Matter*. (London: The University of Chicago Press, Ltd.).

Shari Tishman. *Slow Looking: The Art and Practice of Learning Through Observation*. (New York: Routledge, 2018).

Helen Gardner, Fred S. Kleiner and Richard G. Tansey. *Gardner's Art Through the Ages: A Global History*. (Harcourt, 1996).

Philip Yenawine. *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. (Cambridge: Harvard College, 2013).

John H. Falk. *The Value of Museums*. (Lanham: Rowman & Littlefield).

John H. Falk and Lynn D. Dierking. *Learning from Museums*. (Lanham: Rowman & Littlefield).

George Hein. *Learning in the Museum*. (New York: Routledge, 1998).

Howard E. Gardner. *Multiple Intelligences: New Horizons in Theory and Practice*. (Basic Books, 2006).

John Dewey. *Art as Experience*. (New York: Perigee, 1934).

Elliott Kai Kee, Lissa Latina, and Lilit Sadoyan. *Activity-Based Teaching in the Art Museum: Movement, Embodiment, Emotion*. (Los Angeles: J. Paul Getty Trust, 2020).

Olga Hubbard. *Facilitating Gallery Experiences*. (Palgrave Macmillan, 2015).

Alice Procter. *The Whole Picture: The colonial story of the art in our museums & why we need to talk about it*. (London: Cassel, 2020).

Edited by Johnnetta Betsch Cole and Laura L. Lott. *Diversity, Equity, Accessibility, and Inclusion in Museums*. (London: American Alliance of Museums, 2019).

Eilean Hooper-Greenhill. *The Educational Role of the Museum*. (New York: Routledge).

Websites

artmuseumteaching.org

museumedu.org

museumhack.com

museumtwo.blogspot.com

vtshome.org

YOUTH AND FAMILY

PNC Tiny Thursdays: this preschool program offers toddlers and their caregivers creative, pre-literacy-based art experiences and gallery visits. Monthly themes guide DAI’s youngest learners to explore works of art, practice motor skills and build an early appreciation for the arts.

ARTventures: this bi-monthly drop-in program features art-making experiences for the whole family and connects to collection artworks and themes.

Summer Art Camp: campers explore the museum and create their own masterpieces using a variety of 2D and 3D media and techniques. Camps are tailored by age group and align to Ohio Learning Standards and 21st century skills and support visual literacy.

Art Vids for Kids: these interactive monthly videos introduce the entire family to works from the DAI. New videos are posted each month and prepared / presented by Museum Guides.

SCHOOLS AND TEACHERS

Art + Core Connections School Programs: these interactive, free-of-charge gallery experiences for schools align to Ohio Learning Standards in core areas such as English Language Arts, Mathematics, Science and Social Studies and are specifically designed to offer students unique opportunities to build meaningful connections with art. Gallery experiences also support Common Core Speaking and Listening standards, and work to deepen 21st-century skills such as close looking and critical thinking.

Dorothy Myers Yeck Studio Scholarship (DYMSS): since 1998 DAI has offered this free immersive, week-long visual arts opportunity for talented middle school students. All materials are provided and selection is made through a nomination and panel process.

Homeschool Intersections: students build a foundation for visual arts by developing their observation and critical thinking skills through discussions about artworks. Offered monthly September–May, this program includes gallery experiences and hands-on workshops to engage children with the museum’s collection and concepts.

Pamela P. Houk Excellence in Art Education Award: each year, DAI receives nominations and selects an inspirational art educator from the greater Miami Valley to receive the distinguished Pamela P. Houk Award for Excellence in Education award. Individuals who have successfully planned, implemented, managed and evaluated a program that contributed to the advancement of art education in southwestern Ohio

are eligible to be nominated. This award was developed to honor Pamela Houk's contribution as the originator of the Experientcenter and to art education.

School Outreach: DAI often visits area schools to participate in community outreach programs such as STEAM-fests and art competitions.

Teacher Professional Development: small-group PD sessions are offered for teachers to experience Guided Visits, artmaking workshops, arts-integration and object-based teaching strategies for the classroom.

Teacher Open House: annual Teacher Open House events are free and a great way for teachers discover what DAI school programs are all about. Educators explore the galleries, meet the DAI Education team, receive free resources and get messy with artmaking sessions.

Teacher eNewsletters: free monthly issues created just for teachers include thoughtful resources, program offerings, and tools to talk about art in the classroom.

COMMUNITY PROGRAMS

Curatorial Conversations: these interactive presentations by curatorial and education staff highlight artworks and themes in Special as well as Focus Exhibitions.

Draw from the Collection: DAI's in-gallery drawing classes guide guests to learn techniques and create drawings inspired by artworks in the museum's collection.

DAI Trivia: emceed by the Rubi Girls and hosted at the DAI, trivia events are held in conjunction with select exhibitions and test guests' knowledge in various categories.

Guided Group Visits: guided group visits are available for adult, college, university or other community groups in the collection galleries, Focus and Special Exhibitions to guide guests in exploring and connecting with works of art.

Language of Art: DAI's book club features an hour-long discussion on selected books' themes and makes connection to collection artworks or exhibitions. A diversity of literary genres welcomes readers of all interests, from booklovers to newcomers.

Object of the Month: these twice-monthly gallery talks lead guests to look and consider closely select collection artworks. In 2020, Museum Guides adapted the in-person offerings into interactive online videos with *Virtual Object of the Month*. These videos have more than 40,000 online views all around the world.

COLLEGES AND UNIVERSITIES

Yeck College Art Fellows (YCAF): four college art students are selected each year to mentor and provide intensive instructional studio to area high school students.

Fellows also receive a stipend to create artwork for a group exhibition held at DAI.

Yeck High School Scholarship Studio (YHSSS): students are selected by a competitive portfolio process, then taught and mentored by the Yeck College Artist Fellows. High school sophomores, juniors and seniors are eligible for YHSSS.

COMMUNITY PARTNERSHIPS AND PROGRAMS

Art in the City: DAI partners with the Downtown Dayton Partnership (DDP) who each year organizes the summer event showcasing Dayton’s visual and performing arts.

Autism Awareness: a program designed specifically for families with children on the autism spectrum. The event typically includes gallery experiences, artmaking workshops, multisensory activities, and special presentations on accessibility resources.

Oktoberfest Family Fest: Oktoberfest is a weekend-long community festival held on the grounds of the DAI. FamilyFest is the interactive, family-friendly component of the larger festival that offers fun art-based activities for youth and adults of all ages. In recent years, DAI has welcomed more than 20,000 guests to the festival annually.

Passport to Kindergarten (P2K): this an ongoing community partnership focuses on kindergarten readiness, pre-literacy and language development, for preschool-age children in the Miami Valley. Along with other community organizations, DAI helps serve more than 400 preschool children, their families and their teachers each year.

Reimagining Works: this partnership with the Dayton Metro Library (DML) enhances local library branches by acquiring and installing original works of art created by local artists and inspired by DAI collection.

SPECIAL EXHIBITION PROGRAMS

Special Exhibitions commonly feature educational stations for contemplation and hands-on artmaking. Examples of Special Exhibition programming include artist

demonstrations, dance performances, film screenings, music concerts, symposia, gallery talks, guest lectures, and more.

LEARNING LIBRARY ONLINE

What is a Masterpiece? (WIAM): this interactive Self-Guide of the collection galleries uses QR codes and mobile devices to provide guests with in-depth content about select works in the collection.

Digital Resources: more than 200 online resources, connecting learners of all ages around the world with collection artworks, artmaking projects, and other fun art content are accessible through our a central hub, the *Learning Library Online*.

EDUCATION EXHIBITIONS

The Lange Family Experientcenter (LFE): year-round, nationally renowned Lange Family Experientcenter provides informal learning activities for children and their caregivers, encouraging families to engage with art and learn together. Exhibitions are designed to inspire exploration and collaboration, enhance family learning, and provide a social experience in a relaxed museum setting.

Congressional High School Art Competition Exhibition: the Annual Congressional Art Competition is open to all high school juniors and seniors who attend a school located in Ohio's Tenth Congressional District. All qualified entries are exhibited at the DAI each spring and a special reception is held at the museum to honor students who participated.

Max May Memorial Holocaust Art Exhibition: The Max May and Lydia May Holocaust Art and Writing Contest is named after the grandparents of Renate Frydman, Director of the Dayton Holocaust Resource Center. Each year, middle and high school students learn more about the Holocaust and share their reflections through artistic expression and creative writing. The DAI hosts an exhibition of the students' artworks.

OTHER

Education & Engagement Committee: this advisory committee works with the Curator of Education to steward the department's initiatives and strategic plans.

Museum History

Today's Dayton Art Institute began as the Dayton Museum of Arts; the official letter of incorporation was signed on February 28, 1919. The Dayton Museum of Arts was originally located at the corner of Monument Avenue and St. Clair Street in downtown Dayton. It was housed in the stately Kemper home, which was razed in 1945. The museum began as an art school with a small art collection. In 1927, the name was changed to the Dayton Art Institute to reflect the growing importance of the art school.

The new museum grew rapidly during its first decade, quickly outgrowing its original home in downtown Dayton. Through the generosity of benefactor Julia Shaw Patterson Carnell, who pledged \$2 million, and many others in the community, construction of a new home, sitting atop a hill overlooking downtown Dayton, began in 1928. The beautiful museum building was designed by renowned museum architect Edward B. Green from Buffalo, New York.

As a young girl, Julia had the opportunity to travel the world. Her favorite place was Italy, and she so loved the architecture that the museum's design was inspired by two Italian Renaissance palazzos: the Villa d'Este near Rome and the Villa Farnese at Caprarola. The new Dayton Art Institute opened to the public on a cold and snowy day on January 7, 1930. A gift from Julia to the community, she is quoted as saying "I feel as if I were giving you one of my children. Treat it kindly. I want this to be a friendly place. I want you to come again and again."

Museum guests were greeted with spacious galleries, a glorious Great Hall and two open-air cloisters. Thousands sought respite from the difficult economic times of the Great Depression at the museum, which not only offered lovely galleries, but also musical programs, classes, social events and even a collection of birds and animals that become known as "Weng's Zoo," named after Siegfried Weng, who served as museum director from 1929-1950. Julia Shaw Patterson Carnell had given the community a generous gift she would refer to as Dayton's Living Room. Ninety years later, the building, now listed on the National Register of Historic Places, still houses the Dayton Art Institute.

In September 1994, the museum announced its largest ever capital campaign, the Renaissance Campaign, to fund a major renovation and expansion of the museum. The Dayton Art Institute reopened in June 1997 with more than 35,000 square feet of additional exhibition space and completely renovated permanent collection galleries. The renovations added the Entrance Rotunda and James F. Dicke Gallery of

Contemporary Art, completing Julia's original vision, and enclosed the Shaw Gothic Cloister, creating a new event space.

In the 21st century, ongoing renovations have replaced original gallery windows, restored the Grand Staircase, upgraded original restrooms, renovated the Mimi and Stuart Rose Auditorium, and made numerous other upgrades and improvements to help preserve the historic building for the next 100 years.

When the new museum building originally opened in 1930, there were approximately 200 objects in the collection. Over the course of 100 years, the collection has grown to more than 27,000 objects. The first registered object in the collection was the beautiful bronze sculpture fountain Joy of the Waters, by Harriet Whitney Frishmuth, a gift from Julia Shaw Patterson Carnell. The sculpture was originally located in the garden of the first museum location on Monument Avenue and moved to the Italian Cloister (now the Hale Cloister) of the new building. In honor of the Renaissance Campaign the work was conserved and moved to the Dicke Wing of American Art to protect it from the elements.

The museum's encyclopedic collection has evolved to become recognized nationally and internationally as one of the finest collections in the Midwest, with areas of focus in African, American, Ancient Americas, Antiquities, Asian, Contemporary, European, Glass, Photography, Textiles and Works on Paper.

Today, the museum seeks to grow acquisition funds and is committed to collecting works that can add to its encyclopedic collection, especially those by underrepresented artists, particularly works by minorities and women. The museum has also built a tradition for presenting and organizing outstanding special exhibitions. As early as 1960, the museum began organizing exceptional exhibitions such as the Chrysler Collection of French Paintings, which attracted 56,000 visitors.

During the 1990s, the museum organized special exhibitions such as Theme & Improvisation: Kandinsky & the American Avant-Garde, which received international acclaim, Edgar Degas: The Many Dimensions of a Master French Impressionist, which broke the existing attendance record, and Eternal China: Splendors from the First Dynasties, which drew visitors from all 50 states and more than 20 foreign countries.

In the 21st century, the museum has reaffirmed its tradition of providing outstanding educational programs and special exhibitions. Exhibition highlights have included: The Triumph of French Painting: Masterpieces from Ingres to Matisse; Form from Fire: Glass Sculpture by Dale Chihuly; and The Quest for Immortality: Treasures of Ancient Egypt. The latter included the largest selection of antiquities ever loaned by

Egypt. In 2006, the museum hosted Diana, a Celebration, honoring the life and work of Diana, Princess of Wales. In 2011, The Dayton Art Institute organized the contemporary art exhibition *Creating the New Century*, which drew rave reviews from audiences and art critics. In late 2011 and early 2012, the museum hosted the exhibition *American Chronicles: The Art of Norman Rockwell*, which drew more than 45,000 visitors. Recent exhibition highlights have included: *Dayton Celebrates Glass: Chihuly, Littleton, Labino and Beyond*; *Into the Ether: Contemporary Light Artists*; *Ubuhe Women: Beadwork and the Art of Independence*; *Our Century: Dayton Area Collects*; and *Samurai, Ghosts and Lovers: Yoshitoshi's Complete 100 Aspects of the Moon*.

In 2019, the museum celebrated the centennial of its founding, with two community open house events and more than 100 Happenings for 100 Years. With innovative programming, increased use of technology and expanded services, the Dayton Art Institute continues to thrive as it enters its second century.

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