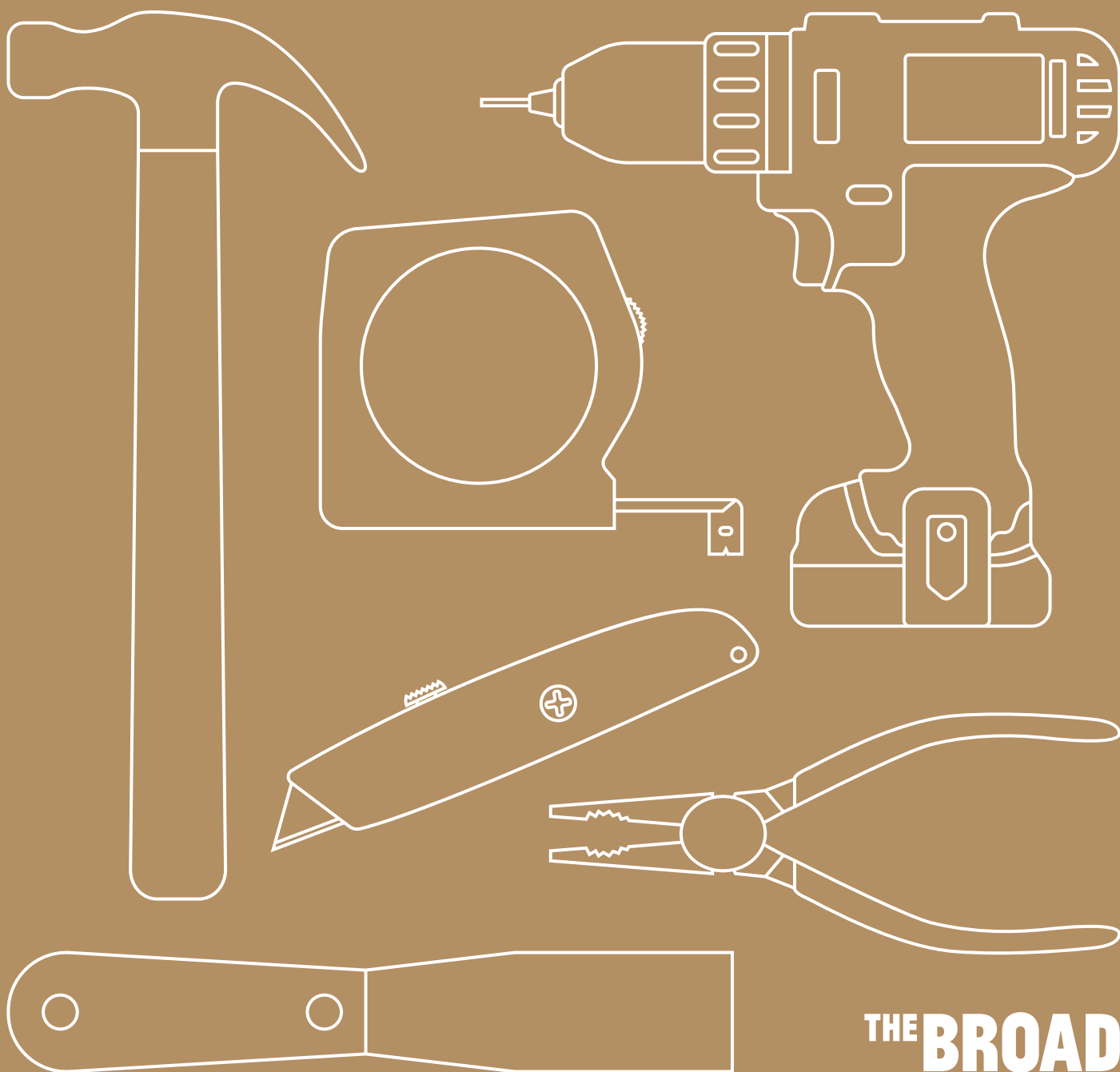


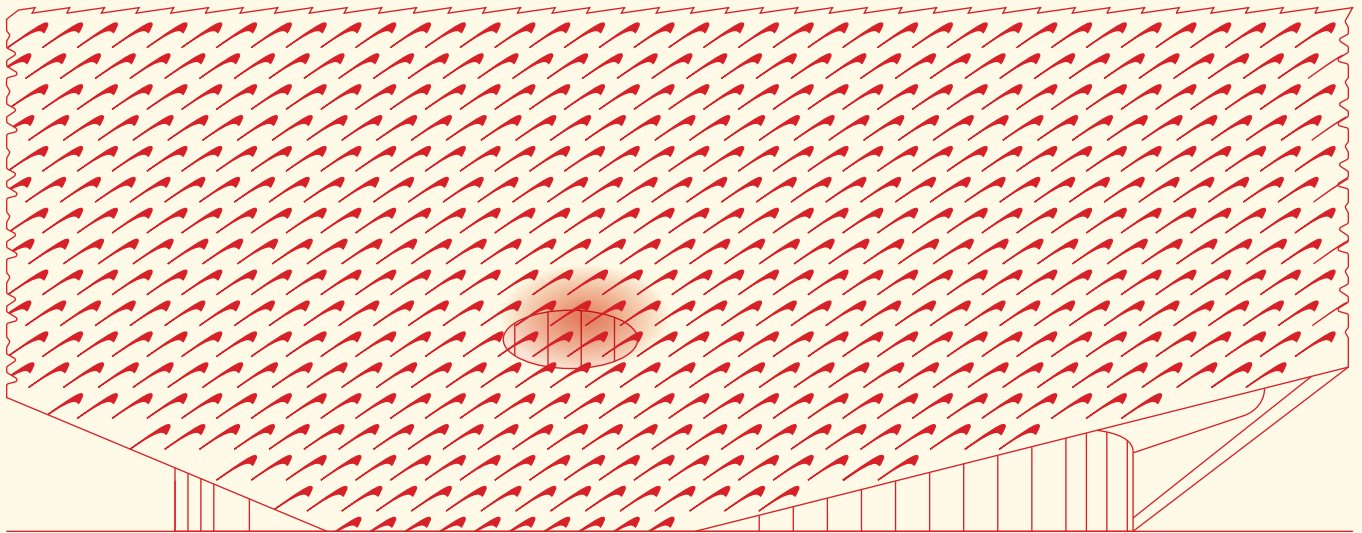
THE DAP TOOLBOX

Diversity
Apprenticeship
Program



THE **BROAD**

THE DIVERSITY APPRENTICESHIP PROGRAM TOOLBOX



Exterior of The Broad

THE BROAD

THE BROAD

The Diversity Apprenticeship Program Toolbox

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LAND ACKNOWLEDGMENT

The Diversity Apprenticeship Program (DAP) is a partnership of 18 different organizations across Los Angeles County.

We acknowledge that the land upon which our work takes place throughout the county is the traditional territories of the Tongva, Chumash, and Tataviam peoples and nations. The museums and galleries, warehouses and storage facilities, and collections that we work with sit on the occupied and unceded spaces of the Indigenous peoples who have called this land home for thousands of years and who are its present and future caretakers.

The legacy of settler colonialism is further evidenced by the fact that the city of Los Angeles is home to what UCLA's Mapping Indigenous LA project calls "the largest Indigenous population of any city in the US."¹ This population includes those Indigenous peoples displaced by settler colonial policies and practices within the politically defined borders of the United States. It also includes the Indigenous diaspora of Latin America and the Pacific Islands, who have been and continue to be pushed out of their lands by colonizers whose histories of violence are still playing out in various ways.

Lorén Spears, an educator, activist, author, artist, and the executive director of the Tomaquag Museum, in Exeter, Rhode Island, stated that "[t]here is no United States of America history without Indigenous history." This land acknowledgment, a conscious inclusion in this publication, is a small step in recognizing the ways in which we are connected to, and responsible for, this history.² As we continue to work and live on this land as settlers and guests, we acknowledge and pledge our commitment to equity and justice for all Indigenous peoples.

¹ "Mapping Indigenous LA," UCLA, accessed September 28, 2020, <https://mila.ss.ucla.edu>.

² For more on land acknowledgments, see "A Guide for Land Acknowledgements by Lorén Spears," Tomaquag Museum, March 22, 2020, <https://www.tomaquagmuseum.org/belongingsblog/2020/3/22/a-guide-for-land-acknowledgements-by-lorn-spears>.

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Many people helped shape this work, but the first words of appreciation undoubtedly belong to the 16 apprentices of the first two cohorts of the Diversity Apprenticeship Program (DAP).

Thanks go to each of these former apprentices: Nya Abudu, Lance Bad Heart Bull, Evelyn Bird, Eduardo Camacho, Vanessa Garcia, Jose Hernandez, Annamarie León, Anna Nelson, Goziè Ojini, Andrea Perez-Martinez, Cecilia Sweet-Coll, Alicia Teele, Desirée Monique Thurber, Jasmine Tibayan, Rô/Si Vö, and Lillian Wimberly.

The journeys for these two incredible cohorts overflowed with laughter and challenge. Along with occasional defeat, the apprentices experienced renewal and accomplishment. They were resilient and adapted to every new challenge. At the same time, they were uncompromising in their beliefs, acquisition of skills, and desire to succeed. They shared with one another and with us their stories, personal experiences, notes, emails, phone calls, and Instagram messages. They shared frustrations and endless pep talks with one another. It was, in the end, their courage and willingness to give the DAP a chance—and to point out those areas that needed improvement—that has made it the success that it is today. We are grateful for the sustaining spirit of each apprentice, who showed grace, kindness, and compassion, even in moments when they didn't have to. Each created space so that those who come after them won't have to shrink themselves to fit in this field. We hope that this work and the toolbox make the apprentices proud.

We must also acknowledge the larger cast of leaders whose commitment, knowledge, and guidance have shaped this work in immeasurable ways. This program, and this publication, is a product of our collective labor.

George Luna-Peña, the heart of the DAP and its program manager, brought the written plan to life and oversaw (and continues to oversee) every facet of its implementation. From recruit-

ment to hiring to coordinating with partners and managing apprentices, George respects and empathizes with everyone he encounters, building community wherever he goes. His considerable intellect and extraordinary emotional intelligence, combined with his drive to advocate for, nurture, and champion success in others—all while considering ways to ensure measurable, broader change—have been crucial to the DAP's success.

A big thank you goes to Julia Latané, who authored the DAP while she was head preparator at The Broad and has continued to be a guiding presence even after she moved on to serve as the head of art preparation and installation at the Los Angeles County Museum of Art. As a mentor, partner, supervisor, and sounding board, Julia continues to impact the DAP. The program exists today, as it is, because of her efforts.

At The Broad, Deputy Director Stacy Lieberman stepped into the project director role for the DAP following Julia's departure and has provided steadfast leadership, encouragement, and support to the program. In challenging moments, Stacy provided valuable perspective and insight and served as an additional support for apprentices. The work at The Broad also benefited from the support of Nya Abudu, Zach Andrews, Alice Chung (former), Stephanie Cranage, Daniel De La Rosa (former), Christopher Ford (former), Vicki Gambill, Vanessa Garcia, Andrea Gleysteen (former), Jennifer Gutowski, Elizabeth Hanson, Wes Hardesty, Joanne Heyler, Tina Matthews, Anne Mersmann, Ed Schad, Daniel Schubert (former), Stacey Swanby (former), Curtis Weaver, Christina Ybarra, and countless other former and current staff across many teams.

Although the DAP was led by The Broad, the program benefited immensely from collaborations with many committed partner institutions and the people at those organizations who carried the day-to-day responsibilities of working with apprentices.

Sincere thanks go to each program partner and partner staff:



Academy Museum of Motion Pictures
Shraddha Aryal, Joe Gott, Sophie Hunter, Sonja Wong Leon, and Alex Yust (former)



Armory Center for the Arts
Leslie Ito, Heber Rodriguez, and Irene Tsatsos



Artex Fine Art Services
(now Crozier Fine Arts, see bottom of this column)
John Jacobs (former) and Mark Wamaling (former)



Autry Museum of the American West
Jennifer Devereaux (former), Mark Jones, Stacy Lieberman (former), Matthew Ohm, and Catherine Moreno



Building Bridges Art Exchange
Kayla Broberg, Marisa Caichiolo, and Margarito Lopez



California African American Museum
Angie Castillo (former), Susan Guadamuz, Naima Keith (former), and Cameron Shaw



Cinnabar
Basil Katz, Kip Katz, and Kendra Minadeo (former)



Craft Contemporary
Sasha Ali (former), Suzanne Isken, Holly Jerger, Caroline Liou (former), and Marisela Norte



Crozier Fine Arts
Ernesto Ceja, Jeffrey Gaunt, Joe Hale, Milena Sales, and Jack Williams



Grand Central Art Center
Tracey Gayer and John Spiak



Hauser & Wirth
Brian Boyer (former) and Dave Shull



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Kelsey Lacanilao, Julia Latané, Linda Leckart, Alyssa Morasco (former), and Kristin Strid



Los Angeles Department of Cultural Affairs
Danielle Brazell and Andrew Kasdin



Los Angeles Municipal Art Gallery
Isabelle Lutterodt, John Weston, and Steven Wong (former)



Luckman Gallery at Cal State Los Angeles
Wendy Baker and Marco Rios



Museum of Latin American Art
Elizabeth Aguilar, Carlos Ortega (former), Lourdes Ramos-Rivas, Solimar Salas, and Gabriela Urtega



RLA Conservation of Art and Architecture
Rosa Lowinger and Christina Varvi



USC Fisher Museum of Art
Kay Allen, Selma Holo, Stephanie Kowalick, and Juan Rojas



Vincent Price Art Museum
Victor Parra, Pilar Tompkins Rivas (former), Rebeca Vega, and Javier Vences (former)

A huge debt of gratitude goes to the DAP mentors: Gerardo “Shorty” Arciniega, Ernesto Ceja, Tom Duffy, Robert Espinoza, Jennifer Gutowski, Julia Latané, Jordan Mesavage, Kathryn Pinto, Kristin Strid, and Jack Williams.

We are grateful to the consultants who engaged in this work with us: Kate Livingston of ExposeYourMuseum LLC, who led evaluation efforts. Kate was compassionate, kind, and deeply committed to providing the stellar analysis that helped the program grow and evolve. Kya Williamson was a fearless photographer and videographer who established great relationships with each apprentice and produced much of the beautiful imagery in this book. Linda Theung served as the editor, and we’re so grateful for her wonderful work. Tiffanie Tran took charge of the design for this publication, and we could not be happier. Mark Wamaling, Robert L. Croker, and Brent Powell shared their expertise with us during the early days of training and curriculum development. Neha Kale and Commongood Careers (now Koya Leadership Partners) were instrumental in our search for a program manager.

Without Ernesto Ceja and Jack Williams of Crozier Fine Arts, the DAP would look and feel very different. Together, they served as lead trainers in the initial month of each apprentice’s training. They did this with care, expertise, and humor. Ernesto and Jack helped set a solid foundation on which each apprentice continued to build. Robert Espinoza skillfully guided apprentices through basic woodshop and safety training. For his enthusiasm and openness, we are grateful. Ernesto, Jack, and Robert also provided Julia with valuable insight and support on the design of the program. Another thanks goes to Gerardo “Shorty” Arciniega, Tom Duffy, Jennifer Gutowski, Tina Matthews, Jordan Mesavage, and Curtis Weaver for their assistance with additional training.

Another list of folks deserves mention. These individuals served as workshop facilitators, career chat guests (both in person and virtually), and hosts during visits to museums and cultural institutions across Los Angeles.

Thanks go to Adrienne Adams, Caitlin Bermingham, Dennis Carr, Alice Chung, Crow Cianciola, Linda Diec, Shameka Dixon, David Espinosa, Jenalee Harmon, Bryan Kirkwood, George Lacovara, Abdi Larue, Stacy Lieberman, Justin Limoges, Cris Lutz, Maria Maea, Kevin Marshall, Tina Matthews, Paul Nguyen, Annie Nieman, Treasure Owens, Lorena Patlan, Christina Varvi, and Curtis Weaver.

During recruitment, we established connections with more than 100 community-based organizations. These groups helped spread the word about the DAP opportunity with communities they served, and we are grateful for all the small and big ways they passed on the message.

PACCIN (Preparation, Art Handling, Collections Care Information Network), the professional organization for the field of art handling, provided their materials index to aid our efforts, and Elizabeth Mauro shared a thorough list of resources. Kevin Marshall also provided resources. We are grateful for their generous contributions to the section in this book, “A Brief Guide to Handling Art” (see page 75).

Generous support was provided by the Institute of Museum and Library Services (IMLS) through a National Leadership Grant. The DAP would not have been possible without this support. We are appreciative of IMLS’s partnership and continued trust in this work. A special thanks goes to Mark Isaksen and Helen Wechsler at IMLS.

This type of work, of course, is indebted to all those who have labored to make the museum field a more-equitable place. We are certainly not the first, and we will not be the last. Thanks go to those countless individuals, especially Black, Indigenous, and people of color (BIPOC), who have been witness to the challenges of this work, however imperfect that work has been—and have pushed this field a little closer to equity. We stand on your shoulders, and we appreciate you.

The Broad opened in 2015 with a mission to make contemporary art accessible to the widest possible audience. Philanthropists Edythe and Eli Broad, who began collecting artwork 50 years ago, founded the museum, which is guided by Eli Broad's success as a renowned business leader who built two Fortune 500 companies from the ground up. A museum created in and for the 21st century and offering free general admission, The Broad has become a crucial part of Los Angeles's growing reputation as a global art capital. It set out to change expectations of contemporary art and museums by embracing an entrepreneurial, experimental approach and innovating at every opportunity. This sensibility starts with the building itself—clad in a porous veil that is lifted at its sides, presenting the museum to visitors at street level. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the architecture actively invites visitors who pass through the veil to enter up the escalator to the open and column-free third-floor galleries. There, guests are met with bright galleries filled with art and informative museum staff who are ready to engage and interact.

This welcoming spirit, together with our status as a young institution and our track record of early success, uniquely positioned us to assess how we could change not just the public's relationship and access to art, but how individuals could participate and have agency in the art community. Indeed, the founding of The Broad offered us opportunities to change museums from the inside out.

In its first years, The Broad welcomed triple our projected number of visitors, making us one of the most-attended art museums in the world. Notably, the museum welcomed more than 915,000 guests in 2019. Our visitors are younger and more racially and ethnically diverse than most museumgoers in the United States, with more than 65 percent of visitors identifying as BIPOC. These demographics, which reflect

the city that The Broad calls home, affirms the additional commitments that The Broad is making to foster a space where visitors and staff of all identities feel welcome and included.

The Broad presents a range of exhibitions and public programs of visual art, film, dance, music, spoken word, and poetry that amplifies the work of women artists, artists of color, and LGBTQIA+ artists. But like most cultural institutions, we have more work to do. We acknowledged the lack of representation in all levels of museums—including ours—and set out to do something about it.

When it came time to pinpoint an area where we could make immediate, impactful changes to staffing at museums, we identified art handling and preparation as the logical place to focus our efforts. Art handling and preparation work has been part of our core from our earliest days. The Broad Art Foundation was established in 1984 as a pioneering lending library dedicated to increasing public access to postwar and contemporary art through an enterprising loan program. In the past four decades, the foundation has made more than 8,500 loans to over 500 museums and galleries around the world. At the heart of the work of the foundation and its lending operation was the dedication, experience, ingenuity, and talent of art handlers. In my decades of work with the foundation, and, more recently, at The Broad museum, I have traveled and collaborated with preparators to oversee loans to other museums and installations in our own. Although this work is not often visible to the public, it is essential. Understanding the unique challenges of art installation—specifically with contemporary art, which encompasses objects of every size, shape, media, and format imaginable—can leave an observant curator or museum director quite humbled. We developed the DAP out of profound respect for this specialized work and in response to the need to address the lack of staff who hail from underrepresented populations

in the museum field. We are grateful to share what we have learned with the widest possible audience to help drive necessary change.

In addition to the acknowledgments that precede this foreword, I wish to personally thank George Luna-Peña, Julia Latané, Stacy Lieberman, staff at The Broad, our partners, and especially Nya Abudu, Lance Bad Heart Bull, Evelyn Bird, Eduardo Camacho, Vanessa

Stacy Lieberman, Deputy Director
Project Director, Diversity Apprenticeship Program

As we publish this toolbox, in spring 2021, the United States and our many institutions are grappling with a racial reckoning in the wake of the brutal murders of Ahmaud Arbery, George Floyd, Tony McDade, Breonna Taylor, and so many others, as well as the systemic injustices and racism laid bare by the COVID-19 pandemic. We must all meet this moment with self-awareness, humility, reflection, and courage.

I recall diversity training in the 1990s that followed this script: “I’m different, you’re different, we’re all okay.” Although this guiding statement may have led to tolerance and acceptance, it did not demand the type of fundamental change needed for equity and inclusion. As the DAP apprentices bravely navigated different placement sites, they shared with us their expectations of truly inclusive workspaces and what it would look like to feel belonging. Their honest and constructive feedback guides and keeps challenging us to improve, which is exactly what we had hoped when we created the DAP. We designed it to be iterative, to grow and evolve, knowing that we would be learning every day from the apprentices and the process.

We are incredibly proud of the DAP, the 16 trailblazing apprentices who have graduated to date, and our partnerships with other museums; art shipping, fabrication, and conservation companies; galleries; and government agencies, which enthusiastically joined us in launching the program. Through our collective endeavor, we are beginning to build career paths forward for talented people who have

Garcia, Jose Hernandez, Annamarie León, Anna Nelson, Goziè Ojini, Andrea Perez-Martinez, Cecilia Sweet-Coll, Alicia Teele, Desirée Monique Thurber, Jasmine Tibayan, Rô/Si Vö, and Lillian Wimberly for their dedication and commitment to making the DAP a successful model. And I offer special thanks to the first art preparator I met, learned from, and worked with closely for years—artist Joe Ray.

for too long been underrepresented within museum staffs. Both the staff of and visitors to The Broad should reflect the makeup of the city, and we believe that, by actively building a workforce of committed and engaged people from myriad backgrounds, we can further innovate, inspire, and interact with our communities both locally and worldwide.

Only in a more-equitable world can museums truly be spaces for critical inquiry, introspection, education, and dialogue. Although BIPOC are part of The Broad’s staff, the museum faces similar challenges as other institutions: lack of representation among leadership and specific teams and overrepresentation in entry-level positions like visitor experience, security, and custodial.

The real-time experience of the DAP has helped lead the way for change in so many aspects of our work, from recruitment to training to recognizing the importance of honest and challenging conversations. But, most significantly, the DAP has helped us better understand the deep gaps that persist as barriers to creating equitable and inclusive museums. Because of these lessons, the DAP has motivated necessary institutional and individual change.

We humbly hope this toolbox provides a roadmap for organizations to hire throughout their ranks and provide opportunities for those across the country who have been historically overlooked. Our museums will be stronger and better when our staffs more fully represent the communities they engage with and serve.

INTRODUCTION

Julia Latané, Head of Art Preparation and Installation, Los Angeles County Museum of Art; former Head Preparator, The Broad

George Luna-Peña, Program Manager, Diversity Apprenticeship Program, The Broad

The Diversity Apprenticeship Program (DAP) is a new and unprecedented initiative providing job-training opportunities in the often-overlooked area of art handling and preparations to people in groups that are traditionally underrepresented on museum and gallery staffs. Originating with an Institute of Museum and Library Services grant, the DAP was launched by The Broad in Los Angeles in 2017, and, over time, it has developed a replicable model to drive **industry-wide change and create a climate of equity, opportunity, and respect for art handling**. This publication is both an introduction to the history and structure of the DAP and a toolbox to share best practices, lessons learned, and tools and resources for art handling and to help install similar programs at institutions nationwide.

This toolbox is intended for institutions of all sizes. It is also for people inside those institutions who are dedicated to moving diversity, equity, and inclusion forward—a resource for all museum professionals. Even without institutional support, each of us can make change in small ways. We provide examples of job descriptions, scoring rubrics, evaluation surveys, and other tools to help move your work forward. Although the DAP is focused on a specific area of the museum world—art handling and preparations—the model shared and lessons learned are applicable across the museum field.

The cornerstone of this toolbox is an investment in the future of an equitable and

inclusive museum field. For those in the field or interested in museum work, especially BIPOC who have consistently centered and prioritized equity in their work, we hope this toolbox provides validation, affirmation, and inspiration. Additionally, we hope our experiences with the DAP shared in this toolbox provide a point of departure for those who are just now starting to think about these issues. And for those already a few steps into their journey toward equity, we hope the words and lessons in this toolbox provide new insights and practices.

As of this writing, we are in the middle of a global uprising against systemic racism and white supremacy. The murders of Ahmaud Arbery, George Floyd, Tony McDade, Breonna



DAP apprentice Rô/Si Vô assisting with the installation of Tanya Aguiñiga: Borderlands Within/La Frontera Adentro at Armory Center for the Arts (photograph by Kya Williamson).

Taylor, and so many others are on our minds. White supremacy extends into the museum world, of course, and our hope is that this work can help disrupt it. Because, as Dr. Kelli Morgan, a critical race cultural historian and an independent curator and art consultant, implores us, “contending with the structural history of museums must be the rule, not the exception, of institutional behavior.”³

This toolbox is part narrative: We are sharing the story of the DAP from late 2017 to late 2020, but we also share its origins, which extend further back. Not only does the story of the DAP provide more context for the ideas, frameworks, tools, and resources related to art handling and building a diversity initiative, but

stories often also inspire us to move forward. Stories allow us to share details that might otherwise have been edited out as unimportant but are indeed critical parts of the process.

As a story of the program, then, you can also consider this toolbox to be an archive of the DAP and a testament to the ways in which the program was designed, structured, implemented, experienced, and adjusted.

We also recognize that the DAP is a living project and will evolve as new apprentices are hired, new partners join, and new insights are gathered. As the program grows, so do the

³ Dr. Kelli Morgan, “To Bear Witness: Real Talk about White Supremacy in Art Museums Today,” *Burnaway*, June 24, 2020, <https://burnaway.org/to-bear-witness>.

lessons learned. As we sharpen our focus on areas to improve, our understanding deepens. We are committed to sharing this continued evolution with you, and we invite you to visit www.thebroad.org/dap to continue to stay up to date with the DAP and see new additions to the online version of this toolbox.

This toolbox is also part handbook: You'll encounter a model for building an apprenticeship program that institutions can follow or implement. Contained within is the thinking or theory behind what we consider a new and innovative approach with the DAP, as well as actionable ideas and tools to lean on. Put simply, the purpose of this toolbox as a guide is to serve as an example of an intentionally designed program to impact diversity, equity, and inclusion in art handling staff and to provide the field with ways to implement all or some of the lessons.

Throughout the toolbox, you will find quotes from program participants. Partners, staff, and, most important, apprentices have shared their thoughts with us; this toolbox would feel incomplete if we did not share their wisdom with you.

We also share information about the implements we used to design and execute this ambitious program. If information about a tool is too large to include in full in this publication (e.g., evaluation reports), we provide a quick description and direct you to a publicly accessible version online. Look for the hammer icon in highlighted boxes throughout this publication for each of these tools.

"A Brief Guide to Handling Art" (Section 3, page 75) gets at the more technical aspects of art handling and aims to help us think more critically and inclusively about who can be an art handler: what core skills are required; what tools, equipment, and materials are commonly used; what are important things to consider from those in the profession; and what are the agreed-upon best practices for handling art. This guide, along with the resources contained within it, aims to help professionalize the field of art handling.

As an initiative focused on training under-represented populations for careers in art handling and preparations, the DAP is unique. This area of the museum world is often overlooked. If a preparator has done their job well, then their work is invisible. And although that sentiment speaks to a certain quality of work that we support, we believe that highlighting the different types of career opportunities available in the field is the only way to attract all communities to this work.

" I think the program is important because nobody knows that preps even exist. We're the unseen hands, the miracle workers who work in the shadows. Some people think this work just happens miraculously, you know? "

—Apprentice (second cohort)

Every art handler, preparator, collections manager, and conservation technician has a toolbox to do the job at hand. Our hope is that the pages of this toolbox provide the information needed to build a more-equitable workplace.

We would be remiss, too, if we didn't make known the challenges that all involved experienced in creating this program and this resource. In sharing the story of the DAP and information about the tools and resources, we also want to be completely honest about this experience. There have been challenges throughout this process, and the apprentices, especially, have shared the obstacles they faced. We will name and highlight those challenges as well.

1

BACKGROUND AND CONTEXT

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What is the DAP?

The Diversity Apprenticeship Program, or DAP for short, is an initiative by The Broad to create career opportunities for under-represented communities in the museum field broadly and art handling and preparations specifically. By *underrepresented*, we mean people who identify as BIPOC, women, immigrants, LGBTQIA+, people who were formerly incarcerated, and foster youth.

The DAP provides nine-month, full-time paid apprenticeships in art handling and preparations. We hope the program serves, in real time, as a springboard for the museum field to move toward more-equitable workforce strategies. We hope others in the museum field are able to model our efforts using an approach that we have rigorously developed and evaluated and that has produced initial positive results.

What are the DAP's goals?

The DAP has had two main goals from late 2017 to the present.

One: To train 16 apprentices in two cohorts. The first group of eight apprentices began in June 2018, and the second group started in June 2019. Each apprentice participates in one month of paid training and then continues to build on the skills they learned through eight months of paid hands-on work at partner sites across Los Angeles.

Two: To drive long-lasting, industry-wide change. This toolbox is a key element of this goal, and we hope it serves as an example of an intentionally designed program. We hope it is used to replicate the program, in part or in full, across the country.

Who is part of the DAP?

The Broad is the lead organization of the DAP, bringing together 18 additional partner organizations since late 2017 to the present. We sought to collaborate across organizations of varying sizes, sectors, and types—from small and large nonprofits to university and college galleries to commercial companies and government institutions. In addition to serving as host sites for apprentices for hands-on experience in art handling and preparations, partners were also part of an advisory group or played an advisory role for the program.

Partners include:

- Academy Museum of Motion Pictures
 - Armory Center for the Arts
 - Autry Museum of the American West
 - Building Bridges Art Exchange
 - California African American Museum
 - Cinnabar
-

- Craft Contemporary
- Crozier Fine Arts
- Grand Central Art Center
- Hauser & Wirth
- Los Angeles County Department of Arts and Culture
- Los Angeles County Museum of Art
- Los Angeles Municipal Art Gallery
- Luckman Gallery at Cal State Los Angeles
- Museum of Latin American Art
- RLA Conservation of Art and Architecture
- USC Fisher Museum of Art
- Vincent Price Art Museum

Partner institutions that host an apprentice abide by a commitment to forming a true symbiotic partnership between the apprentice and the organization. Bringing on an apprentice requires a new way of mentoring and working. Apprentices push institutions out of their comfort zones and into a space where they are encouraged to confront the often-uncomfortable realities that have made the field an exclusionary space for too many, for too long. Partner institutions also lend expertise and space, giving apprentices agency over their work. There have been bumps along this road, of course, as partners learn to combat biases and apprentices navigate new environments. Part of the importance of this work are those open conversations with partners when challenges arise.

What is the DAP Advisory Committee?

DAP partner sites play a critical role in the program's success. Partner responsibilities and requirements include hosting apprentices for hands-on preparator and art handling work. Partner-site staff also serve on the DAP Advisory Committee, which was created so that each partner site could share input in the design and implementation of the DAP and expedite communication about partner expectations, apprentice feedback, and program adjustments.

Advisory Committee members hail from different backgrounds and have various areas of expertise and levels of knowledge about equity issues. The Advisory Committee space is intended to serve both the apprentices and the program as well as advisers and partner sites. Learning happens on both sides: Advisers bring their knowledge and experiences to the DAP and build knowledge to take back to their home sites.

At the first several meetings, we shared information and resources about the importance of equity and inclusion, implicit bias and methods to combat it, equitable hiring practices, and

how to create inclusive workplaces. We regularly re-share this information and pass along additional resources about equitable and inclusive workplaces, such as guidelines about gender pronouns and inclusive spaces for LGBTQIA+ communities.

The Advisory Committee is made up of at least one representative—and sometimes more—from each partner site. These staff members attend quarterly meetings and serve as main contacts between the DAP and partner sites. Additionally, advisers sometimes serve as mentors and/or supervisors for apprentices. Advisers provide relevant updates, bring up and address concerns or challenges, share ideas, and offer feedback and guidance to the DAP. Advisory Committee members are also responsible for communicating DAP updates and changes to their home sites.

Other responsibilities of Advisory Committee members include the following:

- Welcome apprentice cohorts for behind-the-scenes tours.
- Provide space and logistical support for quarterly Advisory Committee meetings.
- Track hours that partner staff spend working directly with apprentices for grant-reporting purposes (staff time accounts for a critical portion of the cost share for the one-to-one grant funds match).
- Actively participate in the evaluation of the program.
- Provide proof of insurance (general liability and worker's compensation for partner site employees).

Quarterly Advisory Committee meeting agendas feature updates from The Broad about the DAP and other diversity, equity, accessibility, and inclusion (DEAI) initiatives; summaries of how apprentices are doing or the status of the recruitment/hiring process for the next cohort; check-ins with advisers about DEAI efforts at their respective organizations; and news from DAP graduates and apprentices. Because networking with advisers is so valuable for apprentices' future careers, we plan to create more events to foster opportunities for apprentices and advisers for future cohorts.

In recent meetings, Advisory Committee partners shared specific examples of changes that have been implemented at their home sites that were inspired by their participation in the DAP, such as adding gender-inclusive language to their employee handbooks, implementing a living wage for all staff, changing their interview processes during hiring, and creating gender-inclusive bathrooms for staff.

How did the idea for the DAP emerge?

The 2015 *Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* reported that

about 85% of art handlers and preparators were white and over 75% were male.

“ In reflecting on the journeys of the apprentices, I am reminded of my own journey as an art handler. As a white woman on mostly white male crews, **I have been underestimated and had my skills and ideas dismissed. And I have also let my own biases affect hiring decisions.** ”

—Julia Latané

⁴ Dr. Lonnie G. Bunch III, “Flies in the Buttermilk: Museums, Diversity, and the Will to Change,” *Museum News* 79, no. 4 (July/August 2000): 32–35, <https://www.aam-us.org/2019/05/29/flies-in-the-buttermilk-museums-diversity-and-the-will-to-change>.

⁵ Roger Schonfeld, Mariët Westermann, with Liam Sweeney, *The Andrew W. Mellon Foundation: Art Museum Staff Demographic Survey* (New York: Andrew W. Mellon Foundation, 2015), 8, 11.

The idea of a diversity initiative, of course, is not new. In fact, initiatives to diversify museum staffs have gained traction in recent years. But the museum field has long struggled to address the problem of a lack of diversity among its workforce. Dr. Lonnie G. Bunch III, the first African American Secretary of the Smithsonian Institution, stated that this challenge “dramatically reveals the great chasm between the profession’s stated ideals and its daily practices and priorities.”⁴ Even with stronger calls for diversity, the unfortunate fact remains: Museums have done a poor job in developing a workforce that reflects the communities that they serve.

At The Broad, this became apparent in 2015 as we were preparing to open the museum. Then–Head Preparator Julia Latané noticed the lack of diversity among candidates for the on-call art handling team: Although we were set to open a new museum in one of the most diverse cities in the country—Los Angeles—her staff did not reflect that same diversity.

At the same time, the now often-cited 2015 *Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* quantified this lack of diversity across the field. Among art handlers and preparators, the data were particularly stark. The report found that about 85 percent of art handlers and preparators were white and over 75 percent were male.⁵ Historically, however, BIPOC representation in art handling and preparations has been strong. For decades, the profession functioned more as a blue-collar career that provided a pathway for BIPOC staff into the museum field. The shift toward a less diverse art handling and preparations workforce is a more recent phenomenon.

It was then that Julia embarked on her own journey toward equity: unlearning, unpacking, relearning, and repacking ideas. A white woman from the Midwest who originally began her career in the arts as a sculptor, she began to research equitable hiring practices and ways to combat bias. Given her own implicit biases, it was not surprising that the crew of art handlers and preparators she hired disproportionately reflected the hiring patterns articulated in the Mellon survey.

In addition to examining ways to make more-equitable changes to the hiring process for art handlers and preparators at The Broad—which included revamping the job description and designing skills tests—Julia also urged senior leadership at the museum to allow the prep team to hire an apprentice for exhibitions that required a four- to eight-week changeout. As someone who herself apprenticed with a sculptor, a glassblower, and a cabinetmaker, Julia understood the value of hands-on learning. An apprenticeship could be an entry point for someone wanting to gain experience in a new trade.

After hosting two apprentices in the first round of The Broad's pilot apprenticeship program—a woman of color in a museum studies program and a man of color who was a contract custodian who were both looking for growth opportunities—we recognized that apprenticeships were an opportunity to upskill current staff. A handful of visitor services associates had shared with Julia a desire to break into the art handling field, so it seemed natural to extend the pilot apprenticeship opportunity to current staff.

We defined core competencies and tested objective decision-making methods, such as skills tests, to identify apprentice candidates. Apprentices received on-the-job training, worked with the team of art handlers at The Broad, and had hands-on opportunities to handle artwork. The pilot apprenticeships were brief, lasting only as long as an exhibition rotation. Yet the three visitor services associates who earned these opportunities all went on to work as art handlers at other institutions, which gave us hope that this program could open doors into the field for program graduates.

How did the idea take off?

Although Julia's personal journey, process, and work served as the spark for the pilot, we also quickly realized that shifts at a structural and institutional level were critical in cultivating a sustained effort. After all, as the important report *Facing Change: Insights from AAM's Diversity, Equity, Accessibility, and Inclusion Working Group* urges, "museum equity is ultimately sustained through change at the structural level."⁶

As a new museum, we recognized that we had a unique opportunity to experiment with an innovative approach. At the encouragement of then–Deputy Director Rich Cherry, and with Founding Director Joanne Heyler's support, Julia wrote a proposal for a National Leadership Grant from the Institute of Museum and Library Services (IMLS). Julia brainstormed with fellow art handlers from different communities and listened to stories about obstacles they had faced in their careers, discussing what the program should offer and determining the duration of the apprenticeships. In addition to seeking partners to join the initiative, we conducted a focus group that included pilot apprentice–alumni in which they shared their thoughts on what worked and what was missing. They provided valuable information that helped shape the design of the project for the grant proposal.



More information about the National Leadership Grant proposal is available at www.thebroad.org/dap/toolbox.

⁶ *Facing Change: Insights from the American Alliance of Museums' Diversity, Equity, Accessibility, and Inclusion Working Group* (Arlington, Virginia: American Alliance of Museums, 2018), 10.

Why an apprenticeship?

An apprenticeship is a workforce model that combines training and education with hands-on experience. For the DAP, the training and hands-on experience that each apprentice receives are tied to attaining specific skills related to the career of art handling and preparations (more on this in Sections 2 and 3). This apprenticeship was the right model (versus more-traditional models seen in the museum field, such as internships) because of these reasons:

1. It offered an opportunity to provide specific training and in-depth experience in art handling and preparations.
2. It offered an opportunity to expand the access to this type of work to those who might not have previous experience (because we provide training).
3. It offered an opportunity to expand the access to this type of work for people who might not have the education credentials that museum careers too often require.
4. It offered a full-time opportunity with pay and benefits for a significant amount of time (nine months).

Apprenticeships have different levels of responsibility compared with internships. For example, interns receive experience in working in a specific context, but they typically do not carry a major level of responsibility. Many internships emphasize exposure to a job or a field.



Cecilia Sweet-Coll during training at Crozier Fine Arts (photograph by Kya Williamson).

Apprenticeships, however, emphasize attaining the skills necessary to work in a specific career or field. Thus, apprentices are often trusted with more responsibility and come to work with training and skills already in hand. They are ready to perform the responsibilities of the career they are training for and do this work under the guidance of experienced professionals.

As we were designing the DAP, we looked at the museum field and noticed a sustained lack of attention toward mid-level jobs, such as art handling and preparations, which do not require a college degree and thus can be accessed by more people. Across the country and the museum field, we've seen foundation-funded initiatives aimed at diversifying the curatorial and administrative ranks of museums, but many of these close the door on individuals without college degrees.

In developing the DAP, we instead looked outside the museum field—and outside the United States—for inspiration. In countries like Switzerland and Germany, the apprenticeship model is well-integrated as a key workforce-development strategy.⁷ Although the apprenticeship model has not been institutionalized in the United States at the levels seen in Europe, there has more recently been renewed interest. Starting with the Obama administration, there has been greater investment in apprenticeships.⁸ According to the U.S. Department of Labor, apprenticeships have grown by 56 percent since 2013.⁹ In 2018 alone, the data show that “238,000 individuals nationwide entered the apprenticeship system.”¹⁰



Stocked toolboxes ready for apprentices.

⁷ Nancy Hoffman, “Apprenticeships Ensure That Young People in Switzerland Are Employable,” *Quartz*, September 10, 2013, <https://qz.com/122501/apprenticeships-make-young-people-in-switzerland-employable>.

⁸ U.S. Department of Labor, Task Force on Apprenticeship Expansion, *Final Report to the President of the United States* (Washington, DC: U.S. Department of Labor, Task Force on Apprenticeship Expansion, March 10, 2018).

⁹ “Data and Statistics: Registered Apprenticeship National Results Fiscal Year 2019,” U.S. Department of Labor, accessed September 23, 2020, <https://www.dol.gov/agencies/eta/apprenticeship/about/statistics>.

¹⁰ *Ibid.*

¹¹ Susan Helper, Ryan Noonan, Jessica R. Nicholson, and David Langdon, *The Benefits and Cost of Apprenticeship: A Business Perspective* (Cleveland, Ohio, and Washington, DC: Case Western Reserve University and the U.S. Department of Commerce, November 2016).

This investment has not only been in the traditional building trades most commonly associated with apprenticeships—construction, carpentry, plumbing, electrical—but it has also expanded to include more nontraditional fields. A recent report from the U.S. Department of Commerce, for example, highlighted the growth of apprenticeships in such fields as health care, cybersecurity, and information technology.¹¹

The benefits of the apprenticeship model are clear, and the model has a long track record of success. Apprenticeships offer a debt-free career pathway, and the training received often leads to higher-paying jobs. Yet we believe that the DAP is the first instance of an American museum using the apprenticeship

Apprentices from our first graduating cohort, for example, currently earn an average of **\$23.20** an hour in the jobs they secured after their art handling apprenticeship.

model of workforce development. This is certainly not typical; nonpaid or stipend-based internships are more common in museum work. The DAP's deliberate use of an apprenticeship framework fills a sorely needed gap in opportunities that museum staff have to cultivate their skill set. It also offers a model to see how commitment to a craft pays off. Apprentices from our first graduating cohort, for example, currently earn an average of \$23.20 an hour in the jobs they secured after their art handling apprenticeship.

Ultimately, we chose the apprenticeship model because it offered a career pathway to those who too often have been left out of museum careers. Dr. Nicole Ivy, professor of American studies at George Washington University and former director of inclusion at the American Alliance of Museums, reminds us that the current workforce strategies the museum field relies on "makes the pathway to museum employment less accessible for workers without means."¹²

Statistically, BIPOC are less likely to have the means to access museum careers through traditional pathways, such as unpaid internships and low-paying entry-level jobs. More recently, however, apprenticeships have become more attractive to BIPOC. In California, for example, the state with the largest number of apprentices in the country, 59.7 percent of apprentices identify as BIPOC.¹³ Put differently, apprenticeships have the potential to attract BIPOC and low-income workers who cannot take on large student loan debt or give up working while building their skills.

Based on the potential of this model and design to impact the field, IMLS awarded us a National Leadership Grant in 2017. We were one of 11 organizations out of 78 that applied to receive a grant that year, and we received the largest award. With this good news, one of the first orders of business was to bring on a program manager who would guide the implementation.

¹² Nicole Ivy, *The Labor of Diversity* (Arlington, Virginia: American Alliance of Museums, January/February 2016), 38.

¹³ *State of California Department of Industrial Relationships Division of Apprenticeship Standards: 2015 Legislative Report* (San Francisco: California Department of Industrial Relations, 2015), 5.

Why use a search firm for a mid-level position?

“ It was great to work with Neha Kale and the folks at Koya. It can be an intimidating thing to apply for a job in a field in which you have no experience and in a field that has historically marginalized people like me. **But Koya staff provided encouragement in those moments when I doubted myself, as well as information and clarity on components of the work I had questions on. I felt comfortable and safe throughout the process.** ”

—George Luna-Peña

George Luna-Peña was brought on program manager for the DAP in January 2018. To ensure the DAP's success, we knew we had to hire a full-time program manager who was adept at recruiting, program management, and creating a welcoming and inclusive workplace. The person needed to have a strong commitment to and knowledge of diversity, equity, and inclusion.

We worked with Koya Leadership Partners (then Commongood Careers), a search firm specializing in recruiting diverse candidates for jobs in nonprofits. Because of the cost of recruiting firms, organizations typically do not use them for positions outside senior leadership roles. We knew, however, the importance of reaching a large and diverse pool of candidates and that our existing recruiting methods would not achieve that.

Koya worked with us to shape the entire hiring process, including identifying the most important traits and skills that candidates should have, coaching us on strategies to reduce bias, developing interview questions, and scheduling interviews with candidates. They screened all applicants, keeping us posted on how many people were in the pipeline. We discussed institutional culture and leadership style so Koya could share with candidates what it might be like to work at The Broad. They helped us develop skills tests that were not too time-consuming for the candidates but could demonstrate their thinking and approach to problem solving. The experience was smooth and informative, and the candidates that they selected were all exceptional.

Because the two primary hiring managers were both white women (Julia Latané and Stacy Lieberman), it was important to invite people of color to serve on the interview panel. To identify these additional panelists, we also considered additional perspectives that they could bring to the process—front-of-house versus back-of-house experience and knowledge of accessibility issues, for example.



See the program manager job description, interview questions, and work sample assignment on pages 143–47.



For more on interview panels and equitable hiring practices, see page 45.

TIMELINE

2016

November

Pilot program launches at The Broad

December

Application submitted to the Institute of Museum and Library Services (IMLS)

2017

September

IMLS awards funding

The Broad retained Commongood Careers (now Koya Leadership Partners) to help Julia Latané and Stacy Lieberman recruit the program manager.

November

First DAP Advisory Committee meeting

DAP advisers come together to discuss the program. Advisers are provided with equity training and additional readings and resources.

2018

January

New program manager hired

George Luna-Peña is brought on board as program manager of the DAP.

February

DAP application opens

George begins recruitment for the first cohort of the DAP; presentations are made across the city; and connections are established with dozens of community organizations.

February–June

Development of curriculum and training materials

Julia and consultants Robert Croker, John Jacobs, Brent Powell, and Mark Wamaling compile and edit training materials and outline curriculum.

March

DAP evaluation

Evaluator Kate Livingston, who brings over a decade of experience in IMLS evaluations, is hired to design a comprehensive program evaluation.

April

767 applications received

Recruitment for the first cohort of the DAP exceeds all expectations, with 48 phone interviews and 24 in-person interviews conducted.

May

First cohort hired!



First cohort tours The Broad. Pictured in front of Yellow Bird, 2012, © Mark Bradford, Courtesy of the artist, Hauser & Wirth, Los Angeles (photograph by Dana Robie).

Eight apprentices are hired, including three former staff from The Broad.

June

DAP orientation starts, training begins

Artex provides two full-time trainers to the DAP. They lead a four-week intensive training. Apprentices receive 160 hours of training.

July

First placements

October

Western Museums Association Conference

As part of The Broad's commitment to share the work of the DAP nationally and internationally, apprentices Annamarie León and Andrea Perez-Martínez attend the Western Museums Association Conference in Tacoma, Washington.

Wall Street Journal article

The DAP is featured nationally in the *Wall Street Journal*.

October 2018–February 2019

Ongoing career development opportunities

Apprentices go through a series of career preparation workshops to improve their résumés, cover letters, and interview skills. Apprentices also participate in career chats with professionals in the field through in-person panels hosted at The Broad, online events, and behind-the-scenes visits.

December

Los Angeles Workforce Development Board recognizes the DAP

The DAP is recognized as a model apprenticeship program by the Los Angeles Workforce Development Board. Staff are invited to present the DAP model to city officials.

DAP documentation

DAP videographer and photographer Kya Williamson is hired to document apprentices at work and key DAP events.

2019

February

Second cohort recruitment begins

Relationships established during the first DAP recruitment continue to deepen. For the second recruitment, George attends more than 40 in-person events and makes presentations. To increase LGBTQIA+ representation, George establishes additional relationships with community organizations supporting people who identify as LGBTQIA+. A highlight of this recruitment event is the first-ever Trans Job Fair hosted by St. John's Well Child and Family Center and Trans Can Work.

March

Graduation day!



First cohort gathers for graduation day (photograph by Kya Williamson).

Eight apprentices of the first cohort graduate the program! All eight apprentices obtained work in the field, with seven of the eight in full-time positions.

Second cohort recruitment

653 applicants apply for the second cohort of the DAP. 61 phone interviews and 28 in-person interviews are conducted.

March–June

Training materials editing

Training materials are edited for length, and images of apprentices are added.

April

Preparation, Art Handling, and Collections Care Information Network (PACCIN) Preparators Conference in Amsterdam



Julia Latané, Eduardo Camacho, Lillian Wimberly, and Nya Abudu in Amsterdam (photograph by Julia Latané).

Apprentices Nya Abudu, Eduardo Camacho, and Lillian Wimberly, along with mentors Tom Duffy, Jennifer Gutowski, Julia Latané, and Jack Williams, attend the PACCIN Preparators Conference. Nya participates on the panel "Diversity, Equity, and Inclusion in Our Field" focused on diversity and equity and moderated by Julia.

May

The DAP at American Alliance of Museums (AAM) in New Orleans

Apprentices Lance Bad Heart Bull, Vanessa Garcia, and Alicia Teele and Program Manager George Luna-Peña host the panel "From Access to Success: Lessons from a Diversity Initiative in Art Handling" at AAM.

June

Second cohort hired!



Second cohort with trainers Jack Williams and Ernesto Ceja (photograph by Pablo Simental).

A second group of eight apprentices is hired for the DAP. This group includes a former volunteer at Craft Contemporary and a former contract security guard at the Los Angeles County Museum of Art.

July

Placements for second cohort begin

September

The DAP inspires Re-Tool 21 in Chicago

With guidance and advice from DAP staff, the School of the Art Institute of Chicago launches Re-Tool 21, a two-month art handling skills development program. Dozens of institutions from across the country reach out to inquire.

October 2019–February 2020

Career development opportunities

The second cohort of apprentices participate in career preparation workshops to work on résumés, cover letters, and interview skills. This group also participates in additional career development opportunities: in-person panels, online chats, and behind-the-scenes visits.

2020

February

The DAP featured at DIVERSEartLA

The DAP is a featured exhibitor in the 2020 LA Art Show as part of its DIVERSEartLA roster. A series of 24 photographs of apprentices is included in the exhibit *I See You, I Am Seen: On the Impact of the Diversity Apprenticeship Program*.

March

California Association of Museums (CAM) presentation

George presents the case study workshop "Recruitment Strategies that Work: Reaching Underrepresented Communities" at the CAM conference.

Graduation day!



Second cohort gathers for graduation day (photograph by Pablo Simental).

Surrounded by friends, family, mentors, and staff from partner organizations, eight apprentices from the second cohort graduate the program!

June

Alliance of American Museums (AAMvirtual)

George and advisers Julia Latané, Pilar Tompkins Rivas, and Heber Rodriguez present the workshop "Toward Equity: Actionable Ideas for Impactful Diversity Initiatives" at AAMvirtual.

August

Second IMLS National Leadership Grant

The Broad is awarded a second National Leadership Grant from the IMLS to continue to build on the DAP's success, evolve the lessons learned, and share with the field. The new grant will fund the program through fall 2023.

A valuable lesson I've learned—first from my mother who was a seamstress and an organizer and then from my own organizing work—is that relationships are crucial to any type of work and that trust is the basis of any good relationship.

I've carried this lesson into my work in the museum field in building and implementing the DAP. Recruiting participants for a program like the DAP requires trust. Establishing mutually beneficial relationships with partners and community organizations requires trust. Mentoring a cohort of apprentices requires trust. And honestly sharing the challenges in an evaluation survey requires trust. Trust has been the necessary ingredient that has allowed us to do this work in the way we have.

There's a pronounced lack of trust in the museum world, especially from BIPOC—both BIPOC museumgoers and those who work in museums. Of course, this shouldn't be a revelation. Museums have a long history of excluding and marginalizing. The deep wounds caused by centuries of problematic politics and the colonial legacy of museums are difficult to mend. The lack of BIPOC artists in collections is very real at too many institutions. The fact that BIPOC staff are concentrated within certain slices of the museum—security, facilities, visitor services—but are rarely represented at decision-making tables is widely known. And the frameworks of community engagement that too many museums use focus solely on how those relationships will benefit the institution—and not the other way around.

For me, trust is how I wanted to start with the DAP. It was essential and foundational to the work to center trust. Trust is about being sincere, honest, and centering the humanity of those I interact with in this work. In short, trust is about caring for people first, not things, buildings, or reputations even.

This is not to say we've been perfect in this work. And this is not to say that trust was always present in this work. Trust requires nurturing and constant maintenance. Trust is part of every conversation, email, and phone call. And trust, frankly, takes time to build and maintain.

The museum world often speeds through or skips important things, like building trust. There's a tendency to sweep things under the rug, move on, and not be honest and sincere or to avoid accountability for past mistakes, past histories. I'm concerned the focus is often more on the bottom line or how many people walk through museum doors. But I don't feel these metrics alone can or do tell the full story. These metrics alone can't and don't build trust. Trust requires a broader view and deeper consideration of more—and different—values.

There are no shortcuts to trust. There's no moving forward without trust. Building it, or rebuilding it, takes time, and it's an absolutely necessary step in this work—in all our work.

In this toolbox, you've already seen plenty of mentions of trust. And you'll continue to see more as you read on. But here, I felt that trust was important enough to stop for a moment and focus on, as we jump into sharing this work with you.

“My hope is that some of us go on to lead the field with our work and inspire and hire other POC and gender-fluid peoples to slowly churn this industry. This was my hope from the beginning of the program, and I still hold this hope with a slightly more critical eye.”

—Apprentice (second cohort)

2

DAP DESIGN AND STRUCTURE

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SETTING THE FOUNDATION: RECRUITMENT AND HIRING

The best way to attract a diverse applicant pool is by intentionally designing an equitable recruitment and hiring process. This section traces and outlines the story of recruiting and hiring for the DAP—a narrative that can be applied as a best practice for other organizations that want to create an equitable working environment by practicing inclusion. We start with recruitment.

For DAP recruitment, we started by acknowledging the homogeneity of the art handling and preparations field. Data showed that BIPOC were abysmally represented in this field, and their inclusion was not increasing over time.

Our recruitment goal was simple: Create the conditions to foster an applicant pool that robustly represented BIPOC candidates—and the demographics of the County of Los Angeles. This, we thought, gave us the best opportunity to bring together a strong cohort and meet the purpose of the DAP. Additionally, we were committed to ensuring that the DAP opportunity was available to populations that often face even more barriers to employment in this field: people who were formerly incarcerated, immigrants, individuals with disabilities, and people without educational credentials.

Although our goal was straightforward, we recognized the very real barriers that often keep BIPOC candidates from even considering applying. As a result, we understood that every

decision made during recruitment had to be intentional because every decision makes a difference.

If an equitable recruitment process aims to eliminate as many barriers as possible and give rise to a diverse applicant pool, then it's important to also recognize that bias, both conscious and unconscious, factors into a recruitment process and cycle in various ways.

Our job, then, is to be aware of those entry points for bias, recognize and address them, and establish strategies to respond more equitably.

Some of those entry points for bias include how applications are accepted, the length of the recruitment period, what skills are considered necessary for the job or position, the qualities or credentials that are required to apply, the types of candidates represented in recruitment materials, specific language used in an application, which physical and digital spaces are used to reach candidates, our own personal biases, and the partners enlisted to assist with recruitment.

Each of these entry points will be discussed next, but the best place to start in designing a more-equitable recruitment process is to audit your current recruitment culture. Take a critical look at who you previously recruited and identify the things you valued and believed during the process. Evaluate your recruitment tools and ask yourself what they

Art handling is notoriously dominated by referrals—in other words, who you know. Often, the hire of a new prep to a team occurs as a result of the prep's personal friendships with members on the team. But if there's a team of ten art handlers who are all white and mostly male, their referrals are most likely going to also be white and male. Knowing this, we took a step back and created a recruitment strategy that did completely away with referrals.

communicate to an external audience. Find the representation gaps among your staff and in the field. In what areas is your organization not as representative of the population of your community as it should or could be? And be specific in answering this question.

In recruitment, the more specific you can be, the better. We break it down like this: If your goal in recruitment is to attract more “diverse candidates”—a broad term—then you’re really just flattening everyone into one big group and not actually addressing or focusing on a specific demographic. Your recruitment will be more successful if you can recognize the exact type of people you lack and how your field is not inclusive of them. Is your field dominated by white men? A possible way to counter this trend is to include women of color and to emphasize making connections with women of color in various ways.

Personal Bias

Before moving on, it’s important to point out that a crucial step in this process is creating space to investigate and reflect on our own personal biases. We all have unconscious biases, and acknowledging and recognizing what they are is the first step in preventing them from influencing decisions we make.

We all have unconscious biases, and acknowledging and recognizing what they are is the first step in preventing them from influencing decisions we make.

Taking the time to learn about and be aware of our own personal biases will make a great impact on the hiring process. Too often, our negative biases impact the chances of otherwise qualified candidates, or our positive biases elevate otherwise mediocre candidates. It is important, then, to be aware of this in the recruitment and hiring process.

Examining our own biases, of course, can be a difficult task. It’s not fun to investigate our biases and why we carry them. But, again, it’s a critical step in designing and creating a more-equitable hiring process. We recommend reframing this exercise. Rather than simply thinking about it as difficult task that might unearth some uncomfortable truths, reframe the exercise of investigating your own biases as one that requires courage, self-awareness, and honesty. Be critical of your biases, and be gentle with yourself in the process. We all carry biases, but those of us who have created the space and taken the time to check and be aware of them will ultimately be better hiring managers.

There are several ways to examine your own biases. We strongly recommend that hiring managers start by reading about unconscious bias (see readings and resources in Section 4 on page 135). Another easy way to start examining your own biases is to take the Implicit Association Test published by Harvard University’s Project Implicit. According to its website, the goal of the test is to measure the “attitudes and beliefs that people may be unwilling or unable to report.”¹⁴ Another implicit bias test is MTV’s Look Different Campaign, which is focused on potential biases around gender, race, and sexual orientation.

Establishing a Strong Plan

For the DAP, it was immensely important to take a step back this way. We reviewed The Broad’s goals, and we asked a lot of questions. How did the current art handling and preparations team arrive at its current situation? How often were we relying on referrals? Why do most of our preparators and art handlers have a background in sculpture, and why are so many of them from the Midwest? These were the realities of our prep team at the time. In designing the DAP, it was important for us to be aware of these patterns and understand how biases informed them.

¹⁴ “Project Implicit,” Project Implicit, accessed November 18, 2020, <https://implicit.harvard.edu/implicit/contact.html>.

After you've given some thought about your current recruitment culture, you can begin to move forward in more-intentional ways.

We established an appropriate recruitment timeline as a next step. Too often in our recruitment process, we rush through timelines. We're incredibly busy juggling what feels like a million projects, and our presence is required at what feels like a million meetings. In this context, it's difficult to squeeze another minute out of the day to deeply think about the steps it takes to bring someone on in an inclusive manner. This type of thinking, it must be noted, will surely not allow for an equitable recruitment and hiring process.

We're here to tell you that a longer recruitment period is ideal. Giving more time to the process provides an opportunity to ensure that more people become aware of the position. Although it might be easy to reach out to existing networks, there is a critical need to expand beyond those spaces if the goal is to create

a larger, more diverse applicant pool. It takes time to reach the people and communities that we have failed to reach in the past. It takes time to start to build trust so that potential applicants can make the decision to apply and see themselves as a valued member of your organization.

As shown in the schedule below, our first full recruitment and hiring cycle for the DAP spanned about four months. We'll share specifics about how we spent that time in different sections later, but we increased our recruitment period in the second DAP cohort to nearly five months. Once we had the necessary recruitment materials and relationships established, we were able to spend more time actually recruiting applicants for the program. We had a full-time staff member dedicated to recruitment and recruitment-related activities. So, although four or five months doesn't seem long, it was four to five months of full-time dedication.

Here's what the first recruitment timeline for the DAP looked like:

2018				
February	March	April	May	June
Announcement launch February 19		Application deadline April 18 Initial application review April 18–27 Phone interviews April 30–May 4	In-person interviews and skills tests May 7–18 Employment checks May 18–25 Offer date May 25	Program start date June 11

Identify Core Skills to Remove Barriers

Now, we'd like to discuss the thinking behind the qualifications for the apprenticeship.

Again, establishing the qualifications for a position is one entry point for bias. Often, those qualifications—deemed as “required”—are not actually needed to perform the essential job duties. In these cases, position descriptions and statements of requirements only work to discourage and eliminate many potential applicants. In an equitable recruitment process, only those qualifications that are absolutely essential to performing the job should be included. All other qualifications should be considered barriers and removed.

Job postings for preparator/art handling work often list requirements for level of experience and education. However, such requirements can perpetuate inequitable standards for this type of work.

More specifically, across museums and galleries, job postings for preparator/art handling work often list requirements for level of experience and education. However, such requirements can perpetuate inequitable standards for this type of work. Because the DAP's purpose is to make preparator/art handling work and careers available to as many people as possible, and especially to BIPOC who've been shut out of this field, it was imperative to remove certain barriers. We determined that these two qualifications would not be required to participate in the DAP:

- previous preparator/art handling experience
- any specific level of education

These two barriers have often kept BIPOC from entering this field. On a parallel track, we also took a critical look at the job description for on-call art handling positions at The Broad. For this job description, we implemented three changes to expand the pool of potential

applicants: (1) reduced the number of years of experience required from six to two; (2) instead of requiring an applicant to have “experience handling art at a museum,” the requirement was changed to “experience handling art at a museum, gallery, or art handling company”; and (3) eliminated the requirement of a college degree. These small changes to the job description made a huge difference in our applicant pool.

Qualifications for the DAP instead focus on the skills needed to be a successful art handler and build a preparator/art handling career. We identified these skills for an apprentice:

- good hand-eye coordination, manual dexterity, and spatial reasoning
- self-motivated, reliable, and focused
- ability to follow instructions and plan ahead
- work well with supervisors and coworkers
- ability to perform physical tasks, including bending, kneeling, pulling, pushing, walking, standing for long periods of time, and lifting 50 pounds or more

We ultimately tried to boil the position down to the core skills needed to do the work and not include extra requirements that might be nice to have but that are extra barriers.

Along with establishing these core skills, we also can't stress enough the importance of openness in how hiring managers imagine the type of candidate who would work well. When we write job descriptions, we often imagine an “ideal” candidate. But the thing is, an ideal candidate is someone who gets the job done, and there are sometimes several paths to that destination. We've seen it too many times in recruitment: “Ideal” often ends up meaning those folks who fit the team or the culture of the team or whose previous experiences fit the expectations of the role. Of course, that expectation is biased. So, instead, we recommend thinking about what an applicant might add to your team.

How does an applicant's experience, even if it's not in art handling, add to the team? What new perspectives, which might be missing from the makeup of your current team, can an applicant add?

Being open to this requires a shift in thinking. It requires a move away from thinking about recruitment as a method to strictly filter out folks for a position and more toward a way of thinking about recruitment that aims instead to support applicants to present themselves in the best possible light when it comes to the core skills you've identified.

There's considerable research that suggests that women won't apply for a job unless they feel they meet every qualification listed. "Men apply for a job when they meet only 60% of the qualifications," Tara Mohr reminds us, "but women apply only if they meet 100% of them."¹⁵ Making sure we shift our thinking and write job descriptions that reflect only core abilities needed and that encourage applicants to see themselves being able to do the job, then, is critically important.

Attention to Every Word

Like the qualifications for a position, the way a job posting is written presents another potential avenue for bias. Language can signal certain exclusions. For example, gendered language in job descriptions may attract an applicant pool of only one gender. A recent *Forbes* article, "How to Take Gender Bias Out of Your Job Ads," offers a relevant example:

[A] few years ago, social scientists at the University of Waterloo and Duke University coded a long list of adjectives and verbs as masculine or feminine then scanned a popular job site to look for those words. They found that job ads in male-dominated fields (like software programming) tended to use masculine-coded words such as "competitive" and "dominate" much more than job ads in female-dominated fields. Follow-up research confirmed such words made those job listings less appealing to women.¹⁶

In short, the language used in job descriptions affects applicants. With this in mind, we made sure to scrutinize every word as we wrote the DAP job description.

We used Textio, a tool that analyzes text for jargon and gendered language, to write the DAP job description. We copied our text into the Textio editor, and it highlighted phrases that leaned too masculine or too feminine; this helped reduce words that could limit who applies. This tool helped us avoid gender-specific language. Textio has expanded since we first started using it in 2018; it now also offers analysis of text based on age and ability, not just gender.

We also used Hemingway Editor to help us write our job description. This online tool measures the readability of your text. It estimates the lowest level of education required to understand any given piece of writing. Hemingway Editor highlights sentences that are "hard to read" or "very hard to read" and encourages the writer to simplify them. It emphasizes conciseness and discourages jargon. For example, what do we really mean when we say that an applicant should be "entrepreneurial," and would writing "ambitious" accomplish the same thing? Or what about changing "ability to collaborate and exhibit interpersonal skills" to "works well with supervisors and coworkers?" Simplify your language!

Job descriptions often provide vague ideas about the responsibilities of the job. In developing the DAP job description and application, we wanted to provide as much information as possible to applicants. So we assembled an information packet to answer questions that we thought folks might ask when they applied for the position. For example, we answered the question, "What is an art handler?"



For the full apprentice job description and application, see pages 152–56.

¹⁵ Tara Sophia Mohr, "Why Women Don't Apply for Jobs Unless They're 100% Qualified," *Harvard Business Review*, August 25, 2014, <https://hbr.org/2014/08/why-women-dont-apply-for-jobs-unless-theyre-100-qualified>.

¹⁶ Carmen Nobel, "How to Take Gender Bias Out of Your Job Ads," *Forbes*, December 14, 2016, <https://www.forbes.com/sites/hbsworkingknowledge/2016/12/14/how-to-take-gender-bias-out-of-your-job-ads>.

Review Your Recruitment Materials

George Luna-Peña

In addition to dedicating thought and time to drafting a solid job description and application, it's important to review all your recruitment materials, like flyers, presentations, social media posts, and website graphics. And ask yourself who your materials are speaking to.

If you want to attract BIPOC applicants, make sure that your recruitment materials represent them. Being Latinx, if I see a flyer for a program that only shows white people, that already tells me that folks like me aren't hired for these jobs. And, frankly, I'm less likely to apply.

An example of one of the DAP flyers:



DIVERSITY APPRENTICESHIP PROGRAM

A 9-month, full-time apprenticeship in art handling

Deadline to Apply: April 5, 2019

- No previous experience required
- \$16.00/hour, plus benefits
- Paid training with experienced preparators/art handlers
- Hands on experience with partner museums, galleries, and institutions across Los Angeles
- Personalized support and mentorship in preparing to build a career in the museum and art world
- Networking opportunities
- Career and job preparation workshops
- Field trips to art and cultural institutions

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Outreach Plan

As we were crafting our job description, application, and recruitment materials, we were also putting together an outreach plan for recruitment.

One of the most effective recruitment methods to diversify a candidate pool, according to research across sectors, is to expand the search beyond the usual recruitment networks—the usual places we lean on to do outreach for jobs. In her article “The Labor of Diversity,” Dr. Nicole Ivy points out that “[m]anagers often hire people who are similar to themselves.”¹⁷

The goal of the DAP’s recruitment plan is to break out of what Dr. Ivy calls the “replication of sameness.” Your outreach plan is essentially a list of who you’ll reach out to and the various ways you will do so. Although some of the “who” can remain as is in your outreach plan, we encourage you to expand that category to recruit a more diverse pool of applicants. You’re looking to add new networks, new sources, and new pools of potential applicants to your recruitment outreach plan.

¹⁷ Nicole Ivy, “The Labor of Diversity,” *museum*, January–February 2016, <http://www.aam-us.org/docs/default-source/resource-library/the-labor-of-diversity.pdf>.

An example of the DAP outreach plan:

RECRUITMENT SOURCE	DETAIL
Teams/departments at The Broad	<ul style="list-style-type: none">• Share DAP information with various team leads internally: Retail, Facilities, Security, Visitor Services, Parking/Garage.• Host informational sessions for all teams.• Set up times to meet individually with potential internal applicants.• Post flyers and information in break rooms and other common spaces.• Engage current preparators to uncover available applicants of color they may be familiar with.
Nonprofit organizations	<ul style="list-style-type: none">• Create recruitment sources document specifically focused on nonprofit organizations (track contact information and contact with organization).• Create connections with community organizations in communities of color, especially in East and South L.A.• Reach out specifically to organizations that work with underrepresented populations: women, immigrants, people of color, Indigenous or Native peoples, returning citizens or people who were formerly incarcerated, and people in the LGBTQIA+ communities.• Reach out to organizations that focus on job skills training, transition, and reintegration for people who were formerly incarcerated.
Partner organizations	<ul style="list-style-type: none">• Engage partner organizations to get contact information of potential applicants from within their organizations (security, facilities, retail, visitor services).• Engage partner organizations and provide them with DAP information to share with their networks.
Adult and career education programs	<ul style="list-style-type: none">• Advertise the DAP at adult and career education programs (11 campuses in Los Angeles); these include skills training programs, GED, and night classes.• Reach out to teachers and administrators at these campuses across the city.• Make information readily available to campuses.• Make presentations and offer to meet with groups of participants at campuses.

Economic and Workforce Development Department (EWDD) (Los Angeles)	<ul style="list-style-type: none"> • Reach out to employer services staff at EWDD to inquire about potential ways to advertise the DAP. • Attend job fairs sponsored by EWDD throughout the city of Los Angeles, especially those hosted in communities of color.
Preparation, Art Handling, Collections Care Information Network (PACCIN)	<ul style="list-style-type: none"> • Engage current local art handlers and preparators through PACCIN to announce DAP opportunities and request that they share them with their networks. • Ask current PACCIN members if they have names and contact information of potential applicants; reach out to those people.
Colleges and universities	<ul style="list-style-type: none"> • Do outreach with on-campus ethnic centers and clubs at various community colleges and universities. • Reach out to administrators in art departments and vocational departments. • Inquire about posting flyers in student union areas on campuses.
Local museums, museum staff, and artists	<ul style="list-style-type: none"> • Reach out to galleries and museums that cater directly to BIPOC audiences (e.g., Self Help Graphics & Art, Chinese American Museum, Japanese American National Museum). Make information available about the DAP and request contact information of potential applicants (e.g., interns, volunteers, part-time staff). • Reach out to current museum staff of color across the city and make information available about the DAP. • Reach out to BIPOC artists in Los Angeles and make information available. Request names and contacts of potential applicants (e.g., interns, studio assistants).
Community job fairs	<ul style="list-style-type: none"> • Attend community job fairs to advertise DAP opportunities. • Focus on East and South L.A. communities, but identify job fairs in other communities of color.
Community centers and events	<ul style="list-style-type: none"> • Conduct outreach with community centers, especially those in East and South L.A. and those focused on LGBTQIA+ communities. • Make information available to community centers. • Attend events.
Neighborhood councils	<ul style="list-style-type: none"> • Reach out to neighborhood councils, especially in East and South L.A. • Make information available. • Offer to attend meetings to present information.
Online and social media	<ul style="list-style-type: none"> • List the opportunity on The Broad website. • Use The Broad's social media following and advertise the DAP opportunity (Twitter, Facebook, Instagram, email list). • List on job sites: JobsLA.org, Craigslist.

Having a broad recruitment outreach plan like this will ensure that you're breaking out of your typical recruitment sources. The more expansive your outreach during recruitment, the more you'll start to shift your recruitment status quo. Be ambitious when putting together your outreach plan, and be specific.

Spend some time really researching and mapping your community. What organizations serve the communities you want to reach? What institutions already serve as touch points for the community? Include these in your outreach plan!

Creating Community Connections

Although the plan just presented lists many recruitment sources (e.g., partner organizations, internal teams, community colleges, work source centers), we want to spend a bit of time and space to focus on what turned out to be the one of the most important recruitment lessons for us: establishing relationships and connections with community-based organizations that are already serving the populations from which we'd like to recruit.

“ I like that the DAP branched out to different events throughout Los Angeles to reach a broad scope of ‘communities.’ The event I found the DAP at was the Trans Job Fair . . . I am grateful that they were there. ”

—Apprentice (second cohort)

I can't stress enough how important it is to build relationships with community-based organizations. If your organization is ultimately trying to better reflect the community it serves, one critical way to do so is to establish strong ties and mutually beneficial relationships with those groups that have already built important trust in that community.

If your organization is ultimately trying to better reflect the community it serves, one critical way to do so is to establish strong ties and mutually beneficial relationships with those groups that have already built important trust in that community.

But this relationship can't be one-sided. As just mentioned, it has to be mutually beneficial. It requires sincerity and gratitude. Sure, you might be able to show up to an organization and share recruitment materials, and they might pass those along to members of their community. And during the DAP recruitment, we made a lot of those types of connections.

George Luna-Peña

But a true connection built on trust requires you to go beyond that.

You ultimately want to establish a relationship in which folks at the organization you're engaging with will go to bat for you—they will not only share your materials but will do so enthusiastically. They invite you into their space to speak to their program participants or members and trust you enough to ask you to come to events to support their effort. Such a relationship begins with trust and is based on trust. But, of course, trust is a two-way street. Trust is reciprocal, as we've already talked about. This, again, requires sincerity and gratitude. And, of course, it requires time.

During the DAP recruitment cycles, we made connections with more than 100 community-based organizations in the L.A. area. In the two years of recruitment, I attended events and made more than 80 presentations across the city. I was invited to block parties, hiring fairs, information sessions, private meetings, and churches. I was out and about nearly every day during those recruitment months. I drove more than 2,500 miles locally and passed out thousands of flyers and business cards.



To get a sense of the type of time commitment I'm talking about, check out the DAP recruitment calendar on pages 148–51. It gives you a feel for the many events I attended during this period.

Now, not every one of those connections with a community organization resulted in a deep relationship. Many were more surface-level linkages that gave me an inroad to share information about the DAP opportunity.

Here's a draft email I would send to folks at the organization for this type of outreach:



George Luna-Peña

to me ▾



Hi!

I hope you're doing well.

Let me introduce myself. My name is George Luna-Peña. I am the program manager for the Diversity Apprenticeship Program (DAP) at The Broad art museum in Los Angeles. The DAP is a new initiative. The program aims to provide preparation/art handling apprenticeships to groups underrepresented on museum staffs. This includes people of color, Native and Indigenous peoples, women, formerly incarcerated people, immigrants, and the gender alt community.

I'm reaching out today in hopes of setting up some time for us to chat further about ways we can support your work. Y'all are doing incredible work in supporting the immigrant community of Los Angeles, and, again, I'd love to chat further.

In the meantime, I'm sending a bit more information about the DAP. Attached is the application/info packet, an FAQ document, and a one-page flyer. You can also view more info about the DAP online: www.thebroad.org/dap.

Also, here are a few quick points on the DAP in case any of your participants come to mind for the opportunity:

- The DAP is a nine-month, full-time paid apprenticeship in art handling.
- The DAP pays \$16.00/hour plus benefits (medical, dental, vision, and monthly TAP card).
- We will be hiring eight apprentices to start in June 2018. We're also hiring a second group of eight apprentices next year for a second round starting in June 2019.
- Applicants must be 18 or older to apply and participate in the DAP.
- The first month of the apprenticeship is full-time training. After that, apprentices rotate to different assignments with our partner institutions.

Again, please feel free to share the information with those you work with. If you feel like it might be useful, I'm happy to make myself available to conduct an info session on the DAP with those you work with or to attend an event y'all might already have planned.

Either way, looking forward to hearing from you and connecting further!

With gratitude,

George

Again, establishing deeper relationships ultimately made DAP recruitment outreach a success. Part of establishing these deeper relationships requires centering the needs of those you're wanting to build the relationship with. When I connected with community-based organizations, one of the first questions I asked is, "How can I help you?" Starting this way signals that I'm committed to a deep

relationship. And follow up! If you commit to calling back at a certain hour, call back at that hour. If you commit to dropping off materials, show up and drop off those materials. If you commit to sharing information about an upcoming event that the organization is hosting, send it out to your network of folks. Following up is a crucial ingredient in building these relationships.

Building Trust on an Individual Level

Since we've discussed the concept of trust, we want to address the importance of building trust with individuals during the recruitment process.

To put a finer point on the importance of trust, I'd like to share the story how we recruited one of our apprentices, Rô/Si Vỗ. I met Rô/Si at the Trans Job Fair at Los Angeles Trade Tech College (LATTC). This was the first annual Trans Job Fair, and it was hosted by St. John's Well Child and Family Center and Trans Can Work. Two colleagues and I attended the event and met hundreds of people that day. We set up our table with flyers and information about opportunities at The Broad—the DAP being one of them.

Rô/Si approached our table with curiosity. We had a good conversation. They shared that they had just completed the sign-painting program at LATTC. They also asked great questions about art handling. I shared a flyer, the application, and some thoughts about how the first cohort had gone, both challenges and successes. I was honest about the experience, which prompted Rô/Si to ask more questions.

We chatted for a few more minutes, and I approached our conversation in the same way I approached others: with genuine curiosity about the person I was speaking with. For me, even at those early stages, it was about building a relationship with Rô/Si. We exchanged contact information and, when I returned to the museum, I followed up with more details.

To me, that follow-up and follow-through were key aspects of continuing to build trust. I met so many people that day and shared a lot of information. It was, overall, a successful recruitment event in terms of sharing the opportunity with as many people as possible. And it would have been easy to simply leave it at that. But, again, the follow-through is the important next step that we too often forget or don't consider, and yet it's that follow-up that continues to cement the foundation of trust.

George Luna-Peña

Rô/Si also reached out. A few times, they had questions and called me on the phone. In those phone conversations, I was honest in answering their questions. And those times when I didn't pick up because I was out recruiting, I called them back. Again, that follow-up was key.

When it came time to apply for the program, they actually decided to deliver a hard copy of the application in person, rather than filling it out online. For me, this step on their part validated that they felt comfortable; it meant that a certain level of trust had been established, and I appreciated that Rô/Si took that step.

Throughout the rest of the hiring process—phone interview, in-person interview, and skills tests—they didn't hesitate to reach out with questions or ask for clarification. During the process, Rô/Si stood out as an exceptional applicant, always deeply thoughtful and honest in their responses, true to themselves, and incredibly adept and skilled. Rô/Si is brilliant in that way, but I also like to think that the small trust we had built by that point helped them feel a bit more comfortable. When they accepted our apprenticeship offer, I couldn't have been happier!

As previously shared, time is key to an equitable recruitment process. Now, with two recruitment cycles behind us and a third coming up soon, I can absolutely affirm that the investment of time is worth it. Recruitment results ultimately reflect the time, effort, energy, and sincerity you pour into the process. Invest the time!

Conversation About Recruitment between Julia Latané and George Luna-Peña

JL: I remember you talking about the way you present yourself when going to a community or to an event to recruit applicants. Can you share your thoughts on this?

GLP: You know a bit of my background, Julia, with regard to my organizing work. And I think it started there for me. A big part of building relationships is to be able to relate to folks on a deeper level. It's about making a sincere connection with folks. That's how you start to build that trust. So, for me, keeping in mind how I am perceived at an event or on the other side of the recruitment table is always at the forefront. I want folks to feel comfortable, to be able to relate to me, to see themselves a bit in me, to know that I'm being myself, and that I'm being honest. So, yes, I wear my Jordan 5s, and I do that intentionally, and I speak in a sincere way, the way I would with my cousins or family. I present a true version of myself, and because I'm a person of color, other folks of color relate to me.

JL: This reminds me of a conversation I had with Alicia [art preparator at the Los Angeles County Museum of Art, former apprentice at The Broad] recently, about breaking down barriers for Black people to work in museums. She mentioned how formal museums are and pointed out that the way I dress even conveys a sense of formality. This really struck me, because I have been told for years how important it is to dress for the position you want, not the one you have. I remember my first job as head preparator at the Autry, the HR director told me I should dress business casual, and I was shocked because I'm an art handler, and I'd never come to work in anything other than jeans and a T-shirt before that. I think there is a huge disconnect between the formality we adhere to in museum offices and our communities, and we should be thinking about this all the time.

GLP: She's totally right about the formality of museums. But don't get me wrong, Julia, I can be formal too if I need to be. The issue for me is the idea that there's one specific way to be, to dress, and to act if you're part of the museum workforce. There is a narrowness in that type of thinking, and frankly, it's an idea based on white expectations and assumptions. For me, it's important that, when I'm attending an event or doing recruitment in the community, folks see a more expanded view of what a person who works at a museum is. So, I make those choices, of how to present myself, very intentionally. I mean, just the fact that I'm there, a Latinx dude from East L.A.—that says a lot. My presence alone disrupts the false assumptions around whiteness. And I want other folks to see that and feel that and know that.

JL: So, it seems you are saying it is important to be of the community or at least to be able to relate in a personal way to the community you are trying to reach, no?

GLP: Oh, I think it absolutely makes a difference. Museums are not typically welcoming spaces for BIPOC, so there's already an almost inherent distrust because of that history. Being someone from the community makes a difference in building that relationship, in building that trust. Museums would be very wise to hire more folks from the communities they want to serve, no doubt.

Hiring Process

After recruitment, of course, comes the review of the applications, interviews, skills tests, and hiring. This section outlines the hiring process for the DAP.

Application

The DAP application is an important aspect of the hiring process. A completed application represents an individual officially expressing interest and becoming a candidate for the position.

About Résumés

Before moving on to the components of the application, a note on résumés. Because the DAP does not require previous education or art handling experience, the DAP application does not require a résumé. We understand that some applicants may bring experiences and capacities that aren't traditionally reflected in a résumé. For this reason, we've instead designed the hiring process to allow applicants other ways to elaborate on previous experiences. You'll read more about this in the coming pages.

The DAP application was available to complete both online and in paper form. Although online-only applications are typical these days, we were intentional about providing a paper application for applicants who might not have regular access to a computer or the internet. This required more work on the back end for us (we had to add a paper application to our online rubric system), however, the work was worth it to make the process more accessible. Having a paper application was especially useful at job fairs aimed at populations experiencing homelessness. Often, these applicants would take a paper application with them and drop it off later in person or call me to set up a time to pick it up.

Although online-only applications are typical these days, we were intentional about providing a paper application for applicants who might not have regular access to a computer or the internet.

The four main components of the DAP application are:

1. **Personal/contact information** (name, phone, email, etc.).
2. **Three references** (a combination of professional and personal references). Although professional references are preferred, there may be applicants who—for various reasons—can't provide three professional references. In these cases, personal references (outside family) were accepted.
3. **Written statements.** Written statements are a critical aspect of the application. DAP participants should be committed to the goals of the apprenticeship, and written statements allowed us to gauge this.
4. **Demographic survey.** Demographic questions focus on gender identity, level of education, and race and ethnicity. The application explicitly states that demographic information is completely optional. An applicant's chances of employment would not be adversely impacted if they chose not to provide this information.

Initial Evaluation of Applicants

In the first year, applications were initially evaluated by program staff, and, in the second, partner staff were added to the process. A total of 12 reviewers participated. To eliminate as many entry points for bias as possible, the application review was a structured process, and **each application was scored on the same set of three specified criteria:**

1. **Career goals.** We attempted to understand a candidate's career aspirations, potential barriers they may have faced, and their commitment and/or desire to build a career in the museum field specifically or the arts more generally.
2. **Relevant physical skills.** We tried to get a sense of the physical skills a candidate already possesses. Art handling is a physical job and requires someone who enjoys and thrives in hands-on work. We want to set people up to succeed, and if someone is clumsy, they probably won't be a great art handler. We also looked for clues that a candidate is sensitive to, or innately aware of, the properties of and differences between materials and enjoys this aspect of the work. Although some candidates might have previous art handling experience, it's not required.
3. **Commitment to equity and diversity.** We looked for candidates who possess a strong commitment to the values and goals of the program: equity and diversity. In this area, we asked for specific examples from candidates. Although candidates might express a theoretical commitment to the values of equity and diversity, we were most interested in those who could show how they've acted to advance these values. This could, of course, be demonstrated in many ways or take different forms. For the first two cohorts of the DAP, we strongly felt that this was an especially important characteristic for a potential apprentice to have. A commitment to equity and diversity was essential to identifying challenges during their apprenticeship and speaking up about that experience. This feedback created an environment to potentially push partner and host organizations into uncomfortable spaces where change can happen. We also wanted apprentices to carry the message forward and to spread the word about the DAP at conferences and future job sites.

We shared these guidelines with each application reviewer to provide more details about each of the above criteria, as well as how

to score the application. It was important to have a shared rubric to score applicants through every step of the interview process, providing an objective starting point and making the process more equitable.



To view the application review guidelines, see pages 157–62 in Section 4.

Phone Interviews

Applicants who advanced from the initial application review were invited to short phone interviews (no longer than 30 minutes) with one of us. For each application cycle, we conducted about 50–60 phone interviews.

The goals of these phone calls were to

1. get to know the applicant a bit more;
2. share more about the DAP (e.g., purpose, what to expect) and allow the applicant to ask questions about the DAP; and
3. gauge the applicant's motivation and enthusiasm for participating in the DAP.

The phone interview was structured as follows: (1) introductions at the beginning of the call, (2) sharing information about the DAP with each applicant, and (3) conversational interview as we walked through each of the questions. Our phone interview questions aligned with the criteria we used to make determinations about applicants, and we used the same questions for every applicant. The phone interviews also gave the applicant an opportunity to ask questions about the program (e.g., design, structure, timeline).



For the phone interview questions and rubric form, see page 163 in Section 4.

In-Person Interviews

A recent *Harvard Business Review* article, "How to Take the Bias Out of Interviews," discusses the ineffectiveness of unstructured interviews.¹⁸ "These interviews should not be your evaluation tool of choice; they are fraught with bias and irrelevant information," said the author. To minimize as much bias as possible, the DAP in-person interviews, like the full application review process, was highly structured. This is a key point that I want to spend another sentence underscoring. Structuring a hiring interview process—by way of asking the same questions of all the applicants, preparing guidelines for anyone who will participate in the process, and creating rubrics to score applicants—is absolutely critical to creating an equitable hiring process. If there are several entry points for bias in the hiring process, the structure you design for the process will help minimize that bias as much as possible.

DAP in-person interviews were conducted by a panel of three to four interviewers. Depending on the availability of staff at partner DAP institutions, we included two to three partners in the interview panel. It was important that the composition of the interview panels

George Luna-Peña

themselves was diverse. Diversity of thought on interview panels will ultimately create a better evaluation of the candidate. More important, having people on the interview panel who the applicant can relate to might help ease the candidate's anxiety about the process. Ideally, all candidates came before an interview panel made up of the same members. For in-person interviews, just like phone interviews, each applicant was asked the same set of questions in the same order and by the same interviewer. Again, this was intentionally done to minimize bias.

We followed this basic process for each interview:

- We started by welcoming the applicant. This included congratulating them for making it to this stage of the hiring process and sharing a bit about the number of applicants for the DAP to contextualize their accomplishment.
- Each interviewer then introduced themselves in the same manner to each applicant, every time.

¹⁸ Iris Bohnet, "How to Take the Bias Out of Interviews," *Harvard Business Review*, April 18, 2016, <https://hbr.org/2016/04/how-to-take-the-bias-out-of-interviews>.



Desirée Monique Thurber and Anna Nelson at the Craft Contemporary during the installation of the exhibit *The Body, The Object, The Other* (photograph by Kya Williamson).

- We then informed the applicant that we were asking all candidates the same questions in the same order to make the process as equitable as possible, we had seven questions for them, and there would be an opportunity for them to ask questions at the end; we would be taking notes during the interview; and after the interview, we'd move over to the skills tests portion (more on skills tests later).
- We then began the interview by asking the first question, and panelists alternated asking questions in the same order for each interview.
- After the interview and skills assessments were conducted, we would walk the applicant out and immediately score the interview before discussing with one another.
- We would then have a short discussion about the applicant. This was an important opportunity for the interview panel to share any potential biases that might have arisen during the process, whether negative or positive. For example, I recall interviewing someone who was from my same neighborhood in East L.A. I shared this with the rest of the interview panel, because it might have impacted the way I scored the applicant. Of course, each of the interview panelists were asked to be cognizant of these potential biases as they were happening, but it was important for us to put them on the table after the interview in the event that they impacted our scoring. Frankly, despite the structured approach, there are always so many entry points for bias, so it is difficult to eliminate them all. But being cognizant of them and, more important, creating space to acknowledge and speak out loud on them, was critical to our process.

“As an interviewer, I was asked to discuss my own biases [during the interview process]. The result was a very transparent and open environment that **built trust, accessibility, and inclusion.**”

—DAP partner



For the DAP in-person interview guidelines that were shared with each panelist, see page 166 in Section 4.

Again, for in-person interviews, the questions aligned with the criteria and skills we identified. And, as with every step of the application process, a rubric was used to score each applicant.



For the in-person interview questions and rubric form, see pages 164–65.

Some final thoughts on the in-person interview: First, it was critically important to the panel and the review process that applicants were not compared with one another. Conversations about applicants, for the most part, focused solely on individuals and their answers to our questions. In the very rare event that we did compare, that comparison was based solely on a question-by-question basis. In other words, we would compare their responses and scores for a specific question only.

It's important to note that an applicant's score on the phone interview was not shared with interview panelists. We wanted in-person interviewers to have an independent—as close to unbiased—determination based solely on the in-person interview they participated in. Knowing whether or not an applicant scored highly on a phone interview, for example, might create expectations for how they should perform in the in-person interview, and we wanted to avoid this.

Skills Tests

Skills tests are designed to show what a candidate can actually do and how they approach problem-solving. Those who are best at talking about what they are capable of are not necessarily the ones who are most capable. Because we were trying to identify people who might be successful as art handlers but who did not have previous art handling experience, we needed to design skills tests that could demonstrate things like

sensitivity to materials, spatial reasoning skills, and physical awareness of surroundings.

As we were designing the pilot program, we realized how much our traditional hiring practices favored those who preferred to communicate verbally and people whose confidence made them feel comfortable entering a business environment and speaking about themselves, most often with one or more white people present.

For the DAP, we wanted to make sure people who prefer written, visual, or other communication styles; are not comfortable speaking about themselves; and/or are not comfortable in business environments or around white people have a chance to show what they can do. Each component of a candidate's application was weighed equally.

So, for example, the written application carried as much weight as the phone and in-person interviews, and the combined skills tests were also weighted to the same level.

There is still room for bias in the scoring of some of the skills tests. The jars tests, for instance, are fairly subjective. We realized during the hiring process for the first cohort that the same person should do the scoring for all candidates. Also, because we were looking for evidence about candidates' awareness of materials and their ability to be really careful with delicate things, it was important that the person scoring that test also had those qualities.



For the DAP skills tests documents and instructions, see pages 167–78 in Section 4.

Here's how we weighted the different components of the application:

Application review (30 points) Four questions, scored 1–5. Scores are summed, then multiplied by 1.5 (multiplying helped us weigh each component evenly).	
Phone interview (30 points) Six questions, scored 1–5. Scores are summed.	
In-person interview (30 points) Eight questions, scored 1–5. Scores are summed, then multiplied by 0.75. Individual interviewer scores are then averaged for the final score for this section.	
Math and spatial reasoning test (10 points) Ten questions, each worth one point.	
Skills tests (20 points) Test 1: Opaque jars, scored 1–10, then divided by 2 for total score for this test. Test 2: Clear jars, scored 1–10, then divided by 2 for total score for this test. Test 3: Block assembly, scored 1–5. Test 4: Obstacle course, scored 1–5. Total scores from each test are summed for the total score for this section.	
References (15 points) Six questions, scored 1–5. Scores are summed, then multiplied by 0.5. Individual reference check scores are averaged for this section.	
Total score: 135 points	

Applicant Demographic Breakdown

1,420
total applicants

86%
of applicants identified
as BIPOC

52%
of applicants reported
their household income
as less than \$20,000



Goziè Ojini at The Broad (photograph by Rikki Wright).

STARTING STRONG: ORIENTATION AND TRAINING

George Luna-Peña

Once the eight apprentices are hired, the work of welcoming them to the apprenticeship program begins. I want to spend some time sharing how we approached one of the all-important components of the program: the DAP orientation. I say all-important because orientation is the first real impression that apprentices receive once they've made the commitment to the DAP, and we want that impression to be a positive one.

A standard orientation process, however, wasn't going to cut it. The DAP orientation was more than a logistical event, it was a continued step in the relationship and trust-building process. It was an opportunity to share, create community, minimize anxiety, and establish a safe space.

The DAP orientation was more than a logistical event, it was a continued step in the relationship and trust-building process.

All the standard elements of an orientation or initial onboarding still applied—introducing apprentices to staff at The Broad, giving apprentices tours of the space so they get situated, setting them up with their employee IDs and filling out hiring paperwork, and reviewing schedules. But I don't want to use this space to focus on those aspects of an orientation.

Instead, I want to focus on the part of the DAP orientation process that makes a big difference

In sharing the DAP with colleagues across the country, I consistently stress—as we have throughout this section—that this type of work requires a significant investment of time. Time, of course, seems to be one of the rare commodities in the museum field. But we argue that our thinking around the concept and rituals of time is flawed, and, like so many other foundational aspects of museum work, the concept of time and those rituals based on it are also products of white supremacy. In *Dismantling Racism: A Workbook for Social Change Groups*, Kenneth Jones and Tema Okun highlight a “sense of urgency” as a main characteristic of white supremacy. This “continued sense of urgency,” they write, “makes it difficult to take time to be inclusive, encourage democratic and/or thoughtful decision-making, to think long-term, to consider consequences.”¹⁹ For us, reflecting on this sense of urgency in the museum field specifically brings to mind rushed deadlines or processes that don't prioritize the time to involve the voices of those most impacted.

Jones and Okun identified some “antidotes” to this type of thinking: “realistic work plans, leadership which understands that things take longer than anyone expects, discuss and plan for what it means to set goals of inclusivity and diversity, particularly in terms of time, learn from past experience how long things take, write realistic funding proposals with realistic time frames, be clear about how you will make good decisions in an atmosphere of urgency.”²⁰ To this, we'd add a critical question that we should all ask ourselves in this work: How much time are you both making and protecting in your work to build relationships and trust?

¹⁹ Kenneth Jones and Tema Okun, *Dismantling Racism: A Workbook for Social Change Groups*, dRWorksBook, last updated April 2021, <https://www.dismantlingracism.org>.

²⁰ Jones and Okun, last updated April 2021.

and that takes center stage: getting to know one another as people, heart to heart, human to human, my story and your story. We urge all folks who aim to build a diversity initiative to include this component of the orientation in their process.

Crafting an orientation experience that incorporates this framework means that you'll need to invest more time in this process. You can't fast forward through building trust and creating community. This type of work requires more than two hours or even half a day. It just takes time. For the DAP orientation, we dedicated two full workdays to the process and activities, although we've learned in two cohorts that this might not be enough. For the next iteration of the program, we'll be expanding orientation to include at least a third day.

Let's dive into some of the specifics of the DAP orientation, keeping in mind that every decision sets and reinforces a certain tone.

The first thing I thought about was the space in which the orientation took place and how to create a welcoming environment. I tried to create a sense of sitting around a dinner table. The goal was for the group to be able to see one another well.

I wore a name tag with my full name and pronouns. Sharing my pronouns on my name tag was a simple way to both establish and hold space to be more gender inclusive.

Once folks were situated, I introduced myself:

**“ My name is George Luna-Peña.
My pronouns are he/him/his, and I'm
the program manager for the Diversity
Apprenticeship Program at The Broad.
Welcome!”**

We went around the table, and I asked folks to introduce themselves briefly and encouraged them to also share their pronouns.



A table set up for orientation.

After these brief introductions, I continued to set the tone for the day by sharing something a bit more personal. During the first cohort orientation, I shared a quote from Dr. Lonnie G. Bunch III, the current Secretary of the Smithsonian Institution and the first African American and historian to be its head, which had resonated with me:

“ The museum field, the profession I love, has to make the commitment to change. It is not a choice, it is an obligation. . . . We should live up to our stated ideals. If we truly believe that we are a better profession when we embrace diversity, then let that diversity permeate and shape the staff throughout our museums . . . It is in our power to change this profession—if we have the courage, the creativity, and the will. ”²¹

With the second cohort, I shared a poem by Nikki Giovanni, “A Journey.” Reading poetry has been a calming exercise in my life, and Giovanni’s work has often affected me. I shared her poem because I think it reflects the sense of community within the physical space of the

orientation. I did it as a way to continue to set the tone for the day and for the program.

From the beginning, I wanted each apprentice to feel supported and to know that I valued their presence, who they are, where they’re from, and where they’re going. I wanted each person to know that we were embarking on a journey together, and that they would be supported throughout. In retrospect, although I wanted to share the Giovanni poem with the first cohort of apprentices, I was reluctant. Being so new in this field at the first orientation, I hesitated to share because I was intimidated about showing vulnerability. That’s just not something you do in the art museum world, I thought. But I changed my mind about this and realized that it felt appropriate to me. So I will continue to share the poem, and I let apprentices know why it resonates with me and why I share it.

Although Julia was not able to join us for the orientation, she welcomed the apprentices with a short video. Again, this was done to help the apprentices feel supported and valued.

²¹ Dr. Lonnie G. Bunch, “Flies in the Buttermilk: Museums, Diversity, and the Will to Change,” American Alliance of Museums, May 29, 2019, <https://www.aam-us.org/2019/05/29/flies-in-the-buttermilk-museums-diversity-and-the-will-to-change>.

A Journey by Nikki Giovanni

It’s a journey . . . that I propose . . . I am not the guide . . . nor technical assistant . . . I will be your fellow passenger . . .

[. . .]

It’s a journey . . . and I want . . . to go . . .

Read the entire poem at <https://poets.org/poem/journey>.

Two-Day Orientation Schedule

Day 1	
9:00 a.m.	Welcome!
9:30 a.m.	Human Resources: Forms, Benefits, Badges
10:15 a.m.	Break
10:30 a.m.	Introductions: Our Stories
12:30 p.m.	Group Lunch
1:00 p.m.	About The Broad and the DAP
2:00 p.m.	Evaluation Process
3:00 p.m.	Break
3:15 p.m.	Team-Building Activity
4:00 p.m.	Tour and Introductions to Staff
5:00 p.m.	Questions, Reflections, and Tomorrow's Schedule

Day 2	
9:00 a.m.	Welcome and Reflections on First Day
9:30 a.m.	Gallery Walk: Our Experiences in Museums
11:00 a.m.	Break
11:15 a.m.	DAP: The Details
Noon	Lunch
1:00 p.m.	Mentee Orientation
1:30 p.m.	Meet the Mentors
3:15 p.m.	Break
3:30 p.m.	Team-Building Activity
4:30 p.m.	Questions, Reflections, and Training Schedule

As I mentioned earlier, much of the two-day orientation schedule was logistical. But I want to elaborate on two incredibly important activities that we devoted significant time to in orientation. The first is called "Introductions: Our Stories," which took place on Day 1. The second is called "Gallery Walk: Our Experiences in Museums," on Day 2. Both activities were designed with the goals of getting to know one another and building trust and community.

After the initial welcome, brief introductions, and some HR/logistical time, we transitioned to "Introductions: Our Stories." The goal of the activity is for the group to get to know one another, both in the moment as they work on the activity and through exchanging and sharing their stories.

I let the group know that we were going to make some art. I then brought out a plastic bin filled with arts and craft supplies: paper, small canvases, watercolors, markers, clay, crayons, pencils, pens, paint, stickers, wooden sticks, pom poms, felt, beads, plastic jewels, googly eyes, string, glue, sequins, scissors, and much more. This was not, I'm sure, what they were expecting. I sometimes saw confused looks, but they turned into smiles as soon as I shared more.

I let the apprentices know that, on a piece of paper or canvas, they should make art that reflected their story and that they would be comfortable sharing with the group. The work could show something quite literal, like a map of their lives depicting major journey points

or something more abstract. The goal was to share our stories, histories, and journeys with one another and the things and people in our lives that have impacted us the most and that have brought us to this point. This activity gave us an opportunity to share more than we would have in a typical introduction. I let the apprentices know to only share what they felt comfortable with.

I then emptied the contents of the bin across the length of the table and let the group know that they had an hour to create their art. I encouraged them to chat among themselves as they made their art.

I put some music on for background noise, and the conversation started a bit slowly. But as folks shared that they needed a certain marker or pair of scissors, asking each other to pass tools down the table, they started to warm up and converse. During this time, I asked the group very basic questions about themselves, which folks answered as they worked. We spent the hour making art and chatting, laughing, and getting to know one another.

Once the group finished making their art, we transitioned to sharing our stories. I understand that sharing stories about yourself can be a difficult thing for some folks, especially in a room full of strangers. So I volunteered myself to go first as a way to set the tone for the hour of sharing.

My art is typically very literal. I drew the major signposts of my journey. I talked about my upbringing. I shared stories about people in my life who made a major impact on me, like my mom. I talked about Hazard and Wellington Heights, the neighborhoods I grew up in East L.A. I shared a bit about my culture and its importance to me. I mentioned how I've lived in other places and how those places have impacted me. All in all, I shared for a little under 10 minutes. Each person who followed me did the same and shared their stories and journeys with the group. Again, these introductions were meant to be deeper explorations of who we are as people.



Lance Bad Heart Bull shares during the "Our Stories" activity (photograph by George Luna-Peña).



Annamarie León participates in the "Gallery Walk" activity (photograph by George Luna-Peña).

It's a slow activity in some senses, taking about two hours to complete. But it was time well spent, and it was beautiful to fill the space with our stories. At some moments, it was emotional. At others, we laughed hard. We got to share in a way that we typically don't get to, especially in a work setting. We heard ways in which someone's story was similar to ours, and we started to build appreciation for what makes each person who they are. Again, we got to know one another while we built trust.

The second activity, "Gallery Walk: Our Experiences with Museums," took place on Day 2, after everyone got acquainted and spent a full workday together.

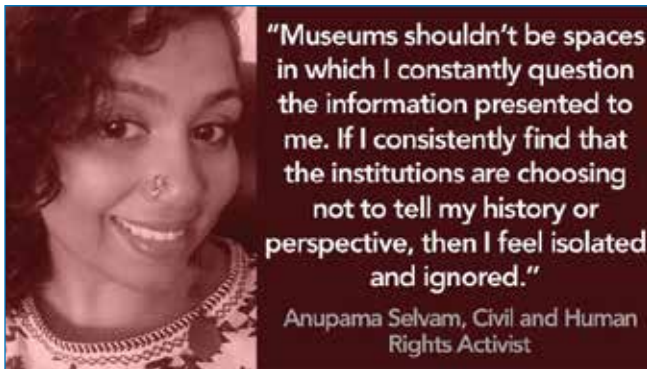
The activity is a version of the well-known "gallery walk" teaching strategy. I was inspired to customize this activity to the museum field by *Visitors of Color*, a collaborative project by Porchia Moore and nikhil trivedi. Moore is a critical race museum theorist and an assistant

professor of museum studies at the University of Florida. trivedi is the director of engineering at a Chicago museum, as well as a facilitator, educator, and community builder. *Visitors of Color* is a Tumblr blog that collects and shares the stories and perspectives of marginalized people. Every blog post is a personal story, in which the person featured shares their perspective on some aspect of the museum world and how it has impacted them. Each post is accompanied with an image, some information about the person, and a quote from the story.

For our gallery walk, I used images from the blog to prompt reflection and conversation among the group.

I printed the images and placed them throughout our space to create a "gallery" of quotes and stories. I instructed the group to walk around the gallery area and read and reflect on each quote.

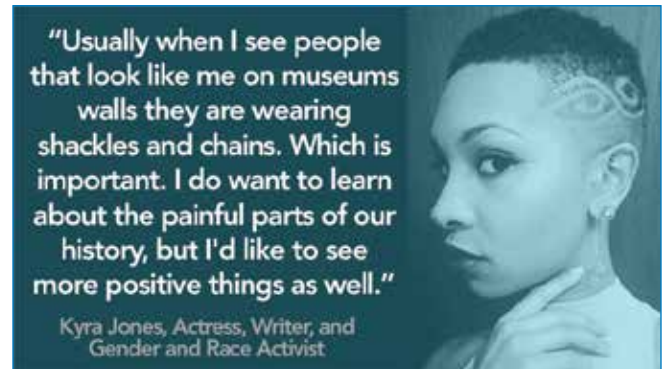
Here are a couple of examples:



Courtesy of Visitors of Color (<https://visitorsofcolor.tumblr.com>).

I gave the group about 20 minutes to walk around the space. Some carried a notebook, and I saw them writing as they reflected on the quotes. Once everyone had a chance to read each quote, I started our facilitated conversation by asking the group to point out one quote that resonated with them and to share why it did.

We went around the room, and each person shared their selection. I asked follow-up questions based on the experience they shared, encouraging the group to ask questions as well. Although I was prepared to facilitate a conversation, the goal was to have the discussion flow more organically from the connections made in the group based on personal experiences. We spent about 90 minutes on this activity, and it was the first of many conversations about racism in museums, microaggressions, and the violent and colonial legacy of museums.



The group was also encouraged to share positive moments and experiences they've had in museums, and everyone connected with one another through these as well.

Ultimately, both activities allowed us get to know one another and to build trust by sharing our stories, experiences, and perspectives. This process, established during this orientation, stretched throughout the apprenticeship period.

“ I like the welcoming environment, meeting the staff/fellow cohorts, and the organization of the program. The structure of having the next four weeks clearly presented to me was very helpful in knowing **what to expect and what resources I would have access to** during that time.”

—Apprentice (second cohort)

Apprentices will likely have a lot of questions on their first day. We make sure to build time into the different sections of the orientation agenda for their questions. But it's important to understand that questions will not always arise and folks may not always feel comfortable asking questions. In anticipation of their queries, we put together a binder of helpful information for each apprentice. The binder includes a welcome letter, an agenda for the orientation, a list of DAP partners at each institution, an overview of the DAP training curriculum, a detailed calendar and master training timeline for their first 30 days, an employee handbook, information about the evaluation of the program, and a suggested reading list with articles about equity issues in the museum field.

Curriculum and Schedule for One-Month Training

The curriculum was designed using a blended learning approach with training strategies proven to be most effective for knowledge and skills retention. A 2014 U.S. Department of Labor report found that “those with multiple barriers to employment benefit from coordinated strategies across systems, and flexible, innovative training strategies that integrate the education, training, and support services they need to prepare for and succeed in the workplace.”²² The curriculum design considered input from brainstorming sessions with pilot program apprentices and experienced art handlers from diverse backgrounds. The curriculum combined online training with staff-led demonstrations and hands-on practice. Researchers have found that “the advantage over face-to-face classes was significant in those studies contrasting blended learning with traditional face-to-face instruction.”^{23, 24}

Consultants helped us develop and compile materials from our partners, organizing them into a training program covering all major components of a preparator’s daily tasks, including installation, packing, storage, and transportation and movement of artifacts. Over the course of a month, apprentices received training online and via video, texts, PowerPoint presentations, and quizzes, as well as staff-led demonstrations and hands-on practice. Online training materials were uploaded to The Broad’s learning management system, Litmos (LMS), which allowed for rapid development and prototyping of training materials throughout the apprenticeship. After the first cohort, evaluation feedback led us to further edit the online training to give more time to staff-led demonstrations and hands-on practice. We also included a library of additional online resources for those who enjoyed visual learning and processed written information faster; it was optional for those who wanted to access and consume it.

Searching for free entry-level training materials on PACCIN and other open-source websites made us realize how having a comprehensive training manual of current best practices in art handling procedures would impact our field

nationwide. Such a resource could help upskill workers from traditionally underrepresented communities to prepare them for jobs as preparators (whether as new staff or training those who are already working in another department at the museum) so museums can better reflect the communities they serve. A training manual could also provide updated museum standards to organizations lacking the resources to discover or create them.

While working on this toolbox, the idea of a training manual evolved to include “A Brief Guide to Handling Art” (Section 3), which should be seen as a companion and introduction to the DAP training modules. The DAP training materials referenced below are the online learning modules that will continue to evolve and be updated as we receive feedback from future cohorts of apprentices and partner organizations. You can create a complete training manual for art handling by printing Section 3 and all the training modules and assembling them into a single binder, book, or PDF.



See the online learning modules and DAP training materials at www.thebroad.org/dap/toolbox.



For the training schedule, see page 191 in Section 4.

“ I really enjoy the hands-on training that the DAP has provided for us. Going into our first rotations with those skills more solidified **really helped with feeling more comfortable and confident** in the museum job setting. ”

—Apprentice (first cohort)

²² U.S. Department of Labor, U.S. Department of Commerce, U.S. Department of Education, and U.S. Department of Health and Human Services, *What Works in Job Training: A Synthesis of the Evidence* (Washington, DC: U.S. Department of Labor, July 22, 2014), 4.

²³ Barbara Means, Yukie Toyama, Robert Murphy, and Marianne Baki, “The Effectiveness of Online and Blended Learning: A Meta-Analysis of the Empirical Literature,” *Teachers College Record* 115 (March 2013): 2.

²⁴ Julia Latané: In my experience as an art handler and a head preparator, I find many people in this field are visual learners, and many have learning disabilities like dyslexia. We wanted to provide the same information in various ways—through written articles, images and videos, and in-person demonstrations, always reinforced with apprentices learning by doing.

CONTINUED SUPPORT: MENTORSHIP AND PLACEMENTS

This section focuses on mentoring, apprentice placements, and professional development opportunities during the apprenticeship period. The goal here is to share the types of continuing support that apprentices receive after the initial orientation and training. Continued support, layered in different ways, is a key aspect of building a strong program. We'll also touch on some of the challenges that apprentices faced during their experience.

We'll start with mentorship. Each apprentice is matched with a mentor for a one-on-one relationship for the duration of their apprenticeship. Mentors are professionals in the field, and many have decades of experience as art handlers and preparators.

Mentors serve as an extra layer of support—as someone whom apprentices can lean on for myriad challenges, changes, new ideas, opportunities, and twists and turns in their path to becoming art handlers. Mentors provide support on career advice, technical skills, worksite issues, personal concerns, and more. In short, mentors serve as coaches, facilitators, advocates, and cheerleaders.

“ **Serving as a mentor was a really transformative relationship.** It was much more reciprocal than I had intended. The mindset shifting. . . I don't know that I thought of prep work as something that was really mission driven before this, a way to be transformative in itself. ”

—DAP mentor

An important component of the mentoring experience is to set up expectations and requirements for the mentors. Mentors are art handlers and preparators from our partner

organizations, so they're familiar with the DAP. Because mentors volunteer their time to work with apprentices, we've tried to define straightforward and less demanding mentor expectations and requirements. We outline the DAP mentor requirements and expectations below.

Mentor Requirements

- Commit to a nine-month relationship with one or two apprentices. Expect to give three to four hours of time each month per apprentice.
- Conduct monthly check-in meetings with apprentices and debrief with DAP staff.
- Participate in quarterly program evaluations and an end-of-year evaluation.
- Assist mentee in solving job-related and other problems that may interfere with their success in the program.
- Communicate any issues to DAP staff.
- If needed, travel with mentee to rotation sites to assist with work challenges.
- Attend ongoing mentor training and support sessions as needed, including online training and support sessions.

Mentor Expectations

- Establish a relationship based on equal responsibility, respect, and caring.
- Respect those with different educational, economic, or cultural or racial backgrounds.
- Have a sincere desire to be personally involved with an apprentice to help them achieve personal and career goals.
- Possess strong listening skills, practical problem-solving skills, and the ability to suggest options and alternatives.

To assist mentors, we created an online orientation that they could take at their own pace. This orientation provides a quick reintroduction to the program, an overview of the requirements and expectations, and tips and best practices for program mentors.

The list of the mentor orientation modules is as follows:

- Module 1: About the Diversity Apprenticeship Program
- Module 2: Mentorship Overview
- Module 3: Mentor Requirements and Expectations
- Module 4: Mentorship Best Practices
- Module 5: Documenting Apprentice Progress
- Module 6: Your Role as a Mentor
- Module 7: Key Dates
- Module 8: Key Issues to Keep in Mind
- Module 9: What Not to Do
- Module 10: Getting Started
- Module 11: Mentorship Support and Contact
- Module 12: Additional Tips and Resources
- Module 13: Frequently Asked Questions



For the full mentorship orientation, see pages 180–87 in Section 4.

The apprentice and mentor-matching process is critically important. Establishing a good match between a mentor and an apprentice is the first step in creating a strong and supportive relationship. Mentors and apprentices meet each other very early in the apprenticeship. On the second day of orientation, we bring apprentices and mentors together for introductions, setting aside about 90 minutes that day for in-person meetings. We ask each mentor to prepare to introduce themselves to the group by sharing a bit about who they are, where they are from, their career journeys as art handlers and preparators, and why they're volunteering to serve as mentors or what they hope to gain from the experience. Apprentices are also invited to introduce themselves in this setting.



Cecilia Sweet-Coll at Building Bridges Art Exchange during the de-installation of Core of Life: Tadashi Hayakawa (photograph by Kya Williamson).

After introductions, we spend time in a speed-meeting activity so mentors and apprentices can get to know each other better.

Temporarily paired-up mentors and apprentices spend three to four minutes chatting and learning more about each other one-on-one. After a few minutes, we ring a bell, and folks rotate. Although the meeting is brief, each apprentice has the opportunity to meet each mentor and talk to them directly. Ideally, we'd spend more time with each other, but the speed-meeting activity also adds a layer of fun to the experience.

We say goodbye to mentors, and apprentices then take about a week to think about the mentors they got to know, who they found something in common with, and who they started to build rapport with.

After the activity, we ask each apprentice to provide us with their top three choices of mentors. We make matches based on the stated preferences. Although the mentor is responsible for starting the relationship-building process, we still want each apprentice to feel invested in the relationship. Giving apprentices the opportunity to identify the mentors they'd like to be matched with empowers them in the relationship.

Mentors also help apprentices set specific goals during their apprenticeship time. These goals range from attaining a specific skill to building confidence overall in the field. In support of this effort, apprentices and mentors attend a facilitated goal-setting workshop. We've designed a goal worksheet using the SMART goal criteria (**S**pecific, **M**easurable, **A**chievable, **R**elevant, **T**imely). In this workshop, apprentices are asked to set goals and consider the importance of the goal, benefits of achieving the goal, network of support they can lean on to achieve the goal, and potential obstacles they may encounter.



For the apprentice goals worksheet, see page 190 in Section 4.

“ I think that the [mentoring] relationship has the potential to be very important, but it needs to be fostered and developed. **Here's the thing about mentorship—there is a power dynamic there.** It's the responsibility of the mentor to develop it. The mentor needs to be the initiator, because otherwise this dynamic of the apprentice having to be the initiator is a strange position to put the new learner into. ”

—Apprentice (first cohort)

Although the apprentices are placed at specific sites, mentors are expected to check in with them at least once a month about their progress. Mentors are encouraged, however, to reach out to apprentices (via text, phone, or email) more regularly. To facilitate the check-in process, we designed a monthly check-in form for mentors to fill out so they can report to DAP staff about successes and challenges that apprentices faced.



For the mentor monthly check-in form, see pages 188–89 in Section 4.

One important lesson we learned about the mentorship component of the program was that we needed to create more structure and points of contact between mentors and apprentices.

One important lesson we learned about the mentorship component of the program was that we needed to create more structure and points of contact between mentors and apprentices. Some apprentices and mentors built strong relationships independently. One apprentice, for example, reported the following: “[My mentor] is the best. Honestly, I cannot recommend her enough as a mentor. I feel seen and understood by her. Deeply. Genuinely.” And although this type of experience is the goal, it must be noted that it takes time and effort to build this kind of relationship. For some apprentices, the rapport

wasn't always there during the nine-month apprenticeship. One apprentice shared: "I wished my mentor and I talked more." Along those lines, another apprentice suggested: "[It] might be better to just set meetings way in advance. I kind of forget about him because he doesn't reach out to me, and we both aren't good at scheduling. I like [my mentor], but we don't talk much."

The lesson learned was that we needed to provide more structure and points of contact. For the second cohort, to create more points of contact, we intentionally placed apprentices, when possible, at the organization where their mentors worked. This strategy worked well, however, a more-structured approach to the mentoring relationship was still needed. Mentors were expected to conduct a once-a-month check-in with their mentee to encourage dialogue in a way that did not take too much of their time. But to pull the thread about the importance of time in this work: Strong mentoring relationships take time and require more touch points.

Placing Apprentices at Sites

After establishing mentor relationships and completing the initial month of training, apprentices are placed at their first site to begin hands-on work.

Our goal with placements is for each apprentice to have an opportunity to work at three or more different partner sites. This give apprentices firsthand experience with different sizes and types of organizations and allows them to establish relationships with more people, which leads to more chances of getting job offers and informal mentorships. And although moving, storing, or exhibiting artwork takes place at each site, there is a range of unique experiences that each placement can provide for an apprentice—receiving and unpacking artwork, installing and de-installing exhibitions, rehousing collections artifacts, maintaining galleries, building exhibition elements, and other activities. As we determine placements, we ensure that each apprentice has a variety of experiences during their apprenticeship.

An apprentice who is placed and works at a larger institution like the Los Angeles County Museum of Art on a team of 16 full-time art handlers might also have an opportunity to experience working in a smaller gallery environment like Building Bridges Art Exchange. This gives the apprentice an opportunity to explore the type of environment that best suits them. Apprentices begin to grow their own knowledge by being involved in the program and using its supports. This arrangement allows the DAP to support more apprentices in each cohort and ensure that they have meaningful work experiences. There simply isn't enough work to do in one institution to support eight apprentices full-time. A single museum or organization can adapt the apprenticeship model and keep it in-house with one or two apprentices at a time.

The length of each placement varies depending on the capacity of the partner organization. On average, a placement will range from one to three months, although apprentices have also done much shorter placements because of a specific partner site's exhibition changeout schedule. For example, we've also had apprentices do placements of one to three weeks with some of our smaller partners.

Placements are primarily selected based on the capacity and schedule of partner sites. However, we also want to empower apprentices to feel ownership over their placements. We do this by asking each apprentice for their top four placement preferences, and we do our best to place them in those locations. They do this after they've had a chance to learn a bit about some of the upcoming exhibition change-outs, experiences that previous apprentices have had, the size of the team at each location, and other details. During the initial month of training, we visit as many partner sites as possible, giving apprentices more exposure to different institutions and teams. Each apprentice is ensured placement in at least two of their preferred sites. So far, we've been able to honor 60 percent of placements.

Each partner that hosts an apprentice commits to providing them with hands-on learning and work opportunities. Ideally, there is a specific

plan in place for what the apprentice will work on and with whom during their placement, with room for adaptation as the work at the partner site potentially changes or evolves.

In the first DAP cycle, we asked partner sites to provide a broad sense of the projects that apprentices would be working on during their placements. We encouraged partners to communicate with all their team members that an apprentice will join the group and what the addition might mean. Beyond this, however, a certain level of flexibility was allowed at each partner site. And although granting flexibility was well-intentioned, one of the lessons we learned was that we needed to provide more structure to the placement process.

At times, apprentices in the first cohort let us know that they came across staff at their placement sites who didn't understand the

difference between an apprentice and an intern. The apprentices would sometimes tell us that team members at their placement sites often did not know how to best approach working with an apprentice. As one apprentice put it: "Some of them treated me as less qualified than a new hire and restricted my responsibilities because they didn't know what my abilities were. However, they didn't necessarily have any plan for finding out what level I was at and helping me to grow from there."

This was not the case at each placement site, of course. We certainly had partners who were well-prepared and gave apprentices optimal hands-on learning experiences. These varied experiences of apprentice placements revealed to us that partner sites that were prepared with a plan to integrate an apprentice into their workplace in a way that centered the

First Cohort (2018)

8

apprentices

41

placements

53

exhibitions installed

Second Cohort (2019)

8

apprentices

39

placements

62

exhibitions installed

Experience

Apprentices
completed more than

2,560

person-hours of training
(each apprentice logged
more than 160 hours)

Apprentices
accumulated a total of

20,480

person-hours of experience
(each apprentice logged
more than 1,280 hours)

Partners
spent more than

12,000

hours with apprentices
over two years

apprentice's learning and that communicated this with the organization's staff often provided a better experience.

With these lessons in mind, with the second cohort, we implemented placement plans. Each site supervisor was required to submit these plans in advance of the placement. The plan needed to have basic information about the site (location, hours, contact information), specific information about what the apprentice would be working on during their placement, and details about the specific skills that the apprentices would be using in this work.

We identified a total of 23 different skills for apprentices to work on and build during their apprenticeship period:

- handling 2D objects and/or artwork
- handling 3D objects and/or artwork
- handling fragile or delicate objects and/or artwork
- using proper lifting technique
- using carts to transport works (i.e., object carts, painting carts, A-frame carts, flatbed carts)
- stacking framed works in front of each other
- using proper packing methods
- understanding differences between packing materials and when it is appropriate to use each
- using lifts, such as scissor/personnel lifts and material lifts
- using a ladder properly
- using a Johnson bar (J-bar) and/or using an extension on a J-bar
- using a four-wheel dolly
- using a pallet jack
- cavity-packing objects
- transporting objects safely
- identifying proper installation and hanging hardware

- understanding the difference between installation and hanging hardware
- placing art on a wall
- reading and using a tape measure
- crate handling, packing, and unpacking
- using tools (e.g., hammer, level, drill, screw-drivers)
- understanding environmental factors that can cause damage to objects or works
- having knowledge about museum career paths

Again, for each apprentice placement, we asked that site supervisors identify the skills apprentices would be building.



See two examples of placement plans on pages 198–204 in Section 4.

Although the placement plans helped mitigate certain challenges about the placement model, other challenges also arose. We will outline key take-aways, successes, and challenges in the evaluation section.



Jasmine Tibayan and Jose Hernandez during training at Crozier Fine Arts (photograph by Kya Williamson).

PROFESSIONAL DEVELOPMENT FOR APPRENTICES

In addition to placing apprentices with partner sites, we also focused on providing each cohort with professional development opportunities. These opportunities provided deeper dives into the field of art handling or built skills and knowledge to prepare apprentices to apply for jobs in the field.

We brought apprentices together for these opportunities every six to eight weeks. These gatherings were an occasion for the apprentices to check in with one another in person and share a bit about their respective placement experiences. But the gathering typically focused on professional development opportunities. This was done in various ways:

- **Career chats**, held either in person or virtually, feature conversations with art handling and preparations professionals. The event starts with a round of introductions, and then the invited guest provides an introduction that goes deeper into their career journey. They share how they got involved in the field, different positions and responsibilities they've had, and some favorite projects. The conversations are often informal. Because each guest spends about 60–90 minutes at a career chat, apprentices can have lengthier discussions with an established professional in the field. Guests share stories about their successes and challenges in the field, and apprentices typically ask questions that create a more in-depth exchange. Career chats have taken place in person, but, through the power of virtual meetings, they've also connected folks in San Francisco, New York City, and other locations.
- **Panel conversations** are like career chats, but instead of a guest or two, three or four visitors (who may not already know or work

directly with one another) participate. They also generally take place in person. Panel conversations allow each guest to share a bit about themselves, and each guest answers questions from apprentices, who cite their own experiences. Guests are selected to represent myriad experiences to expose apprentices to different ways of thinking through issues or to provide different perspectives in their answers to questions. These conversations may include an on-call prep, someone who holds a permanent position, and possibly even a museum professional outside the art handling world.

- **Workshops** are specific knowledge or skill-building opportunities. These are geared toward ensuring that apprentices are prepared to apply for and attain employment after the program. Museum professionals share best practices for résumés and provide one-on-one feedback on apprentices' materials in résumé workshops. Apprentices also attend cover letter and mock interview or interview prep workshops. Future workshop topics may also include financial literacy and communications.
- **Networking visits** are cohort visits to organizations or institutions to meet professionals in the field and tour their work areas and spaces. These networking opportunities allow apprentices connect with others in the field and expand their network of contacts. Half a dozen people usually participate in one of these visits, and business cards are distributed among the apprentices for follow-up purposes. Because apprentices are already building their network through the DAP and especially through their placements, these networking visits aim to supplement the list of program

partners with organizations or institutions that apprentices may not already be familiar with. Apprentices have visited several art handling and shipping companies, museums and galleries, an international art freight forwarder, and an art conservation studio.

Again, the goal is to give apprentices additional professional development opportunities during their time in the program. Although the DAP helps them build the skills they need to find employment in the field, we also want to ensure that they have a network of contacts and the skills to apply for jobs.

Bringing the apprentices together like this also provides other added benefits, such as the opportunity to share a bit about their experiences at placements and exchange notes on exhibition changeouts they're working

on and people they're encountering. Although we understood that these opportunities for collective connection were important for each apprentice, both cohorts made clear to us that they would have appreciated even more opportunities to get together—instead of every six weeks, a monthly apprentice gathering might be worth exploring. In general, more touch points (between apprentices, with mentors, or with partners) should be considered a best practice and something to aim for.

With regard to the entire slate of partners, we didn't provide enough touch points for apprentices. Apprentices often shared that they felt a bit disconnected from other placement sites and supervisors. Again, this is an opportunity for additional contact (between apprentices and all partners) that will only help build more trust and more community.

A Note About the DAP Graduation and Celebration

The DAP is a nine-month program. When it wraps up, we hope that the apprentices have built enough confidence, skills, and connections to start a career in the field. But before they move on, we dedicate time to reflect and celebrate at a graduation event. Apprentices are encouraged to invite friends and family, and all partners and mentors attend as well. We create space for apprentices, partners, and mentors to share memories and reflections. We look back on where apprentices started and how they've progressed. It's an important moment. Not only does it mark the end of their time as apprentices, it's also an opportunity to be in gratitude for the experience as a group. It's a celebration of the apprentices. The DAP is far from a perfect experience, of course, and the nine months are often punctuated with challenges of different stripes. But the graduation and celebration event is, as much as anything, a moment for apprentices to look back and be proud of themselves as individuals and as a group.



Rô/Si Vỗ and Desirée Monique Thurber at the second cohort DAP graduation and celebration (photograph by Pablo Simental).

APPRENTICE EMPLOYMENT

One of the DAP's key markers of success is whether apprentices are able to secure work after their apprenticeship. We're often asked about such outcomes when colleagues at other museums inquire about the program.

We provide training, networking, mentorship, and career development opportunities with the hope of preparing apprentices to step into careers at museums and other arts organizations. But, unlike traditional apprenticeships, we don't provide a guarantee of employment. That said, and as the figures below show, we know that we prepare apprentices to be strong candidates for jobs in the field.

Understanding that we were launching a new program with many unknowns, our original goal was to have a 50 percent employment rate for apprentices after their apprenticeship. We're happy to share that we've met that goal, and below we share some data to provide more context. Rather than simply provide a general employment figure about the program, we've broken the information down by cohort, type of work, and time after graduation to provide more nuance and transparency.



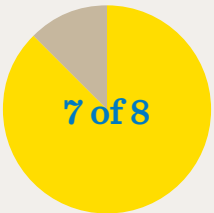
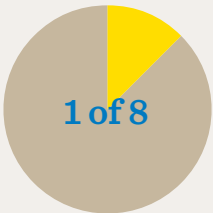

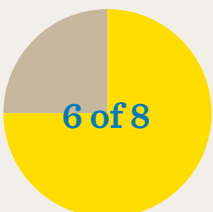
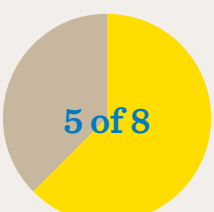
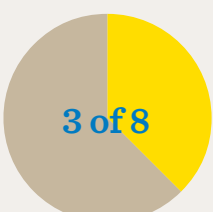
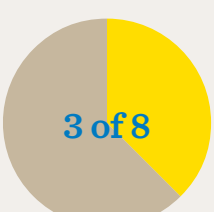
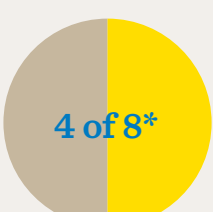
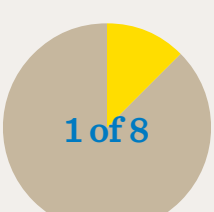
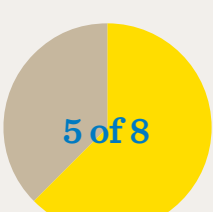
**At the writing of this toolbox,
we acknowledge the reality of an
uncertain future for museums
and museum jobs.**

For context, note that apprentices in the second cohort graduated the program in early March 2020, one week before many museums, galleries, and other organizations closed because of COVID-19 county and statewide stay-at-home orders. This event impacted apprentices' opportunities, especially in circumstances of what can already be considered unpredictable on-call and part-time

work in the field. Many of these jobs completely disappeared or were pushed back.

At the writing of this toolbox, we acknowledge the reality of an uncertain future for museums and museum jobs. This pandemic has hit art handlers especially hard. According to a survey by *Art Handler* magazine, 39 percent of art handlers have lost 75 percent of their household income during this pandemic.²⁵ And we still don't have clarity about what's next or what's happening. We are hopeful, however, that these opportunities will come back—and soon.

²⁵ Art Handler (@arthandlrmag), "Here's a closer look at the results from our survey—a downloadable version can be found here: <http://art-handler.com/covid-19.jpg> • If you haven't already, please fill out our survey as we have it reopened • link in bio," Instagram photo, April 2, 2020, <https://www.instagram.com/p/B-fHKa1p3qj>.

	First Cohort (2018)	Second Cohort (2019)
Apprentices who graduated the program		
Apprentices who secured work by graduation		
Apprentices who secured work within six months of graduation		
Apprentices who secured full-time, permanent work		
Apprentices who secured part-time or on-call work		
Apprentices who've worked outside of the field since graduation		

* Three former apprentices were hired for on-call positions or put on rosters at museums but did not have work because of COVID-19.

EVALUATION: IDENTIFYING SUCCESSES, CHALLENGES, AND AREAS FOR IMPROVEMENT

Our commitment to the DAP as an iterative process is perhaps best reflected in the evaluation of the program. Evaluation is one of those components of program design that is too often undervalued, sometimes overlooked completely, or perhaps thought of only as post-script to the program. In fact, a program design is best served by incorporating evaluation as a key component of the budget, establishing an evaluation plan at the very early stages, and executing that plan throughout.

We've already mentioned the pilot version of the apprenticeship program in this narrative, and here's where the seed of evaluation was planted. Although not a formal evaluation, we hosted a focus group of pilot apprenticeship participants and applicants to gather feedback about what worked well in the process and what they would, ideally, like to see included in a more structured apprenticeship program.

In designing the DAP, we knew a more formal evaluation would be important. A critical review is imperative to the future success of the program and our ability to determine if the choices we made were ultimately effective and impactful.

On paper, we felt that we designed a compelling program, but the evaluation provided us with information that made us confident that the program was also effective and that we were meeting our goals. In many ways, the evaluation is the story of the program. It gave us key insights into (1) what has happened as the program unfolded at every stage, (2) why those things happened and how they help us understand the program's impact, and (3) what we do next or how we respond.

The most important evaluation decision we made for the DAP was choosing to partner with Kate Livingston, principal at ExposeYourMuseum LLC. We can't stress enough the significance of having an external evaluator work with your project. In Kate, we found someone who met (and really exceeded) all our criteria for an outside evaluator.

We prioritized the following in our search for an evaluator:

- someone with experience, specifically in the museum world
- someone who used a variety of evaluation and assessment tools and who would customize those tools for the DAP
- someone whose commitments to equity and anti-racism were clear and at the forefront of their work

Once Kate was on board, our first step was to gather all program stakeholders—program staff, partners, and mentors at the time—for a facilitated logic-model workshop.

The logic-model (also called "theory of change") workshop is a highly participatory 90-minute working meeting that not only introduces (and demystifies) the role of evaluations and key evaluation vocabulary (e.g., inputs, outputs, outcomes, impacts) but also establishes a roadmap for evaluation. This workshop ensures that key stakeholders have an opportunity to voice their priorities for the evaluation and establishes concrete, specific, and measurable objectives to be assessed. This is also an opportunity to intentionally embed specific performance metrics into the evaluation plans.

Here's an excerpt from the first-year Evaluation Report:

The DAP logic model—created during a workshop with DAP leadership and advisers on April 24, 2018 (facilitated by Kate Livingston of ExposeYourMuseum LLC)—defines desired short-, medium-, and long-term outcomes for the project.

Short-term outcomes center around thoughts, awareness, skills, attitudes, motivations, aspirations, and knowledge:

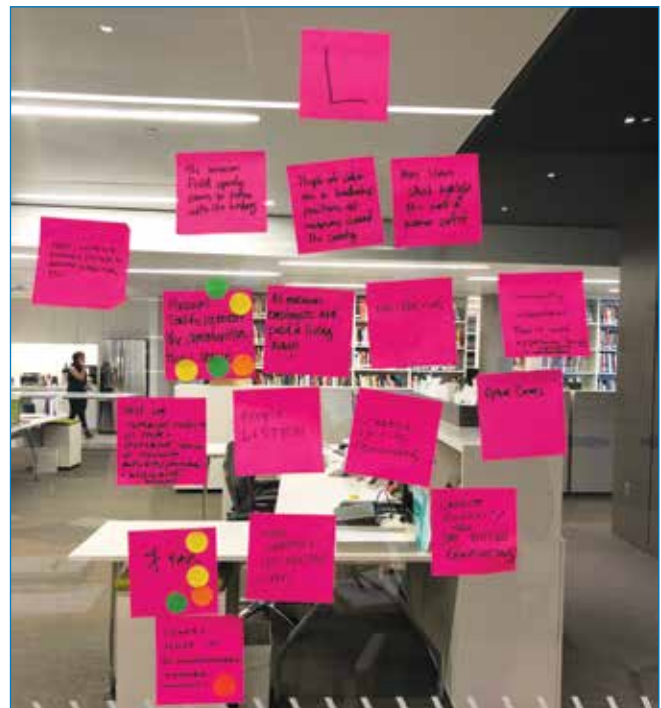
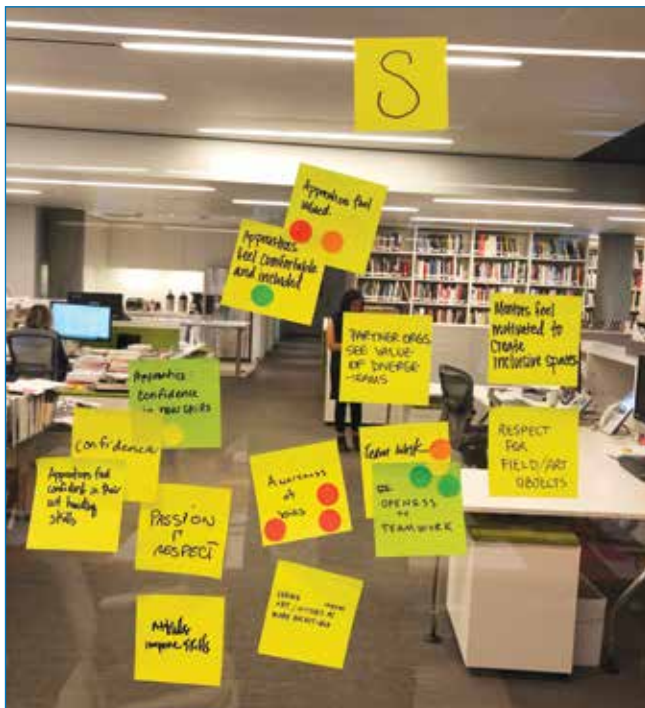
- Apprentices feel valued and supported, comfortable and included.
- Apprentices' confidence—in their own skills and to apply for jobs—grows.
- Apprentices gain art handling knowledge and skills.
- Partner organizations and mentors increase their own knowledge, skills, and awareness in the realms of bias, diversity, and inclusion.
- Partners, mentors, and apprentices trust and respect one another and are open to teamwork.
- The DAP inspires passion among partners, mentors, and apprentices.
- The DAP becomes known and recognized in the Los Angeles community.

Medium-term outcomes focus on actions, policies, decision-making, behaviors, and practice:

- Apprentices find new career opportunities open to them; they become employed as art handlers.
- Partners, mentors, and apprentices work together as a team.
- Apprentices inspire and motivate others; they share their stories with larger audiences.
- Advisers and partner organizations change practices, policies, and decision-making processes to become more inclusive and equitable.
- Apprentices engage in proper art handling.
- The visibility of art handling and preparations increases.
- The DAP is promoted and recognized.

Long-term outcomes include big condition shifts in social, political, status, economic, and environmental realms:

- Museums specifically and the art world generally become inclusive, equitable spaces; museum staffs represent the communities they serve and compensate all workers with fair pay.
- A shared sense of humanity emerges through ending oppression.



Images from logic-model workshop held on April 24, 2018 (photograph by Kate Livingston).



For the full logic model, see pages 205–7 in Section 4.

The logic-model workshop not only provided us with a solid roadmap of goals, but it was also perhaps most important because it involved all stakeholders in the process. With this in mind, we then worked with Kate to craft the evaluation tools to gather information.

Although there were some adjustments made between the first cohort evaluation and the second cohort evaluation, the primary methods of evaluation included the following:

- **Apprentice surveys:** Apprentices completed online surveys throughout the program. The survey schedule for the first cohort looked like this: survey #1: June 2018; survey #2: September 2018; survey #3: November 2018; and survey #4: February 2019.
- **Adviser, partner, and mentor surveys:** Surveys were also designed to capture the perspectives of partners, advisers, and mentors. These surveys were not as frequent as apprentice surveys. Our goal was to have one survey conducted midway through the apprenticeship and a second at the conclusion of the apprenticeship.
- **Ongoing placement feedback surveys:** Apprentices had the option of providing feedback throughout the program at individual site placements.
- **Apprentice interviews and journey-mapping exercises:** Apprentices participated in phone or video call interviews about a month after the program's completion. The format for this followed a journey-map exercise.
- **Adviser, partner, and mentor interviews and journey-mapping exercises:** Like apprentice interviews, adviser, partner, and mentor interviews and journey-mapping exercises occurred about a month after the conclusion of each apprenticeship.

Both apprentice and partner and mentor surveys were completed online. Apprentices were compensated for the time they took to complete each survey. We used the Typeform survey software.

The first survey for apprentices was typically completed in person during the orientation as a way to capture baseline information. Subsequent surveys were completed on their own time (e.g., at their placements, at home). Surveys #2, #3, and #4 were slightly different, because some items no longer applied further into the apprenticeship and/or additional questions were added to reflect the arc of the program. But most questions remained the same for comparative purposes. For partners and mentors, all surveys were completed on their own time.

Following each survey round, we held a call with Kate to go over preliminary findings and discuss implications. This allowed us to respond in real time, as much as possible, to challenges that were identified. Unlike most summative evaluations, which occur at the end of a program and summarize what happened, the DAP evaluation was dynamic and allowed us to respond sooner. Following these meetings, we would present evaluation findings to partners and mentors at committee meetings to discuss and come up with ways to respond.

All responses were anonymized before they were shared with DAP staff or program partners and mentors to encourage honesty in the responses. Only the evaluator had access to identifying information to track progress throughout the apprenticeship.

At the end of each program year, a more formal analysis was conducted and a report was produced. The final report featured detailed data, as well as other information, such as interviews.



See examples of the evaluation surveys at www.thebroad.org/dap/toolbox.

Key Takeaways and Challenges

There are countless important lessons from the first two cohorts of the DAP, and we share the full evaluation reports with you online at www.thebroad.org/dap/toolbox. In those reports, you will see every single takeaway, with quotes from partners, mentors, and apprentices. In this section, we want to highlight some of the major takeaways or lessons that emerged from the evaluation work, both in terms of challenges and successes.

- Vet partner and placement sites more carefully before bringing them on board.
- Layers of support ultimately help increase confidence and skill for apprentices.
- Communicate with staff at partner and placement sites about the apprentice's role.
- Work toward educating staff at partner and placement sites about equity, unconscious bias, discrimination, microaggressions, trauma, and justice.

More-Careful Vetting of Partner and Placement Sites

Placement experiences for apprentices varied—sometimes they were great and sometimes there were very disappointing—and both cohorts made clear through the evaluation that more-careful vetting of partners was necessary to create more positive experiences across the board.

Vetting is important not only to ensure that participating organizations are aligned with the DAP's mission and goals but also to explore how prepared an organization might be to host an apprentice. There should be buy-in at each level of the organization, not just with a potential apprentice's supervisor. There should be a commitment to each step of the placement/hosting process, from onboarding to regular check-ins. Expectations should be communicated with all staff at the partner organization, so folks can be familiar with the apprentice and how to best support them. And there should be a willingness to do the personal work required to be more



Eduardo Camacho at The Broad (photograph by Kya Williamson).

intentionally inclusive of an apprentice. The vetting process then becomes the mechanism through which you're able to explore these beliefs and requirements from a potential partner or from current partners. The varied experiences of apprentices at placement sites speak to the fact that a more thorough vetting of partners needed to take place before placing apprentices.

In the second year of the DAP, we added additional partners to the mix. We did so in more intentional ways, however, requiring in-person meetings and several conversations with multiple members of a team. We also created the Partner Site Visit Questionnaire, which we distributed at these meetings so partners could demonstrate how prepared they were to provide good experiences to apprentices.



See the questionnaire at www.thebroad.org/dap/toolbox.

We implemented this only with new partners and are now working to adapt it for existing partners. Partner sites themselves made notes of this important lesson. They recognized the variability in apprentice experiences and partner commitment and asked for more-careful vetting.

“ I get nervous for my placements at times, hoping they truly understand why they are a part of this program and that they do that work alongside us. Allowing us the ability to learn and grow together. I notice it's hard to get proper training/work experience if people just see you as laborers and not apprentices. ”

—Apprentice (second cohort)

Support Creates Confidence and Enhances Skills

The DAP has been successful in instilling confidence in apprentices and enhancing their skills in art handling and preparations. For those who had no prior experience in the museum world or in the field of art handling, the improvement in confidence and skills was especially pronounced. Apprentices also recognized the support and mentorship they received in the program as a key element of their growth. One apprentice put it this way:

“ Before this program, I allowed the world around me to convince me that my skills were distracting hobbies that weren't as important as 'real work.' . . . I've become way more confident in my skills and also more likely to volunteer for a challenge. Since I've been able to gain so many new skills during this short program, now I believe I can probably learn anything I want to. Being around so many mentors and people who chose to devote their lives to their curiosity or their love of building and materials has made me more secure in my life choices. ”

—Apprentice (second cohort)

Being witness to this type of growth has been one of most rewarding aspects of working with apprentices. Although the apprentices might have felt timid and hesitant at the beginning of the program, many made it to graduation day with the kind of confidence that made them key members of the teams at different partner sites. Apprentices reported feeling more independent as the program progressed, being more assertive about speaking up about projects they wanted to work on or specific skills they wanted to improve, and taking on more active and vocal roles within their teams.

In regard to technical skills, apprentices self-reported growth in each of the 23 skills that we identified as important.

More Communication to Partner Staff About the DAP

Another key takeaway was the need to provide additional information and briefings about the program to all partner organization staff. Apprentices mentioned in the evaluation that there were moments when staff at partner sites didn't understand their role as apprentices. As a result, they would often be treated (and sometimes introduced) as interns. This created situations in which apprentices weren't fully included in the work or partner staff were not clear on apprentices' level of skill and training. For some apprentices, this led to a feeling of being underused and underappreciated.

More briefings with partner staff would increase understanding and help set expectations more concretely. In the second year, we created informational materials for supervisors at partner sites to share with their staff, but seeing this concern raised during both cohorts of the apprenticeship made it clear that we needed to do more.

In-person touch points between DAP staff and staff who would be working with apprentices at partner sites were needed. This requires more time, of course, but it is worth the investment to create clarity and understanding about the apprenticeship and apprentices' roles and how partner sites plan to incorporate them into the work so they don't feel undervalued or underused.

“ **Some of them treated me as less qualified than a new hire and restricted my responsibilities** because they didn't know what my abilities were. However, they didn't necessarily have any plan for finding out what level I was at and helping me to grow from there. At these sites, I realized that other preps on staff were being asked to 'babysit' me, and they would assign me to repetitive tasks like painting pedestals because they didn't know what to do with me. There was no schedule for advancing me beyond a basic level. ”

—Apprentice (second cohort)

Bias, Discrimination, and Microaggressions

George Luna-Peña

For all the good that came out of the evaluations, we also saw a fair amount of disappointment in the evaluations around issues of diversity, equity, inclusion, and access (DEIA). Like the other key takeaways, both apprentices and partner sites expressed this sentiment. There was a mutual recognition that more needs to be done in the DEIA realm, specifically to reduce bias, discrimination, and microaggressions.

“ **There is a need for structured training about diversity, equity, and inclusion at the partner museums. If we're going to continue this program or if it's going to be replicated, we really need to be stressing that there needs to be more done to create welcoming environments for people who are not typically on museum staffs. I think that's the biggest change that needs to be made.** ”

—DAP partner

“ **The majority of the discrimination is subtle** in a way that makes me constantly question my own judgment and messes with my self-esteem. ”

—Apprentice (second cohort)

Apprentices experienced myriad challenges around these issues; some subtle and some very direct. A woman apprentice placed on a team of all-male art handlers experienced bias from her team because of the assumptions they made about her physical abilities. Some apprentices were misgendered consistently at their placement sites. Assumptions were made about other apprentices because of their race, physical appearance, backgrounds, or abilities. These testimonies showed that this fact remains: Like most diversity initiatives, the DAP is placing BIPOC apprentices into predominantly white spaces. Many of these spaces are still not welcoming and inclusive and, at worst, might be outright toxic.

Although we created space for apprentices to talk among themselves and support one another, more could be done to provide them with tangible tools to navigate predominantly white institutions.

“ I’ve learned that, when I suspect that people are underestimating me because of my gender and appearance, I am usually right. . . . **The weight of change has fallen on me to ‘lean in’ and be ‘tougher,’** in order to fit in with the guys, and nothing has been asked of them to ‘sit back and listen.’ I have no interest in upholding a culture like this. ”

—Apprentice (second cohort)

Although partners observed the need for increased conversations and training around these issues, apprentices often felt a responsibility to advocate for equity and inclusion at placement sites and push those conversations forward. This, of course, is an unfair expectation for an apprentice to carry in a new environment, and, frankly, we did not fully equip them to deal with this. We are committed to providing apprentices with more tools and resources for engaging in these conversations, however, it is important to understand and make clear to all involved that the weight of that responsibility should never be on an apprentice. It is on the institution that is hosting them. More needs to be done by institutions, and those in positions of power at institutions, to create inclusive environments. More needs to be done to ensure that apprentices can bring their full selves into work at partner sites. And more needs to be done to combat the racism and bias that apprentices have experienced.

“ **I’ve had a few experiences with staff members at my partner sites that questioned the validity of my presence there.** A few occasions were: being eyed up and down in the elevator and asked if I worked there after I had met the individual on numerous occasions, being the only person stopped to check badges by security when a crowd of other staff are there, etc.

This was a new experience for me, and I still don’t know how to feel about it. ”

—Apprentice (second cohort)

As a person of color, it’s disappointing to know that we have placed apprentices in spaces where they didn’t always feel safe. I’ve always believed that as a person of color at a predominantly white institution, it’s also my job to hold the door open for more folks like me to enter these spaces. But if those institutions aren’t ready to welcome an apprentice when they walk through that door, then more work needs to happen to make sure they are. In response to this important feedback, we are currently working on a training program for both apprentices and partners. For partners, our message around this training program has been simple: We want these trainings to provide you with tangible tools that you can use to improve an apprentice’s experience and to better support them when challenges arise. For apprentices, we hope this training provides concrete strategies to navigate those moments when they arise.

“ **It has opened my eyes to a lot of different ways this field can make people feel excluded.** Just hearing from apprentices and the experiences that they have. Whether it’s this moment in our nation, though I had already started to hear this in recent years. The expectation of a new generation of individuals who want to contribute to organizations in meaningful ways and appropriately honor and care for themselves—and to be appropriately honored and cared for. ”

—Stacy Lieberman, DAP leadership team

All of this is to say that true inclusion does not mean simply inviting BIPOC into spaces that have long been occupied by white people. This version of inclusion is not whole or just because it is predicated on the expectation that BIPOC should be able to nimbly navigate a context that has been built by and for white people. Including BIPOC in white spaces, while not requiring that the space or its occupants

accommodate the needs of BIPOC, will not create a just environment. Inclusion should not be seen as a tool to fulfill a business objective or model, rather, it should be regarded as a moral pursuit to further a workplace that strives toward justice.

Although the DAP does not have expectations to cure museums of all instances of mistreatment of BIPOC, the program does aim to install a model, albeit finite in the beginning, that can be adopted and adapted by other departments and eventually become a guiding philosophy behind staffing at museums, at all levels. Although diversity initiatives like the DAP are critical, these initiatives need to be coupled with efforts to hire and retain BIPOC staff at all levels at museums.

“ In light of recent events, I feel like the program can **provide more concrete ways of dismantling institutional racism in the art world.** There were many times I navigated spaces that were not meant for me, that, in retrospect, I could’ve handled better or stood up against microaggressions. ”

—Apprentice (first cohort)



Anna Nelson and Desirée Monique Thurber during training at Crozier Fine Arts (photographs by Pablo Simental).

3

A BRIEF GUIDE TO HANDLING ART

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INTRODUCTION: HOW TO USE THIS GUIDE

Robert Espinoza, Jose Hernandez, Rô/Si Vö, Jasmine Tibayan, Evelyn Bird, Cecilia Sweet-Coll, Desirée Monique Thurber, and Goziè Ojini at The Broad (photograph by George Luna-Peña).



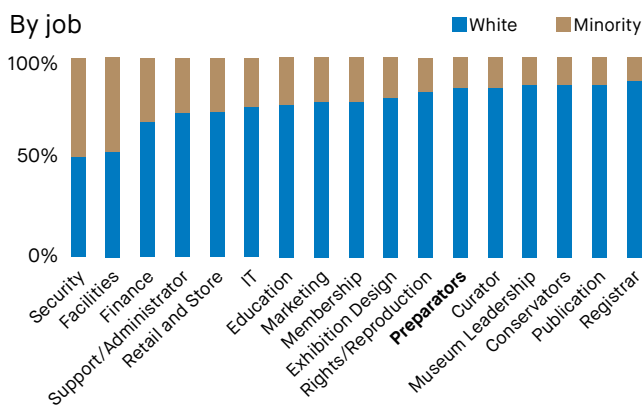
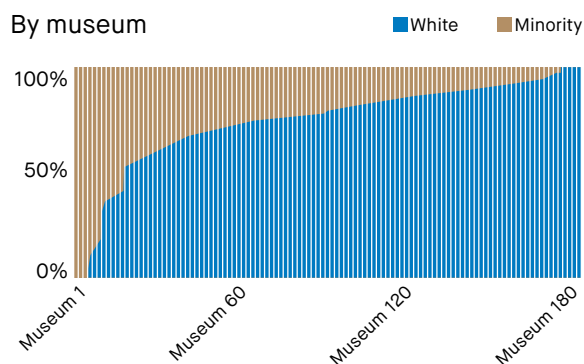
Who has access to art handling work? How do people get these kinds of jobs? What are the barriers to working in this field? We asked ourselves these questions in putting together this guide because we know that the inner workings of museums can be opaque and mysterious—for instance, the titles that museum professionals hold (curator, registrar, preparator, exhibition technician, collections manager) are not common outside museums.

This guide aims to crack open the door and give a peek into the world of art handling. It contains a lot of helpful information about what it takes to be an art handler, including the qualities that make a good art handler, the skills that art handlers need, and the kinds of common materials and types of equipment used to do this type of work.

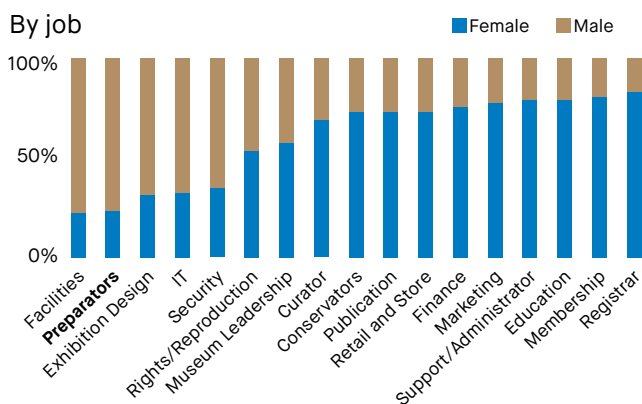
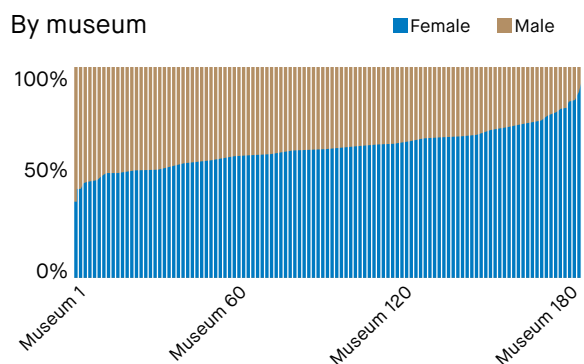
There is a need for more diversity, equity, accessibility, and inclusion in museums and the art world in general, and art handling teams are no exception. The Andrew W. Mellon Foundation's 2015 *Art Museum Staff Demographic Survey* found that about 85 percent of art handlers are white, and more than 75 percent are men.²⁶ Art handlers don't just work in museums; they also hold positions at galleries and art handling companies. In recognition of this, the DAP ensured that museums, art handling companies, university and nonprofit galleries, and fabrication companies were represented as partners and sites. This also gave graduates a wide variety of employment options. Research shows that teams in which individuals hail from diverse

²⁶ Roger Schonfeld, Mariët Westermann, and Liam Sweeney, *The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* (New York: The Andrew W. Mellon Foundation, July 28, 2015), 8, 11.

White (Non-Hispanic) and Underrepresented Minority



Gender



SOURCE: Adapted from Roger Schonfeld, Mariët Westermann, and Liam Sweeney, *The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey* (New York: The Andrew W. Mellon Foundation, July 28, 2015), 8, 11.

backgrounds and perspectives are more productive, more creative, and better able to solve problems.²⁷

In addition to discussing art handling work, this section includes standards to best protect works of art. Museums collect all types of objects made of all kinds of materials, which makes it difficult for any manual to cover all the ways to handle every type of work. Artworks can be everything from insects to stone sculptures, etchings to animatronic figures, and tanks of toxic liquids to common household items.

This guide should be seen as a companion and introduction to the DAP Training Materials, which contain more detailed information and step-by-step instructions. The materials include all the online learning modules, and they will continue to evolve as we receive feedback from future cohorts of apprentices and partner organizations. There are also many additional resources about caring for museum objects; we included a list at the end of this section for reference. You can create a complete training

manual by printing this section and all the training modules and assembling them into a single binder, book, or PDF.



This guide is a companion to and introduction for the DAP Training Materials, which can be found at www.thebroad.org/dap/toolbox.

Neither this brief guide nor the toolbox as a whole addresses the identification, handling, or repatriation of sacred or ceremonial items or human remains. We defer to subject-matter experts on these issues. Resources about this topic can be found in Section 4 on page 141.

We hope this guide can take the mystery out of museum work for those who are interested in it—whether it be a high school graduate who knows their career path; someone working at a small museum or gallery who wears many hats, including that of a preparator; or a seasoned carpenter who wants to expand their skill set.

²⁷ David Rock and Heidi Grant, "Why Diverse Teams Are Smarter," *Harvard Business Review*, November 4, 2016.

ART HANDLING SKILLS AND TOOLS

*Alicia Teele installing a painting for
Outliers and American Vanguard Art at
the Los Angeles County Museum of Art
(photograph by Julia Latané).*



An art handler is someone who works directly with art or cultural objects in museums, galleries, or art shipping companies. This person packs and unpacks art; installs and de-installs artwork in galleries, museums, or private homes; and moves art to and from different locations (e.g., from a warehouse to another location across town by truck, across the country to a private residence or museum by cargo vehicle, from a museum gallery through hallways to a conservation lab or storage space by dolly). An art handler's duties and skills are wide-ranging and depend on the size of the organization they work for, the types of objects the organization holds, and how the responsibilities are assigned to staff at the organization.

Art handlers can have many different titles, including exhibition technician, production assistant, collections manager, conservation technician, or preparator. The responsibilities of an art handler may include loading or driving trucks, building crates or display furniture for galleries, installing audio and video equipment, choosing and aiming lights at objects, building and creating gallery environments, or making mounts to hold art objects in a specific way or to keep them safe in the event of an earthquake.

Characteristics of a Good Art Handler

A good art handler

- has good common sense;
- is careful;
- is handy and understands space;
- is curious;
- likes solving problems; and
- likes working around art and cultural objects.



Lance Bad Heart Bull at the Los Angeles County Museum of Art (photograph by Kya Williamson).

General Skills

An art handler should

- have good hand-eye coordination, manual dexterity, and spatial reasoning;
- be self-motivated, reliable, and focused;
- be able to follow instructions and plan ahead;
- have basic math skills;
- be able to communicate clearly;
- work well with others; and
- be able to perform physical tasks, including bending, kneeling, pulling, pushing, walking, standing for long periods of time, and lifting 50 pounds or more.

Skills That Complement Art Handling Work

These talents may translate well to art handling:

- Arts and crafts
- Automotive bodywork/mechanic
- Carpentry
- Construction (hanging and taping drywall, tiling, roofing)
- Cosmetology or hair styling
- Electrician
- Equipment technician
- Factory experience
- Food handling or preparation
- Housekeeping
- Jewelry making
- Landscaping or gardening
- Maintenance work
- Painting
- Plumbing
- Sewing
- Tattoo artist
- Theater stagehand or set builder
- Waiting tables
- Welding

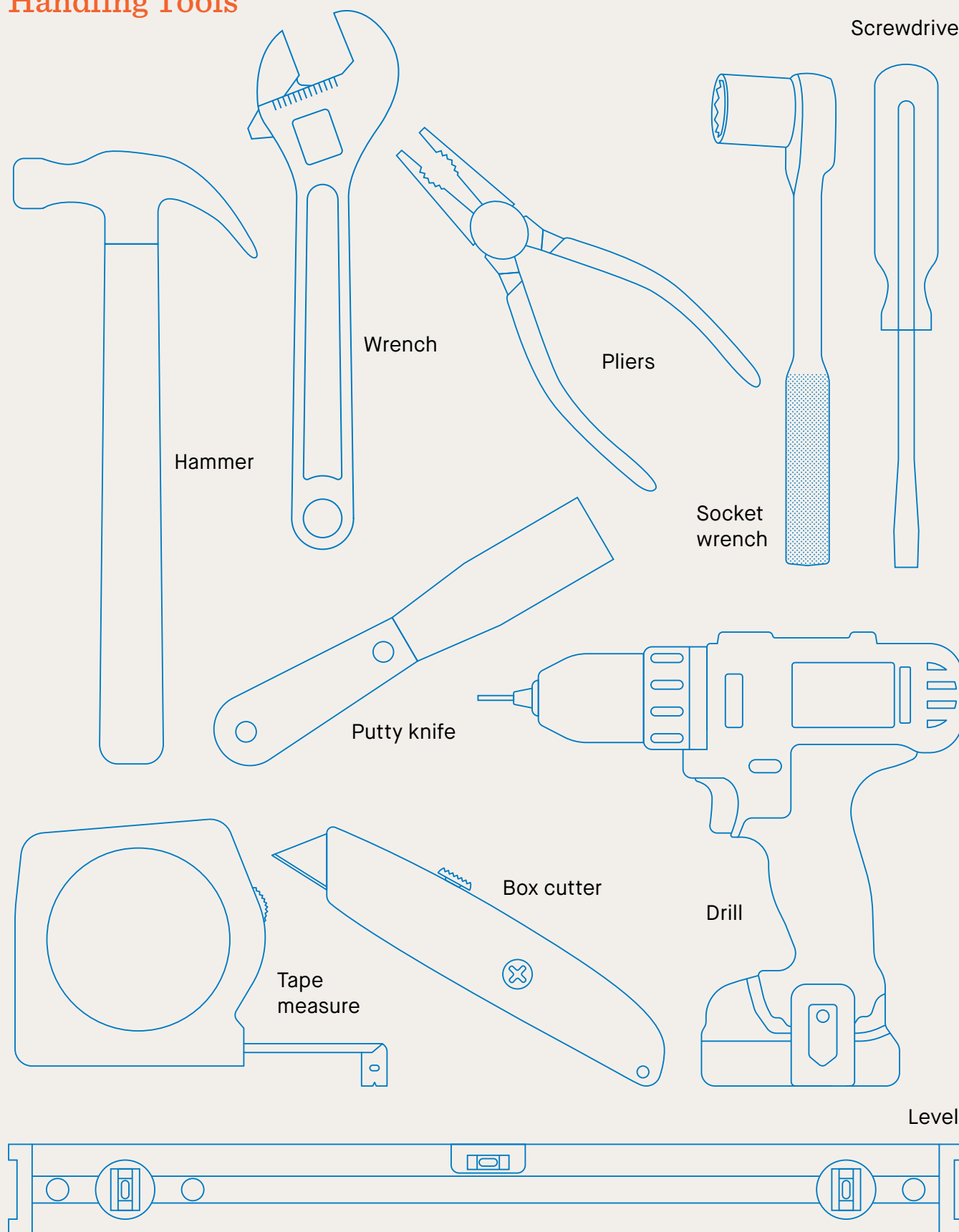


Evelynn Bird at the Academy Museum of Motion Pictures (photograph by Kya Williamson).

Basic Art Handling Tools

Illustrations are not to scale.

Screwdriver



Basic Skills in Art Handling and Preparing Spaces to Display Artwork

The following lists of skills are not exhaustive, and art handlers don't have to possess each and every one of them. They're good to have, but each handler will bring their own talents to the table in their work.

You should be able to

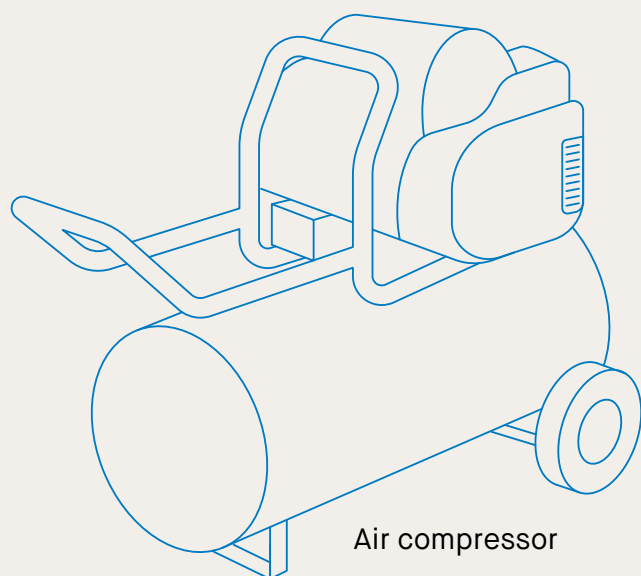
- use tools, including hammers, levels, drills, screwdrivers, sockets, pliers, wrenches, box cutters, and putty knives;
- read and use a tape measure;
- lift heavy objects. Art handlers are often required to have the ability to lift 50 pounds or more;
- handle 2D objects, such as works on paper or paintings;
- handle 3D objects, such as sculptures, furniture, musical instruments, and other objects;
- handle delicate or fragile objects;
- stack framed works safely;
- identify proper installation/hanging hardware;
- understand the differences between installation/hanging hardware; and
- hang art on a wall.



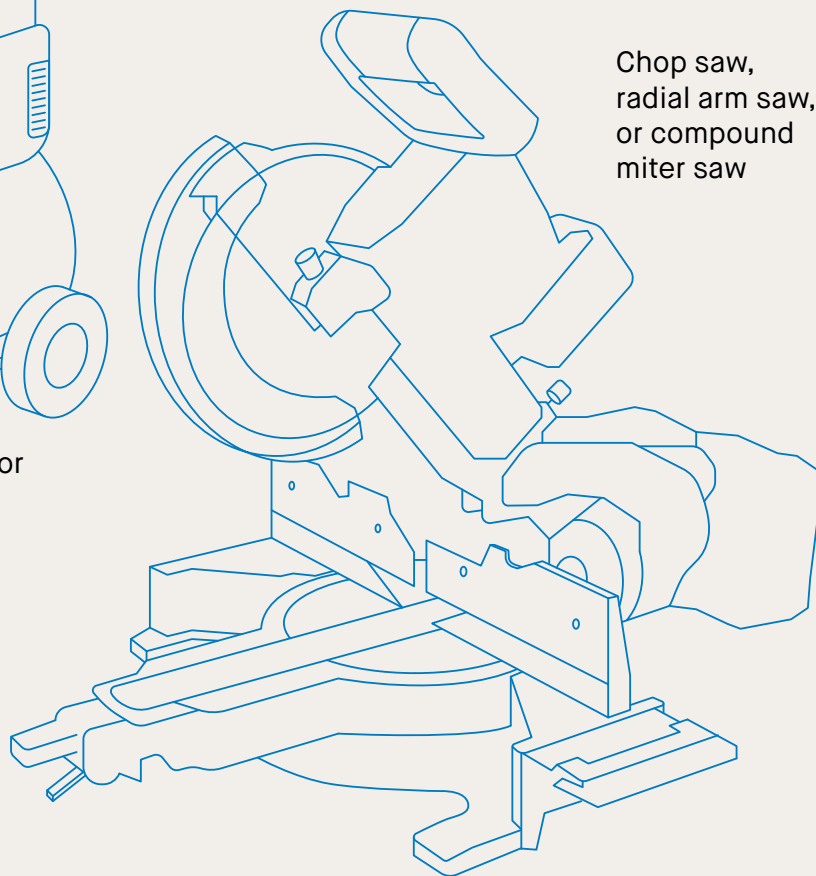
Desirée Monique Thurber at Building Bridges Art Exchange (photograph by Kya Williamson).

Common Packing and Crate-Building Tools

(in addition to the basic art handling tools
illustrated on page 82)



Air compressor



Chop saw,
radial arm saw,
or compound
miter saw

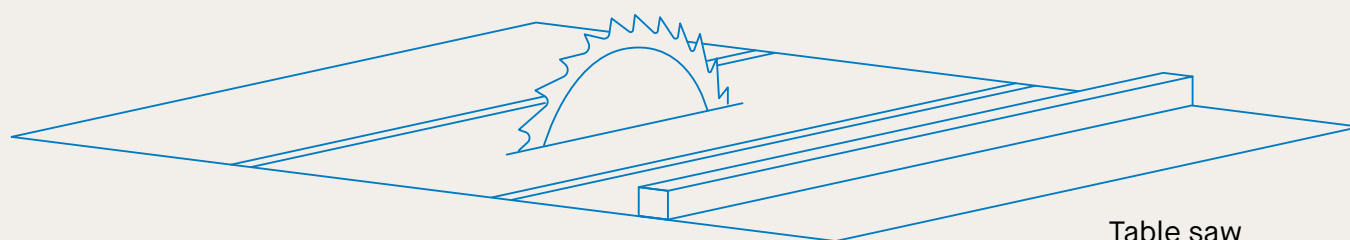
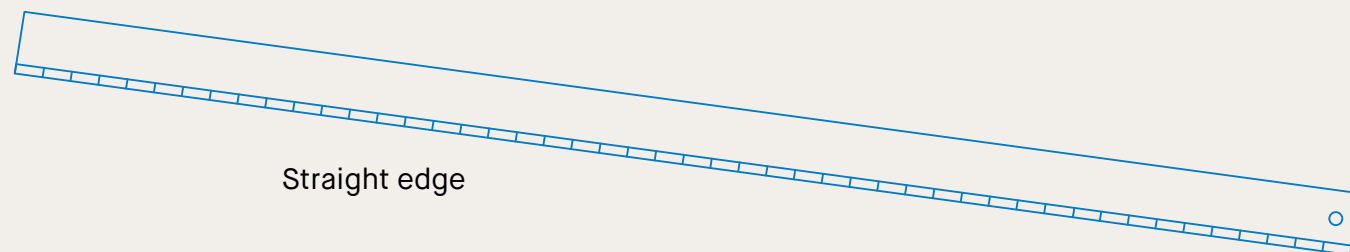
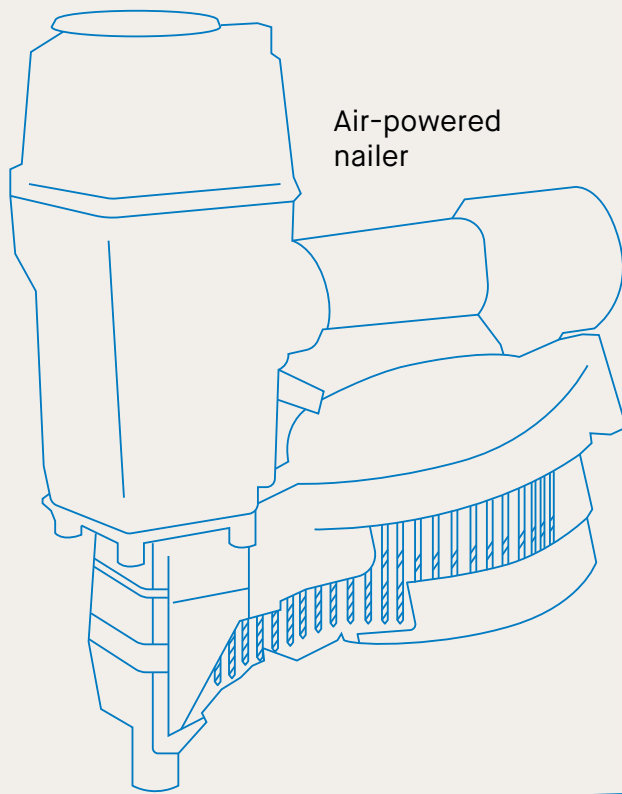


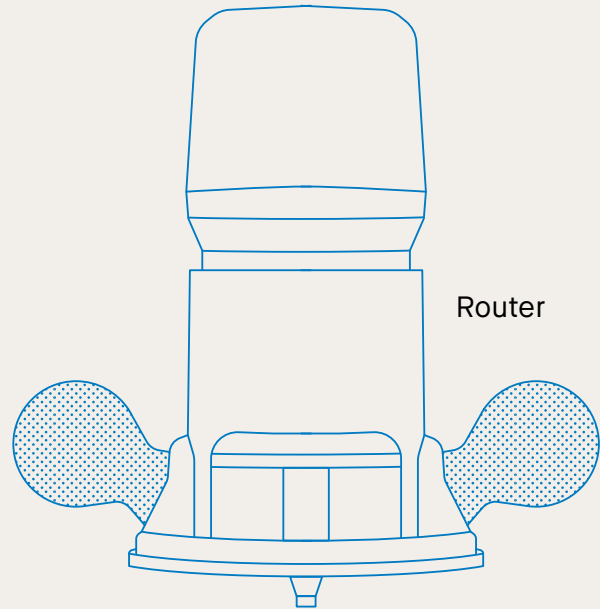
Table saw



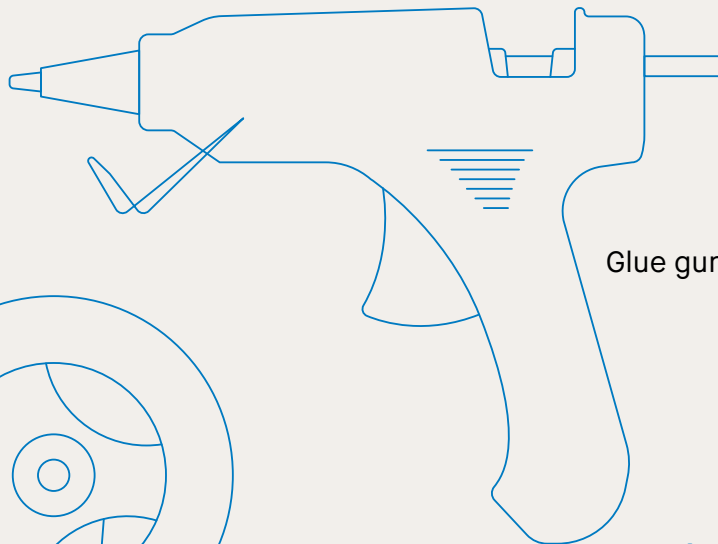
Straight edge



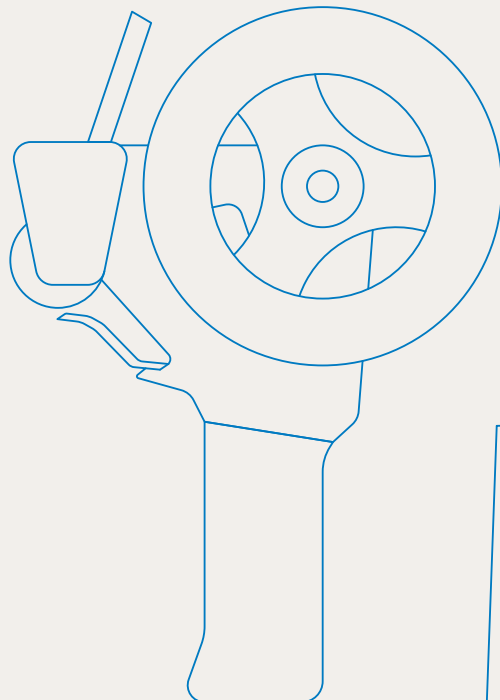
Air-powered
nailer



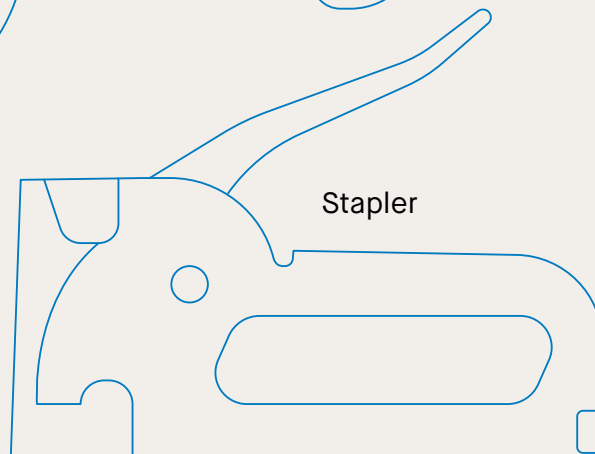
Router



Glue gun



Tape gun



Stapler



Foam
knife

Skills Needed to Pack and Crate Artwork

You should be able to

- use common packing and crate-building tools, such as table saws, radial arm saws or chop saws, routers, air compressors, nailers, staplers, glue guns, box cutters, straight edges, foam knives, tape guns, and tape measures;
- determine proper packing types and methods;
- know the differences among packing materials and when each is appropriate to use (see materials list on pages 118–32);
- handle crates, pack, and unpack objects;
- make cardboard slip cases for 2D works;
- cavity-pack objects;
- design and build crates; and
- add hardware to artwork and crates.



Eduardo Camacho and Nya Abudu opening a crate at The Broad (photograph by Kya Williamson).

Skills Needed to Safely Transport Art

You should be able to

- use moving tools, such as a Johnson bar (J bar), pallet jack, four-wheeled dollies, object carts, painting carts, A-frame carts, and flatbed carts;
- use safe lifting techniques;
- tie knots and use straps to secure loads to a cart or in a truck; and
- secure crates and packed artworks into trucks or storage spaces.

Other Related Skills

Art handler responsibilities may also include the following:

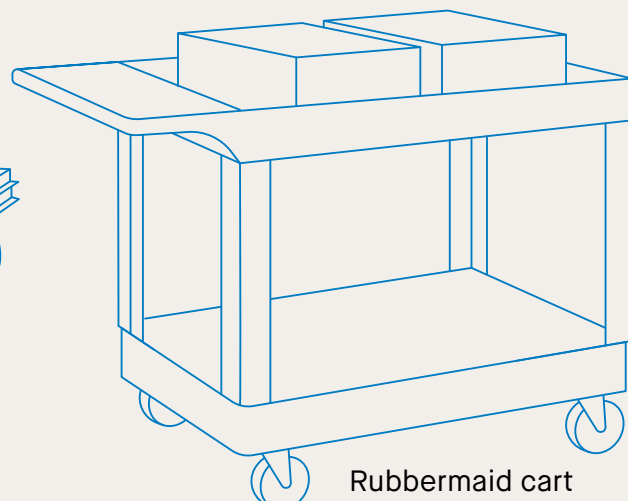
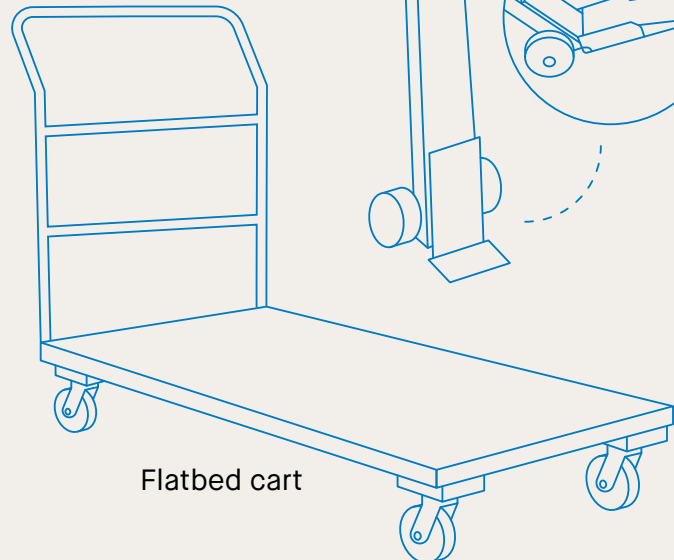
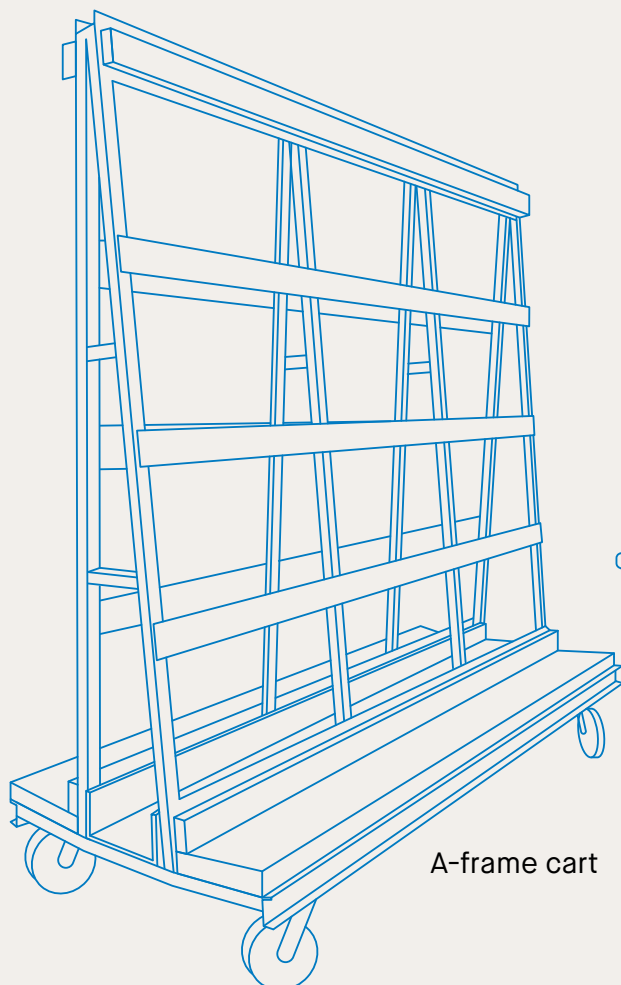
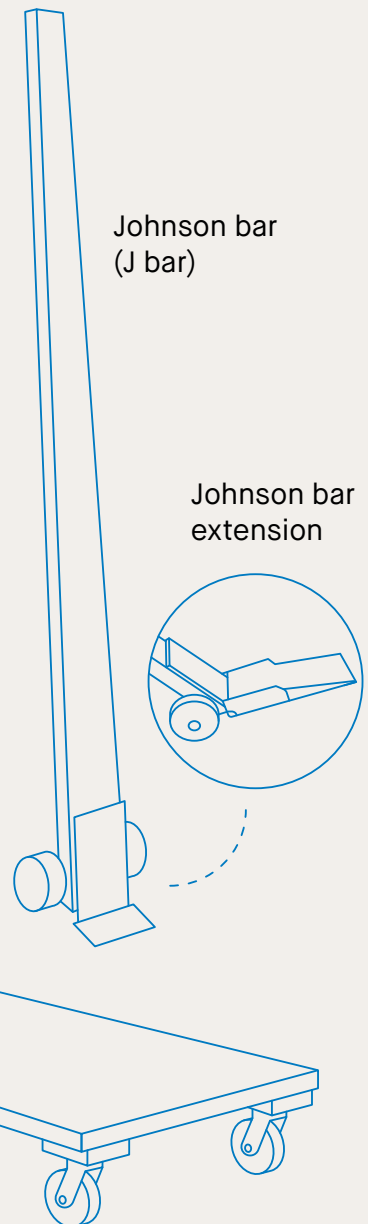
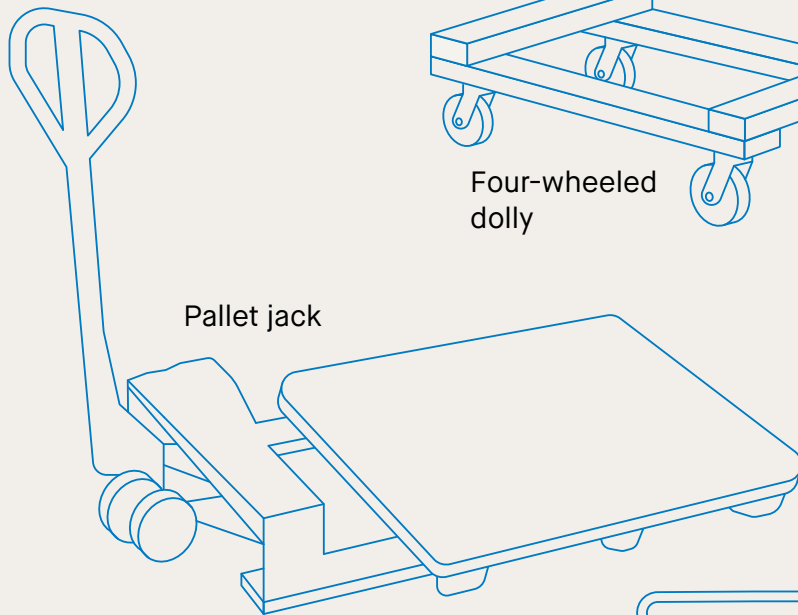
- Determine lighting needs, install and aim light fixtures.
- Do rough framing, drywall hanging and taping, painting walls, and scenic painting.
- Install audio-visual equipment.
- Make mounts, including weld, braze, shape metal, Plexiglas, or other materials to safely display art objects.
- Fabricate and install pedestals, platforms, showcases, and other exhibition furniture.
- Use computer skills for exhibition design, crate design, graphic design, and communication.
- Print and mount labels, text panels, and graphics, install wall and case labels and vinyl wall text or graphics.
- Understand environmental factors that can cause damage to objects or works, such as light, temperature, humidity, and pests.
- Mat and frame works on paper.
- Dress mannequins and handle costumes and textiles.
- Do preventive maintenance like dust and clean artwork.



Goziè Ojini at The Broad (photograph by George Luna-Peña).

Common Moving Tools

Illustrations are not to scale.



ART HANDLING GUIDELINES

Goziè Ojini, Vanessa Garcia, and Tina Matthews install a Jasper Johns work on paper at The Broad. Artwork: Usuyuki, 1995. © Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY (photograph by Kya Williamson).



The golden rule is to never handle art objects unless you absolutely have to. The biggest chance of damage to art objects is while handling or moving them. These tips aim to reduce the risk of damage to objects when they do need to be handled.

We use the terms *art*, *artwork*, *object*, and *cultural object*, but they all roughly mean the same thing in the context of this document. We sometimes use *object* to refer to 3D objects, as opposed to *flatwork*, which we use to refer to 2D objects.

Our primary goal is to preserve cultural objects for the future. It is an honor to work with these objects, each of which has been made by and in many cases used by a person or people. We encourage mindfulness and respect for the makers when approaching or handling objects.



More detailed information and step-by-step instructions can be found in the DAP Training Modules at www.thebroad.org/dap/toolbox.

General Notes on Art Handling

- Safety—yours, those around you, and the artwork being handled—is first and foremost.
- Approach the objects you're handling with calm and respect. Many of these items are irreplaceable.
- Don't handle art if you are sick, tired, or injured.
- Do not eat, drink, smoke, or chew gum around artwork.
- Use pencils, not pens or markers, around unpacked artworks.



Annamarie León preparing for a project at the USC Fisher Museum of Art (photograph by Kya Williamson).

- Wear comfortable, sturdy shoes and clothes and remove dangling jewelry, watches, keys, badges, and other things that could scratch or dent artwork while handling. Do not wear hats with brims, or, if you do, turn the brim to the back.
- Check pockets for pencils or pens that can fall out onto artwork when you lean over.
- Be prepared for the job at hand, think it through from beginning to end, and have everything you need ready (gloves, tools, hardware, carts, padded blocks, bags, dust masks, acid-free tissue, blankets, Ethafoam, etc.).

- Plan a move from the beginning to the end, give clear instructions to the crew, and follow the plan. Be sure the crew understands all instructions before making a move.
- Before you pick up an object, know where you are going to put it down. Be sure that the space is ready for the artwork and that the necessary blocks, blankets, and other materials to receive it are in place.
- Before moving artwork, check the dimensions of your path of travel and make sure it is clear.
- Move objects on a cart or on dollies when possible to minimize the risk of dropping. Keep large and heavy objects as close to the floor as possible during movement.



Alicia Teele and Lance Bad Heart Bull at Artex (photograph by George Luna-Peña).

- Inspect the object before handling. If an object appears too fragile to safely move or if there is any doubt about handling, transporting, or installing an artwork, ask for help or more information before handling.
- Note what materials the object is made from. Some materials (such as lead) are inherently toxic, and some objects (such as textiles and animal specimens) may have been treated with toxic pesticides or preservatives. Ask about and learn how to protect yourself from toxins that may be present.

- Loose, fragile, or moving parts are often designed to be separated from an object and should be removed, packed, and transported separately. Tie these components down with cotton twill tape or Teflon tape, if necessary.
- Some objects have special handling instructions; follow them and ask questions as needed.
- Know who is in charge. A team lead should be designated to communicate the plan, talk about ideas, and answer and address questions and concerns. The lead may be chosen formally or informally.
- Don't rush when you are working around art. Move slowly and carefully when carrying works of art.
- Don't make sudden or unnecessary movements around works of art. Be aware of what is behind and around you and be aware of the movements of others.



Arturo Guzman, Annamarie León, Tina Matthews, Jenalee Harmon, Elizabeth Hanson, and Alee Peoples at The Broad. Artwork: Julie Mehretu, Cairo, 2013 © Julie Mehretu (photograph by George Luna-Peña).

- Keep work areas clean and organized. Keep tools and hardware off the floor and put things away when you are finished using them. Clean work areas, with fewer trip hazards and less clutter, make it easier to find things when you need them and create a safer workspace.



Vanessa Garcia at the Autry Museum of the American West during the installation of the Masters of the American West exhibit (photograph by Kya Williamson).

- When working with art, pay attention to what you are doing. Do not make irrelevant comments or conversation during a move. Do not check your phone while handling or stabilizing artwork.
- Handle artwork with clean gloves or clean hands. After handling crates or tools, change gloves before handling artworks.



Rô/Si Vô at the Los Angeles County Museum of Art (photograph by Kya Williamson).

- Don't judge the value of an object. Treat every work of art as if it was the most important item in the collection.

- Handle only one art object at a time, no matter how small.

- Always use both hands when carrying artworks.

- Stop and report any damages or suspected damages to a supervisor immediately.

- If an object is damaged while handling or moving, continue to provide support for cracked or weakened parts, if possible or necessary. Do not move objects or broken pieces unless required to prevent further damage. Additional damage frequently occurs from well-meaning attempts to clean up after an accident. It is important not to test-fit broken elements, because rubbing them together along the breaks will make later repair more difficult. Never discard even the smallest fragment after an accident.

- When using a ladder or stepladder, have another person on the ground to take the object from the person on the ladder, or hand the object to the person on the ladder. Make sure the ladder is secure.

- When handling art with another person, mirror each other's positions to make movement more unified.



Michael Price, Cedric Adams, and Lance Bad Heart Bull at the Los Angeles County Museum of Art (photograph by Giorgio Carlevaro).

Handling 2D Objects

This section covers objects that are generally flat, such as paintings, photographs, prints, and other works on paper. The golden rule is to never handle art objects unless you absolutely have to. The biggest chance of damage to art objects is while handling or moving them.



For more information, see "DAP Training Module 3: 2D Art Handling Principles" and "DAP Module 7: Installation of 2D Artworks" at www.thebroad.org/dap/toolbox.

- Review the general notes at the beginning of this section.
- Handle artwork with clean gloves or clean hands. After handling crates or tools, change gloves before handling artworks.
- Handle only one art object at a time, no matter how small.
- Always use both hands when carrying artworks.
- Stop and report any damages or possible damages to a supervisor immediately.
- Generally, at minimum, two people should handle a 2D work if it is bigger than 3 ft x 3 ft, no matter how little it weighs.
- Don't pick up a framed work by the top rail. Don't lift framed work by the hanging hardware or hanging wire on the back of a frame.
- Don't pivot a 2D piece over on its corner. To change the orientation of a piece, lay it flat and then lift it into the desired orientation.

- If a painting or framed photograph is small enough to be carried by one person, it should be carried by the sides or with one hand supporting the side and one supporting the bottom.



Eduardo Camacho at the Vincent Price Art Museum (photograph by George Luna-Peña).

- Carry the work with the front surface facing you, so that the surface of the work is protected by the front of your body at all times.



Cecilia Sweet-Coll at the Museum of Latin American Art (photograph by Kya Williamson).

- When moving paintings, don't put your fingers between the stretcher bars and the back of the canvas. Avoid grabbing the wood stretcher in a way that forces your knuckles against the back of the canvas. Your fingers should not touch the front or back of the painting or wrap around the stretcher bar.



Juan Rojas and Annamarie León at the USC Fisher Museum of Art. Artwork: Eduardo Leyva Herrera, *Heroé nacional*, 2017. © Eduardo Leyva Herrera, Collection of the USC Fisher Museum of Art, Los Angeles (photograph by George Luna-Peña).

- Carry unframed paintings by grasping only the inner and outer edges of the stretcher bar, not the broader sides parallel to the canvas. When handling unframed paintings, be careful of painted edges and the sides of the painting.



DAP trainers Jack Williams and Ernesto Ceja at Crozier Fine Arts (photograph by George Luna-Peña).

- Unframed paintings require special attention because they are more exposed than framed paintings in several ways. Most of the rules listed earlier apply but with added details.



Jasmine Tibayan and Jennifer Gutowski at The Broad. Artwork: Glenn Ligon, *Remember the Revolution #1*, 2004 © Glenn Ligon; courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane, London, and Chantal Crousel, Paris (photograph by Kya Williamson).

- When handling framed works, be mindful of where you grab the frame. Avoid ornate details on a frame and avoid touching gilded areas with bare hands.



Jasmine Tibayan at the Los Angeles County Museum of Art (photograph by Julia Latané).

- Stretcher bars and frames may not be sturdy enough to carry the weight of the art they hold. They may be damaged or loose and may separate from the top of the artwork.



Nya Abudu, Vanessa Garcia, and Lillian Wimberly at Crozier Fine Arts (photograph by George Luna-Peña).

- Use arrows pointing upward and standard language, such as “Must Ride Upright” or “Must Ride Flat,” on soft packs to indicate the correct riding orientation.



Los Angeles County Museum of Art (photograph by Jordan Mesavage).

- Never drag covering (plastic, Tyvek, Dartek, etc.) across the face of an object when unpacking or uncrating.



*Jasmine Tibayan, Nya Abudu, and Jennifer Gutowski at The Broad. Artwork: Christopher Wool, Untitled, 1991
© Christopher Wool (photograph by George Luna-Peña).*

Handling 3D Objects

The biggest chance of damage to art objects is while handling or moving them. Never handle art objects unless you absolutely have to. This section addresses handling practices for 3D objects, which can be made of many different materials, including stone, glass, wood, metals, leather and other organic materials, or plastics.



DAP apprentice Rô/Si Vǒ assists Carlos Diaz, the Armory's former special projects and facilities assistant, with the installation of Tanya Aguiñiga: *Borderlands Within/La Frontera Adentro* at Armory Center for the Arts (photograph by Kya Williamson).



For more detailed information, see “DAP Training Module 4: 3D Art Handling Principles” at www.thebroad.org/dap/toolbox.

- Review the general notes at the beginning of this section.
- Handle artwork with clean gloves or clean hands. After handling crates or tools, change gloves before handling artworks.

- Handle only one art object at a time, no matter how small.



Goziè Ojini handles a small object at the California African American Museum (photograph by Kya Williamson).

- Always use both hands when carrying artworks.



Lillian Wimberly at the Los Angeles County Museum of Art (photograph by George Luna-Peña).

- Stop and report any damages or possible damages to a supervisor immediately.
- Don't pick up objects by their handles or projections—for example, don't pick up a teacup by its handle.



Andrea Perez-Martinez avoids the projections while holding a 3D object at the Los Angeles County Museum of Art (photograph by George Luna-Peña).

- Don't drag works of art across the floor, table, or any surface.

- Be sure you have the right number of people and the right type of equipment to handle large or heavy things. Too many hands are as dangerous to people and artwork as too few.



David Foster, Jasmine Tibayan, Kathryn Pinto, Julia Latané, Jordan Mesavage, Michael Price, and Tom Duffy de-installing Frank Stella's K56 (large version) at the Los Angeles County Museum of Art. Artwork: Frank Stella, K56 (large version), 2013. © 2021 Frank Stella / Artists Rights Society (ARS), New York (photograph by Errin Copple).

- Don't set objects directly on the floor or a table. You can scratch or abrade surfaces of objects or the floor by doing so. Use clean packing blankets, wood blocks, or Ethafoam blocks to pad the floor and use clean plastic, tissue, Ethafoam, or blankets to pad a table.



David Foster and Annamarie León at the Los Angeles County Museum of Art. Artwork: Judy Chicago, Pastel Domes #1, 1968 © 2021 Judy Chicago / Artists Rights Society (ARS), New York (photograph by Julia Latané).

Moving and Packing Objects

This section deals with packing and moving or transporting artwork. Once again, never handle art objects unless you absolutely have to.



Anna Nelson making a slip case for a framed artwork (photograph by George Luna-Peña).



For more information, see "DAP Training Module 5: Packing Methods and Materials" and "DAP Module 6: Transportation Methods" at www.thebroad.org/dap/toolbox.

- Review the general notes at the beginning of this section.
- Handle artwork with clean gloves or clean hands. After handling crates or tools, change gloves before handling artworks.



Nya Abudu and Jack Baker at the California African American Museum (photograph by Kya Williamson).

- Handle only one art object at a time, no matter how small.

- Always use both hands when carrying artworks.
- Stop and report any damages or possible damages to a supervisor immediately.
- Transport objects on a cart or with dollies when possible to minimize the risk of dropping. Keep large and heavy objects as close to the floor as possible during movement.



Nya Abudu at The Broad. Artwork: Andreas Gursky, F1 Boxenstopp III, 2007 © Andreas Gursky / Courtesy Sprüth Magers / Artists Rights Society (ARS), New York (photograph by George Luna-Peña).

- Don't move objects of different sizes, weights, or materials together without enough space and the appropriate barriers between them. Make sure objects are balanced and stable in the position you have placed them. Safely pad or secure if necessary. Don't overload carts.



Jasmine Tibayan and Jennifer Gutowski securing an artwork to an A-frame cart at The Broad (photograph by Kya Williamson).



Mark Wamaling talks about cart-stacking strategies with DAP apprentices during training weeks at Crozier Fine Arts (photograph by George Luna-Peña).

- Shock and vibration can harm art objects. Be aware of vibration during transportation, packing, and unpacking.

- Move carts slowly when crossing thresholds. Use shock-absorbing pads, like foam, blankets, or Sorbothane, on carts and pallet jacks for fragile works.



Gerardo "Shorty" Arciniega, David Foster, David Parker, and Annamarie León at the Los Angeles County Museum of Art (photograph by Julia Latané).

- Don't use impact drivers to open or close crates that contain artwork. Beware of using impact drivers or other tools that cause shock or vibration near artwork, especially on the same wall or on the other side of a wall where artwork is installed.



Nya Abudu opens a crate at the California African American Museum (photograph by Kya Williamson).

- Avoid moving or lifting objects over other artworks. For salon walls or grouped objects on a wall, start installing at the top, and work your way down, if possible.



Michael Price and Daniel Wheeler installing a salon wall for Yoshitomo Nara at the Los Angeles County Museum of Art.

- When unpacking objects, don't discard the packing materials. Damages caused by shipping are not always visible immediately. Inspect the packing material for fragments and accessories. Take note of the packing methods and materials and retain the old packing material in the crate or box to make repacking easier.



Jose Hernandez unpacks an object at the Vincent Price Art Museum (photograph by Kya Williamson).

- Try to keep artworks upright—the way they are displayed—because they were designed to carry their own weight in this default position. However, if an artwork is top heavy, lay it in a more stable position, if possible.



Jennifer Gutowski, Tom Duffy, and Vanessa Garcia pack a crate at The Broad (photograph by George Luna-Peña).



Vanessa Garcia closing a crate at The Broad (photograph by George Luna-Peña).

Summary

The golden rule is to never handle art objects unless you absolutely have to. The biggest chance of damage to art objects is while handling or moving them.



Lance Bad Heart Bull at the USC Fisher Museum of Art (photograph by George Luna-Peña).

- Because every artwork or cultural object is unique, art handlers are often required to use their judgment and experience in making decisions.
- Share ideas and discuss problems among coworkers to get to the best solution.
- Be careful and mindful and plan ahead.
- Mistakes will happen. It's important to learn from them and move on.

Again, we encourage mindfulness and respect for the makers and the objects we handle. Our care of cultural objects ensures the stories of our peoples live into the future.



Create a complete DAP Training Manual by printing or assembling this section and all the training modules found at www.thebroad.org/dap/toolbox into a single binder, book, or PDF.

THINGS TO REMEMBER WHEN HANDLING ART: TIPS FROM THE PROS

DAP graduates, mentors, advisers, and friends share tips from their years of experience handling artwork.



Nya Abudu holds a crate at the California African American Museum (photograph by Kya Williamson).

“ I would say that, for me, the most important thing to remember when handling art is that you have to **learn from your mistakes and learn from others**. I have personally learned the most from making mistakes and even seeing some mistakes that others have made and incorporated that into my knowledge. Making mistakes doesn’t ever feel good, but I think that, in the end, it helped with my confidence as an art handler. ”

Nya Abudu, Assistant Preparator, The Broad; former apprentice, The Broad



Gerardo "Shorty" Arciniega directs a forklift driver at the Los Angeles County Museum of Art (photograph courtesy of the Los Angeles County Museum of Art).

“ One important thing to remember when you are lifting an object or a crate— **always mirror your partner so no one will get hurt.** ”

Gerardo "Shorty" Arciniega, Senior Art Preparator, Los Angeles County Museum of Art; DAP mentor



Lance Bad Heart Bull at the Los Angeles County Museum of Art (photograph by Kya Williamson).

“ The most important thing I remember is to **be totally present in the moment when I am moving the piece**. Think about everything before and after but not during. Find out everything and work through as many processes I can remember in my head before moving. Clarify with everyone, then be quiet and let the leader lead or, if I am leading, then be loud and concise about directions. **Remember to communicate through each process**. And then after the piece is moved successfully, I think about the history of the piece, how many have touched the piece, etc., and revel in the uniqueness of what just happened secretly. ”

Lance Bad Heart Bull, Art Handler, Academy Museum of Motion Pictures; former apprentice, The Broad



Evelynn Bird assists on a mural restoration project with the Los Angeles County Department of Arts and Culture (photograph by Kya Williamson).

“ I feel as if the most important aspect when handling any artwork or object is that you **consider the history and cultural significance** the item may hold. I always try to approach each and every object with respect and care. The time and care I spend with an object is incredibly important to my learning as an art handler and as someone passionate about the expansive connection in which art brings people together. ”

Evelynn Bird, Conservation Technician, RLA Conservation of Art and Architecture; former Preparator, Autry Museum of the American West; former apprentice, The Broad



Eduardo Camacho at the Vincent Price Art Museum (photograph by George Luna-Peña).

“ I think it’s important to remember to **respect the object you’re handling**. Oftentimes, we work with objects that have survived thousands of years, objects that were once sacred or cherished. They’ve survived wars, looting, natural disasters, only to end up in your hands. I believe these objects carry a lot of spiritual energy, and we must treat them as such, which is why best practices are so important for the preservation of them. ”

Eduardo Camacho, Art Preparator, Los Angeles County Museum of Art; former apprentice, The Broad



Tom Duffy and Andrea Perez-Martinez at Crozier Fine Arts (photograph by George Luna-Peña).

“ **A little communication goes a long way**. If you are working with others, suggest your plan. Talk about how you intend to lift and move the object (and to what location you are headed) so that your peers can mirror and anticipate these actions. This also inspires confidence with the client and/or museum personnel who have contracted the work. If others then offer an equally safe and efficient method, adopt their strategy and learn from it. ”

Tom Duffy, Senior Art Preparator, Los Angeles County Museum of Art; DAP mentor



Robert Espinoza and Anna Nelson at The Broad (photograph by George Luna-Peña).

“ **When moving art, never be over-confident**, and let your coworkers know when and how you will be moving the art. ”

Robert Espinoza, Principal, Lignum Studios;
DAP mentor and trainer



Vanessa Garcia assists an artist installation at the L.A. Art Fair (photograph by George Luna-Peña).

“ **Have a plan before you act.**

Know where you’re moving the artwork to, check that the path to the destination is clear, and confirm that your entire team is on the same page. ”

Vanessa Garcia, Assistant Preparator, The Broad;
former apprentice, The Broad



Jennifer Gutowski and Annamarie León at The Broad (photograph by George Luna-Peña).

“ **Communication is key!** Communicate with the registrar and with your teammates. Find out from the registrar how the piece is to be handled if you are not sure and then coordinate the movements with your teammate if the move requires more than one person. ”

Jennifer Gutowski, Lead Preparator, The Broad;
DAP mentor



Julia Latané at the Los Angeles County Museum of Art
(photograph by James Graham).

“ I often remind folks that the word *prepare* is in our job title . . . a well-planned and choreographed movement—where each prep understands and executes their role in collaboration with their teammates—inspires confidence in all our colleagues. ”

Julia Latané, Head of Art Preparation and Installation, Los Angeles County Museum of Art;
DAP author and adviser



Annamarie León at The Broad (photograph by George Luna-Peña).

“ Every person you work with will have *something to teach you*—whether or not they realize it—so long as you are observant and patient. And given how much of this work occurs in teams, it helps to keep this in mind. ”

Annamarie León, Fine Art Packer, Artech;
former apprentice, The Broad



Jordan Mesavage at the Los Angeles County Museum of Art (photograph by Julia Latané).

“ **Calm is contagious.** Stay focused and calm in any situation, and others will join. ”

Jordan Mesavage, Art Preparation and Installation Lead, Special Projects, Los Angeles County Museum of Art; DAP mentor



Kevin Marshall gives a behind-the-scenes tour at the J. Paul Getty Museum (photograph by George Luna-Peña).

“ Be prepared mentally as well as have technical skills and knowledge of the objects you are handling. I call this the five Cs, a mental checklist in the process for handling objects:

- **Common Sense**

If it seems like a bad idea, it probably is.

- **Communication**

It is important to communicate, since confusion can add unnecessary risk.

- **Cooperation**

Teamwork will minimize potential risks, another set of eyes and hands can be useful.

- **Coordination**

Planning the move. Who, what, when, where, how.

- **Control**

One person directs the operation. ”

Kevin Marshall, Head of Preparations, J. Paul Getty Museum



Goziè Ojini at the California African American Museum (photograph by Kya Williamson).

“ **Work ethic is everything.** Treat the small tedious work with as much attention and care as you would the larger more important work. ”

Goziè Ojini, Conservation Technician, RLA Conservation of Art and Architecture; former Preparator, Hauser & Wirth; former apprentice, The Broad



Andrea Perez-Martinez at Cinnabar (photograph by Kya Williamson).

“ The most important thing to remember when art handling is to remind my colleagues and my team that I am hard of hearing. Disclosing my disability can make others uncomfortable, but I have realized that, by doing so, I am **modeling clear communication and personal boundaries as an art handler.** It is empowering to take up space in this way because it encourages others to verbalize their needs and physical limits on the job. For me, this means repetition or rephrasing of instructions, having a visual map or plan for a specific piece of artwork, maybe even asking another art handler to switch tasks due to a physical limitation. Collective access to communication allows me and all art handlers to safely handle artwork and successfully complete our jobs. ”

Andrea Perez-Martinez, former apprentice, The Broad



Kathryn Pinto at the Los Angeles County Museum of Art
(photograph by Elspeth Patient).

“ I don’t like to use the word ‘easy.’ There are varying degrees of difficulty in art handling as in many things, but **the easy projects are a chance to rehearse best practices for the harder projects.** ‘It’s a good drill,’ as my fire-fighter friend would say if you ask him why the fire department rescues dogs from the L.A. River in a rainstorm. The swift water boat teams and helicopters are already deployed: It’s a good drill for rescuing humans.

Every move, no matter how low the stakes, is a valuable opportunity to practice the techniques that are needed for difficult and demanding projects. ”

Kathryn Pinto, Senior Art Preparator, Los Angeles County Museum of Art; Preparator, The Broad and the Autry Museum of the American West; DAP mentor



Kristin Strid at the Los Angeles County Museum of Art
(photograph courtesy of the Los Angeles County Museum of Art).

“ **Breathe.** ”

Kristin Strid, Head of Collections Management, Los Angeles County Museum of Art; DAP mentor



Alicia Teele at The Broad (photograph by George Luna-Peña).

“ There is a sacred nature to art handling. No matter what the object is, you are the steward of cultural treasure. **I maintain a consistent respect for everything left in my care.** ”

Alicia Teele, Art Preparator, Los Angeles County Museum of Art; former apprentice, The Broad



Jasmine Tibayan and Anne Mersmann at The Broad. Artwork: Mark Bradford, *Deep Blue*, 2018. © Mark Bradford; Courtesy of the artist, and Hauser & Wirth, Los Angeles; and Glenn Ligon, *White #5*, 1993. © Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane, London, and Chantal Crousel, Paris (photograph by Kya Williamson).

“ **Spatial awareness is an essential skill** for every art handler to have in their mental toolbox.

- Clear the art path and prepare the destination so that you can move safely from point A to point B.
- Communicate—especially if something disrupts your movement or feels uncomfortable.
- Stand clear if you are not handling art or in a designated support role so that others may move freely.

You minimize potential risks when you are thoughtful about how your body moves in relation to others and the objects being handled. ”

Jasmine Tibayan, Art Preparator, Los Angeles County Museum of Art; former apprentice, The Broad



Lillian Wimberly, Nya Abudu, and Mark Wamaling during DAP training weeks (photograph by George Luna-Peña).

“ **Art handling is more than a set of rules of what to do or not do.** It also involves understanding the mediums and structures that make up art and artifacts [and the] dynamics of contact for support as well as the materials and equipment used for handling and packing. ”

Mark Wamaling, Chair, Preparation, Art Handling, Collections Care Information Network; DAP adviser



Lillian Wimberly at the Los Angeles County Museum of Art (photograph by Kya Williamson).

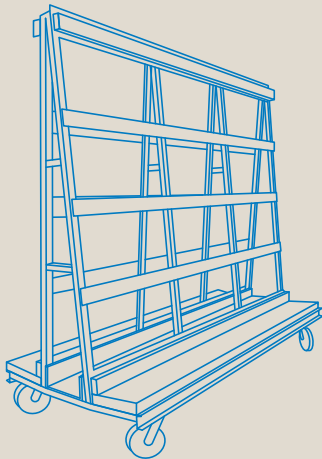
“ Always keep yourself and the art safe. **Know your limits, don’t let others define them for you.** Make a plan and anticipate any potential issues. ”

Lillian Wimberly, Preparator, J. Paul Getty Museum; former apprentice, The Broad

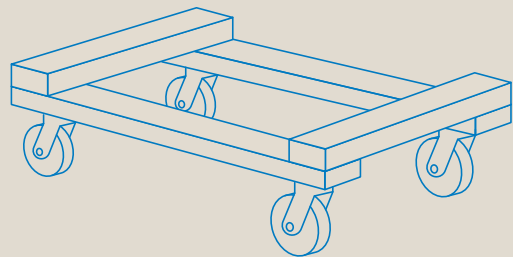
COMMON ART HANDLING EQUIPMENT

This section covers commonly used equipment for moving or lifting art and objects and organizing tools. We often look to other industries for specialized equipment depending on the size, weight, and material of an object. For example, equipment designed for moving glass or stone can be useful. Many companies, museums, and galleries build or customize their own carts to use for moving tools or artwork.

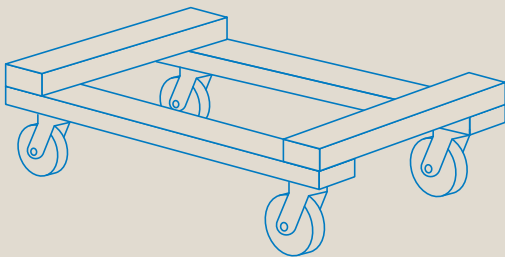
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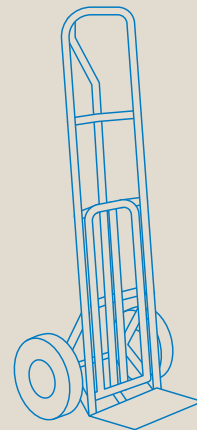
A-frame cart: This cart is often used to transport paintings, framed works, or flat objects.



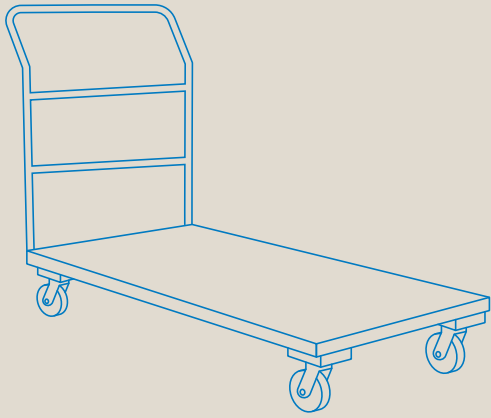
Dolly (four-wheel): These are often used to move crates and exhibition casework. Four-wheel dollies have four swiveling wheels, whereas directional dollies have two fixed wheels and two swiveling wheels.



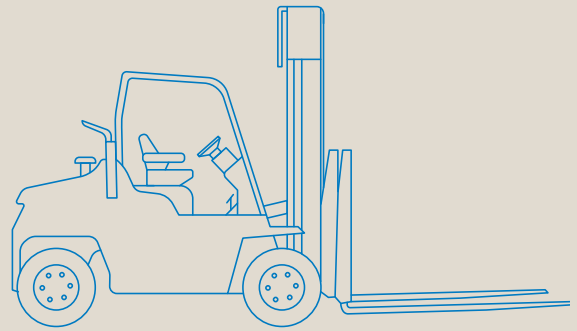
Dolly (directional): Directional dollies are often used to move tall and skinny or skinny and heavy crates to keep the dolly from kicking out to one side. They are sometimes called mirror dollies because they are often used to move crates containing glass or stone slabs.



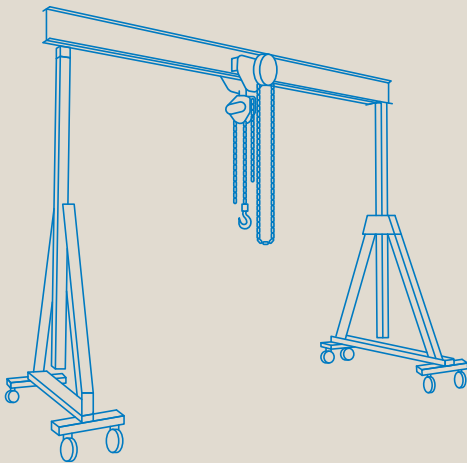
Dolly (upright): Upright dollies are used to move smaller boxes and can be used as a lever to lift the end of a larger crate.



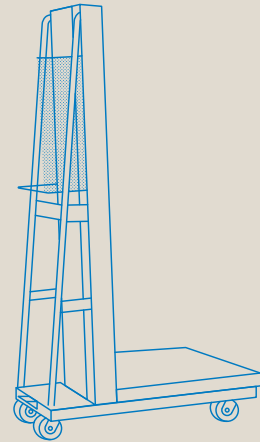
Flat cart: Flat carts can be used to transport a wide range of items, such as mannequin stands, sculptural objects, or boxes.



Forklift: Forklifts can be used to move very heavy objects, and to lift things up to high storage shelves.



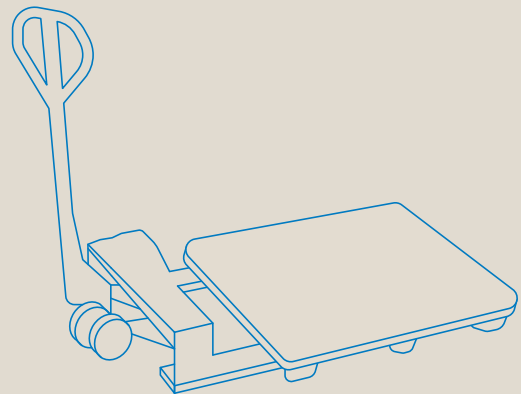
Gantry: A gantry is a type of crane used for lifting heavy things from above.



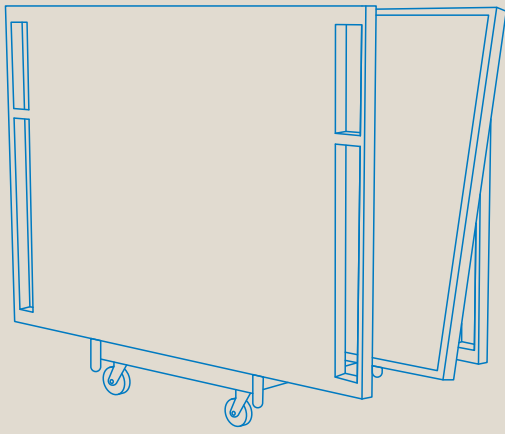
Hydraulic lift: There are many types of manual lifts, including hydraulic and winch operated, that are used to lift heavy things.



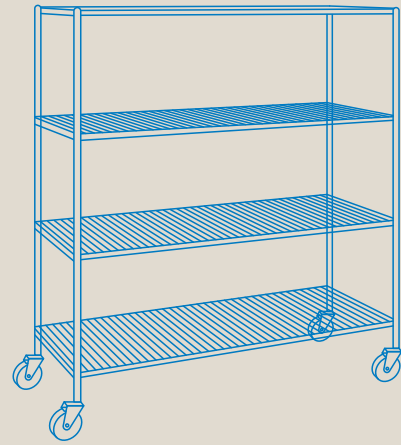
Johnson bar (or J bar): The J bar is a lever used to lift the end of a heavy crate to place a four-wheeled dolly or something else under it.



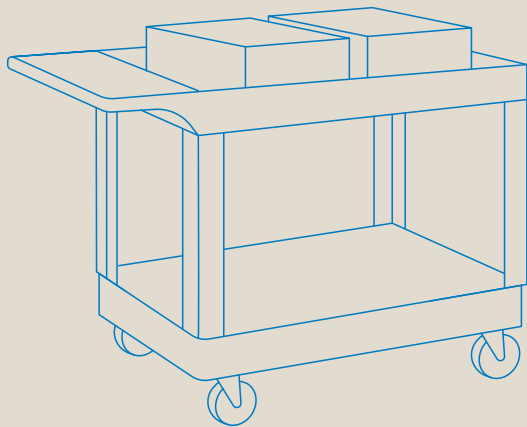
Pallet jack: Used to move pallets and crates.



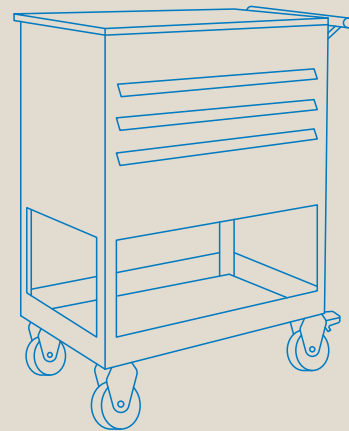
Panel cart: There are many styles of panel carts used for flatworks and panels.



Rolling shelving and pastry/metro carts: For moving and storing smaller 3D works.



Rubbermaid cart: Versatile carts for moving tools or small to mid-sized artworks.



Tool cart: Houses and organizes hand tools and supplies.

COMMON HARDWARE

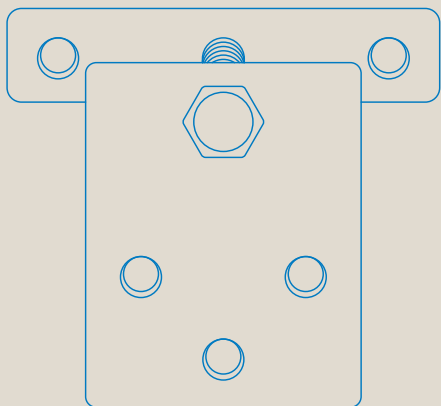
This section covers commonly used specialty hardware for packing and installing art. We also use general purpose hardware like staples, brads, nails, screws, nuts and bolts, and all types of anchors for wood, drywall, and concrete. Many art handlers also make custom hardware and mounts.



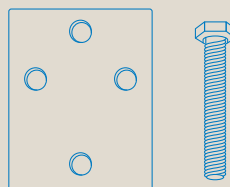
For more information on these items, see "DAP Training Module 7: Installation of 2D Artworks" and "DAP Training Module 5: Packing Methods and Materials" at www.thebroad.org/dap/toolbox.

Hardware for packing

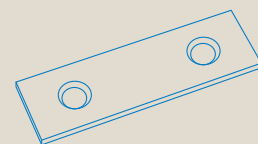
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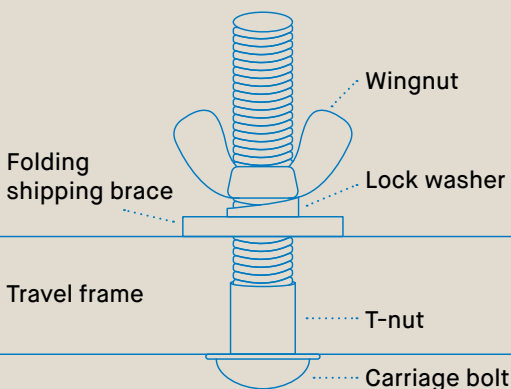
Bolt plate assembly



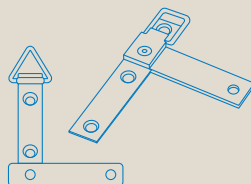
Bolt plate and bolt



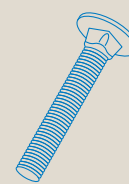
Mending plate



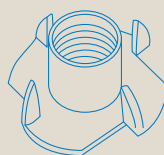
Travel frame assembly



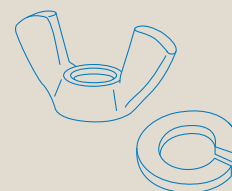
Folding shipping brace



Carriage bolt

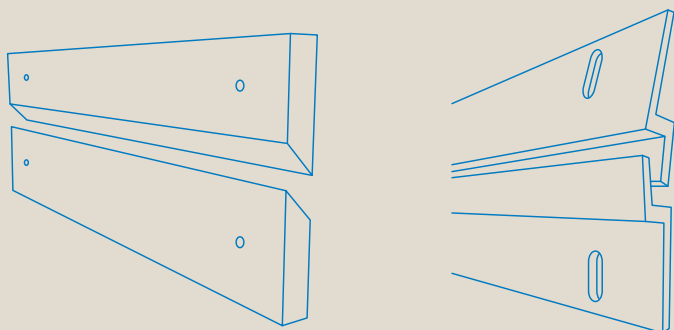


T-nut

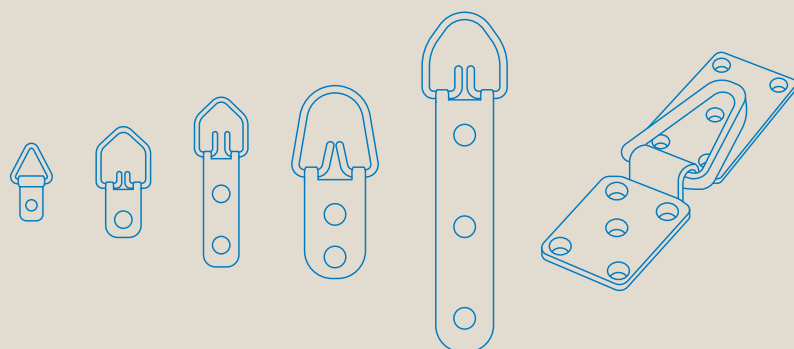


Wingnut and lock washer

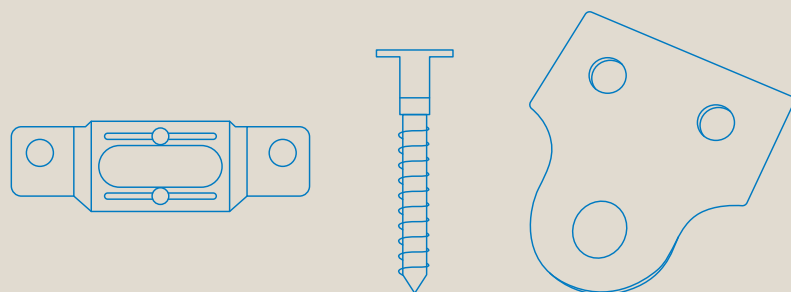
Hardware for installing



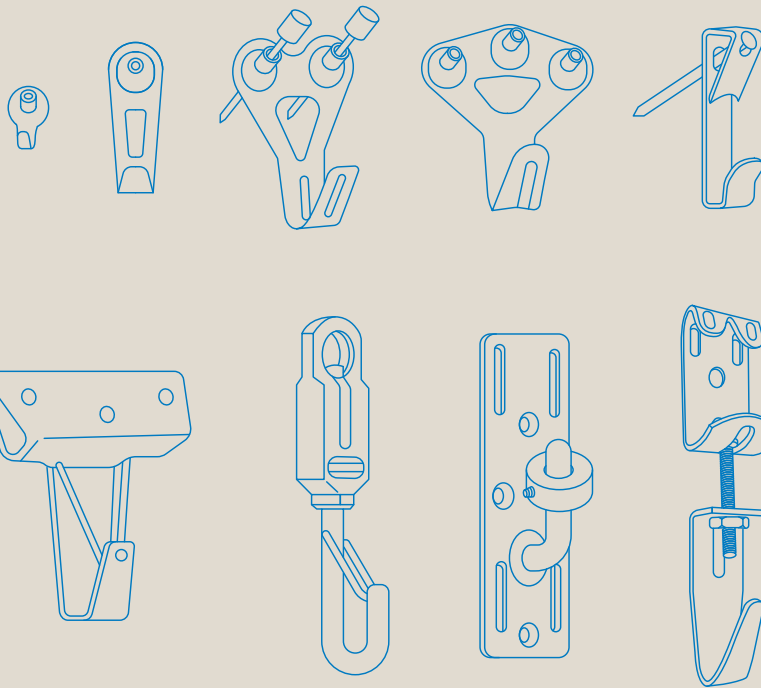
Cleats: Both wooden French cleats and aluminum Z-bars or cleats are designed for one part to attach to the back of the artwork and the other part to attach to the wall. The two parts interlock to hang the artwork on the wall. These are great for heavier works and for spreading the weight across many points.



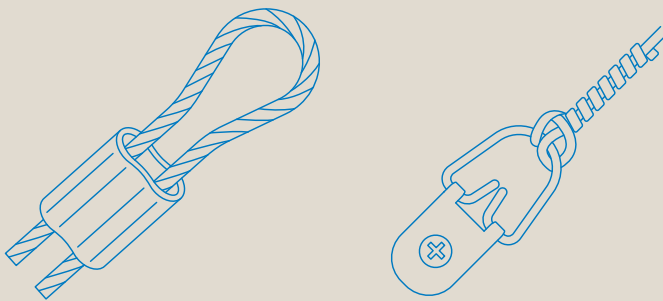
D-rings: These go on the back of 2D artworks for hanging onto hooks on the wall.



Security hardware: Used to secure 2D artworks to the wall to protect against theft and earthquakes.



Florets and wall hooks:
For hanging 2D works on the wall. These come in a variety of styles. Check how much weight each type can safely hold for each application.



Wire and cable: We generally try to hang 2D works with D-rings or cleats, though picture wire is still used by some. Aircraft cable can be used to “leash” works to the wall to hang things from ceilings or as tension cable to stabilize or suspend things or create barriers.

MATERIALS INDEX

As important as it is to use the appropriate materials for the job at hand, it is also important to consider the environmental impacts of these materials. Although the items highlighted in this section are necessary for art handling, art handlers can be thoughtful about how they use them. Seek out natural and nontoxic materials if they are available and suitable for the situation. Reduce the amount of trash that goes to the landfill by cleaning and reusing materials when feasible. And finally, source recycled and recyclable alternatives.



For more on sustainability in museums, see the link on page 141 in Section 4.

This section provides information about materials commonly used to wrap, pack, and protect art and artifacts derived from PACCIN, a network of professionals working in collections care. Visit www.paccin.org for more detailed information.



For more information on materials, see “DAP Training Module 5: Packing Methods and Materials” at www.thebroad.org/dap/toolbox.

Our goal is to provide you with information on how the materials can be used and how they react, both positively and negatively. Although there may be times when you may have to use a material because it is the only one available to get the job done—despite it not being the ideal option—you need to know the limits of that material.



Abaca Tissue

paccin.org/content.php?64-Abaca-Tissue

Alternate Names

Sometimes called “tengujo” and “koko” for abaca rolls

Characteristics

An unbuffered, long-fibered tissue made from abaca (manila hemp) fibers. Resembles Japanese mulberry papers (typically used for paper conservation) in structure, strength, and appearance. Semitransparent and exceptionally soft, with pH values of 6.8 to 7.2. Since it is unbuffered, a drop in pH may occur under normal atmospheric conditions. Expensive.

Forms/Sizes

Precut sheets typically 24” x 36”; rolls 36” to 65” wide. Weights range from 9 gsm to over 21 gsm.

Applications

Recommended for storing protein-based materials (fur, leather, silk, wool) and other materials sensitive to alkali. Used to cushion very delicate materials and on intricate objects where the material must conform minutely to complex forms. Ideal for padding out silk and other fragile textiles. Also used for hinging in framing and as a protective covering for works of art on paper and photography.



Acid-Free Tissue—Unbuffered

paccin.org/content.php?102-Acid-Free-Tissue-Unbuffered

Characteristics

Acid-free tissues do not contain lignin and are made from high-quality pulp. Unbuffered tissue is used with protein-based materials (wool, silk, leather, fur) and other materials sensitive to alkali (silver, color photos). Buffered tissues have a component added to push the pH to neutral or alkaline range, which can help scavenge acidic pollutants. Choose unbuffered when content is mixed or unknown or if its somewhat softer qualities are preferred. Its hygroscopic qualities can help stabilize relative humidity within a closed envelope.

Forms/Sizes

Machine-made rolls 30–60" wide; precut sheets up to 30" x 40". Weights range from 9 to 18 lb.

Applications

When crumpled, it can provide a "pillow" or "cloud" on which to lay an object, but it does compress. Its softness makes it excellent for building up layers on objects to protect smaller areas or to build out protrusions. It is often used as a contact material with metals since they can be subject to condensation during severe temperature change. Its ability to buffer humidity change makes it useful when packing objects for low temperature IPM treatments.



Backer Rod

paccin.org/content.php?128-Backer-Rod

Alternate Names

Extruded Polyethylene foam rod

Characteristics

This common construction material is a chemically stable foam with a smooth "skin." It is relatively nonabrasive and is considered safe under most circumstances for direct contact with objects. It consistently passes oddy testing and can be used in long-term storage situations.

Forms/Sizes

Circular diameters range from 3/8" to 2" diameter; triangular versions 3/4" to 2" diameter; trapezoidal versions 3/4" to 5" diameter. For all forms, available lengths vary with diameter.

Applications

The most common use is to place rod in the folds of textiles and garments that cannot be stored flat to prevent creasing. It replaces the rolled-up tubes of tissue traditionally used in this function. Can also be heat sealed into rings to support pots or other delicate objects. The tri-rod version is used as cut-to-size wedges in storage mounts. The original triangular shape is equilateral and is extruded to produce a smooth "skin" on all three surfaces. There have been availability issues with this type. Larger tri-rod can be cut in half to create two wedge shapes with a 90-degree surface, which may be better for some objects. Trapezoidal forms have cut foam surfaces, which can be abrasive to objects when in direct contact.



Batting

paccin.org/content.php?65-Batting

Alternate Names

Pellon

Characteristics

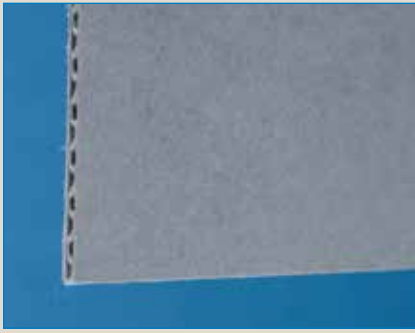
An extremely soft nonwoven padding material; non-museum use is for quilted blankets, clothing, and quilts. Normally made from cotton or polyester. Cotton as an organic is hygroscopic and can therefore provide some RH buffering but is more attractive to insects. Polyester is more durable and has more of a cushioning "memory," where cotton will tend to flatten out over time.

Forms/Sizes

Roll lengths vary—widths typically 40" or 45" up to 90". Thickness (referred to as "loft") ranges from .007" to 1". Can easily be stacked to achieve more substantial thicknesses.

Applications

The most common type used for packing and many storage applications is polyester. Often used as additional cushioning in foam cavities, as loose fill inside Fome-Cor® or corrugated plastic boxes, or incorporated into padded textile hangers or stockinette tubes. Batting fibers can easily snag on small object parts—Tyvek or other barriers serve to prevent this. Versions that allow you to separate layers allow for greater flexibility in use. Polyfil is a nonlayered form of polyester batting that can help conform to more extreme surfaces. If used in storage applications be sure that it has been tested for long-term stability.



Blueboard

paccin.org/content.php?66-Blueboard

Characteristics

Common term for acid-free, lignin-free buffered corrugated cardboard, typically light blue, gray in color but may also be white or light tan. Available in single- and double-wall thicknesses and some variation of fluting sizes and patterns. Has good hygroscopic and buffering properties. pH ranges from 7.5 to as high as 9.5. Check manufacturer's specs. Very expensive.

Forms/Sizes

Available precut as small as 8" x 10" up to 55" x 120" sheets. 40" x 60" and up requires trucking, which adds considerably to expense. Thicknesses: single-wall E-flute $\frac{1}{16}$ ", single-wall B-flute $\frac{1}{8}$ ", double-wall BB-flute $\frac{1}{4}$ ".

Applications

Used for some shipping and many storage purposes. Blueboard is a versatile box-making material and is also used as craft inserts, dividers, backings and supports, and to line drawers and shelves. Like all corrugated products, it is stronger in one direction, which can be mitigated by cross-laminating sheets or taken into consideration of forming boxes or inserts.



Bubble Wrap®

paccin.org/content.php?68-Bubble-Wrap

Characteristics

Polyethylene, polyvinylidene chloride, or polyvinyl chloride films sandwiched to create compartments of various sizes into which air is injected. Inexpensive and tear resistant, but bubbles will deflate and plastic may degrade in a fairly short time. Some versions—Aircap® and Polycap® have an additional layer of nylon designed to prolong the life of the bubble. Available in versions that stick to themselves and where flat film layers sandwich compartments on both sides.

Forms/Sizes

Rolls up to 72" wide. Bubble sizes $\frac{1}{4}$ " to 2" diameter; typically $\frac{3}{16}$ ", $\frac{5}{16}$ " and $\frac{1}{2}$ ". Perforations optional (e.g., every 12").

Applications

A traditional soft packing material often used to pack paintings or in conjunction with tissue to pack 3D objects. Gauge bubble size to object weight and size. Objects wrapped with bubbles faced in can be left with distinctive surface marks echoing the bubble pattern, especially if no interim layer is used. Bubbles faced out are more prone to breakage. Used appropriately, it is a valuable short-term material. Used inappropriately, it can create the illusion of protection. Bubbles have a tendency to break exactly where protection is required (corners/projections). This can be mitigated by using two layers face to face. Use better grades to extend life.



Cardboard

paccin.org/content.php?69-Cardboard

Characteristics

Comes in many forms: corrugated, flat, rolled, single wall, double wall, triple wall, and boxes. Most cardboard is corrugated layers with a paper lining on at least one side. Wall refers to the number of layers of corrugation. *Test* refers to the amount of pressure per square inch that the material will withstand without puncturing. (The most common is 200 or 275 test.) It is a paper product and has a high acid content. It is excellent for using as a protective barrier for objects. It can be cut or scored with a knife to create almost any shape; it absorbs moisture and can be coated to minimize absorption. It is very strong and fairly inexpensive and can be bought in ready-made cartons that are excellent for packing objects when filled with a cushioning material. Some cardboard, such as mat board, is not corrugated.



Cellulose Wadding

paccin.org/content.php?70-Cellulose-Wadding

Alternate Names

Formerly Kimpak

Characteristics

A nonarchival packaging product made of layers of soft tissue like paper; sometimes having a kraft paper backing. Has good cushioning qualities, especially when used in layers. Hygroscopic qualities can help buffer rH changes. Inexpensive. Can be recycled with other paper products.

Forms/Sizes

Rolls 12 to 60"; thicknesses 1/8 to 1/4".

Application

Often used to wrap furniture, where it easily wraps around chair legs and arms. Provides cushioning while still leaving objects easy to handle. An old-fashioned material that still has its place—lately used in combination with stretch wrap.



Corrugated Plastic (Coroplast®, Corulite®)

paccin.org/content.php?71-Corrugated-Plastic-%28Coroplast-Corulite%29

Alternate Names

Cor-X®, PolyFlute®, Corulite®

Characteristics

A tough, rigid, inert, and chemically stable corrugated plastic made from a copolymer of polypropylene and polyethylene. Resistant to water, oils, and solvents. Can be die cut, sawn, scored, folded, drilled, stapled, spot/heat welded, glued, or fixed with nails or screws. Unlike blueboard, it will not provide hygroscopic buffering.

Forms/Sizes

Commonly available in 30" x 40", 40" x 60" and 48" x 96" sheets; 3 mm, 4 mm, 6 mm, and 10 mm thicknesses. In museum applications, either translucent "natural" color or white is typically used. In thinner thicknesses, it can be die cut to make folding tab boxes and trays. Also available in a variety of prefabricated storage boxes. Custom sizes (longer) available by special order.

Application

Often used in storage applications as an alternative to acid-free corrugated cardboard (blueboard). Can be formed into boxes suitable for storage and transit. It is an excellent backing material for paintings and framed works on paper, providing a valuable alternative to conventional Fome-Cor or blueboard. Due to its water- and puncture-resistant qualities, it is also used to cover open spaces for frames and hybrid crates in transit.



Dartek®

paccin.org/content.php?72-Dartek

Characteristics

A Dupont product cast nylon film with 'Saran-wrap'-like feel and clarity. Softer and more pliable than Mylar or glassine and tear-resistant, with good release properties. Maintains characteristics across a wide temperature range. Capable of absorbing up to 10 percent of its weight in moisture. C-917 type has no plasticizers, additives, or surface coatings. More expensive than glassine, which it typically replaces in packing applications.

Forms/Sizes

Rolls 10" to 88" wide. Available in gauges from .0075" (.19 mil) to .075" (1.9 mil).

Application

Dartek® is a replacement for glassine when wrapping paintings that are susceptible to tackiness and abrasion. Works best as an object wrap in situations where moisture and heat can be avoided because it can stick to objects under certain conditions. Adheres to other surfaces with hot melt or double-sided tape or to itself or other plastics using a heated spatula or tacking iron. It is water clear instead of slightly milky like low-density polyethylene. It can make a good storage dustcover where light sensitivity is not an issue.



Ethafoam™ Polyethylene Foam

paccin.org/content.php?266-Ethafoam

Material Name

Polyethylene foam

Brand Name

Ethafoam

Nicknames

White plank, etha, ethylene, PE foam

Description

Ethafoam is the brand name of polyethylene foam plank manufactured by Sealed Air Corporation (formally by Dow Chemical Company). It is a durable, flexible, closed-cell foam with excellent memory when used in an appropriate coverage and density for the load. It is watertight and impervious to most chemicals. It performs consistently through a wide range of temperatures. It is easily cut with knives, hot knives, band saws, powered foam rubber cutters, and table saws. Ethafoam adheres to itself and other polyethylene-based materials with heat-welding or to most other surfaces with industrial-grade hot glue. The natural color of polyethylene foam is brilliant, sparkling white with a slight translucence in thin areas, but black and blue are also available in a limited range of sizes. Ethafoam is not cross-linked, so it is easily recyclable.

Sheets and planks have a skin on each of the large faces. The skin is an unbroken surface but has a bubbly texture with approximately 1 mm relief, and, despite the absence of additives, the foam feels waxy to the touch. The edges of the planks expose open cells where they have been broken. Individual cells range between 1 mm and 2 mm diameter at medium density. Plank edges and other cut surfaces create a rougher texture than that of the closed skin. Both surfaces are generally considered too abrasive for making direct contact with sensitive surfaces and require the mediation of a smoother material between the Ethafoam and the object, such as Tyvek Softwrap, Volara, or poly-sheeting, for example. This mediation can be achieved either by lining the foam or wrapping the object.

Ethafoam 220 appears very similar to PolyPlank EXT220 and PolyPlank LAM220, another brand name of polyethylene foam, but the two PE foams are manufactured with slightly different methods and chemical compositions. PolyPlank has a larger cell structure on average, and the broken cell walls of cut surfaces feel rougher. It offers less resistance to compression and puncturing than Ethafoam of the same weight. PolyPlank LAM offers two more light-density options than Ethafoam; 0.9 pcf and 1.2 pcf.

2" material is relatively expensive per square foot but less so than 2" polyurethane ester foam. The latter is also typically applied in greater quantity per container, thus magnifying the price difference.

Applications

Ethafoam is typically used in art handling as a versatile and chemically stable shock absorbing and vibration-dampening material applied in small amounts relative to the size of an object. In other words, multiple pads, strips, or blocks are more common than continuous contact over broad areas.

It is more firm than open-cell foams of equivalent pcf densities, such as polyurethanes. In fact, 220 is not soft enough to be highly recommended for cavity-packing lightweight objects or, as noted above, full-contact cushioning over broad surfaces. However, it carves well with sharp knives for precise contouring of cushioning pads. 220 is stiff enough to employ as yokes for large rolling tubes or guillotines for moderately sized sculptures. Heavier objects can be secured with pads and wood bracing and with the further option of greater foam densities. 900 is typically reserved for support underneath objects weighing several hundred pounds or more or in storage and mount-making applications, where its rigidity makes it work almost like wood.

It will also provide some thermal insulation when applied as lining for a container, and the closed-cell structure makes it waterproof.

Common Fabrication Tools

Knife (deli knife, extendable box cutter, specialty foam knife)

Foam rubber cutter (electric): For best results, mount cutter under saw table with an adjustable fence.

Hot knife

Band Saw: For best results, use a scalloped or straight blade.

Table saw: For best results, clean table saw blade frequently.

Heat gun

Glue gun: Suitable with hot-melt or low-melt glue sticks



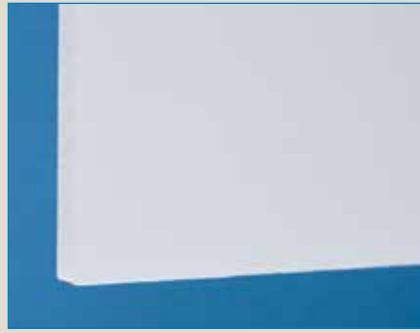
Felt

paccin.org/content.php?74-Felt-Polyester-or-Acrylic

Characteristics

Soft, fibrous material traditionally used as a contact material for delicate surfaces. Most colors are not colorfast and should be washed before using. Can be used as a liner for foam padding.

Cotton felt absorbs liquids and humidity.



Foam Board, Fome-Cor®

paccin.org/content.php?75-Foam-Board-Fomecor

Alternate Names

Foamboard, Foam core, Pacon®

Characteristics

A closed-cell foam between two skins of paper available in both archival and nonarchival grades. Nonarchival is most readily available. It is quite rigid but can be cut with a knife. Not recyclable. Fome-Cor brand (International Paper Co.) has an acid-free polystyrene core, but paper (wood fiber) may become acidic over time.

An "archival" version with buffered paper is only available in the 3/16" thickness.

Forms/Sizes

Comes in white, black, and colors. Thicknesses range from 1/16" up to 1". Precut 8 1/2" x 11" up to 48" x 96" sheets. Also comes pre-primed with adhesive.

Application

The 3/16" size is commonly used as a backing board for paintings and maybe incorporated into framing packages for works on paper (normally separated by a vapor barrier). The 1/2" thickness is frequently used as a material for tray-pack style crate interiors or to fabricate lightweight inner boxes for both 2D and 3D objects. Sometimes used to provide a support in storage where extra rigidity is required. Product grade needs to be carefully chosen to suit the application.



Glassine

paccin.org/content.php?78-Glassine

Characteristics

Glassine used in museums is acid-free, unbuffered, and made from selected chemical pulp. After pulping and drying, sheets are pressed through rollers so that paper fibers flatten out in the same direction—called calendering. To maximize smoothness and thinness, glassine is calendered several times, or supercalendered. Even if pH neutral, it is not always lignin free and is therefore ultimately unstable. It has a definite shelf life of three to five years.

Forms/Sizes

Precut sheets 8 x 10" to 36" x 48"; rolls 36"–60" wide premade envelopes.

Application

Used primarily for interleaving between prints, drawings, and pastels. Also used to make temporary envelopes for shipping unframed matted or unmatted works on paper to stiffen them for oversized photo corners or to tape directly to board "sandwiches" or trays. Traditionally used as an inner wrapping for paintings. Wrinkling and creases can be abrasive in some applications (ornate frames for example), therefore wrapping must be done carefully, and reuse of wrapping material is not advised. Not recommended for long-term storage. Not recommended for direct contact with unframed paintings on canvas or photographs.



Hollytex

paccin.org/content.php?79-Hollytex

Characteristics

A spunbonded polyester fabric that is lightweight yet strong, lint-free with no pigments or binders. It has a very calendered smooth surface. It has the appearance of thin tissue but is more durable. It is typically used as a release and interleaving paper rather than as a packing material.



Loose Fill (Extruded Polystyrene Chips, Peanuts, or Pelspan®)

paccin.org/content.php?80-Loose-Fill-%28Extruded-Polystyrene-Chips-Peanuts-or-Pelspan-%29

Characteristics

Extruded polystyrene chips or "peanuts" or "Pelspan®" are available in different shapes, some of which are designed to mesh together to enhance their stability. More commonly, it is used loosely in a container and packed around an object. When used this way, it needs to be packed tightly around the object, and the container should be shaken to get the fill to mesh correctly, because objects tend to shift to the bottom of the container.

A more accepted method in the museum community is to place peanuts very loosely in thin polyethylene bags to allow the bags to conform to the shape of the object and prevent objects from settling through to the bottom of the container (high-density polyethylene especially works well for this application).

While it gives overall support, there is a limit to how much weight it can support. It is very unsound environmentally and is not biodegradable. This negative aspect can be minimized through reuse, but when used, lose their tendency to scatter—and in doing so, attract dirt make a less than optimal packing material. When repacking, you may be faced with the temptation to sweep it up, dirt and all.

Vegetable starch peanuts with names like "ECO-Fill" are a biodegradable answer to polystyrene peanuts. They are made of vegetable starches and water and can actually be eaten. They are water soluble and work the same as the peanuts for filling voids, giving overall support. This is a material has been discussed as a replacement for normal polystyrene.

Considerations to weigh in the decision-making process include the issue that, in storage situations, are basically a food can attract insects. Others have expressed concerns that, when used in contact with objects, the packing material if exposed to water can become goo that can damage objects more than the water itself.



Marvelseal®

paccin.org/content.php?81-Marvelseal

Alternate Names

Foil or wrap

Characteristics

Barrier film made of a layer of aluminum foil sandwiched between layers of transparent nylon and heat-sealable polyethylene (360 type). Resists the passage of vapors, gasses, and pollutants. Alternate varieties of Marvelseal® combine aluminum and polyethylene layers with polypropylene (470 type).

Forms/Sizes

48" rolls up to 200 yards long, 5 mil thick.

Applications

Excellent for lining transport crates to minimize off-gassing of wood products, especially when objects will be stored in them for long periods of time. 360 type easily welds to itself and other hard surfaces like plywood by the application of heat. Custom bags can also be made to completely encapsulate an object for humidity-controlled storage or shipping or to create a sealed framing package. Sometimes used in combination with Aclar® for anoxic pest treatment. Commonly used as a barrier between display-case materials and the object environment and to seal wood products used in storage settings.



Muslin (Cotton Fabric)

paccin.org/content.php?82-Muslin-%28Cotton-fabric%29

Characteristics

Soft cotton cloth often used in storage applications, especially with textiles. Usually used in unbleached form. It is recommended that it be washed to remove any sizing applied during manufacturing.



Nomex®

paccin.org/content.php?83-Nomex

Alternate Names

Nomex® Softwrap

Characteristics

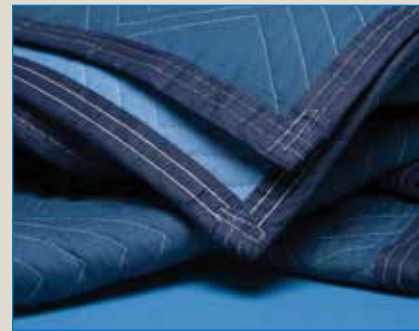
A DuPont product made from aramid (aromatic polyamide) fibers developed for fire/electrical insulation applications. Unique ability to stretch in one direction, preventing bunching and folding of loose material within a cavity. Permeable to air and water, non-dusting, chemically inert, and flame resistant; also resists mold and mildew. Comes in paper/fabric, fiber, and felt forms, from very soft and fibrous to more rigid. Spunwoven version typically used for museum applications.

Forms/Sizes

39" rolls typical. Thicknesses from 3 mil to 30 mil.

Applications

Excellent for lining cavities cut from polyester foam or Ethafoam®. For use with objects that have smooth surfaces that are not likely to snag or catch on its fibers. Can be sewn and bonded with hot melt adhesives without melting.



Packing Blanket

paccin.org/content.php?84-Packing-Blanket

Alternate Names

Furniture pad, moving blanket

Characteristics

Most packing pads or blankets are cloth with cotton-batten filling and quilted stitching. They are thick and durable and offer heavy-duty protection when used as soft packing for furniture and sculpture.

Forms/Sizes

Most common size is 72" x 80". Available in different grades, usually measured by weight per dozen. Lighter weight, inexpensive blankets are multicolored and are made of recycled fabric. Higher-quality blankets usually have solid colors on at least one side. A less-expensive version is made with nonwoven synthetic material in both 72" x 80" and 54" x 72" sizes.

Applications

This material is commonly used (and reused) by commercial movers for many purposes. In the art and museum world, it is often used to soft-wrap sculpture and furniture. In this application, often another material (Tyvek soft wrap, tissue, etc.) is used between the object and the blanket itself. This is especially true if blankets are not segregated (often by color) by use (for example, for art contact versus general use). To secure the blankets, commercial movers sometimes use oversized rubber bands. Art services providers often use stretch wrap.

This moving tool is essential for use in a truck, where it effectively dampens vibration when placed underneath cartons and soft-packed paintings. It is also used when cargo is strapped to the side of a truck.

In a museum setting, it is often used to pad equipment used to lift or transport artwork or as a protective layer used when rigging sculpture.

A novel way to use this material is in the form of custom-made covers. For case-work, vitrines, or anything that is handled frequently and vulnerable to abrasions, dents, and dings, consider having covers sewn to fit them.



Poly Sheeting—High Density Polyethylene (HDPE)

paccin.org/content.php?108-Poly-Sheeting-High-Density-Polyethylene-%28HDPE%29

Alternate Names

Painters' plastic

Characteristics

Polyethylene sheeting with a denser structure than the type commonly used to wrap paintings. The same material used to make Tyvek®, its greater density allows for superior protection with a much thinner film; 0.23 mil–0.35 mil is typical, depending on form purchased. The manufacturing process tends to reduce the need for plasticizers and slip agents. More heat-resistant than low-density polyethylene. Thinner versions behave like a very supple nonabrasive form of tissue but without hygroscopic properties.

Forms/Sizes

Easy to purchase as "food grade" bags as thin as 0.23 mil in smaller sizes from a plastics distributor or in rolls up to 12" x 400' in 0.31 mil thickness as painters plastic at home-improvement centers and painting supply stores. The Husky brand has been the most widely used version, consistently passing oddy tests.

Applications

Can be used in much the same way as low-density polyethylene. Thinner, smoother, and less rigid than tissue, it is perfect as a protective barrier for delicate objects. Will conform readily to complex shapes without build up of bulky folds. Also a superior, inexpensive, and lightweight dust cover. Lack of additives means it can be handled for long periods of time without leaving a residue or film on hands or objects. Because it is so thin, it can be used to supplement preexisting packing solutions. When used in two layers, it provides a "slip sheet" effect, where one layer stays with the object and the other with cushioning material that virtually eliminates risks of abrasion to fragile surfaces. Like most synthetic materials, however, there can be a risk of static charge with movement, so it may not be appropriate for use with some friable materials.



Poly Sheeting—Low Density Polyethylene (LDPE)

paccin.org/content.php?85-Poly-Sheeting-Low-Density-Polyethylene-%28LDPE%29

Alternate Names

Visqueen

Characteristics

Chemically inert, pH neutral, and water repellent, especially if seams are sealed. It is nonabrasive if clean. Some manufacturers use talc or other release agents, which creates a residue or oily film. Especially true of material with recycled content. "Virgin" grade is nonrecycled, and "UDSA" grade has been determined safe for storing food. Less expensive than Marvelseal® but less effective as a barrier to gaseous pollutants.

Forms/Sizes

Rolls in a wide variety of widths and lengths; 3 mil or 4 mil thickness typically used, up to 6 mil for heavy objects or those exposed to more stress. Also available in various widths of tubing.

Applications

Commonly used to wrap paintings for softpacking and to wrap inner boxes and travel frames to create a sub-environment within crates. Virgin grade preferable, especially when an additional barrier layer (glassine, Dartek® etc.) is not used. Also used as a moisture barrier lining for crates and as protective sheeting in storage.



Polyethylene Foams

paccin.org/content.php?268-Polyethalene-Foams

Polyethylene is a durable, chemically stable, closed-cell foam with a wide variety of shock-absorbing, vibration-dampening, and insulation properties, depending on the product specifications. PE foams cut, carve, and bond easily, with only the heaviest densities requiring power saws to cut. They will not off-gas and are widely considered viable interior materials for long-term storage containers. PE foams are recyclable.

Crosslinked PE foam is a high-density polyethylene with cross-linked bonds in the polymer structure, changing the thermoplastic into an elastomer. Crosslinked PE foams share the qualities listed above but have ultra-fine cells for soft, skin-like surfaces suitable for direct contact with most stable object surfaces. Unlike non-crosslinked PE foams, they are not recyclable.

See the brands below for product lines and specifications.

Polyethylene Foams (non-crosslinked)

Planks:

Ethafoam™ polyethylene foam
PolyPlank® polyethylene foam
Polyfoam

Rolled sheeting:
Astro-Foam

Crosslinked Polyolefin-Based Polyethylene Foams

Planks:

MicroCell® crosslinked polyolefin foam
Volara® crosslinked polyethylene foam (laminated)
Plastizote

Rolled sheeting:
Volara® crosslinked polyethylene foam



PolyPlank® Polyethylene Foam

paccin.org/content.php?267-PolyPlank

Material Name

Polyethylene foam

Brand Name

PolyPlank

Nicknames

Ethafoam (PolyPlank and other Pregis foam products are often called "ethafoam" by museum professionals, fine art service providers, conservation materials suppliers, and industrial foam suppliers because of their similarity and a long association of PE foam with the Ethafoam brand)

White foam, etha, ethylene, and PE foam

SenFlex. This is another mislabel. Some industrial foam suppliers refer to the light-density PolyPlank LAM090 as "Senflex"—a nonrecyclable polyolefin-based polyethylene of the same density from Sentinel Products Corp—or "Synflex," which is either a pharmaceutical-quality liquid glucosamine or a thermoplastic tube used in hoses and wire casings, depending on the context. LAM090 is a nice soft material to work with, particularly for cavity packing, but it is good to be aware of what you are getting.

Description

PolyPlank is the brand name of polyethylene foam plank manufactured by Pregis Corporation. It is a durable, flexible, closed-cell foam with excellent memory when used in an appropriate coverage and density for the load. It is water-resistant and impervious to most chemicals. It performs consistently through a wide range of temperatures. It is easily cut with knives, hot knives, band saws, powered foam rubber cutters, and table saws. PolyPlank adheres to itself and other polyethylene-based materials with heat-welding or to most other surfaces with industrial-grade hot glue. The natural color of polyethylene is bright white with a soft translucence throughout. PolyPlank is not cross-linked, so it is easily recyclable.

Sheets and planks have a thin skin of 6 lb. foam on one face. The skin is an unbroken surface but has a bubbly texture with approximately 1 mm relief, and, despite the absence of additives, the foam feels waxy to the touch. The edges of the planks expose open cells where they have been broken. Individual cells range between 1 mm and 3 mm diameter at medium density. Plank edges and other cut surfaces have a rougher texture than that of the closed skin. Both surfaces are generally considered too abrasive for making direct contact with sensitive surfaces and require the mediation of a smoother material between the PolyPlank and the object, such as Tyvek Softwrap, Volara, or poly-sheeting, for example. This mediation can be achieved either by lining the foam or wrapping the object.

PolyPlank EXT220 and PolyPlank LAM220 appear very similar to Ethafoam 220, another brand name of polyethylene foam, but the two PE foams are manufactured with slightly different methods and chemical compositions. Medium-density PolyPlank has a larger cell structure on average, and the broken cell walls of cut surfaces feel rougher. It offers somewhat less resistance to compression and puncturing than Ethafoam of the same weight. PolyPlank LAM boasts two more light-density options than Ethafoam; 0.9 pcf and 1.2 pcf. The PolyPlank LAM090 (0.9 pcf density) is often distributed in the light gray tint pictured above, and sometimes mislabeled "SenFlex" by industrial foam suppliers.

2" material is relatively expensive per square foot but less so than 2" polyurethane ester foam. The latter is also typically applied in greater quantity per container, thus magnifying the price difference.

Applications

PolyPlank is typically used in art handling as a versatile and chemically stable shock-absorbing and vibration-dampening material applied in small amounts relative to the size of an object. In other words, multiple pads, strips, or blocks are more common than continuous contact over broad areas.

It is more firm than open-cell foams of equivalent pcf densities, such as polyurethanes. EXT220 and LAM220, for example, are not soft enough to be highly recommended for cavity packing lightweight objects or, as noted above, full-contact cushioning over broad surfaces. However, LAM090 (0.9 pcf) is in fact soft enough to serve a cost-effective and chemically stable alternative to polyurethanes for cavity packing or contact with large surface areas. The equivalent standard product line of Ethafoam brand PE foam, by contrast, only goes as soft as 1.5 pcf.

The medium densities of PolyPlank carves well with sharp knives for precise contouring of cushioning pads. 220 is stiff enough to employ as yokes for medium-large diameter rolling tubes or guillotines for moderately sized sculptures. Heavier objects can be secured with pads and wood bracing and with the further option of greater foam densities. EXT900 is typically reserved for support underneath objects weighing several hundred pounds or more.

It will also provide some thermal insulation when applied as lining for a container.

Common Fabrication Tools

Knife (deli knife, extendable box cutter, specialty foam knife)

Foam rubber cutter (electric): For best results, mount cutter under saw table with an adjustable fence.

Hot knife

Band saw: For best results, use a scalloped or straight blade.

Table saw: For best results, clean table saw blade frequently.

Heat gun

Glue gun: Suitable with hot-melt or low-melt glue sticks.

See more at <http://www.paccin.org/content.php?267-PolyPlank>.



**Polypropylene Foam Wrap
(Astro-Foam®, Micro-Foam®)**

paccin.org/content.php?89
-Polypropylene-Foam-Wrap-%28Astro-Foam-Micro-Foam-%29

Characteristics

This material is similar to polyethylene (Ethafoam), but it is slightly less dense and has a higher gloss. A recycled product is available. It is chemically inert and nonabrasive. Thicker versions comprise thinner layers of the material that are held together with little heat-welded dots.

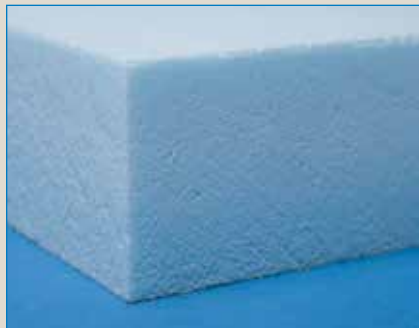
Forms/Sizes

It comes in thin rolls, 1/16" to 1/2" thick.

Applications

Commonly used to wrap furniture or large items with complex forms.

Held in place with packing tape or stretch wrap.



Polystyrene, Extruded (XPS)

paccin.org/content.php?92-Polystyrene
-(Styrofoam-)

Alternate Names

EPS: This name is commonly used for both expanded and extruded styrofoams, so it can be vague. Some users and vendors have taken to using "XPS" for extruded and "EPS" for expanded.

Rigid styrofoam
Rigid EPS

Characteristics

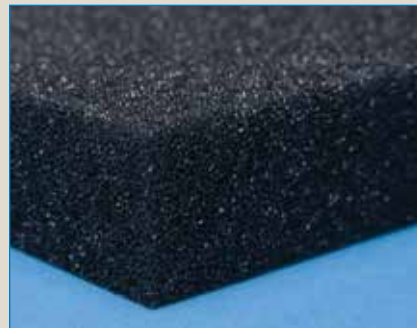
XPS is a stiff foam board usually blue, pink, or green in color, depending on the manufacturer. It has a consistent texture, which differentiates it from expanded (EPS) "bead board" styrofoams that crush more easily and produce small pellets that can damage some artwork, especially when trapped between canvas and stretcher. It is a less expensive form of thermal insulation than polyurethane ester. Almost all polystyrene is now CFC-free.

Forms/Sizes

It is commonly available in two forms 2' x 8' planks—these sheets may be the only version available in some areas. The second, more-desirable form is in 4' x 8' sheets. Most common thicknesses are 2" or 1".

Applications

Used as thermal insulation in crates, usually in combination with Ethafoam (for cushioning), when it is important that all materials are chemically stable. XPS has a thermal rating of R-5 per inch thickness.



Polyurethane Ester Foam

paccin.org/content.php?279
-Polyurethane-Ester

Material Name

Polyester-based urethane polymer

Brand Name

N/A; polyurethanes are produced by multiple manufacturers

Nicknames

Polyurethane ester, polyester urethane foam, polyurethane polyester foam, ester-based polyurethane, esterfoam, ester museum foam, charcoal foam

Description

Polyurethane ester foam is an open-cell foam with excellent memory and very soft compression characteristics. It has a fairly high tensile strength for a polyurethane but not compared with standard polyethylenes. It can be torn by hand, for example, but most people would need to start a tear at a sharp corner where the material is thin. It can be punctured with a blunt object like a pen with only moderate pressure. Its open-cell structure also makes it permeable to air and water.

Ester has a uniform texture and density throughout, with no skin on either face. Sheet dimensions tend to be pretty consistent but can vary in thickness by a fraction of an inch. Its natural color is charcoal gray with a textured appearance—almost sparkling in strong light.

Ester carves complex contours easily with a sharp knife, but it is soft enough to stretch under the blade and cause faceting and flashing in cut edges. In contrast, ester machines very well with the right power tools. Reciprocating foam rubber cutters work especially well to produce smooth-edged blocks and strips.

Ester's gritty surface texture and chemical instability require the use of one or more intervening materials between the foam and any art object. Intervening material can be applied by lining the foam where it will make contact, wrapping the object, enclosing the object in a structural inner package, or any combination of the above.

Applications

Because of off-gassing, ester foam is recommended only for short periods of time. It is generally considered safe enough for transporting most objects between venues, including international shipments. However, it is not recommended for use in storage or any other long-term application.

Ester foam is most often used as one or two layers of interior protection inside shipping crates and boxes. It is an excellent thermal insulation material and, in many cases, an equally effective cushioning material for shock absorption and vibration dampening. It is typically used by itself in that combination, rather than mixed with another type of foam. In other words, crates with ester insulation and ester cushion pads are much more common than crates with extruded polystyrene insulation and ester cushion pads.

One reason for this is that a 2" layer of ester thermal insulation will compress a small amount, adding a second phase of firmer cushioning to the inner layer of smaller ester cushion pads. This introduces two levels of cushioning; the primary pads in contact with the package and the more firm support of the insulation lining the crate walls. Because even broad planes of ester will provide cushioned support for certain objects, like paintings of moderate weight riding upright, sometimes ester insulation is used without the addition of small cushion pads. In such cases, an extra layer is typically added to the bottom lining under the riding edge of the object. 4" is a common minimum for the total thickness of ester foam under objects.

Another reason ester is usually used with itself is that it bonds well with itself when a full-coverage adhesive is used, such as spray glue. Another factor still might be the notion that once ester is chosen for either the insulation or the cushioning, it may as well be chosen for the other, because either way the issue of ester's off-gassing has been introduced to the crate.

Ester cushions need a larger surface area to match the support of closed-cell foams with equivalent density, which means more material is used. Ester is also

typically more expensive per square foot than equivalent options in polystyrenes and polyethylenes. These two factors make it a relatively expensive option for crate insulation and cushioning among the common materials.

Cavity Packing

Ester's relatively low surface tension makes it an excellent material for fine contouring in response to the shapes of delicate objects. It is very useful for cavity packing, where custom, form-fitting holes are carved into deep blocks of laminated foam, usually for small objects. Custom cavities carved by hand will not be aesthetically appealing, providing further incentive to line them with a thin protective material like Tyvek Softwrap. For a more economical and chemically stable alternative in cavity packing, consider a very soft polyethylene, such as PolyPlank LAM090.

Quick Tip: Have you ever needed to get a large area of wet wood glue off a piece of wood before it dries? Consider a block of ester dunked in water. Wring it about 75% out, leaving some water in the foam. The texture of ester is rough enough to scour the thickening glue off. If it gets gummed up, dunk and wring again. Once dry, the wood piece may want a quick pass with a sander if the surface will be exposed in the finished product.

Ether Versus Ester

Ester is very similar in manufacture and appearance to polyurethane ether foam, another urethane polymer, and the lack of brand names combined with casual labeling can complicate the identification of polyurethane foam offered by some regional foam suppliers.

Ether was developed about a decade after ester to provide a softer and more-flexible cushioning, a better reaction to wet environments, and somewhat lower manufacturing costs. It has a slightly larger cell structure than ester and is less resistant to punctures or tears. Despite the larger cells, however, ether looks and feels smoother, with a more uniform surface texture. In contrast, ester tends to look more textured, with a little sparkle, and feel rougher, stiffer, and more dense to the touch.

The newer foam's qualities listed above can make it sound like a superior urethane for art handling and industrial applications, but it is not generally approved in this context. 2 pcf ether tends to be soft to a fault, providing insufficient support in some cases. It is also significantly less durable than ester under repeated use and much less chemically stable.

Although ether and ester can come in two distinct gray colors, the materials also can be found with virtually identical charcoal colors. In such cases, it takes an experienced eye—and sometimes a pinch—to spot the difference.

For more information on the differences and backgrounds of ester and ether, visit <http://www.thefoamfactory.com/blog/index.php/ether-and-ester-based-polyurethane-foam-characteristics-differences-and-uses>. More technical information is available online in a 1971 U.S. Department of Energy report prepared by J. P. Madden, G. K. Baker, and C. H. Smith, "A Study of Polyether-Polyol- and Polyester-Polyol-Based Rigid Urethane Foam Systems."

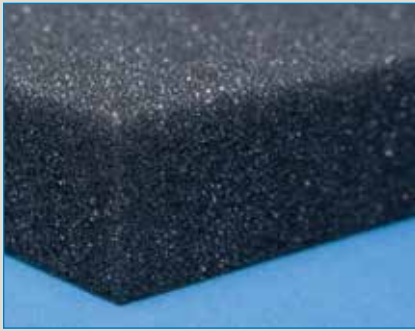
Common Fabrication Tools

Knife (deli knife, extendable box cutter, specialty foam knife)

Foam rubber cutter (electric): For best results, mount cutter under saw table with an adjustable fence.

Glue gun: Limited facility with hot glue, because of the fragile matrix in small areas. Large globs of glue are typically needed to form an effective grip rather than long beads.

Spray glue: Nontoxic, water-based spray glues, such as Simalfa, are highly effective adhesives for ester.



Polyurethane Ether Foam

paccin.org/content.php?277
-Polyurethane-Ether

Material Name

Polyether-based urethane polymer

Brand Name

N/A: Polyurethanes are produced by multiple manufacturers.

Nicknames

Flexible urethane foam
 Polyether urethane foam
 Polyurethane polyether foam
 Ether-based polyurethane
 Etherfoam
 Ether
 Mattress foam

Description

Polyurethane ether foam is an open-cell foam with exceedingly soft compression characteristics and a relatively low tensile strength. Its open-cell structure makes it permeable to air and water. Ether is the urethane polymer typically used in household and automotive furniture cushions; usually in a cream, light yellow, or amber color.

Ether foam is not chemically stable, and the by-products of its deterioration can be hazardous to some museum objects—especially if exposed for a significant period of time. Among the effects of deterioration are discoloration, powdering, changes in compression qualities and chemical off-gassing.

Applications

Ether is generally not recommended for use in the context of art handling/preventative conservation. Though readily available among foam suppliers, ether's unstable nature makes it a risky material to use in an enclosed container, or long-term in any environment. Its relatively low surface tension can also call into question its suitability as a cushioning material in many cases, depending on the static load. For a more accepted form of polyurethane in the art handling field, see polyurethane ester foam.

Ether Versus Ester

Go to Polyurethane Ester Foam description (page 128) for explanation.

Possible Fabrication Tools

Knife (deli knife, extendable box cutter, specialty foam knife)

Foam rubber cutter (electric): For best results, mount cutter under saw table with an adjustable fence.

Glue gun: Limited facility with hot glue, because of very fragile cell walls breaking down. Large globs of glue are needed to form an effective grip rather than long beads.

Spray glue



Stretch Wrap—LLDPE

(Linear Low Density Polyethylene)

paccin.org/content.php?98-Stretch
-Wrap-LLDPE-%28Linear-Low-Density
-Polyethylene%29

Alternate names

Bundling film

Characteristics

LLDPE has higher tensile strength, higher impact, and puncture resistance than LDPE. It is very flexible and elongates under stress. Good resistance to chemicals and ultraviolet radiation. Common brands have passed oddity tests for contact with objects but are commonly used with some kind of barrier material.

Product is commonly misnamed "shrink-wrap," which is activated by heat to shrink-fit what it contains. It is usually a form of PVC (polyvinyl chloride)—normally unsuitable for use around art.

Forms/Sizes

Widths from 2" to 30" can be used with or without a variety of handles; thicknesses range from 60 to 120 gauge (80 gauge is most common).

Applications

Initially used by shippers to stabilize loose boxes on pallets. Adapted by fine art packers to secure moving blankets to large objects and furniture. Smaller widths used successfully to secure delicate objects inside of inner boxes. Increasingly used to add extra layers of protection to crates. Each layer of stretch adds an additional layer of "springiness." When used thoughtfully, this allows for precise levels of restraint for even the lightest, most delicate objects. Used less carefully, it can snap legs on chairs from accumulated force.



Silicone Release Paper/Mylar

paccin.org/content.php?99-Silicone-Release-Paper-Mylar

Characteristics

A coated paper or polyester product. It has a very slick surface and is very hard. Not much will stick to it, thus in packing it may be used when contact with "tacky" materials cannot be avoided.

Applications

Although this product will not stick to most materials, it also is fairly rigid, so it cannot conform to complex shapes.

By definition, materials that are tacky are soft. Although this release material may not stick to the surface of an object, it may alter the appearance of its surface by making it flatter and "shiny" in texture.

Soft Tyvek®

paccin.org/content.php?100-Soft-Tyvek

Alternate Names

Tyvek® Softwrap™

Characteristics

Spunbonded high-density polyethylene (HDPE/olefin) fibers manufactured by DuPont to form a nonwoven fabric. Type 14 styles are thinner and more pliable than Type 10 styles ("crate liner") but are also lightweight, chemically stable, nonabrasive, tear resistant, and water resistant, while remaining vapor permeable—it "breathes." "Type 16" styles have perforations for extra breathability but are less of a barrier. All are non-dusting, resist mold/mildew, and pH neutral.

Forms/Sizes

Rolls 30" and 60" wide and 10 to 100 yards long. Typical thicknesses 1422A, 1443R (6.6 mil) and 14 M (7.6 mil).

Applications

Often used to cover foam pads or line cavities in contour-cut foam or as a primary wrapping material. It is also used as a light-blocking dust cover and can be sewn or heat-welded to create form-fitting covers. Also used to make filled bags or snakes to conform to and stabilize objects while being moved.

Teflon®

(PTFE—Polytetrafluorethylene)

paccin.org/content.php?101-Teflon-%28PTFE-Polytetrafluorethylene%29

Alternate Names

Plasti thread, relic wrap®

Characteristics

A synthetic fluoropolymer made by DuPont. Teflon® is chemically inert, nontoxic, and nonabsorbent. It is extremely stretchable in all directions and can easily conform to the shape of an object and/or cavity. However, it is extremely thin and can tear if used with objects that are too sharp, heavy, or when stretched too far.

Forms/Sizes

12" rolls; thicknesses—up to 3 mil

Applications

Mostly used with light objects with extremely fragile surfaces—for example, used in conjunction with polyester batting to conform to complex shapes and help mitigate vibration. An excellent nonabrasive lining for cavities or covering for cushioned surfaces. Because the film is thin and pliable, it conforms without adding bulk. Use two layers at a time to gain strength without compromising desirable properties. It can be used to stabilize objects by "tying" objects in place. Can be adhered to surfaces with low-melt adhesive.



Tyvek®

paccin.org/content.php?104-Tyvek

Alternate Names

Crate liner, Tyvek® Hardwrap™

Characteristics

Spunbonded from filaments of 100 percent high-density polyethylene (olefin) by DuPont. It is chemically stable, mold and mildew resistant, lint-free, and acid-free and has a smooth surface. Resistant to wetting (billed as "waterproof"), but it allows transmission of moisture and vapor. Relatively inexpensive. Type 10a styles are stiffer than garment-weight "soft" (Type 14) or perforated (Type 16) styles.

Forms/Sizes

Rolls 36" to 60" wide and up to 100 yards long. Thicknesses: 1025 type is 6.6 mil, 1020 type is 7.3 to 7.6 mil. Comes in various sizes as premade folders, media sleeves, envelopes, and expansion envelopes.

Applications

A high-strength barrier and wrapping material. Also used as a handling support for textiles and to make nonabrasive, tear-resistant envelopes and media sleeves. Because it is vapor-permeable, use as a barrier to block off-gassing from plywood and/or glue, especially in storage situations, may not be the best choice.



Volara® Crosslinked Polyethylene Foam

paccin.org/content.php?275-Volara-Crosslinked-Polyethylene-Foam

Material Name

Crosslinked polyolefin-based polyethylene foam

Brand Name

Volara

Nicknames

Volara Type A, or Volara-A

XLPE foam

X-linked PE foam

Equivalent products outside the United States: Alveolit (European Union), Softion (Japan and Australia)

Description

Volara is the brand name of a polyolefin-based polyethylene foam from Sekisui Voltec LLC. It is irradiation crosslinked, producing a closed-cell foam with virtually microscopic cells. It has an extremely soft texture throughout, including that of cut surfaces where the tiny cells are presumably broken. Its other desirable qualities include chemical stability, consistent thickness/texture/density, high tensile strength, low water absorption and vapor transmission, workability, and aesthetic appeal, all serving to make it a highly versatile material.

The surface tension of 2 pcf Volara when pressed with a finger is not unlike that of larger-celled foams with lower densities, such as 0.9 pcf polyethylene. It is very easily cut with a knife, but the blade must be quite sharp to avoid thin bits of "flashing" along the exit edges of the cut. A single slice with the blade will produce a smoother cut than a sawing motion, which can produce a somewhat shredded or faceted appearance. The natural color is a creamy, antique white, or ivory. One or both faces of 1/8" Volara in particular can sometimes have a subtle sheen, which will wrinkle softly on the inside of a tight curve. It also displays a random network of faint lines, increasing its passing resemblance to human skin. Being crosslinked, Volara is not recyclable.

Applications

Volara is most commonly used as a surface material added to thicker foam cushions. Its silky/rubbery texture, pliability, and softness at 2 pcf makes it a useful primary contact material for many unwrapped objects, whether the cushion is a flat surface or a contoured shape. It is also a handy material for shimming inexact foam contours for a better fit. Volara can be used alone when rigid support, such as wood or foam-board bracing, is desired close to the object. Then the main shock-absorption material can surround the exterior of the rigid securing structure. Likewise, Volara can sometimes be used as a vibration-dampening gasket between two hard surfaces, such as a cabinet and its hinged door, or a large object and the structural load spreader beneath it. Finally, Volara is often used as an effective liner for storage shelving and drawers. It has been known to compress and even stick slightly to the bottoms of glass objects left in place over a long period of time.

Volara bonds well with itself and with non-crosslinked PE foams, like Ethafoam and PolyPlank, by heat-welding. With practice, large flat surfaces can be heat-welded without overheating the larger-cell PE foam, which can melt under a heat gun and produce dips in the plane. The thinner forms of Volara are pliable enough to heat-weld onto convoluted surfaces, including custom cavities carved into other PE foams. Volara bonds well with hot glue, but care must be taken to ensure that beads of glue do not show through the thin material. Volara also bonds very well with 0.003" double-sided PVC film tape. This tape is useful for attaching Volara to hard, flat materials like foam boards or MDO, where beads of hot glue are more likely to partially dry before lamination and show ridges.

On the downside, Volara is easily soiled with dust and dirt, and once smudged, it is pretty much impossible to clean. When removing the material from a shop to use on-site, wrapping it in poly or transporting it in a plastic bag is recommended.

For more information, visit <http://www.paccin.org/content.php?275-Volara-Crosslinked-Polyethylene-Foam>.

TECHNICAL RESOURCES

As stated at the beginning of this brief guide, this document is a primer to art handling work. Refer to the DAP Training Materials for more details and step-by-step instructions. Here's a list of more resources, if you'd like to dig deeper.

This list of resources was shared with us by Elizabeth Mauro Art Installation, LLC, Seattle, Washington, and supplemented by Kevin Marshall, Head of Preparations, J. Paul Getty Museum.

Publications

- *Art in Transit: Handbook for Packing and Transporting Paintings* (Mervin Richard, Marion F. Mecklenburg, and Ross M. Merrill, editors)
- *The Art of Showing Art* (James K. Reeve)
- *Bob's Rigging and Crane Handbook* (Pellow Engineering Services, Inc.)
- *The Care and Handling of Art Objects* (Marjorie Shelley)
- *reCollections: Caring for Collections Across Australia: Handling, Transportation, Storage and Display* (Heritage Collection Council)
- *Caring for Your Art* (Jill Snyder and Maria Reidelbach)
- *Caring for Your Family Treasures* (Jane S. Long and Richard W. Long)
- *Collection Care* (Brent A. Powell)
- *The Effective Management of Volunteer Programs* (Marlene Wilson)
- *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* (Phyllis Mauch Messenger, editor)
- *Exhibitions: Concept, Planning and Design* (Tom Klobe)
- *Exhibit Labels* (Beverly Serrell)
- *From Here to There: Museum Standards for Object Handling* (Dixie Neilson, video)
- *The Klutz Book of Knots: How to Tie the World's 24 Most Useful Hitches, Ties, Wrap, and Knots: A Step-by-Step Manual* (John Cassidy)
- *A Legal Primer on Managing Museum Collections* (Marie C. Malaro and Ildiko Pogancy DeAngelis)
- *Light for Art's Sake: Lighting for Artworks and Museum Displays* (Christopher Cuttle)
- *Lighting: Basic Concepts* (Warren G. Julian)
- *The Lighting Handbook: Reference and Application* (David DiLaura)
- *The Manual of Museum Exhibitions* (Barry Lord and Gail Dexter Lord)
- *Mount-Making for Museum Objects* (Robert L. Barclay, André Bergeron, and Carole Dignard)
- *Museum Exhibition* (David Dean)
- *The New Museum Registration Methods* (Rebecca Buck and Jean Allman Gilmore)
- *Registrars on Record: Essays on Museum Collections Management* (Mary Case, editor)
- *Tools of the Trade: A Listing of Materials and Equipment for Managing Museum Collections* (National Park Service, Park Museum Management Program, Park Cultural Resources Programs)
- *Way to Go! Crating Artwork for Travel* (Stephen A. Horne)
- *Museum Lighting, A Guide for Conservators and Curators* (David Saunders)
- *When Galleries Shake: Earthquake Damage Mitigation for Museum Collections* (Jerry Podany)
- *Advances in the Protection of Museum Collections from Earthquake Damage: Papers from a Symposium Held at the J. Paul Getty Museum at the Villa on May 3–4, 2006* (Jerry Podany, editor)

Websites and Organizations

To learn more outside the workplace, there are numerous resources available on the subjects of art handling, storage, display, mount making, transportation, lighting, conservation, registration, workplace safety, and emergency response.

	Conferences	Forum for discussion with peers	Networking/socials	Training via workshops/classes	Videos/webinars	Website resources
American Alliance of Museums (AAM) aam-us.org	●	●	●		●	●
American Institute for Conservation Wiki (AIC WIKI) conservation-wiki.com						●
Australian Institute for the Conservation of Cultural Material (AICCM) aiccm.org.au	●		●	●		●
Association of Registrars and Collections Specialists (ARCS) arcsinfo.org	●	●	●	●	●	●
Canadian Conservation Institute (CCI) canada.ca/en/conservation-institute.html	●		●	●	●	
The Center for Collections Care (CCW) beloit.edu/ccw				●		
Conservation OnLine (CoOL) cool.conservation-us.org						●
Connecting to Collections Care (C2C) connectingtocollections.org		●			●	●
The Diversity Apprenticeship Program (DAP) thebroad.org/dap				●		●
J. Paul Getty Museum, Complete Guide to Adult Audience Interpretive Materials: Gallery Texts And Graphics getty.edu/education/museum_educators/downloads/aaaim_compleateguide.pdf						●
International Convention of Exhibition and Fine Art Transporters icefat.org	●					●
International Preservation Studies Center preservationcenter.org				●		
Level It: Women's Art Handler Network level-it.squarespace.com			●	●		
Minnesota Historical Society, Conservation mnhs.org/preserve/conservation						●
Mounts and Mountmaking Wiki conservation-wiki.com/wiki/Mountmaking						●
Museum Study museumstudy.com				●		
National Park Service Museum Handbook nps.gov/museum/publications/handbook.html						●
Node Center nodecenter.net				●	●	
Northeast Document Conservation Center nedcc.org				●	●	●
Northern States Conservation Center collectioncare.org/course-list				●	●	●
Occupational Health and Safety Administration osha.gov					●	
PACCIN (Preparation, Art Handling, and Collections Care Information Network) paccin.org	●	●	●	●	●	●
Smithsonian Museum Conservation Institute si.edu/mci				●	●	●
Washington Museum Association washingtonmuseumassociation.org	●		●			●
Western Museums Association westmuse.org	●				●	●
Woodworking for Mere Mortals woodworkingformeremortals.com					●	

4

REFERENCES, ADDITIONAL READINGS, AND RESOURCES

138 Readings and Resources Referenced in the Toolbox

140 DEI Reading List for Hiring Managers

141 Resources for the Care of Culturally Sensitive Objects

141 Resources on Sustainability

141 Additional Readings and Resources

142 Tools and Resources

- 143 • Program Manager Job Description
- 146 • Program Manager Candidate Interview Form
- 147 • Program Manager Work Assignment
- 148 • Recruitment Calendar
- 152 • Apprentice Job Description and Application
- 157 • Application Review Guidelines
- 163 • Phone Interview Questions and Rubric Form
- 164 • In-Person Interview Questions and Rubric Form
- 166 • In-Person Interview Guidelines
- 167 • Skills Test: Jars with Instructions and Scorecard
- 170 • Skills Test: Block Assembly with Instructions and Scorecard
- 172 • Skills Test: Obstacle Course with Instructions and Scorecard
- 175 • Skills Test: Math and Spatial Reasoning with Instructions
- 179 • Overall Hiring Scorecard
- 180 • Mentor Online Orientation Course
- 188 • Mentor Monthly Check-In Form
- 190 • Apprentice Goals Worksheet
- 191 • 2019 Training Schedule
- 196 • Online Curriculum Outline
- 198 • Placement Plan Example—LACMA
- 202 • Placement Plan Example—The Armory
- 205 • Evaluation Logic Model

This section contains supplemental readings, resources, and tools that will enhance your experience with the DAP Toolbox. Many of the resources in this section were referenced throughout this publication, and we've collected them in one place to make them easier to find.

The first subsection features notes and links to all the articles, reports, and websites referenced in different sections of the toolbox. These include statistical reports, best practices on different topics, and field-specific readings. To complement these documents, we're also including the DEI Reading List for Hiring Managers, compiled by Julia Latané, head of art preparation and installation at LACMA, who also authored part of this toolbox, and Stacey Swanby, former director of visitor services at The Broad. Julia and Stacey have presented at conferences on equitable hiring practices, and we're thrilled to share their reading list on the topic. You'll also see a short list of additional readings, which were sourced from materials given to apprentices upon entry into the program. Most of these readings are specific to the museum field and are meant to serve as primers to the field and touch upon issues of racial equity as they relate to museum work.

Finally, we're excited to share the documents and tools developed as part of designing and implementing the DAP. Throughout the toolbox, we've mentioned the DAP job description and application, interview questions and guidelines, skills tests, and mentor check-in forms, among many other items. In this section and on our website, you'll be able to find each of those documents.

Unfortunately, because of space limitations, this publication is unable to house all the documents and tools we referred to or used. The evaluation reports and training materials, for example, are too long to print here. All these documents are available at www.thebroad.org/dap/toolbox. There, you'll be able to download every document in this publication, along with those that we couldn't include.

We know that starting this work from scratch can feel overwhelming. We hope that, by sharing these documents and tools, other institutions can replicate this model—or aspects of it—thus broadening the impact of this important work. A second hope, then, is that what may initially feel overwhelming become manageable.



Additional DAP tools and resources are available online at www.thebroad.org/dap/toolbox.

- 2016 Narrative for IMLS
- 2019 Narrative for IMLS
- Evaluation Report, Year 1
- Evaluation Report, Year 2
- Evaluation Interview Script for Partner/Mentor
- Evaluation Interview Script for Apprentices
- Journey Mapping Activity Instructions
- Partner Site Visit Questionnaire
- Sample Evaluation Survey for Partners, Mentors, and Advisers
- Sample Evaluation Survey for Apprentices
- Preparator Job Description Samples
- DAP Training Modules

Readings and Resources Referenced in the Toolbox

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- Bunch III, Dr. Lonnie G. "Flies in the Buttermilk: Museums, Diversity, and the Will to Change." *Museum News* 79, no. 4 (July/August 2000): 32–35. <https://www.aam-us.org/2019/05/29/flyes-in-the-buttermilk-museums-diversity-and-the-will-to-change>.
- California Department of Industrial Relations. *State of California Department of Industrial Relationships Division of Apprenticeship Standards: 2015 Legislative Report*. San Francisco: California Department Industrial Relations, 2015.
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- MTV. "Look Different." Accessed December 28, 2020. <https://www.mtvact.com/features/Look-Different>.

- National Park Service. "Native American Graves Protection and Repatriation Act: Facilitating Respectful Return." Last updated November 22, 2019. <https://www.nps.gov/subjects/nagpra/index.htm>.
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DEI Reading List for Hiring Managers

Compiled by Julia Latané and Stacey Swanby

Recommended Required Readings

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Further Selected Readings

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Deep-Dive Readings

- Banaji, Mahzarin R., and Anthony G. Greenwald. *Blindspot: Hidden Biases of Good People*. New York: Delacorte Press, 2013.
- Hunt, Vivian, Dennis Layton, and Sara Prince. *Diversity Matters*. McKinsey & Company, February 2, 2015. <https://www.mckinsey.com/business-functions/organization/our-insights/~media/2497d4ae4b534ee89d-929cc6e3aea485.ashx>.
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Resources for the Care of Culturally Sensitive Objects

- Clavir, Miriam, and John Moses. "Caring for Sacred and Culturally Sensitive Objects." Government of Canada, modified September 24, 2019. <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections/caring-sacred-culturally-sensitive-objects.html>.
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Resources on Sustainability

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Additional Readings and Resources

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- Mass Action: Museums as Site for Social Action. Accessed December 28, 2020. <https://www.museumaction.org>.

Tools and Resources



THE BROAD

Program Manager, The Broad Diversity Apprenticeship Program

Organization Overview

The Broad is a contemporary art museum founded by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the museum offers free general admission. The Broad is home to the 2,000 works of art in the Broad collection, which is among the most prominent holdings of postwar and contemporary art worldwide, and presents an active program of rotating temporary exhibitions and innovative audience engagement. The 120,000-square-foot building features two floors of gallery space and is the headquarters of The Broad Art Foundation's worldwide lending library, which has actively loaned collection works to museums around the world since 1984. Since opening in September 2015, The Broad has welcomed more than 1.6 million visitors. Learn more at www.thebroad.org

The Broad is an equal opportunity employer and we aspire to reflect the diversity of Los Angeles in both our staff and visitors. We will consider all qualified applicants for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability status, protected veteran status, or any other characteristic protected by law. The Broad believes that by actively building a workforce of the brightest people from the widest possible range of backgrounds, we can innovate, inspire and engage with the widest possible audience.

The Broad Diversity Apprenticeship Program Summary

The Broad museum aims to build a replicable model for hiring and training preparators/art handlers through apprenticeships, supported by partners from the non-profit, governmental, and commercial sectors, in order to diversify museum staff demographics while building a robust pipeline to professional arts and culture jobs through its Diversity Apprenticeship Program (DAP).

Position Summary

Reporting to the Head Preparator, who is the Project Director for DAP, the Program Manager (PM) oversees the administration of a grant awarded to The Broad to expand and formalize our current pilot preparators' apprenticeship into a professional development program. The program manager will enhance a blended learning curriculum and will collaborate to develop training materials, hiring guidelines, job description templates, outreach methods, and will recruit, hire, and facilitate the training of up to sixteen apprentices for two consecutive nine-month long periods. The program manager will serve as a point person and spokesperson, locally and nationally, on the development and implementation of this equity-focused initiative that is designed to be adopted by organizations across the country. Additionally, the PM will evaluate and improve the program periodically, based on participant feedback, and performance metrics established and measured by a professional evaluator, to ensure success for participants.

Key Responsibilities

- Recruit candidates from traditionally underrepresented communities for The Broad Diversity Apprenticeship Program and mentor apprentices throughout their nine-month apprenticeship
- Administer and lead the existing blended learning curriculum into the training program, while consistently evaluating and improving the program based on participant feedback and program outcomes
- Develop strong relationships with partner institutions and staff leads as part of the apprentice placement process; PM will lead coordination and scheduling with host organizations
- Manage the grant compliance process including creating and maintaining grant records to meet legal and auditing requirements
- Serve as spokesperson for the program and engage with stakeholders throughout the community

Qualifications:

As the incoming PM, you will possess many, though perhaps not all, of the following characteristics and qualifications:

- You are an experienced program or project leader with strong organizational skills, and the ability to execute on both internal and external priorities;
- You bring experience in community outreach and/or recruiting, having worked in traditionally underrepresented communities;
- You bring prior experience developing training and mentoring participants from a wide array of constituencies across racial and socioeconomic demographics; you are comfortable with customizing your approach to effectively support each participant considering his/her unique perspective and background
- You have grant management and administration experience; you are comfortable with tracking and managing reporting requirements to meet federal compliance guidelines
- You have exceptional oral and written communication skills; you have served as an external spokesperson for your organization and successfully engaged with stakeholders throughout the community
- You are comfortable with tracking and interpreting data, capable of leveraging the analysis of program outcomes to influence iteration in program design;
- You have demonstrated the ability to influence, inspire, guide, and direct a project or group of people towards a defined goal while working effectively with peers, staff, and external partners;
- You thrive while working collaboratively with team members in an innovative, fast-paced, and entrepreneurial environment;
- You are empathetic and adaptable. Your teammates describe you as a solutions-oriented colleague who is always willing to pitch in when required;
- You are a self-starter, highly comfortable operating autonomously, but also know when and how to advocate for the help and resources needed for success;

To Apply

Please upload a resume and thoughtful cover letter, outlining how your skills and experience meet the qualifications of the position and stating how you heard about this opportunity, in Word or PDF format, addressed to Julia Latané at [link](#). Applications will be reviewed on a rolling basis.

Note: This position is an exempt, full-time position, temporary for duration of funded project, up to 3 years

About Commongood Careers

The Broad has partnered with Commongood Careers to conduct the search for a Program Manager. Commongood Careers is a mission-driven search firm that supports the hiring needs of high-impact nonprofits. With an approach that leverages robust talent networks, recruitment and search management expertise, and a deep understanding of our clients' missions and cultures, we help organizations secure the talent they need to create greater social impact. Since our founding in 2005, Commongood Careers has led more than 1000 searches at 350 organizations in 33 states, making us one of the most experienced and dedicated nonprofit search firms in the country. [Learn more about nonprofit job opportunities at Commongood Careers.](#)

THE BROAD DAP PROGRAM MANAGER CANDIDATE INTERVIEW FORM

Candidate: _____ Date: _____

Interviewer: _____

Question	Rating: 1 = poor; 3 = average; 5 = outstanding	Comments
Can you please walk us through your resume and call out those experiences that have best prepared you for this role?	1 2 3 4 5	
Talk to us about your approach to recruiting candidates and some of the challenges you anticipate.	1 2 3 4 5	
Can you speak to us about a project you've managed that you're especially proud of?	1 2 3 4 5	
Give us an example of a time where you underestimated a resource you needed to get a task or project done, but managed to overcome the shortage and be successful.	1 2 3 4 5	
We strive to create an inclusive work environment where people from all backgrounds, with different learning styles, beliefs, and abilities feel welcomed and respected.	1 2 3 4 5	
How will you contribute to this kind of environment?	1 2 3 4 5	
Tell us about your experience with the grant compliance process including creating and maintaining grant records to meet legal and auditing requirements.	1 2 3 4 5	
What presentations have you given at conferences or large meetings and what is your comfort level with public speaking?	1 2 3 4 5	
Is there anything you would like to ask us?	1 2 3 4 5	
Additional Notes: _____ Total Score: _____		



Diversity Apprenticeship Program Program manager candidate work sample assignment

Expected time to complete: 1-2 hours

Instructions: Using only the information that is provided as part of this document, please complete the following exercises to the best of your ability within the suggested time frame. Email your completed assignment to Julia Latané at jlatane@thebroad.org.

Assignment 1:

Please draft an email to the DAP advisory committee that would serve to introduce yourself as the new program manager, update them on next steps, and schedule the next advisory committee meeting. Please also attach a sample agenda.

The DAP advisory committee is made up of about twenty-five people who are representatives from each of our partner organizations, plus mentors and consultants who will help develop the curriculum and training materials. Advisors have a range of experience in art handling and in creating and sustaining inclusive work environments (some advisors are highly experienced in one or both areas, while some have no experience in one or both areas). They will all have a role in the success of the program, and we will rely on their feedback, ideas, and suggestions for improving the program which will be collected quarterly at advisory committee meetings. Possible agenda items are equitable hiring practices training, grant financial reporting procedures, recruiting timeline, and curriculum/training materials development update.

Assignment 2:

Please create a timeline of activities related to recruiting and hiring apprentices for the first apprenticeship period. We are interested in seeing what steps you would take in recruiting apprentices, and also the way you organize and communicate information.

George Luna-Peña

George Luna-Peña

George Luna-Peña

George Luna-Peña

THE BROAD®

DIVERSITY APPRENTICESHIP PROGRAM – JOB DESCRIPTION + INFO PACKET

ABOUT THE BROAD

The Broad is a contemporary art museum founded by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. Designed by Diller Scofidio + Renfro in collaboration with Gensler, the museum offers free general admission.

The Broad is home to more than 2,000 works of art in the Broad collection, which is among the most prominent holdings of postwar and contemporary art worldwide and presents an active program of rotating temporary exhibitions and innovative audience engagement. The 120,000-square-foot building features two floors of gallery space and is the headquarters of The Broad Art Foundation's worldwide lending library, which has actively loaned collection works to museums around the world since 1984. Since opening in September 2015, The Broad has welcomed more than 1.8 million visitors.

ABOUT THE DIVERSITY APPRENTICESHIP PROGRAM

The Diversity Apprenticeship Program (DAP) is a new initiative by The Broad. It is made possible in part by the Institute of Museum and Library Services (IMLS). IMLS is a federal agency which provides library grants, museum grants, policy development and research. The DAP provides nine-month, full-time, paid apprenticeships in preparation/art handling.

In 2015, the Andrew W. Mellon Foundation found that about 85% of preparators/art handlers in museums identify as white while over 75% identify as male. In order to best reflect the communities we serve, we believe we need to actively help build a workforce of people with a diverse set of life experiences and ideas. In this way, we can innovate, inspire and engage with the widest possible audience. Through the DAP, we provide opportunities to apprentices from groups underrepresented on museum staffs.

The DAP has two main goals. First, to train 16 apprentices in two groups. The first group of eight apprentices will begin in 2018. A second group of eight apprentices will begin in 2019. Apprentices will gain valuable skill sets through hands-on learning. They will put their skills to work at several partner sites.

Our second goal is to drive long-lasting, industry-wide change. We will create a toolbox to replicate our model at other organizations. The toolbox will contain: a learning curriculum, training materials, best practices for equitable hiring and inclusive work environments, performance metrics to measure success, and a manual of best art handling practices.

WHO ARE THE PARTNER SITES FOR THE DAP?

The DAP brings together a wide variety of partners, including nonprofit, commercial and government entities, with the goal of serving as a model for other public-private partnerships. Partners include:

- Academy Museum of Motion Pictures
- Artex Fine Art Services (a commercial art handling company)
- Autry Museum of the American West
- Building Bridges Art Exchange (a nonprofit gallery)
- California African American Museum
- Cinnabar (a commercial design build company)
- Craft & Folk Art Museum
- Los Angeles County Museum of Art
- Department of Cultural Affairs, City of Los Angeles
- Museum of Latin American Art
- USC Fisher Museum of Art
- Vincent Price Art Museum

WHAT IS A PREPARATOR/ART HANDLER?

A preparator or an art handler is someone who works directly with art or artifacts in museums, galleries and art shipping companies. Usually, they pack and unpack art, install and de-install exhibitions, and move art around museum and storage spaces. Their duties and skills are wide-ranging.

WHAT DOES THE DAP OFFER?

The DAP offers a nine-month, paid, full-time apprenticeship in preparation/art handling. We are especially interested in offering this opportunity to individuals from communities underrepresented on museum staffs who are interested in building careers in art and cultural institutions.

The first month of the apprenticeship is a training period. During this time, you will learn a variety of skills, including how to pack, handle, and install artwork and artifacts. You will also learn how to maintain galleries, assist preparators (art handlers) and collections managers, properly use tools and follow safety protocols.

After this, you will rotate to at least three partner sites during the apprenticeship. During this time, we will provide personalized support as you continue to build skills in art handling. You will also benefit from working closely with experienced mentors/supervisors and program staff, all of whom are committed to supporting your growth and skill development.

Together, apprentices will go on field trips to museums and other cultural destinations. By the end of the nine months, you will be familiar with preparator and art handling practices. You will gain the skills and confidence needed for a career in this field. Throughout, apprentices will also provide feedback on their experience to help improve the program.

WHAT TYPE OF SKILLS OR EXPERIENCE SHOULD AN APPRENTICE HAVE?

Some of the basic skills required to participate as an apprentice include:

- Good hand-eye coordination, manual dexterity and spatial reasoning
- Self-motivated, reliable and focused
- Ability to follow instructions and plan ahead
- Basic math skills
- Work well with supervisors and coworkers
- Ability to perform physical tasks, including bending, kneeling, pulling, pushing, walking, standing for long periods of time and lifting 50 pounds

We do not require previous preparator or art handler experience. Instead, we encourage those with a wide variety of experiences to apply. For example, the following may translate well to the apprenticeship: food handling or preparation; landscaping or gardening; carpentry; cosmetology or hair styling; plumbing; welding; painting; factory experience;

sewing; equipment technician; electrician; automotive/mechanic; tattoo artist; theater stagehand experience; maintenance work; housekeeping; construction (to cover drywall, tiling, roofing, etc.); arts and crafts; jewelry making; auto body work; waiting tables. Other experiences may also translate. We encourage you to think broadly about the skills and capacities you bring as an applicant. Please include these in your application statement.

WHAT ARE THE COMMITMENTS TO PARTICIPATE IN THE DAP?

If selected for the DAP, participants must make a full-time commitment (40 hours per week) for the duration of the nine-month program. Preparator apprentices will typically work Monday through Friday during regular business hours. Hours may vary depending on assignment and partner site. All activities and assignments take place in the greater Los Angeles area.

You must follow all policies and procedures as established by The Broad and its partner institutions during the apprenticeship. You will be working with people of diverse backgrounds and experiences, and you are expected to be respectful to the entire community.

You must participate in all program and assignment activities, including site-specific orientations, trainings, check-in meetings, conference opportunities, evaluation meetings and special events.

WHAT DOES THE DAP PAY?

Pay for preparator apprentices is \$16 an hour. You will also be eligible for medical, vision and dental benefits through The Broad during the duration of the apprenticeship, subject to eligibility requirements.

WHO IS ELIGIBLE?

All applicants must be 18 and older to apply. All applicants must have work authorization in the form of a work permit, permanent residency or citizenship. Employment is contingent upon a satisfactory background and reference check.

THE BROAD®

WHAT IS THE APPLICATION PROCESS?

1. To apply for the DAP, submit an application. The DAP application requires personal/contact information, three references (a combination of professional and personal references preferred) and a 1–2 page written statement. The DAP application also includes an optional demographic survey. Declining to fill out this optional survey will not impact your chances of being selected.

There are three ways to submit your application:

Online:

Fill out and submit your completed application packet by visiting The Broad's online application portal at thebroad.org/dap

Email:

Submit a completed application packet via email to glunapena@thebroad.org

Mail:

Mail a completed application packet to:

ATTN: Diversity Apprenticeship Program
The Broad
221 S. Grand Avenue
Los Angeles, CA 90012

Note: All materials submitted via mail must arrive in one package and be postmarked by April 18, 2018.

2. Applications are then reviewed by program staff. Your application is scored on several factors, including: Your potential for success as an apprentice, previous experience you may have highlighted in your application written statements, and your understanding and commitment to the values of equity and diversity.
3. Interviews—If selected, applicants then move on to a phone interview with one program staff member. Those applicants who score well on phone interviews then move on to an in-person interview, which is conducted by a panel of program staff and partners. The interviews are additional opportunities for you to ask questions and get to know the program better, as well as for us to get to know you better.
4. Skills Tests—Applicants selected for in-person interviews will also be invited to take a basic math test online and in-person skills tests on the day of the interview.
5. Background Check—Selected candidates are required to pass a background check.

APPLICATION TIMELINE

Application Available—March 1, 2018

Application Deadline—April 18, 2018

Interviews and Skills Tests—
April 24–May 23, 2018

Selected Apprentices Notified—Late May 2018

Apprenticeship Begins—June 11, 2018

Apprenticeship Ends—March 2019

MORE INFORMATION

If you have questions, or need more information about the Diversity Apprenticeship Program, please contact George Luna-Peña, DAP Program Manager, at 213.232.6260 or glunapena@thebroad.org.

EQUAL OPPORTUNITY EMPLOYER

The Broad is an equal opportunity employer and we aspire to reflect the diversity of Los Angeles in both our staff and visitors. We will consider all qualified applicants for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability status, protected veteran status, or any other characteristic protected by law.

The Broad believes that by actively building a workforce of the brightest people from the widest possible range of backgrounds, we can innovate, inspire and engage with the widest possible audience.

The Broad is committed to building and maintaining a diverse staff and inclusive workplace. We encourage women, immigrants, people of color, Indigenous and Native peoples, returning citizens or those formerly incarcerated, and LGBTQIA+ applicants to apply.

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DIVERSITY APPRENTICESHIP PROGRAM APPLICATION

APPLICANT INFORMATION

Full Name: _____ Have you ever worked at The Broad?
Address: _____ ☐ Yes
_____ ☐ No
Phone: _____ If yes, when? _____
E-mail: _____

How did you find out about The Broad's Diversity Apprenticeship Program (DAP)?

REFERENCES

Please list three professional and personal references.

Full Name: _____	Full Name: _____
Relationship: _____	Relationship: _____
Organization/Company: _____	Organization/Company: _____
Phone: _____	Phone: _____
E-mail: _____	E-mail: _____

Full Name: _____
Relationship: _____
Organization/Company: _____
Phone: _____
E-mail: _____

WRITTEN STATEMENT

Please include a 1–2 page written statement answering the following questions:

1. Why do you want to be a preparator's apprentice? What do you hope to gain from this experience? How will the DAP help you reach your career goals?
2. We do not require previous preparator/art handler experience to participate or apply. It's important that we have a sense of the type of skills you already possess.

What types of skills will you bring to the apprenticeship? Please think broadly when answering this question (i.e., food handling or preparation, jewelry making, automotive/mechanic, sewing, carpentry, housekeeping, etc.).
3. The DAP strives for equity in diversifying museum staff. What are some of the ways you have demonstrated commitment to equity and diversity in your life? Please explain and provide examples.

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OPTIONAL DEMOGRAPHIC INFORMATION

To help us ensure we are reaching a diverse range of communities in Los Angeles, please consider providing us with this optional demographic information. If you choose not to provide this information, it will have no effect on your opportunity for the apprenticeship.

Please indicate how you identify your gender:

Please indicate your highest level of education completed:

What is your total household income?

- ☐ Less than \$20,000
- ☐ \$20,000 to \$34,999
- ☐ \$35,000 to \$49,999
- ☐ \$50,000 to \$74,999
- ☐ \$75,000 to \$99,999
- ☐ Over \$100,000

Please indicate how you identify your race and/or ethnicity (check all that apply):

- ☐ American Indian or Alaskan Native
- ☐ Asian or Asian American
- ☐ Black or African American
- ☐ Hispanic, Latino, or Latinx
- ☐ Native Hawaiian or Pacific Islander
- ☐ White, Non-Hispanic

APPLICATION SUBMISSION

Please ensure you've submitted your application on or before the April 18, 2018 deadline, and that your application includes references and the written statement outlined above.

DISCLAIMER AND SIGNATURE

I certify the information contained in this application packet is true to the best of my knowledge.

Signature: _____

Date: _____

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DIVERSITY APPRENTICESHIP PROGRAM

APPLICATION REVIEW GUIDELINES

Thank you for participating in the Diversity Apprenticeship Program (DAP) hiring process! Hiring for the DAP has been intentionally designed to be an equitable process. Although not the last step in this process, the initial application review is a critical component in deciding who to invite to the next steps of the process. We appreciate you participating in this important step!

In order to ensure a timely and on-schedule process, all applications should be reviewed and scored by **Monday, April 15, 2019 at 5:00pm**.

Equitable hiring practices/processes are meant to eliminate or minimize the biases which can impact hiring decisions. In order to eliminate as many entry points for bias, the application review is a structured process. DAP application reviews are conducted by partners and program staff, and each application is scored on the same set of four (4) specified criteria (more details below).

To help with this process, please make time to review the following sections *before* you begin scoring applications:

1. Application review criteria
2. Scoring system and review form
3. Online system and inputting scores

Application Review Criteria

There are 4 main criteria we are focusing on during the initial application review, and thus 4 areas to be reviewed and scored. The first 3 criteria/areas correspond to each of the questions on the written statement of the DAP application. The final criteria/area asks if the candidate followed application instructions.

1. Career Goals – The career goals criteria correspond to Question #1 of the DAP application written statement.
 - Question #1 reads: Why do you want to be a preparator's apprentice? What do you hope to gain from this experience? How will the DAP help you reach your career goals?
 - In this area, we are attempting to understand a candidate's career aspirations, potential barriers they may have faced, and their commitment and/or desire to build a career in the museum field specifically or the arts more generally.
 - A few questions to consider:
 - Has the candidate clearly stated their career goals? Are their career goals related to the museum field specifically or the arts more generally?
 - Has the candidate shared any potential barriers they may have experienced in their attempts to start a career in this field? Is the candidate seeking a career change for work they know will be more fulfilling?

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- Has the candidate clearly articulated how they perceive the DAP program is connected to the attainment of their career goals? In other words, is the DAP an important part of their career goals?
2. Relevant Skills – The relevant skills criteria correspond to Question #2 of the DAP application written statement.
- Question #2 reads: We do not require previous preparator/art handler experience to participate or apply. It is important we have a sense of the type of skills you already possess. What types of skills will you bring to the apprenticeship? Please think broadly when answering this question (i.e., food handling or preparation, jewelry making, automotive/mechanic, sewing, carpentry, housekeeping, etc.).
 - In this area, we are trying to get a sense of the physical skills a candidate already possesses. We know art handling and preparations work is a physical job. It requires someone who enjoys and thrives in hands-on work. We're also looking for clues that a candidate is sensitive to materials and enjoys this aspect of the work. While some candidates might have previous art handling experience, we also don't require it. As you read in the question, we encourage applicants to think broadly about the types of physical skills they already possess.
 - While skills like customer service and proficiency with word processing tools can be valuable, we're ultimately prioritizing a candidate's physical skills as evidence of their potential to enjoy, thrive, and be successful as an apprentice and in this line of work after the apprenticeship.
 - A few questions to consider:
 - Has the candidate shared physical skills they possess which might translate well to art handling and preparations work? Does the candidate already have previous art handling experience?
 - Did the candidate provide thorough and relevant examples of the types of work they've done which might indicate a strong fit?
 - Did the candidate share materials they've worked with, tools they might be familiar with, or specific projects they've worked on?
3. Commitment to Equity and Diversity – The commitment to equity and diversity criteria correspond to Question #3 of the DAP application written statement.
- Question #3 reads: The DAP strives for equity in diversifying museum staff. What are some of the ways you have demonstrated commitment to equity in your life? Please explain and provide examples.
 - In this area, we are looking for candidates who possess a strong commitment to the values and goals of the program: equity and diversity. In the question, we ask for specific examples from candidates. While candidates might express a theoretical commitment to the values of equity and diversity, we are most interested in those candidates who can show how they've taken actions in their life toward these values. This can, of course, come in many ways or take different forms. But a lack of example and explanation would hurt a potential candidate in this section.
 - In addition to identifying candidates who are committed to these values, we are also looking for candidates who will represent the program well (at partner sites, potentially at conferences, in media, and other events), and who can speak to the values and goals of the program well. We've learned that a previous experience

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or past history with these issues (in which they took some form of action) is a good indicator of this.

- A few questions to consider:
 - Is this candidate committed to the values of equity and diversity? Did the candidate provide clear and strong examples of this or only speak about their commitment in theoretical terms?

4. Following Instructions

- Here, we are looking for whether a candidate followed application instructions. The main way a candidate can lose points for not following instructions are:
 - Not answering the written statement questions. Even if a candidate didn't provide a strong written statement answer, they can score well on the instructions criteria if they answered all questions. A candidate who ignores the prompts will not score well.

Scoring System and Review Form

The DAP application review scoring system uses a 1- through 5-point scale, with half-points (i.e., 2.5) also allowed. Other decimal points (i.e., 2.25) are not allowed.

In general, scores correspond to the following broad assessments: 1 – poor; 2 – fair; 3 – average; 4 – good; 5 – excellent. But we ask that you make these determinations based on the above application review criteria in the 4 sections: career goals, relevant skills, commitment to equity and diversity, and following instructions.

Each of the above criteria is scored 1 – 5. The score for each criterion is then added together and multiplied by 1.5 for a total score on the application review.

For example, a candidate who scored a 4.0 on career goals, 4.0 on relevant skills, 5.0 on commitment to equity and diversity, and a 5.0 on following instructions would have the following total score: $4 + 4 + 5 + 5 = 18 \times 1.5 = 27.0$.

The highest possible score on the application review is 30.0 points.

To keep track of notes and each candidate's scores, we've provided the DAP Application Review Form (attached separately in email). Please use this form for each application you review. Once you've filled out the form, you'll transfer scores and any relevant notes to the online system. Please note: we will not be collecting these forms from you at the end of the review process. Instead, we're providing the form as a tool for you to use while you go through applications.

Online System and Inputting Scores

Once you've been registered as an application reviewer in our online system, you'll receive an automatic email to create a username and password. Your login will be unique to you, and you'll need to use it each time you log-in to review and score applications.

Once your username and password are created, you can visit the following page to login:

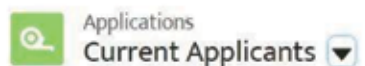
<https://thebroadcommunity.force.com/dapapplications/s/>

When you log-in to the application system, you'll be taken to the "Current Applicants" page. This is essentially the home page for the application review portal. Please do not click on

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applications on this page as we can't ensure these applications have been assigned to you. Instead, each reviewer has their own page or list of applications assigned to them, so you'll have to navigate to this section of the portal.

To do so, find the small green tape measure icon which reads "Current Applications" and click the drop-down arrow.



From this drop-down menu, select your name and you'll be taken to your application reviewer page. This page has all the applications which have been assigned to you for review. They are sorted by application number, which is automatically assigned to an application based on when it was submitted.

The page should look like this:

	APPLICATION REF...	PARTNER REVIEWER	APPLICANT NAME	APPL...	TOTAL S...
1	DAP-0816	Julia Latane (LACMA)	Jamie D Coleman	New	0.00
2	DAP-0820	Julia Latane (LACMA)	Levar Tate	New	0.00
3	DAP-0912	Julia Latane (LACMA)	Cerly Rodriguez	New	0.00
4	DAP-1071	Julia Latane (LACMA)	Janet Macias	New	0.00
5	DAP-1139	Julia Latane (LACMA)	astor r border	New	0.00

To avoid confusion and clicking on applications which have not been assigned to you, please avoid navigating to other reviewers' pages. To ensure you are on the correct page, you should see your name and institution next to the green tape measure icon.

Here you'll see a list of all the applications which have been assigned to you. To review and score an application, click on the "Application Reference" number. For example, in the above screen, the application reference number for the first application is DAP-0816. It is the only link in blue font you can click on. Clicking on it will take you into that specific application.

Once you click on a specific application, your page should look like this:

Applications
Julia Latane (LACMA) Applications

5 Items • Sorted by Application Reference Name • Filtered by all applications • Created Date, Partner Reviewer • Updated a few seconds ago

Search this list...

APPLICATION REF...	PARTNER REVIEWER	APPLICANT NAME	APPL...	TOTAL S...
DAP-0816	Julia Latane (LACMA)	Jamie D Coleman	New	0.00
DAP-0820	Julia Latane (LACMA)	Levar Tate	New	0.00
DAP-0912	Julia Latane (LACMA)	Cerly Rodriguez	New	0.00
DAP-1071	Julia Latane (LACMA)	Janet Macias	New	0.00
DAP-1139	Julia Latane (LACMA)	astor r border	New	0.00

Application Status: New, Total Score: 0.00, No longer under consideration

Under Review, Recommended, Recommended, In Progress, Encouraged, Reference, Made Offer, Mark Application Complete

Related Contact: Jamie D Coleman, Applicant Name: Jamie D Coleman, Applicant Email: jamiedcoleman@signalbox.com, Applicant Phone: 916 363 3812

Application Status: New, Applicant Type: DAP, Owner: N/A, Application Reference Name: DAP-0816

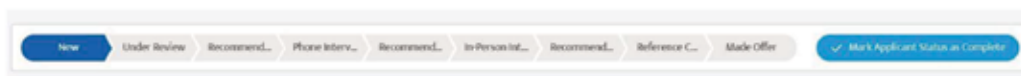
References (3):

APPLICANT	FIRST NAME	LAST NAME	RELATIONSHIP
AD-2425	Don	Harvey	Editor
AD-2426	Billy	Ellis	Producer
AD-2512	Blair	Adams	Producer

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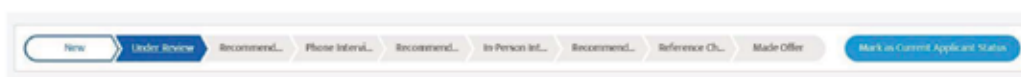
Each application has the name of the applicant next to the green tape measure icon. If you continue to scroll on the page, you'll see the applicants written statements as well as the scoring section.

You'll also notice each applicant has a "Status Bar" which looks like this:

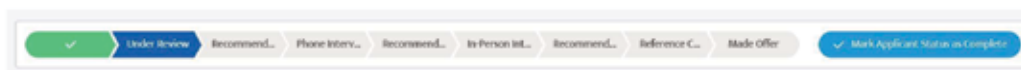


The default status for each application is "New". This means the application has not yet been reviewed. When you're ready to review and score an application, the first thing you should do is update the applicant's status from "New" to "Under Review".

To do this, click on the "Under Review" button in the status bar. This will highlight "Under Review" in blue, and then **you must click "Mark as Current Applicant Status"** on the right side of the bar:



It's important to click "Mark as Current Applicant Status" to save the current status. If you do not click it, it will not save, and it'll continue to show up as "New". Once you've saved the status, the bar will update to look like this:



You can now move on to read the applicant's written statement. To find the written statements simply scroll down.

In the written responses section of the page, you'll see answers labeled: Career Goals, Relevant Skills, and Commitment to Diversity. These are the answers that the applicant provided on their application. Please read each section carefully and with reference to the above criteria for each written statement.

Once you've read their responses and are ready to score the application, scroll down to the "Scoring" section of the page. This looks like this:

Scoring	
Initial Application Review Score	Initial Application Review Notes
Phone Interview Score	Phone Interview Notes
Math Test Score	Math Test Notes
In-Person Interview Score	In-Person Interview Notes
Skills Assessment Score	Skills Assessment Notes
Reference Check Score	Reference Check Notes
Total Score	
0/100	

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You should only be inputting scores into the "Initial Application Review Score" and "Initial Application Review Notes" sections.

Scoring	
Initial Application Review Score	Initial Application Review Notes

You can ignore the rest of the lines (i.e., phone interview score, math test score, etc.).

Individual scores for each of the 4 criteria will be entered in the "Initial Application Review Notes" section. To enter scores, click on the pencil icon under Initial Application Review Notes. Enter each score in order, separated by a slash. It should look like this:

Scoring	
Initial Application Review Score	Initial Application Review Notes
<input type="text"/>	<input type="text"/>

Once you have each score entered, you can enter the candidates overall score for the application review. It should look like this:

Scoring	
Initial Application Review Score	Initial Application Review Notes
24.75	4.0 / 3.0 / 4.5 / 5.0

Reminder: to get a final total score, add each of the individual scores and multiply this number by 1.5. You should not have a score higher than 30.

The final step is to recommend an applicant for a phone interview or not. If you believe the applicant had a strong score (typically anything above a 25.0), then you can update their status to "Recommend for Phone Interview".

To do so, click the “Recommend for Phone Interview” button in the status bar:

Under Review **Recommend** Phone Intervi... Recommend... In-Person Int... Recommend... Reference Ch... Made Offer **Mark as Current Applicant Status**

Then make sure to click "Mark as Current Applicant Status" to save the new status. If an applicant scored lower than a 25.0, then leave their status as "Under Review".

You've completed the review and scoring process for this application! To go back, click on the home icon at the top of the page.





Diversity Apprenticeship Program Phone Interview Form

Candidate: _____ Reviewer: _____ Date: _____

Question	Rating (1 - poor; 2 - fair; 3 - average; 4 - good; 5 - excellent)	Comments
Share a little bit with me about what you understand about the Diversity Apprenticeship Program (program, goals, requirements, details, etc.)	1 2 3 4 5	
Why did you decide to apply to the DAP?	1 2 3 4 5	
Tell me about a time when you had to deal with a stressful situation (e.g. multiple things coming at you at once). Describe the situation, how you handled it, and the result.	1 2 3 4 5	
How would other team members or co-workers describe you?	1 2 3 4 5	
Describe how you would work to help create an environment that is welcoming and inclusive of everyone.	1 2 3 4 5	
Is there anything you would like to ask?	1 2 3 4 5	
Additional Notes:		Total Score:



Diversity Apprenticeship Program
In-Person Interview Form

Candidate: _____ Reviewer: _____ Date: _____

Question	Rating (1 - poor; 2 - fair; 3 - adequate; 4 - good; 5 - excellent)	Comments
Talk to us about the physical skills that you've gained from previous experiences. How have those skills prepared you to be successful as preparator's apprentice in the Diversity Apprenticeship Program?	1 2 3 4 5	
Can you share a bit about your career goals and how you see the Diversity Apprenticeship Program fitting into them?	1 2 3 4 5	
How do you get along with others in a team environment?	1 2 3 4 5	
We strive to create an inclusive work environment where people from all backgrounds, with different learning styles, beliefs, and abilities feel welcomed and respected. How will you contribute to this kind of environment?	1 2 3 4 5	

What challenges do you foresee if you were to participate in the Diversity Apprenticeship Program?	1 2 3 4 5	
Talk to us about a time in your life when you were resilient.	1 2 3 4 5	
If selected, what will you contribute to the Diversity Apprenticeship Program? What would your best friend say you'll contribute to the DAP?	1 2 3 4 5	
Is there anything you would like to ask?	1 2 3 4 5	
Additional Notes:		Total Score: _____



Diversity Apprenticeship Program

In-Person Interview Guidelines

Thank you for participating in the Diversity Apprenticeship Program hiring process! Hiring for the Diversity Apprenticeship Program has been intentionally designed to be an equitable process. Although not the last step in this process, the in-person interview and skills tests are critically important components. We appreciate you participating in this important step!

Equitable hiring practices/processes are meant to eliminate or minimize the biases which can impact hiring decisions. In order to eliminate as many entry points for bias, the in-person interview is a structured process:

- DAP in-person interviews will be conducted by a panel of 3 to 4 interviewers.
- Interviewers include DAP program staff, partners/advisors, and other staff at The Broad.
- We are using the same series of questions for each applicant
- Questions will be asked in the same order and by the same interviewer
- Interviewers will take notes during the interview

Before interviews begin:

- Please make time to review applicant information provided by DAP program staff.
- Please review and familiarize yourself with the DAP In-Person Interview Form, which lists the questions which will be asked of all candidates.
- Time permitting, please review previous equitable hiring practices materials

During the interview:

- DAP program staff will start by welcoming the candidate. This includes congratulating them for making it to this stage of the hiring process and sharing a bit about the number of applicants for the DAP.
- Each interviewer will then briefly introduce themselves.
- DAP Program staff will then inform the interviewee of the following:
- We are asking all candidates the same questions in the same order to make the process as equitable as possible.
- We have 7 question, and at the end of the question they will have a chance to ask any questions they have.
- We will be taking notes during the interview.
- After the interview has concluded, we will move on to the skills tests component.
- DAP program staff will then begin interview by asking the first question.

After the interview:

- DAP program staff will conduct skills tests assessments.
- Interviewers will score applicants immediately after the interview and before discussing or comparing applicants.
- If comparison of applicants is required, it happens on a question-by-question basis.

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Diversity Apprenticeship Program Skills Assessment 1 and 2: Jars

Supplies needed: 1 table 36" high, with acrylic sheet on top, and glass jars arranged as shown in figure 1. 1 table 30" high with a chair, 3 laminated images of assembled blocks, and 20 wooden blocks measuring 1" cubed, set up as shown in figure 4.

Set up instructions:



Figure 1.



Figure 2.



Figure 3.



Figure 4.

Opaque Jars – Instructions and Scoring Form

Date: _____

Candidate: _____

Test given by: _____

Scoring: Each candidate starts with 10 overall points. Points are deducted from candidate's overall score.

Jars are arranged on Table, as pictured in figure 2.

Instruct candidate to move the jars, one at a time, without disturbing the contents, to the opposite side (caddy corner) of the table and arrange them in the same order. Instruct candidate to start with Jar #1.

Observe the following:

Jar #1Does candidate test or check the weight or balance of the jar before moving it? ☐ y (0) ☐ n (-1)Does candidate move the jar carefully, and hold it securely? ☐ y (0) ☐ n (-1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ n (0) ☐ y (-1)**Jar #2**Does candidate test or check the weight or balance of the jar before moving it? ☐ y (0) ☐ n (-1)Does candidate move the jar carefully, and hold it securely? ☐ y (0) ☐ n (-1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ n (0) ☐ y (-1)**Jar #3**Does candidate test or check the weight or balance of the jar before moving it? ☐ y (0) ☐ n (-1)Does candidate move the jar carefully, and hold it securely? ☐ y (0) ☐ n (-1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ n (0) ☐ y (-1)

Overall Time: _____

Candidate gets 1 point deducted if they were excessively fast (careless), or excessively slow (overly cautious to the point of clearly not having an innate understanding of what the materials can handle).

Time Point (0 or -1): _____

Total points out of 10: _____

Notes:

Test 2: Clear Jars

Date: _____

Candidate: _____

Test given by: _____

Jars are arranged on Table, as pictured in figure 3.

Instruct candidate to move the jars, one at a time, without disturbing the contents, to the opposite side (caddy corner) of the table and arrange them in the same order. Instruct candidate to start with Jar 1.

Observe the following:

Overall Time: _____

Candidate gets 1 point if the time taken was within a reasonable range. Candidate does not get a point for time if they were excessively fast (careless), or excessively slow (overly cautious to the point of clearly not having an innate understanding of what the materials can handle). Point (0 or 1): _____

Jar 1Does candidate test or check the weight or balance of the jar before moving it? ☐ yes (0) ☐ no (1)Does candidate move each jar carefully, and hold it securely? ☐ yes (0) ☐ no (1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ no (0) ☐ yes (1)**Jar 2**Does candidate test or check the weight or balance of the jar before moving it? ☐ yes (0) ☐ no (1)Does candidate move each jar carefully, and hold it securely? ☐ yes (0) ☐ no (1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ no (0) ☐ yes (1)**Jar 3**Does candidate test or check the weight or balance of the jar before moving it? ☐ yes (0) ☐ no (1)Does candidate move each jar carefully, and hold it securely? ☐ yes (0) ☐ no (1)Does the candidate disturb the contents, drop the jar, or set the jar down loudly? ☐ no (0) ☐ yes (1)

Notes:

Total points out of 10: _____



Diversity Apprenticeship Program

Skills Assessment 3: Block Assembly

Block Assembly Instructions and Scoring Form

Date: _____

Candidate: _____

Test given by: _____

Have candidate sit down at a table with 20 loose blocks in front of them, as pictured in figure 4.

Instruct candidate that they will assemble the blocks to match an image, and that they will be timed. Instruct the candidate to say "done" when they have finished. Turn over the image and begin the timer. Record the time it takes to recreate the blocks in the image. If the candidate takes longer than 3 minutes, stop the exercise, and mark 3+ minutes. At the end of each assembly, instruct the candidate to mix the blocks up again.

Assembly 1 Time: _____

Did the assembly match the image? ☐ yes ☐ no

Was the assembly messy or neat? ☐ messy ☐ neat

Assembly 2 Time: _____

Did the assembly match the image? ☐ yes ☐ no

Was the assembly messy or neat? ☐ messy ☐ neat

Assembly 3 Time: _____

Did the assembly match the image? ☐ yes ☐ no

Was the assembly messy or neat? ☐ messy ☐ neat

Notes:

Total points: _____

**Assembly 1 Scoring**

< 26.0 secs – 5.0

26.0 – 29.9 secs – 4.0

30.0 – 33.9 secs – 3.0

34.0 – 42.9 secs – 2.0

43.0 secs > - 1.0

- 1 for not matching the image

- .5 for messy assembly

**Assembly 2 Scoring**

< 40.0 secs – 5.0

40.0 – 46.9 secs – 4.0

47.0 – 54.9 secs – 3.0

55.0 – 64.9 secs – 2.0

65.0 secs > - 1.0

- 1 for not matching the image

Minus .5 for messy assembly

**Assembly 3 Scoring**

< 45.0 secs – 5.0

45.0 – 52.9 secs – 4.0

53.0 – 60.9 secs – 3.0

61.0 – 74.9 secs – 2.0

75.0 secs > - 1.0

- 1 for not matching the image

- .5 for messy assembly

Each of these scores then is averaged for a final score on the block assembly skill test.

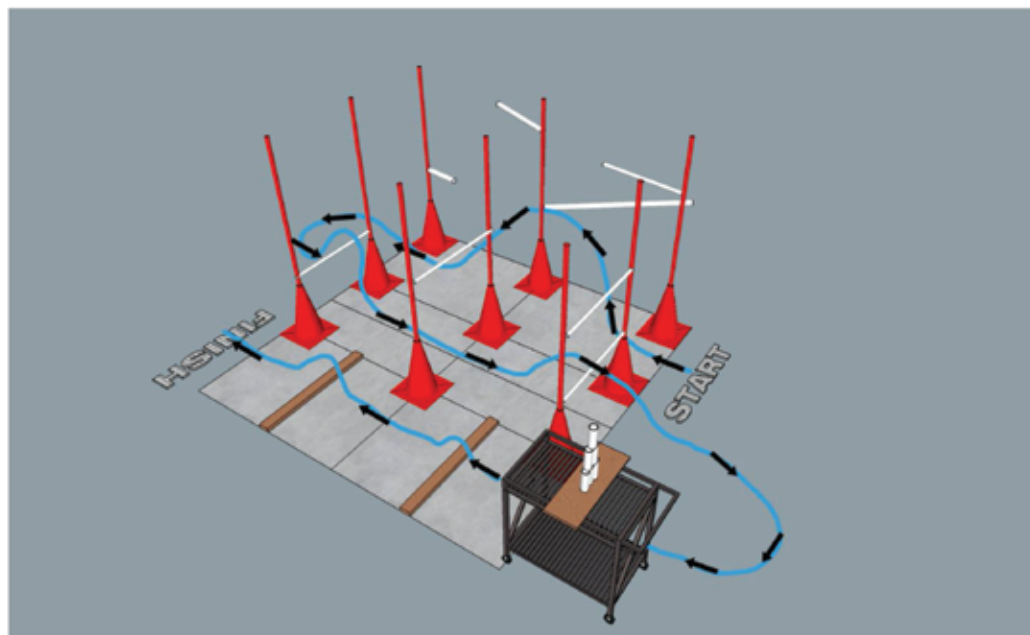
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Diversity Apprenticeship Program

Skills Test 4: Obstacle Course

Obstacle Course Set-Up

- All of the posts are numbered 1 - 9 (in the order you would walk through the course)
- All of the PVC-PVC connections are color-coded and marked with lines for exact alignment.
- The course is set up on a 9-foot x 9-foot square
- The spacing should be 3 feet from post to post, and to the far edge of the 2x4 boards in the cart pushing section (basically 3 equally spaced sections from R to L).
- The 6 PVC cylinders on the plywood board should be arranged in a pyramid as tightly as possible in the center of the board (which has 3 placement circles marked out for alignment)



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Obstacle Course Instructions

Stack the PVC cylinders on the wooden tray with 3 on bottom, 2 in the middle and 1 on top. Leave the tray sitting on a cart or table close to the course starting point.

With the candidate watching from the starting point the administrator walks through the course without the tray, explaining not to make bodily contact with any part of the course or spill the stack of cylinders on the tray.

When the administrator reaches the push cart they will inform the candidate of their options at that point, which are:

Place the tray sideways across the cart.

Place the tray longways down inside the top of the cart.

Administrator tells the candidate they must get the cart to the finish line without spilling the cylinders and without letting the cart or their body contact the boards on the ground to avoid acquiring points.

Tell them it is not a race, but they do have a 2:30 minute time limit.

Tell them they gain points for every fault and the fewer points they acquire the higher their score will be.

To begin the course have the candidate pick up the tray and give them up to 20 seconds to get a feel for the stack.

Let them know that they must keep the stack in the same orientation but may stop at any point to pick up a spill or to tighten the stack.

Have the candidate approach the starting line and tell you when they are ready. When they are ready tell them "go" and begin the stopwatch.

(use a stopwatch rather than a timer to keep track of their actual times)

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Obstacle Course Scoring Form

Date: _____

Candidate: _____

Test given by: _____

Obstacle Course Time: _____

Did the candidate touch any part of the course? ☐ yes ☐ no

How many cylinders did the candidate drop? _____

Obstacle Course Scoring:

Physical contact with any part of the course = 1 point

Each cylinder dropped = .5 points

5 - Under 2:00, 0 points accumulated

4 - Under 2:00, 1-2 points accumulated

3 - Under 2:00, 3-5 points accumulated

2 - Under 2:00, 6 or more points accumulated

1 - Over 2:00, 6 or more points accumulated

Notes:

Total points: _____



Diversity Apprenticeship Program

Skills Test 5: Math and Spatial Reasoning Test

Math and Spatial Reasoning Test Instructions

Instruct the candidate that they will be taking an online math and spatial reasoning test.

The test consists of 10 total questions and includes addition, subtraction, and spatial reasoning questions. There are a few short sentences at the top of the quiz. Instruct candidates to read those before they take the quiz.

Instruct candidate that they are allowed to use a calculator on their phone if they have one, but that they are also being provided with one sheet of scratch paper and a pencil.

Let candidate know that when they are finished, they must click on the red "Done" button at the bottom of the page. Once the candidate clicks Done, they will be taken to a generic survey monkey webpage.

Let them know they will not be timed but they will be stopped if they go over 10 minutes.

On the screen in front of them is a document with a blue link. Let candidate know to click the link when they are ready.

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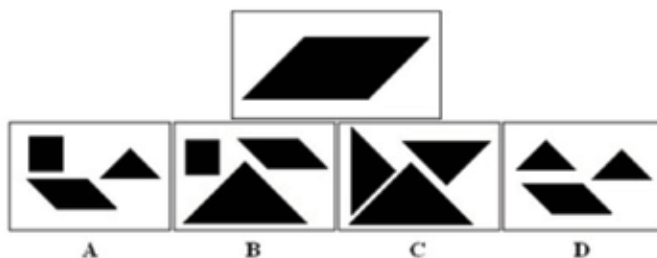
Math and Spatial Reasoning Test

On Screen Instructions:

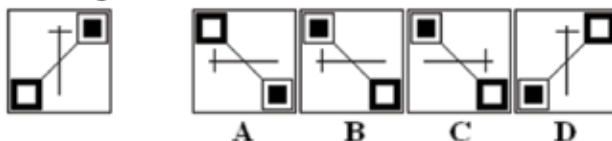
Preparators or Art Handlers use a variety of skills as part of their daily work. Among these are math and spatial reasoning. As we evaluate DAP candidates, it is important for us to assess their level of skill in these areas. The quiz below is as an opportunity to do so.

Please be aware: the score you receive on this quiz, while part of our evaluation process, will not eliminate you from consideration. We do not expect candidates to answer each question correctly. Instead, your score is only a small part of your overall application.

1. Name:
2. Which fraction is greater than $\frac{2}{3}$? A. $\frac{1}{3}$, **B. $\frac{4}{5}$** , C. $\frac{4}{6}$, D. $\frac{2}{6}$
3. What is $36.75 - 11.25$? A. 24.25, **B. 25.50**, C. 26.25, D. 48
4. What is $8\frac{1}{2} + 12\frac{3}{4}$? A. 21, **B. $21\frac{1}{4}$** , C. $21\frac{1}{2}$, D. $21\frac{3}{4}$
5. Which of the options below combine to make up the top shape?

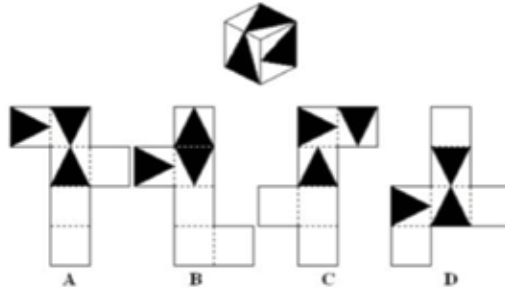


6. Which figure below is identical to the first?

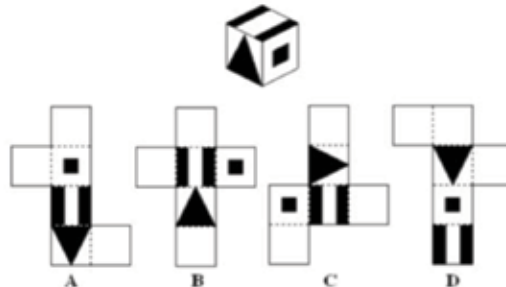


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7. Which pattern below could be folded to make the cube shown?



8. Which pattern below could be folded to make the cube shown?



9. Officer Perez is on Tosh St with City Hall to her right. What direction is she facing?



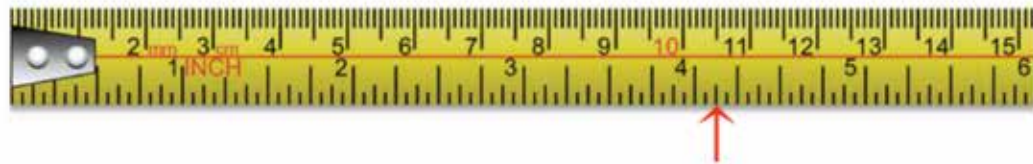
10. Officer Martinez starts from location 'M' and proceeds as follows: left onto Valencia Av -- heading East, second left -- heading North second right -- heading East, second left -- Heading North. He proceeds North for two

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blocks. What is his location?



11. The red arrow below is pointing to:





Diversity Apprenticeship Program Hiring Scorecard

Application Review - 30 points possible - 4 questions on application review form, scored 1 – 5. Score for each question is added together, then multiplied by 1.5 for total score on application review.	
Phone Interview - 30 points possible - 6 questions during phone interview, scored 1 – 5. Score for each question is added together for total score on phone interview.	
Math & Spatial Reasoning Test - 10 points possible - 10 questions on math & spatial reasoning test. Each question is worth 1 point.	
In-Person Interview - 30 points possible - 8 questions during in person interview, scored 1 – 5. Score for each question is added together, then multiplied by .75 for total score on in person interview. Individual interviewer scores are then averaged for final score on in person interview.	
Skills Tests - 20 points possible Test 1: Opaque Jars: Scored 1 – 10, then divided by 2 for total score on opaque jars. Test 2: Clear Jars: Scored 1 – 10, then divided by 2 for total score on clear jars. Test 3: Block Assembly: Scored 1 – 5. Test 4: Obstacle Course: Scored 1 – 5. Total scores from each test are added together for final skills test score.	
References - 15 points possible - 6 questions during reference check call, scored 1 – 5. Score for each question is added together, then multiplied by .5 for total score on each individual reference check. Individual reference check scores are averaged for a total score on reference checks.	
Total Score - 135 points possible	

ABOUT THE DIVERSITY APPRENTICESHIP PROGRAM

The Diversity Apprenticeship Program (DAP) is a new initiative by The Broad. It is made possible in part by the Institute of Museum and Library Services. IMLS is a federal agency which provides library grants, museum grants, policy development and research. The DAP provides nine-month, full-time, paid apprenticeships in preparation/art handling.

In 2015, the Andrew W. Mellon Foundation found that about 85% of Preparators/Art Handlers in museums identify as white while over 75% identify as male. The Broad believes that by actively building a workforce of the brightest people from the widest possible range of backgrounds, we can innovate, inspire and engage with the widest possible audience. Through the DAP, we provide opportunities to apprentices from groups underrepresented on museum staffs.

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ABOUT THE DIVERSITY APPRENTICESHIP PROGRAM

The DAP has two main goals.

First, to train 16 apprentices in two groups. The first group of eight apprentices will begin in 2018. A second group of eight apprentices will begin in 2019. Apprentices will gain valuable skill-sets through hands-on learning. They will put their skills to work at several partner sites.

Our second goal is to drive long-lasting, industrywide change. We will create a toolbox to replicate our model at other organizations. The toolbox will contain: a learning curriculum, training materials, best practices for equitable hiring and inclusive work environments, performance metrics to measure success and a manual of best art handling practices.

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DAP MENTORSHIP OVERVIEW

DAP apprentices are connected with a professional mentor who will support them through their 9-month apprenticeship, and who they can lean on for the myriad of challenges, changes, new ideas, opportunities, and twists and turns in their pathway towards becoming art handlers. Mentors provide support on career advice, technical skills, worksite issues, and more. Mentors learn to support apprentices from diverse backgrounds, with a wide range of life experiences and world views.

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DAP MENTOR REQUIREMENTS & EXPECTATIONS

Requirements

- ☐ Commit to 9-month relationship with 1 or 2 apprentices. During this time, expect to give 3-4 hours of time each month per apprentice.
- ☐ Conduct monthly check-in meetings with apprentice, and report back to DAP program staff after them.
- ☐ Participate in quarterly program evaluations and the end of year evaluation.
- ☐ Assist mentee in solving job-related and other problems which may interfere with success during program.
- ☐ Communicate any issues with DAP staff.
- ☐ Provide a final goals and performance review for apprentice before the conclusion of the 9-month apprenticeship.
- ☐ Attend ongoing mentor training and support sessions as needed, including online training and support sessions.



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DAP MENTOR REQUIREMENTS & EXPECTATIONS

Expectations

- ☐ Ability to establish a relationship based on equal responsibility, respect and caring.
- ☐ Respect for persons with different educational, economic, cultural or racial backgrounds.
- ☐ Sincere desire to be personally involved with an apprentice to help them achieve personal and career goals.
- ☐ Strong listening skills, practical problem-solving skills, and the ability to suggest options and alternatives.

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MENTORSHIP BEST PRACTICES

Effective mentors are good listeners, connectors, and role models. To their relationships, mentors bring:

A Willingness to Drive the Relationship

For many apprentices, this will be their first professional experience in the museum field, particularly in the field of preparation/art handling. Apprentices will be exposed to a lot of information during the training and their rotation assignments to partner institutions. They will face different, at times radically different, work environments and cultures.

While their focus will certainly be on building physical and technical skills for a career path as a preparator or art handler, this might also mean some apprentices will be learning things like time management or how to balance competing priorities.

Mentors, alternatively, are more skilled and will help grow the relationship by driving the scheduling, making sure to regularly and actively reach out to apprentices, and drive the conversation during check-ins.



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MENTORSHIP BEST PRACTICES

A commitment to teaching, introducing topics, and asking questions

The old adage, you don't know what you don't know, is especially true as it relates to apprentices in the DAP. Great mentors never assume an apprentice is already familiar with a particular topic or skill. Great mentors continually bring up topics and ask questions to get a sense of how much an apprentice knows about a particular area, skill, or opportunity. In the process, they share their knowledge with apprentices.



Enthusiasm and a non-judgmental approach

Apprentices will inadvertently make mistakes. One can also imagine they might be fearful of disappointing their supervisors or mentors. Mentors that consistently express their excitement for all things DAP-related should be well-received by apprentices. This means having a positive and enthusiastic outlook and approach during meetings, monthly check-ins, and other gatherings. Additionally, mentors who reserve judgment and instead employ a problem-solving attitude build strong relationships with their mentees.

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DOCUMENTING APPRENTICE PROGRESS

Documenting apprentice progress and setbacks is **critically important**.

This information is valuable for DAP staff as we work to continuously improve the program and support apprentices for success.

During the first few weeks of the apprenticeship period, mentors will sit down with apprentices and DAP staff to draft **goals for their apprenticeship**. This includes career or professional goals, but also personal goals. Documenting progress toward these goals will serve as a foundation for check-in meetings.

After each **monthly check-in**, mentors will fill out a short online form to document the meeting and provide DAP staff with updates on **progress, goals, or potential setbacks and challenges**.



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DOCUMENTING APPRENTICE PROGRESS

At each **quarterly partners/advisors meeting**, mentors will have an opportunity to report back on apprentice progress and participate in evaluation of the program.

Before the conclusion of the apprenticeship period, mentors will meet with apprentices to provide a **performance and goals evaluation** for the year. DAP staff will provide tools and assistance for this performance review.

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YOUR ROLE AS MENTOR

DAP Mentors are asked to provide holistic support to apprentices. Apprentices will experience various challenges during their 9-month commitment and mentors may find themselves wearing several hats. The most successful mentors are those who are able to function as:

- ❑ **Coaches** who encourage apprentices to be their best and help them address issues of self-esteem or habits which hinder their performance. Coaches show apprentices that they have support and someone who believes in them.
- ❑ **Facilitators** who help apprentices navigate the complexities of job site performance and culture, career exploration and personal success. Facilitators suggest resources for apprentices and support their independence.



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YOUR ROLE AS MENTOR

- Advocates who promote the value, enthusiasm, and dedication of each apprentice; especially when apprentices seek specific advice (i.e., skill support or professional guidance) that requires mentors to reach out to DAP staff for further assistance.



- ☐ **Cheerleaders** who motivate, encourage, and reassure the apprentice.

A DAP mentor supports an apprentice using their personal experiences, unique skills, and networks. Should a question arise which a mentor cannot personally address, DAP staff encourages mentors to reach out to their personal networks, DAP partners and advisors, or DAP staff. DAP staff are here to facilitate this process as well.

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KEY DATES

June 12, 2018 (Tuesday), 2:00pm – 3:30pm

Mentor and Apprentice Introductions
Location: The Broad

Please come prepared to introduce yourself, share a little bit about who you are, what you value, and the road that led you to become an art handler or preparator.

June 26, 2018 (Tuesday), 1:00pm – 3:00pm

Mentor/Apprentice Matching and Goals Orientation

Location: The Broad
Mentor/apprentice matches will be announced. Pairs will have an opportunity to start getting to know each other and then establish goals for the apprenticeship.

July 2018 – February 2019

Monthly Check-in Meetings

Monthly check-in meetings
Each mentor is responsible for scheduling a monthly check-in meeting with their apprentice(s), and reporting back via the online form.

July 2018, November 2018, March 2019,
Quarterly Advisory Committee Meetings

Location: TBD
Mentors will attend quarterly advisory committee meetings to share progress updates and participate in ongoing program evaluation.

March 2019

Apprenticeship Performance Evaluation & Celebration
Location: TBD

Mentors and apprentices meet for a final performance evaluation and celebrate as a large group.

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KEY ISSUES TO KEEP IN MIND

While the DAP is a new initiative, we've tried to anticipate key issues which might arise during the 9-month period. Below are some areas to keep in mind. DAP staff are committed to providing ongoing support for mentors and apprentices.

Perspectives on Life

This will be the easiest part of your role as a mentor. Every apprentice will likely want to ask you what you did to get to where you are and how you knew that you should take those steps.

When this conversation arises, ask your mentee follow-up questions such as, "Why are you interested in art handling as a career?" "What do you want to do after the DAP?" "What is your plan to get there?" Do not be afraid to ask deeper questions regarding an apprentice's successes, personal life, internships, jobs, etc.

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KEY ISSUES TO KEEP IN MIND

Personal Support

Apprentices represent a wide range of life experiences and world views. Some might be first-generation college graduates. Others might have recently finished a G.E.D. Some might be older and looking to build a career for the second stage of their lives.

Adjusting to each of their rotation assignments and to a new field might be a struggle in a variety of different ways: identifying allies or friends for support, experiencing discrimination, prejudice, or micro-aggressions, feeling a sense of not-belonging, learning how to share your background with others who may not understand, or learning about colleagues with privilege can be challenging.

Ask questions, talk about these issues, and help them to build individual support systems at each site. When in doubt, know that DAP staff are experienced in these areas and you can lean on them for support as well.

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KEY ISSUES TO KEEP IN MIND

Career Advice

Help your mentee find their right career path and assist them as they make it into a reality. Support them as they build a resume, consider discussing post-apprenticeship opportunities early on. Offer consultation when they inevitably apply for jobs, introduce apprentices to your networks to help with job searches, provide advice in negotiating salaries and how to build a network. These are just examples of certain topics within the area of career advice that may come up. Remember, apprentices are building careers as art handlers. Make sure they know you are a resource!

Role Models

When you set up a meeting or check-in, be sure to respect your commitment. Being consistent and staying accountable sets an example for each apprentice to emulate and cements trust between the relationship.

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WHAT NOT TO DO

Mentors are highly professional and extremely committed when supporting apprentices during the 9-month program. DAP staff strongly encourages all mentors to keep the mentoring program goals in mind in addition to the guidelines below.



Program Rules

- ☐ Refrain from giving gifts or money to apprentices. However, please use your own discretion. Purchasing a cup of coffee or modest lunch is completely reasonable and within the norms of the program.
- ☐ Do not lend money to apprentices.
- ☐ Discussions between you and your mentee are considered confidential. However, please share with DAP staff if something more serious comes up with your mentee. This might include mental health issues, thoughts of dropping out of the DAP, issues at a work-site, etc. DAP staff are here to support both mentors and apprentices.

Please exert every effort to maintain professional standards, improve your mentor skills, and exercise good judgment when engaged in any activity involving your mentee.

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GETTING STARTED

Building a healthy relationship is the most essential element in any mentoring relationship.

Here's how we'll begin:

Introductions

Introductions between mentors and apprentices will happen during the DAP orientation on June 12, 2018. This will be an opportunity for mentors and apprentices to meet and start building a positive relationships.

Mentors should come prepared to speak about themselves, their background, and their experience in art handling and preparator work.

After this, apprentices will have an opportunity to self-select preferred mentors. DAP staff will then match mentors and apprentices.

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GETTING STARTED

Setting Goals & Setting the Tone

Once mentor/apprentice matches have been identified, mentors and apprentices will meet on the afternoon of June 26, 2018 for a Goals Workshop. Here, apprentices will work together with mentors to set goals for their apprenticeship period. Goals can focus on skills assessment, professional development, networking, career pathways, etc.

We encourage you to take the initiative and reach out as soon as possible once you have been introduced to your new mentee and have set goals. The frequency of contact is at your discretion but we know that frequent communication early on leads to a better relationship. This can be via e-mail, over the phone, or in person. Generally, you should aim for some form of communication weekly in the beginning. This can be a quick check-in via e-mail or text. Even a short message (i.e., How's the training going this week?) can make a big difference early on. A quick text "check-in" is fine in between more significant engagements. Frequent communications demonstrate caring, which is important to growing the relationship.

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GETTING STARTED



First Monthly Check-in & First Impressions

We suggest that you schedule your first monthly check-in for a day and time that you believe you will not be interrupted, nor will you need to reschedule the meeting with your apprentice. Rescheduling can make a bad first impression, with the apprentice potentially falsely believing that you didn't really want to meet with them. Also, be sure to give yourself more time than you think you will need for this initial check-in meeting (1.5 hours). Most first meetings should last 45 minutes to 1 hour.

Expectations & Communication

Share your expectations with your apprentice and take note of what they expect in return. If you detect mismatched expectations, please notify DAP staff. Be sure to communicate your expectations of their communication and share yours! Is e-mail best? Perhaps text is better during certain times? Make sure you talk about preferred communication styles.

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GETTING STARTED

Ongoing Meetings

In-person meetings are always the best choice to create a foundation for the relationship to grow. By meeting in person, mentor and apprentice are more likely to identify unexpected issues. Alternately, monthly phone calls or video sessions (FaceTime or Google Hangout) are a viable option.

Trust Builds Over Time

Through repeated experiences and communication your relationship will grow. You will begin to have an idea of who the other person is, understand what types of values they hold, how they respond in certain situations and how they feel about the relationship.

As the relationship grows so will trust, honesty, and respect between mentor and mentee.

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MENTORSHIP SUPPORT & CONTACT

DAP staff will support your mentoring efforts in a variety of ways. Here are some of the ways we will help:

- ☐ Mentors will receive "check-in" emails and calls throughout the apprenticeship period from the DAP program manager, inquiring about the progress of the relationship, problems you may be encountering, successes, etc.
- ☐ DAP staff will check-in with mentors at quarterly partner and advisor meetings.
- ☐ DAP staff will facilitate exchanging contact information with other mentors so that contact can be made for purposes of support and sharing.
- ☐ DAP staff will provide ongoing support and training, as well as monthly e-mail communication with potential discussion topics and check-in areas.

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MENTORSHIP SUPPORT & CONTACT

DAP Program Manager George Luna-Peña is only a phone call or email away. He's very excited to have you as part of the DAP family and looks forward to assisting you along this new journey!



George Luna-Peña
DAP Program Manager
(213) 232-6260 (office)
glunapena@thebroad.org

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ADDITIONAL TIPS & RESOURCES

Although apprentices are adults, they are entering an environment that is largely unfamiliar and will be juggling multiple first-time responsibilities and anxieties. **We want you to support apprentices in ways that will positively impact their ability to succeed.** Below you'll find additional tips for effective mentoring as well as ineffective practices to avoid. We've also provided links to three additional readings you may find useful. Throughout the apprenticeship period, DAP staff will continue to send tips.

Effective Mentors:

- ☐ Make a commitment to be consistent, dependable, and maintain a steady presence
- ☐ Allow your apprentice to talk without interruption; show you are interested in what they have to say.
- ☐ Allow the apprentice to make mistakes. Talk through them and allow apprentices to suggest solutions.
- ☐ Separate your own goals from those of the apprentice—leave your personal agenda behind.
- ☐ Always be thoughtful of personal space and the apprentice's comfort/affection level.
- ☐ Set examples rather than give advice.
- ☐ Make your communication positive.
- ☐ Seek and utilize the help and advice of DAP staff and other DAP mentors.

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ADDITIONAL TIPS & RESOURCES

Ineffective Mentors:

- ☐ Have difficulty meeting/speaking with their apprentice on a regular basis.
- ☐ Adopt a parental or authoritative role in interaction with their apprentice.
- ☐ Emphasize behavior changes over development of mutual trust and respect.
- ☐ Attempt to instill a set of values inconsistent with those of the apprentice and the DAP.
- ☐ Ignore the advice of DAP staff or make critical decisions without the involvement of DAP staff.

Additional Readings:

[What the Best Mentors Do - Harvard Business Review](#)

[How to Make Mentoring Work and Why Your Workplace Will Benefit - in the Black](#)

[Mentoring and Diversity - Emory University](#)

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Diversity Apprenticeship Program

Mentorship Monthly Check-in Form

Mentor Name:

Apprentice Name:

How many hours have you spent connecting with your mentee this month?

- 1-2
- 3-4
- 5-6
- 6 and above

How much do you agree with the following statement: I feel that I am able to meet the needs and/or support the goals of my mentee?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

What topics or areas of discussion have you and your mentee touched on this month?

What goals are you and your mentee working towards and please describe your progress?

Share one success that your mentee has recently shared with you:



Share one challenge that your mentee has recently shared with you:

Please use this space to share any concerns, comments, or suggestions that you have:



Diversity Apprenticeship Program

Apprentice Goals Worksheet

Goal: _____

This goal is important to me because: _____

The benefits of achieving this goal will be: _____

Specific	Measurable	Achievable	Relevant	Timely
What exactly will you accomplish?	How will you know when you have reached your goal?	Is achieving this goal realistic with effort and commitment?	Why is this goal significant to your life?	When will you achieve this goal?

Who are the people you will ask to help you?

List specific next steps (with possible deadlines):

List Potential Obstacles:



Diversity Apprenticeship Program 2019 Training Schedule

Wednesday, June 12th

Morning Session – 9:00am to 12:00pm (15-minute break at 10:15am)

- Introductions – George
- Litmos Login and Overview – George
- Online Training – Module 1: Introduction to Training Materials
- Online Training - Module 2: Apprentice Basic Training/Understanding Best Practices
 - The Broad Art Handling Guidelines
 - LACMA's Guidelines for the Care and Handling of Collections
 - To Wear or Not to Wear Gloves (video)
 - DAP Module 2 Quiz

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Group Discussion/Questions from Module 2 (30 min.) – Jack Williams
- Online Training – Module 3: 2D Art Handling
 - DAP 2D Art Handling Procedures
 - DAP 2D Art Handling Procedures Quiz
- Hands-on Training Exercise: Understanding the Physical Differences of Handling Various Types of 2D Material
- Hands-on Training Exercise: Handling and Moving Unframed Works on Paper

Thursday, June 13th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- DAP Timesheets – George
- Days Off/Sick Days in Payday – George
 - Hands-on Training Exercise: Handling and Moving Paintings

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Online Training – Module 4 – 3D Art Handling
 - DAP – 3D Art Handling Procedures

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- Installing Eva Hesse's No Title, 1969 Whitney (video)
- DAP – 3D Art Handling Procedures Quiz
- Group Discussion on 3D Art Handling (30 min.) – Jack Williams
- Basic 3D Object Handling Lecture/Discussion – Jack Williams
- Hands-On Training Exercise: Handling 3D Objects by Hand

Friday, June 14th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Online Training – Module 6: Transportation Methods
 - DAP – Artwork in Transit
 - DAP – Handling Equipment
 - DAP – Back Safety
 - DAP Transport Methods Quiz
- Lecture and Group Discussion: Back Safety – Jack Williams
- Hands-On Training Exercise: Internal Movement with Handling Equipment

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Hands-On Training Exercise: Internal movement with handling equipment (above exercise continued from morning session).
- Hands-On Training Exercise: Securing cargo to the truck for transit.

Monday, June 17th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Lecture and Group Discussion: Overview of Tools, Safety, and Uses – Jack Williams and Ernesto Ceja

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Online Training: DAP Module 5: Packing Methods and Materials
 - The Broad Materials Primer
 - DAP – Packing Methods
 - DAP Packing Methods and Materials Quiz
- Hands-on Training Exercise – Soft Packing Methods and Materials, Part 1: 2D Works



Tuesday, June 18th

Morning Session

- Grand Central Art Center – Back of House and Exhibition Tour

Lunch – 12:00pm – 1:00pm

Afternoon Session

- Museum of Latin American Art – Back of House and Exhibition Tour

Wednesday, June 19th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Hands-On Training Exercise – Soft Packing methods and materials, Part 2: 3D Works

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Hands-On Training Exercise: Cavity Packing

Thursday, June 20th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Continue Soft Packing Methods and Materials

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Online Training: Module 7: DAP Installation of 2D Artworks
 - Installation of 2D Artworks
 - DAP Installation Hardware
 - Museum of Latin American Art – Art Installer Guide
 - DAP Installation of Artwork Quiz
- Continue Soft Packing Methods and Materials
-

Friday, June 21st

Morning Session

- Autry Museum of the American West – Back of House and Exhibition Tour

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Lunch – 12:00pm – 1:00pm

Afternoon Session

- Cinnabar – Back of House Tour
- Vincent Price Art Museum - Back of House and Exhibition Tour

Monday, June 24th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Hands-On Training Exercise: Picture Hardware, Preparing the Artwork for Installation Hardware

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Continue Installation Practice

Tuesday, June 25th

Morning Session

- California African American Museum – Back of house and exhibition tour

Lunch – 12:00pm – 1:00pm

Afternoon Session

- Mentors and Goals Session
- Team Building Activities

Wednesday, June 26th - Friday, June 28th

Woodshop Training with Robert Espinoza (The Broad)

Monday, July 1st

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Welcome – George
- Demo and Lecture: The Installation Toolbox

Lunch – 12:00pm – 1:00pm

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Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Hands-On Training Exercise: Installation of art using the centerline method

Tuesday, July 2nd

Morning Session

- The Broad – Back of House and Exhibition Tour

Lunch – 12:00pm – 1:00pm

Afternoon Session

- LACMA – Back of House and Exhibition Tour

Wednesday, July 3rd

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Training exercise: Installation of art using the centerline method as a team

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:00pm (15-minute break at 3:00pm)

- Demo and Lecture: Wall Anchors for heavy installations
- Training exercise: Installation of art using the marked location method/salon style

Thursday, July 4th

Federal Holiday

Friday, July 5th

Morning Session 9:00am – 12:00pm (15-minute break at 10:15am)

- Continue Installation Practice

Lunch – 12:00pm – 1:00pm

Afternoon session – 1:00pm – 5:30pm (15-minute break at 3:00pm)

- Continue Installation Practice



Diversity Apprenticeship Program Training Curriculum Outline

Module 1. DAP Training Introduction

Objectives: To introduce apprentices to training course.

Module 2. Apprentice Basic Training // Understanding Best Practices

Objectives: To have a full understanding the philosophy of museum best practices, what the common risks for collections are and how to assess risks of a specific object for handling and packing.

Training online course material:

- The Broad Art Handling Guidelines
- LACMA's Guidelines for the Care and Handling of Collections
- To Wear or Not to Wear Gloves (video)
- DAP Module 2 Quiz

Module 3. 2-D Art Handling Principles

Objectives: To understand the various mediums of 2D works; the specific risks involved in handling 2D artwork; how to assess the condition of an 2D work; how to properly handle framed and unframed 2D works safely.

Training online course material:

- DAP – 2D Art Handling Procedures
- DAP – 2D Art Handling Procedures Quiz

Module 4. 3-D Art Handling Principles

Objectives: To understand the most common materials used with sculptures and objects; how to assess the condition of a 3D work; how to properly handle objects with and without equipment.

Training online course material:

- DAP – 3D Art Handling Procedures
- Installing Eva Hesse's No Title, 1969 Whitney (video)
- DAP – 3D Art Handling Procedures Quiz



Module 5. Packing Methods and Materials

Objectives: To understand the various levels of packing; knowledge of the materials used for packing; have general knowledge of standard crate packing designs; have working knowledge of the standard methods of soft packing 2D & 3D works as well as unpacking and repacking of art and objects into existing exhibition crates

Training online course material:

- The Broad Materials Primer
- DAP – Packing Methods
- DAP Packing Methods and Materials Quiz

Module 6. Transport Methods

Objectives: to have a general knowledge of how collections are moved either internally or externally; understand how the mode of transportation will affect the methods, materials, and equipment used to move collections

Training online course materials:

- DAP – Artwork in Transit
- DAP – Handling Equipment
- DAP – Back Safety
- DAP Transport Methods Quiz

Section 7. Installation of Artwork

Objectives: gain a working understanding of how to install artwork in various wall layouts; knowledge of installation hardware and how to prepare and conduct an installation.

Training online course materials:

- DAP Installation of 2D Artworks
- DAP Installation Hardware
- Museum of Latin American Art – Art Installer Guide
- DAP Installation of Artwork Quiz

Section 8. The Installation Physical Process

Objectives: Physical practice of installation processes and procedures.

No online course materials required.



Apprenticeship Placement Plan

SECTION 1: APPRENTICE INFORMATION	
Name: [Redacted]	Pronouns: They/Them/Theirs
Email: [Redacted]	Phone: [Redacted]
Previous Placements: Vincent Price Art Museum; Building Bridges Art Exchange; Museum of Latin American Art; Crozier Fine Art Services	
Apprenticeship Goal #1: Explore what I like about art handling and get a job doing that.	
Apprenticeship Goal #2: Continue doing creative work.	

SECTION 2: PARTNER SITE INFORMATION		
Organization Name: Los Angeles County Museum of Art (Art Preparation and Installation)		Address: 5905 Wilshire Blvd., Los Angeles, CA., 90036
Placement Dates: Friday, 1/3/2020 – Friday, 3/6/2020	Schedule: Monday – Friday 8:00am – 5:00pm (1-hour lunch break at 12:00pm; 20-minute breaks around 10:00am and 3:00pm)	First Day Schedule (if different):
Primary Placement Supervisor: Matt Driggs		Title: API Supervisor
Email: [Redacted]		Phone: [Redacted]
Other Staff Providing Direct Supervision and Support to Apprentice: API Supervisor Edwin Menendez, Sr. Art Preparators Shorty Arciniega, Tom Duffy, Cedric Adams, Daniel Wheeler, Michael Price, Giorgio Carlevaro.		

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SECTION 3: PLACEMENT PLAN DETAILS
Description of Apprentice's Role:

Apprentice will work with the team de-installing Allure of Matter from 1/3-1/24, installing Luchita Hurtado from 1/27-2/7, de-installing Thomas Joshua Cooper from 2/10-2/14, de-installing Mineo Mizuno's tea house 2/17 - 2/21, and then prepping for a huge Yoshitomo Nara exhibition and participating on the install of a large (26 feet tall) outdoor bronze work if they are available to work in the middle of one night (3/4/20) for the last two weeks. Apprentice will be unloading and loading trucks, transporting crated artwork to and from galleries, packing and unpacking artwork, installing and de-installing artwork, cleaning and preparing galleries and workspaces all right along with the preps.

Description of Exhibits/Projects to be Worked on:
Allure of Matter (de-install)

Since the 1980s, Chinese contemporary artists have cultivated intimate relationships with their materials, establishing a framework of interpretation revolving around materiality. Their media range from the commonplace to the unconventional, the natural to the synthetic, the elemental to the composite: from plastic, water, and wood, to hair, tobacco, and Coca-Cola. Artists continue to explore and develop this creative mode, with some devoting decades of their practice to experiments with a single material. The Allure of Matter: Material Art from China brings together works from the past four decades in which conscious material choice has become a symbol of the artists' expression, representing this unique trend throughout recent history. Some of the most influential Chinese contemporary artists today are featured in this exhibition, including Xu Bing, Cai Guo-Qiang, Lin Tianmiao, and Ai Weiwei. The Allure of Matter premieres at LACMA before traveling to the Smart Museum of Art at the University of Chicago, the Seattle Art Museum, and finally the Peabody Essex Museum in Salem, Massachusetts.

<https://www.lacma.org/art/exhibition/allure-matter-material-art-china>

Thomas Joshua Cooper: The World's Edge (de-install)

For 50 years, Thomas Joshua Cooper has been making photographs outdoors. Often realized through intense physical travel to remote and isolated sites, these stunning, large-scale, black-and-white photographs encapsulate the psychological impact of the place through geographic and atmospheric details. The exhibition, comprising 65 large-scale and 75 8 x 10 black-and-white photographs, showcases Cooper's The Atlas of Emptiness and Extremity, The World's Edge, the Atlantic Basin Project, which he first embarked upon in 1987, to chart the Atlantic Basin from the extreme points of each north, south, east, and west coordinate. Using a 19th-century Agfa Ansco view camera, his singular exposure of each site includes neither a horizon line nor the terrain below his feet, but rather the surrounding "sea spaces" that are unique, dissimilar, and not readily identifiable. For him each place is a point of departure allowing contemplation of the ocean's emptiness beyond the extreme points of the land.

<https://www.lacma.org/art/exhibition/thomas-joshua-cooper-worlds-edge>

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Mineo Mizuno: Harmony (de-install)

For several years, Mineo Mizuno has lived on Fort Mountain Ranch in the foothills of the Sierra Nevada Mountains. The intense beauty of the idyllic forest has inspired the artist's latest body of work, which includes interventions across the property using ceramics, fallen trees, and manzanita shrubs removed to avert fires. For Harmony, he transplants elements of this immersive environment to Los Angeles. Tea House, like an earlier one he built on the ranch, is his interpretation of the traditional Japanese structure. Its open, organic form balances the seclusion needed to experience the tea ceremony with the powerful presence of the natural surroundings.

Around the tea house, Mizuno places a series of sculptures. Embedded in wood and on the ground, his ceramic water drops and tea bowls are painted with meditative repetitions of Japanese kanji such as yui (connect) and wa (harmony). These concepts reflect his ongoing interest in the communicative properties of trees and water.

<https://www.lacma.org/art/exhibition/mineo-mizuno-harmony>

Yoshitomo Nara (install)

Yoshitomo Nara is among the most beloved Japanese artists of his generation. His widely recognizable portraits of menacing figures reflect the artist's raw encounters with his inner self. A peripatetic traveler, Nara's oeuvre takes inspiration from a wide range of resources—memories of his childhood, music, literature, studying and living in Germany (1988–2000), exploring his roots in Japan, Sakhalin, and Asia, and modern art from Europe and Japan. Spanning over 30 years from 1987 to 2020, Yoshitomo Nara views the artist's work through the lens of his longtime passion—music.

Featuring album covers Nara began collecting as an adolescent, paintings, drawings, sculpture, ceramics, an installation that recreates his drawing studio, and never-before-exhibited idea sketches that reflect the artist's empathic eye, this exhibition shines a light on Nara's conceptual process. One of the main highlights will be Miss Forest, a 26-foot outdoor painted bronze sculpture that will grace Wilshire Boulevard.

<https://www.lacma.org/art/exhibition/yoshitomo-nara>

Goals and Objectives for Placement:

For apprentice to be welcomed onto the team and encouraged to work as a peer with the preps, gaining confidence and learning about LACMA's exhibition processes. As the largest encyclopedic museum west of the Mississippi River, this will be a great way to see how a large institution with many departments and a huge staff is different than working at a smaller museum or company.

Knowledge, Skills, or Techniques to be Learned or Practiced:

Handling 2D objects and/or artwork

Handling 3D objects and/or artwork

Handling fragile or delicate objects and/or artwork

Proper lifting technique

Using carts to transport works (i.e., object carts, painting carts, A-frames, flat bed carts)

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Using a lift Properly using a ladder Using a Johnson Bar (J-Bar) and/or using an extension on a J-Bar Using a four-wheel dolly Using a pallet jack Safely transporting objects Identifying proper installation/hanging hardware Crate handling, packing, and unpacking Using tools (i.e., hammer, level, drill, screwdrivers, etc.) Knowledge about museum career paths
Check-in Schedule and/or Plan: Supervisor and apprentice will have at least monthly one-on-one check-in meetings. Apprentice will also meet with Julia Latane at least twice during their placement at LACMA.

SECTION 4: ADDITIONAL INFORMATION	
Does the Apprentice Bring their own Tools: Yes	Clothing or Footwear Requirements: Closed toe shoes, comfortable clothing.
Please Provide Parking Information: Free parking is provided in either the parking lot at the corner of Wilshire and Spaulding, or at the underground garage on 6th Street between Fairfax and Curson.	

THE BROAD**ARMORY****Apprenticeship Placement Plan**

SECTION 1: APPRENTICE INFORMATION	
Name: [REDACTED]	Pronouns: She/Her/Hers
Email: [REDACTED]	Phone: [REDACTED]
Previous Placements: Autry Museum of the American West	
Apprenticeship Goal #1: Learn how to make mounts (solder)	
Apprenticeship Goal #2: Build strong woodworking/woodshop skills	
Apprenticeship Goal #3: Build skills to get a job in a museum	

SECTION 2: PARTNER SITE INFORMATION		
Organization Name: Armory Center for the Arts		Address: 145 North Raymond Avenue Pasadena, California 91103
Placement Dates: Monday, 9/16/2019 – Friday, 10/4/2019	Schedule: Monday – Friday 9:00am – 5:30pm (30-minute lunch)	First Day Schedule (if different):
Primary Placement Supervisor: Heber Rodriguez		Title: Exhibition Program Production Manager
Email: [REDACTED]		Phone: [REDACTED]
Other Staff Providing Direct Supervision and Support to Apprentice: Dave Hughes, Lead Preparator		

THE BROAD**ARMORY****SECTION 3: PLACEMENT PLAN DETAILS****Description of Apprentice's Role:**

Apprentice will be supporting in the de-installation of currently displayed artworks and the installation of incoming exhibition artworks.

Specific de-install/install activities – supporting in the de-rigging of a large-scale installation of flags hoisted along the beams of the Armory galleries; demolition of temporary walls and structures; de-installation/installation of video works; wrapping and packing of 2-D work; prepping sculpture for transport; installation of 2-D and 3-D artwork; placement and hanging of photographs.

Description of Exhibits/Projects to be Worked on:**De-install: The Winter Office**

[The Winter Office](#), an artistic and professional working group of artists, curators, architects, designers, and social scientists with ties to Copenhagen, Denmark, presents new works that engage the challenges facing Southern California – including rising housing inequality, economic displacement, house-lessness, and environmental disaster. Conceived of as a collection of thought provoking vignettes, *Non-Perfect Dwelling* brings together wildly different time scales and references, including comic book anti-hero Bizarro, ancient ammonite fossils, futuristic holograms, and an operational podcast studio, to create an environment where urgent approaches to dwelling and cohabitation can be imagined and planned.

Type of work – exhibition furniture, screen-printed flags, framed 2-D drawing, framed 2-D print, fossil specimens, reading-room, architectural intervention installation, wooden 3-D sculpture, video installations

Install: MexiCali Biennial; Calafia: Manifesting the Terrestrial Paradise

The early 16th century novel *Las Sergas de Esplandian*, by [Garci Rodriguez de Montalvo](#), described a mythical California as a rugged island paradise, populated entirely by women, and ruled by the great Black queen Calafia with the help of her army of warriors and their man-eating griffins. This legendary version of California serves as a point of departure to examine the region and its peoples as a collective territory, criss-crossed and scarred by political, psychological, and geological borders. Featuring projects from contemporary artists on both sides of the border, the exhibition weaves urgent questions about feminism, indigenous rights, gentrification and displacement, misogyny, post-colonialism, and resistance movements into and through the current and historical political climate of the region.

[Calafia: Manifesting the Terrestrial Paradise](#) is organized by curatorial team of the [MexiCali Biennial](#): Ed Gomez, Luis G. Hernandez, and Daniela Lieja Quintanar. The MexiCali Biennial is a non-profit, contemporary visual arts organization that focuses on

THE BROAD**ARMORY**

the area encompassing the California and Mexico border as a region of aesthetic production. Originally started as a project critiquing the proliferation of international and regional art biennials, it operates nomadically and may appear at any time and at any location. Its exhibitions appear on both sides of the California/Mexico border through partnerships with arts institutions to showcase both emerging and established artists working in all media. This fall, the MexiCali Biennial brings Calafia: Manifesting the Terrestrial Paradise to the Armory.

Type of work – exhibition/display furniture, framed 2-D photographs, unframed 2-D photographs, karaoke installation, banners hanging from Armory beams, sculptural installation, 3-D sculptures, video installations.

Goals and Objectives for Placement:

During this placement, we would like for the apprentice to come away with basic audio/video installation skills that are commonly required of contemporary artworks using audio, video projections, and high-definition monitor displays. In addition, the apprentice will receive instruction that will reinforce basic artwork installation skills and perhaps provide alternative installation solutions and practices.

Specific Training Apprentice Will Receive:

Basic Audio/Video installation, cable management

Knowledge, Skills, or Techniques to be Learned or Practiced:

Handling 2-D objects and artwork; handling 3-D objects and artwork; handling delicate or fragile objects or artwork; proper packing; using a lift; properly using a ladder; using tools; audio/video installation and de-installation; cable management;

Check-in Schedule and/or Plan:

Initial de-install/install meeting to discuss overview of installation period. Informal daily check-ins in the mornings and evenings of install days with regular check-ins during the day at project milestone or progress points.

SECTION 4: ADDITIONAL INFORMATION**Does the Apprentice Bring their own Tools:**

Yes, but additional tools will be provided by organization.

Clothing or Footwear Requirements:

Comfortable clothing and closed-toe shoes

Please Provide Parking Information:

TBD

Project Name: Diversity Apprenticeship Program (v1 05/11/2018)
Purpose Statement:

Situation & Priorities	Inputs		Outputs		Outcomes → Impact			
	<div><div>E</div><div>XP</div><div>OSE</div><div>YEAR</div><div>TEAM</div></div>	Activities	Participation	Thoughts Skills Motivations	Awareness Attitudes Aspirations Knowledge	What We Expect To Change	Big Condition Shifts Social Status Economic Environmental	
		What We Do	Who We Reach	Short Term **mind-shifts**	Medium Term **behavior changes**	Long Term **systemic change**		
	<div><div>-The Broad staff</div><div>-Advisors</div><div>-Partner / host organizations</div><div>-Apprentices</div><div>-IMLS grant / \$</div><div>-Facilities / space</div><div>-Time</div><div>-Materials</div><div>-Tools</div><div>-Equipment</div><div>-Knowledge</div><div>-Commitment</div><div>-Vision</div><div>-Passion</div></div>	<div><div>-Outreach to other museums</div><div>-Build excitement</div><div>-Build partnerships</div><div>-Convene advisors</div><div>-Preparation from institutions</div><div>-Work on timelines</div><div>-Project management</div><div>-Meetings</div><div>-Recruit apprentices</div><div>-Interview apprentices</div><div>-Hire apprentices</div><div>-Write trainings</div><div>-Develop curriculum</div><div>-Train / share knowledge with apprentices</div><div>-Train partners / host organizations</div><div>-Place apprentices / finding fit</div><div>-Onboard / orient apprentices</div><div>-Mentor apprentices</div><div>-Evaluate progress and outcomes</div><div>-Report back to funder</div><div>-Share findings (within team and with wider field)</div><div>-Consider sustainability / expansion</div></div>	<div><div>-The Broad staff and leadership</div><div>-Advisors</div><div>-Partner organizations / host organizations</div><div>-Mentors</div><div>-LA Community</div><div>-Apprentices</div><div>-IMLS</div><div>-Wider field (museums, etc.)</div></div>	<div><div>Apprentices Feel Valued and Supported</div><div>Apprentices feel valued (3)</div><div>Apprentices feel comfortable and included (2)</div><div>Apprentices' Confidence Grows</div><div>Apprentices have confidence to apply for jobs (3)</div><div>Confidence in new skills (1)</div><div>Apprentices Gain Art Handling Knowledge and Skills</div><div>Partner Organizations & Mentors Increase Knowledge, Skills, and Awareness re: Bias, Diversity, and Inclusion</div><div>Awareness of bias (3)</div><div>More inclusive thinking about recruiting and hiring host organizations (1)</div><div>Partners, Mentors, & Apprentices Trust and Respect One Another</div><div>Trust in others (2)</div><div>Openness to teamwork (1)</div><div>Partners, Mentors, & Apprentices Inspired & Passionate</div><div>DAP Known / Recognized in Los Angeles Community</div></div>	<div><div>Apprentices Employed as Art Handlers</div><div>New career opportunities for apprentices (4)</div><div>Employed apprentices (2)</div><div>Partners, Mentors, & Apprentices Work Together as a Team</div><div>Teamwork (3)</div><div>Apprentices Inspire & Motivate Others</div><div>Apprentices will share their stories with larger audiences (1)</div><div>Advisors & Partners Organizations Change Decision-Making and Practices to Become More Inclusive and Equitable</div><div>Inclusive policies and actions at host organizations (1)</div><div>Apprentices Engage in Proper Art Handling</div><div>Increased Visibility of Art Handling and Preparation</div><div>DAP Promoted and Recognized</div></div>	<div><div>Museums and Art World as Inclusive, Equitable Spaces</div><div>Museum staffs represent the communities they serve (5)</div><div>Fair for all workers pay in museums (4)</div><div>Shared Humanity Through Ending Oppression</div><div>Shared sense of humanity (1)</div></div>		
	Assumptions—in place now and we'll continue to rely on				External Factors—out of our control, but could influence the above			

Full set of outcomes as captured on sticky notes during logic model workshop (April 24, 2018):

Numbers in parentheses are number of "votes," indicating area of interest for evaluation

Outcomes → Impact			
What We Expect To Change			
Thoughts Skills Motivations	Awareness Attitudes Aspirations Knowledge	Actions Policies Decision-Making Behaviors Practice	Big Condition Shifts Social Status Political Economic Environmental Long Term **systemic change**
Short Term **mind-shifts**	Apprentices Feel Valued and Supported Apprentices feel valued (3) Apprentices feel comfortable and included (2) Apprentices feel supported Empower voices Apprentices' Confidence Grows Apprentices have confidence to apply for jobs (3) Confidence in new skills (1) Apprentices feel confident in their art handling skills Confidence Feeling more confident in selling skills to wider audience of employers Apprentices' confidence Apprentices Gain Art Handling Knowledge and Skills Apprentices feel more knowledgeable about art handling Learn key concepts in art handling Appreciation for visual culture Respect for field/art objects Learn about sustainable approaches Marketable skills Art/object handling skills Exhibition prep and collection storage skills Learn anticipation Partners Organizations & Mentors Increase Knowledge, Skills, and Awareness re: Bias, Diversity, and Inclusion Awareness of bias (3) More inclusive thinking about recruiting and hiring host organizations (1) Partner organizations see value of diverse teams	Medium Term **behavior changes**	Museums and Art World as Inclusive, Equitable Spaces Museum staffs represent the communities they serve (5) Fair for all workers pay in museums (4) All museum employees are paid a living wage Shift in internal (personal) and communal (institutional) bias Increased inclusion on staff = increased inclusion in museum exhibits and programs (= accessibility = mission) Institutions stop hiring the same type of person The museum field openly comes to terms with its history Preps move through the system to become Directors, etc. Community understands there is work/opportunity for all within museums/institutions More shows which highlight the work of women artists People of color in leadership positions at museums around the country Museums become engines for societal change More shows which highlight the work of people of color More collectors who are people of color More funding for institutions with greater outreach Preserve collections for the future Creative spirits rewarded Shared Humanity Through Ending Oppression Shared sense of humanity (1) End racism Real diversity and inclusion Ideas of tolerance and inclusiveness change for the better Create a just and equitable society Fairness = happy More harmony + less friction = happy Equality of possibilities Create diversity for the future generations
	Apprentices Employed as Art Handlers New career opportunities for apprentices (4) Employed apprentices (2) Working opportunities Increased viable workforce Partners will hire apprentices Graduates of program have careers as art handlers Apprentices will apply for museum art handler jobs and be hired Apprentices apply for jobs at museums Open up adjacent career opportunities Partners, Mentors, & Apprentices Work Together as a Team Teamwork (3) Better communication Communication Proper approach to situations Use fundamentals to solve problems creatively Hearing/listening to others Use others' ideas with their own Mentors impart wisdom to apprentices Apprentices Inspire & Motivate Others Apprentices will share their stories with larger audiences (1) Empowered apprentices Newly learned attitudes grow into other aspects of life Apprentices in leadership roles Apprentices will help mentor next group Other folks of color will be inspired by apprentices to pursue careers in this field Friends/family becoming more interested in museums		

Short Term, Continued **mind-shifts**	Medium Term, Continues **behavior changes**	Long Term, Continued **systemic change**
<p>Mentors feel motivated to create inclusive spaces</p> <p>Advisors learn how to create equity at work</p> <p>Partner institutions are more knowledgeable of equitable hiring practices</p> <p>Partners feel comfortable working with and welcoming diverse communities</p> <p>Inclusion</p> <p>Partners, Mentors, & Apprentices Trust and Respect One Another and are Open to Teamwork</p> <p>Trust in others (2)</p> <p>Openness to teamwork (1)</p> <p>Openness</p> <p>Respecting culture of ideas</p> <p>Respect for others</p> <p>Respect</p> <p>Mentors feel valued and respected</p> <p>Recognize the importance of working as a team</p> <p>Attitudes improve skills</p> <p>Thoughtfulness and awareness of new situations/people</p> <p>Seeing art/history museums as more accessible</p> <p>Partners, Mentors, & Apprentices Inspired & Passionate</p> <p>Inspiration</p> <p>Passion</p> <p>DAP Known/Recognized in Los Angeles Community</p> <p>LA community is aware of DAP</p>	<p>Advisors & Partners Organizations Change Decision-Making and Practices to Become More Inclusive and Equitable</p> <p>Inclusive policies and actions at host organizations (1)</p> <p>Advisors start inclusion programs at own organizations</p> <p>Partners extend DAP and expand</p> <p>Increased wages</p> <p>All partner organizations have equitable workplace training</p> <p>All partner organizations have diversity/inclusion statements/missions</p> <p>Advisors implement changes in hiring at their organizations</p> <p>Partner organizations implement equitable hiring practices</p> <p>Change hiring requirements (i.e., preferred schooling)</p> <p>Partners will implement equitable hiring practices (or components)</p> <p>Institutions hiring based on objective factors</p> <p>Stop always hiring from without or on a "who you know" basis</p> <p>Consider practical skills over education/related experience</p> <p>Apprentices Engage in Proper Art Handling</p> <p>Proper handling of artwork</p> <p>Apprentices are now experienced art handlers</p> <p>Increased Visibility of Art Handling and Preparation</p> <p>Elevating the visibility of preparators in the museum (to other staff)</p> <p>DAP Promoted and Recognized</p> <p>All participants promote DAP to colleagues</p> <p>DAP becomes a model for other industries, etc.</p> <p>DAP making news (success)</p>	<p>Equitable representation a reality</p> <p>Class/race neutral possibilities</p> <p>Open doors</p> <p>People listen</p> <p>All voices are respected and heard</p> <p>More diverse environments in workplace</p> <p>Diverse and equitable workforces</p> <p>End sexism</p> <p>Pay equity</p> <p>End poverty</p> <p>Marginalized community empowered</p>

Thank you for exploring the DAP Toolbox.

This is just the beginning of the DAP story—your help allows the writing of this narrative to continue. We hope that you take these tools and use some (or many) of them to build a more inclusive workplace and a more representative workforce. We believe that, by sharing everything we've learned and created, including mistakes and changes made along the way, we can transform the entire industry. We envision a future in which art handling is a known, respected, and sought-after profession; our institutions reflect the diversity of the communities they serve; and everyone can bring their full selves to do their best work.

Looking back through the pages of this toolbox and the first three years of the DAP brings up so many thoughts and feelings. We feel pride in what has been accomplished. Empathy for those struggling to find a place to be themselves and for all of us searching for answers. Humility and sadness for how much is yet to be done and about how many have been denied opportunities. Rage at the injustices and inequities, spotlighted in our current moment—and, by extension, disappointment in our workplaces. We think about the increasing tension between the urgent expectations that more and more staff (especially BIPOC staff and younger staff) have about addressing inequity and the slow speed at which predominantly white institutions make change. We wonder how we can move forward in adopting anti-racist policies and procedures while also managing expectations with honesty. Can we accept that progress will be uneven, with some departments and programs leading the way in our institutions while other areas lag behind? Mostly, we feel gratitude for everyone who said yes to this program—especially the apprentices. And we feel hope.

We invite you to reach out with any questions that may come up as you digest or implement the tools and resources in these pages.

And we would love to learn from you and to hear your stories. No matter our roles within organizations, we can voice our ideas and share our stories. We can listen to those who report to us and speak up to decision-makers. We can become more self-aware and counteract our biases with objective decision-making tools. Let's not discount our own power to make change. The fact that you are here reading this publication means that you are part of the progress toward a more-equitable museum field—that soon you will be the decision-makers if you are not already. We need to remember that pipeline programs are not enough. Although initiatives like the DAP are important, we need to put as much energy and resources into recruiting, promoting, and retaining BIPOC staff at all levels of our institutions.

In the first three years of the DAP, we also witnessed a group of amazing apprentices. Many of them now have careers in the field, with some promoted and taking on more responsibility at their respective institutions. They are forces for change and of endless potential. We see them, and we are forever grateful for the opportunity to build a community together. We see them, and we are excited about the new directions and forward momentum they represent in this field. We see them, and simply: We have hope.

The Diversity Apprenticeship Program (DAP) is a new and unprecedented initiative providing job-training opportunities in the often-overlooked area of art handling and preparations to people in groups that are traditionally underrepresented on museum and gallery staffs. Originating with an Institute of Museum and Library Services grant, the DAP was launched by The Broad in Los Angeles in 2017, and, over time, it has developed a replicable model to drive industry-wide change and create a climate of equity, opportunity, and respect for art handling. This publication is both an introduction to the history and structure of the DAP and a toolbox to share best practices, lessons learned, and tools and resources for art handling and to help install similar programs at institutions nationwide.

