

Project Justification

The Broad museum proposes to partner across sectors with museums, city government run galleries, and commercial art handling companies to expand and formalize our current pilot Diversity Apprenticeship Program (DAP) into a replicable professional development program for preparators. (In this document, the terms preparators, preps, and art handlers are used interchangeably.)

DAP grant activities will take place over three years, and will include development of a DAP “Toolbox” containing the following tools needed to recreate the program at other organizations:

- Curriculum: a blended learning curriculum—meaning it combines online training with face to face staff led demonstrations, and hands-on practice.
- Training materials: covering all major components of an art handler's daily tasks, including installation, packing, storage and transportation/movement of artifacts.
- Hiring guidelines: outreach methods, job description templates, and professional development strategies proven to maximize candidate response and teach self-awareness in hiring managers of implicit bias.
- Evaluative framework: Performance metrics, plus DAP data and results.

These tools will be created, tested, and improved over the course of two consecutive apprenticeship periods, with eight paid apprentices hired by The Broad each period, for a total of sixteen apprentices.

At the end of the grant period, we will publish the Toolbox and share it with the widest possible audience, online (through a creative commons attribution 4 international license), at national and international conferences, and as a printed publication.

The need: Improving staff diversity through a formalized apprenticeship program and centralizing apprenticeship training materials for best practices in art handling

The Broad's DAP addresses the problem of cultural inequity among preparators/art handlers and the lack of up to date centralized training materials to teach best practices and techniques for art handling. While hiring on-call preparators at The Broad, we noticed a lack of diversity among candidates making it to the in-person interview stage. Having read the Andrew W. Mellon Foundation Art Museum Staff Demographic Survey (AMFSDS), the Diversity Report from CommonGood Careers and the Level Playing Field Foundation, and many other articles about cultural equity and inclusion, we decided to take action to change this dynamic.

Art museum staff diversity: Museums have struggled for decades to reflect the diversity of our communities in our staff. The 2015 AMFSDS quantified how unyieldingly white art museum staffs are. The survey results inspired many new programs to chip away at this problem, particularly at the leadership and entry levels. However, there is a notable lack of success in addressing mid-level jobs, especially those that don't require a college degree, and those that have longer tenure. In the Introduction to the 2015 AMFSDS, Mariët Westermann, Vice President of the Mellon Foundation, writes: “...diverse educational pipelines into curatorial, conservation, and other art museum careers are going to be critical if art museums wish to have truly diverse staff and inclusive cultures...” The survey showed around 85% of preparators in reporting museums are white, non-Hispanic, and the prep crew at The Broad reflected that data. (Demographic in 2016 is 29% female, 71% male, 76% White, 14% Hispanic, 4.7% 2 or more races.) A large number of art handlers are art school graduates, mainly from middle class backgrounds. People from lower socioeconomic brackets may be discouraged from becoming art handlers due to the need to often work intermittent, temporary, or on-call jobs to get experience before qualifying for full time work in museums. While a college degree isn't necessary to become a preparator, many job descriptions include a degree as a requirement or a desired qualification. We can begin with removing that qualification from job descriptions. Preparations is a

respected trade, requiring communication and organizational skills and an understanding of methods, materials and physics that can be gained on the job as or more effectively than through schooling.

European countries are far ahead of America when it comes to offering vocational training programs as an alternative to college, and there is no stigma associated with blue collar jobs. Instead, these workers are valued for their creative problem solving capability, and admired for the quality of work they do. Vocational training helps reduce youth unemployment by teaching the skills needed for the jobs that are currently available. For example, about two thirds of young people in Switzerland choose hands-on learning through apprenticeship instead of college, and their unemployment rate is less than 3%, compared to over 12% in the U.S. (Bachmann, Helena. "Who Needs College? The Swiss Opt for Vocational School", *Time*, Oct. 04, 2012)



Addressing diversity needs through training and program development: We will develop and compile training materials not only to teach apprentices how to handle art, but also to teach staff how to reduce racial, ethnic, and gender biases during the hiring process. These will be assembled into a learning module with sample preparator/art handler job descriptions designed to invite applicants from a wider range of backgrounds, and professional development strategies encouraging museums to not only train new recruits but also to develop promising existing employees from departments that are already diverse—such as facilities, security, and here at The Broad, visitor services associates (VSAs). There is a real benefit to other museums creating a talent pipeline: offering development opportunities creates better employees, boosts morale, improves loyalty, and breaks down real and perceived barriers between operations and administration.

We have held brainstorming sessions and one on one meetings with various stakeholders, such as staff at partner museums, potential mentors, existing prep apprentices, and potential prep apprentices, to discuss the program structure and elements. We have interviewed many preps about how they started in the field, their thoughts on minimum skills required, most effective program length, and essential trainings needed. These conversations and exercises were done to make sure the vision for the program is in line with what applicants would actually want, and with realistic expectations for learning based on those who have gone through the process themselves and watched many others go through the process of learning.

Who benefits from the program?

Individuals: The preparators' apprentices in this program will gain valuable training, career development, and mentoring. They will learn all the skills necessary to be hired as preparators and will be able to see first-hand how different museums work, and how different people work as preparators/art handlers. They will receive an education in the cultural institutions of Los Angeles from the inside, empowering them to visualize themselves as ongoing, contributing members of those institutions. Mentors will benefit from the experience of leading diverse teams, and practicing teaching and coaching skills. They will all join to create a community of people who care about each other and about what they do. Apprentices and mentors will benefit from new career opportunities.

IMLS National Leadership Grant-Museums, Community Anchor Category
The Broad: Diversity Apprenticeship Program: Narrative

11/29/16

Partner Museums: The Broad and our partner organizations will benefit from the new variety of ideas and creative approaches to problems that we will get with a more diverse staff. Museums will foster greater employee loyalty by investing in existing staff with growth opportunities and demonstrating commitment to equity through action. Museums will be able to use the training materials to train staff more efficiently and thoroughly, and be confident implementing a more inclusive hiring practice using the DAP Toolbox.

National Leadership: The national collections care profession will benefit with free access to the curriculum, training materials, and art handling manual of best practices for handling, installing, and storing art, as well as from the influx of new, diverse talent and the proof that diversity goals can be achieved via the roadmap we will develop which includes methods for hiring managers to reduce hiring bias and increase diversity of candidates.

Community: The city of Los Angeles will benefit from all partner organizations consciously working towards hiring to reflect our city's population. Candidates from traditionally underrepresented communities will gain greater access to skilled museum jobs, which are an important part of the city's creative economy. According to the U.S. Census 2014 estimates, the city of Los Angeles population was: 50.4% female, 49.6% male, 49% White, 48% Hispanic, 11% Asian, 9% Black, and 4% two or more races. This program shows that museums are truly reflective of the community and that they find value in the diversity of the community. Additionally, Los Angeles has the largest foster care system in the country, and the largest homeless population in the country. We also have the largest creative economy in the country, and if we can connect some of our neediest citizens with jobs at our cultural institutions and make lasting pipelines for them, we can affect real change in the quality of life.

How the project addresses the goals of the NLG-Museums program, community anchor: This project aligns with the community anchor category of the NLG for Museums by building capacity in the museum field to support engagement with other community-based organizations in collective impact efforts. By partnering across sectors we leverage greater impact on the problem of racial equity of art museum staff and build momentum for the movement across communities. Specifically, we bring together museums, non-profit and university galleries; government-run galleries and workforce initiatives; and art handling companies to upskill existing museum staff, and new recruits from traditionally underrepresented communities, into jobs as preparators so that our cultural institutions reflect the communities they serve, thereby serving those communities better.

The DAP Toolbox will be shared with partner organizations and published on-line. This aligns our project with the community anchor category through "development and implementation of training and professional development programs, tools, or resources that build the knowledge, skills, and abilities of museum staff to meet the needs of their communities, through proactive and sustained community outreach and engagement strategies".

Project Work Plan

"Diversity enhances creativity." -- By Katherine W. Phillips *How Diversity Makes Us Smarter*, Scientific American, October 1, 2014

Sequence of Events

PROGRAM DEVELOPMENT

Assemble advisory committee: Project director Julia Latané schedules meeting of advisors from each partner organization and mentors, made up of a diverse group of practicing art handlers with decades of experience in commercial and fine art settings, to plan program launch and structure. This will build off of community building already underway at The Broad as part of our pilot program.

Quarterly advisory committee meetings: Advisors will meet quarterly to review and amend the program as needed. Quarterly review meetings will coincide with and concluding evaluations of apprenticeship periods.

Hire program manager: The Broad will contract with Commongood Careers, an organization specializing in recruiting without racial or gender bias, to hire a program manager experienced with recruiting and nurturing diverse talent to hire apprentices, work with advisors and partners, and manage the program. This person will have demonstrated community building skills, and will be responsible for empowering each apprentice to succeed, helping them overcome any obstacles that emerge. All hiring will use recruiting practices proven to reduce racial, gender, and ethnic hiring biases. The program manager will work with DCA through their Career Pathways program and establish connections to other communities that are traditionally under-represented in art museum staff to hire apprentices and identify mentors.

Curriculum design: We define the term curriculum as the means and materials with which participants will interact for the purpose of achieving identified educational outcomes (Edward S. Ebert II, Christine Ebert, and Michael L. Bentley, updated Jul 19, 2013). Outline coursework, training schedule, and rotation schedule for first group of apprentices. The curriculum will be designed using a blended learning approach with training strategies proven to be most effective for knowledge and skills retention. In their 2014 *What Works in Job Training* report, the US Department of Labor 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". The curriculum design will take into consideration valuable input from brainstorming sessions with potential apprentices and experienced art handlers from diverse backgrounds. We will use a blended learning curriculum, combining online training with staff led demonstrations, and hands-on practice. In *The Effectiveness of Online and Blended Learning: A Meta-Analysis of the Empirical Literature*, the authors find that "the advantage over face-to-face classes was significant in those studies contrasting blended learning with traditional face-to-face instruction" (Means, Toyama, Murphy, Baki, *Teachers College Record* Volume 115, 030303, March 2013, 47 pages Copyright © by Teachers College, Columbia University).

Assemble training materials: with the help of advisors Robert Croker, Brent Powell, and Mark Wamaling, program manager will develop and compile materials from a wide range of sources, and organize into a training program covering hiring guidelines for cultural equity and all major components of a preparator's daily tasks, including installation, packing, storage and transportation/movement of artifacts. All training sessions will be recorded and included in final materials, which will use a combination of online training to include existing and new video, written, power point presentations and testing as well as staff led demonstrations and hands-on practice. Training materials will be loaded into The Broad's learning management system Litmos which will allow for rapid develop and prototyping of training materials during the apprenticeship periods.

Independent program evaluation: Hire professional evaluator to develop program performance metrics beyond those defined by IMLS in conjunction with the advisory board. See details in Evaluation and Performance Metrics on next page.

Onboard mentors: Mentors are experienced preparators with leadership experience who will coach and mentor apprentices, and accompany them to partner organizations where more oversight is required. Mentors have been chosen based on their art handling skills and experience, their ability to teach and inspire others, and their commitment to building cultural equity. Mentors will go through hiring biases training, assist with hands-on art handling trainings, track the progress of the apprentices, set performance goals and help write performance evaluations for apprentices. Mentors will also participate in evaluations, and provide feedback about what is and isn't working.

APPRENTICESHIP PERIODS

Two 9-month apprenticeship periods will take place during the course of this grant period. The period between the apprenticeship periods will be used for evaluation and modifications to the curriculum and training materials as deemed necessary by stakeholders.

Recruit Apprentices: Hire eight apprentices each period from the widest possible range of backgrounds, including but not limited to minority populations, socioeconomically disadvantaged communities, gender alt communities, and women. The primary goal will be to reach candidates from racial and ethnic populations that are traditionally under-represented in museum staffs. To maximize success, apprentice candidates will be evaluated using custom made on-line aptitude tests for manual dexterity, spatial reasoning, and mechanical inclination. No college education or previous art handling experience will be required. Apprentices will report to program manager, and will be assigned a mentor.

Introductory Training: Once hired, apprentices will tour partner organizations the first week, to see what they will learn to do, then receive a minimum of one month of paid training before rotating to at least three different museums and galleries over the course of their apprenticeship. Apprentices alternate between on-line learning at their own pace, lectures, demonstrations, and hands-on practice. Trainings take place in a classroom, with apprentices and mentors getting to know each other. Focus will be on safe work habits and safe work places, best practices in handling artwork, and building an inclusive culture.

Hands-on work: Apprentices receive continuous training working hands-on as part of a prep crew, and progressing from working under direct supervision to more autonomously. Apprentices will rotate between at least three work sites including The Broad, LACMA, the Craft and Folk Art Museum, Los Angeles Municipal Art Gallery, the Autry Museum, William Grant Still Gallery, Building Bridges Art Exchange, Artex, and other locations, to receive and unpack artworks, install and de-install exhibitions, rehouse collections artifacts, maintain galleries, build exhibition furniture and perform any other varied activities that are part of the job. Apprentices will stay at each host organization for one to three months depending on the project they are assisting with.

Monthly check-in: Apprentices have one on one meetings with a mentor to give and get feedback. Mentors may be assigned at the beginning, but may change due to the organic nature of relationships. Mentors and mentees may self-select, or stay with original assignments. It is important that each apprentice is given meaningful opportunities to bond with a mentor. Notes will be kept to help analyze the program as we go and at the end

Quarterly review: Every three months, apprentices, program manager, project director, and mentors get together for two or three days of training, discussion, and field trips to other museums, galleries, or related cultural locations or events. All participants (advisors, program manager and director, mentors, and apprentices) will respond to a questionnaire through Survey Monkey and attend a brainstorming session to discuss successes and failures of the program and redirect efforts that need improvement. The survey results and discussions will be recorded, analyzed and added to the end report.

Special career engagement: At least two times during the apprenticeship, apprentices will have a one on one meeting with museum staff from other departments within the museum to broaden their knowledge of museum work. One unique aspect of the preparator/art handler job is that it can serve as a bridge to other positions, including leadership positions.

Participant review: Apprentices, mentors, program manager, project director, and advisors respond to surveys through Survey Monkey and participate in brainstorming sessions to discuss what is working, discover where improvement is needed, and come up with strategies to improve program.

Culmination: Each apprentice meets one on one with their mentor to receive final performance evaluations, set one year and five year career goals, and discuss what is next for them.

PROJECT WRAP-UP

Final review and editing of curriculum, training materials, and art handling manual, publish curriculum and art handling manual.

Evaluation: Analyze all data, apprentice reviews, and feedback collected from Survey Monkey and stakeholder brain-writing/storming sessions. Review performance metric evaluations with professional program evaluator.

Write **Final Performance Report**, and publish program results

Potential risks include difficulty finding a program manager with knowledge of art museums and also expertise recruiting and managing people to promote cultural equity; difficulty finding apprentice candidates; lack of buy-in beyond core staff at partner museums; apprentices not finding work after the apprenticeship; apprentices not feeling included in existing teams of preparators; apprentices dropping out of the program; and inequitable distribution of tasks during apprenticeship resulting in differing levels of learning opportunities.

We will address these risks by reaching out to our broad network of partners, for example by allotting adequate time to recruit the correct Program Manager and working with a seasoned recruitment firm who has experience with this type of need. We will address the recruitment challenges by building a large corps of interested and invested partners who have inroads into underserved communities. We take seriously the needs of the apprentices and we will do our best to provide a strong support network for them through our mentorship program. The curriculum will be designed to try to make training as fair and equitable as possible, if we do find that there are deficiencies during either of the apprenticeship periods, the goal will be to change to program to address those problems in future iterations.

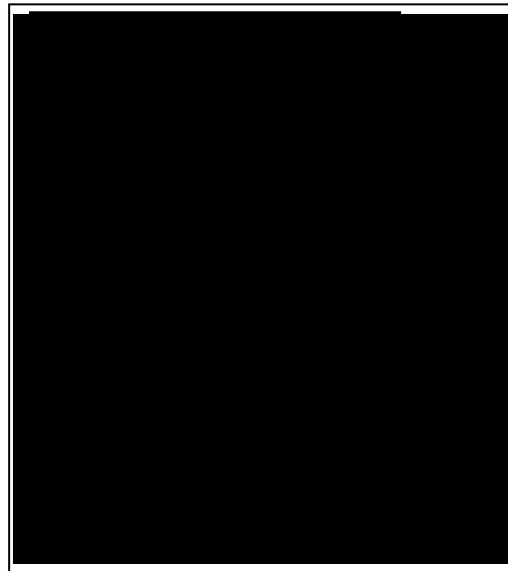
Progress Tracking and Evaluation

Participants will evaluate the program at regular intervals so we can make improvements along the way. We will hire a professional evaluator to develop performance metrics, including measuring how long it takes for apprentices to acquire standard skill sets needed to be hired as museum preparators, and use them to evaluate the program at key intervals. At the end of their term, apprentices will receive a performance review and career advice.

Recommended graduates of the program will be hired by Artex Fine Art Services or given letters of recommendation and guidance on where they may apply for jobs. At the end of the second apprenticeship period, we will begin sharing the Toolbox, using a creative commons attribution 4.0 international license. We will also regularly present our progress at national and international conferences.

Who will plan, implement, and manage the project?

Project director, Julia Latané, head preparator at The Broad, will hire a full time **program manager** at The Broad (see position description in supporting documents), experienced with recruiting and nurturing diverse talent to hire



IMLS National Leadership Grant-Museums, Community Anchor Category
The Broad: Diversity Apprenticeship Program: Narrative

11/29/16

apprentices, work with advisors and partners, and manage the program. These two people will be the primary architects of the project, and will manage all communication with partners, advisors, and consultants. Apprentices will report to the program manager. The project director and program manager will work closely with mentors to make sure a supportive structure is continuously maintained for the apprentices. The advisory committee will be made up of the project director, program manager, training consultants, mentors and the primary liaisons from each partner organization.

Advisory Committee

Julia Latané, project director, head preparator at The Broad, program committee vice-chair, PACCIN

Program manager: TBD (See attached job description), The Broad

John Jacobs, president, Artex Fine Art Services

Brent Powell, author of *Collections Care: An Illustrated Handbook for the Care and Handling of Cultural Objects*

Mark Wamaling, lead trainer at Artex Fine Art Services, chairman of the board, PACCIN

Robert Croker, training consultant

Alyssa Morasco, head of Collection Management, LACMA

Isabelle Lutterodt, director, Barnsdall Art Center, Los Angeles Department of Cultural Affairs

Robert Espinoza, preparator, The Broad, finish carpenter

Mark Jones, head preparator, the Autry Museum of the American West

Sasha Ali, manager, Exhibitions and Communications, the Craft and Folk Art Museum

Joe Ray, preparator (retired), The Broad

Tom Duffy, preparator, The Broad

Jennifer Gutowski, preparator, The Broad

Jack Williams, art handler/driver, Artex Fine Art Services

Ernesto Ceja, art handler/driver, Artex Fine Art Services

The Broad has been a pioneer in using new tools in innovative ways to engage, train, and cultivate our staff. Before opening, a smart, friendly staff of visitor services associates (VSAs) was recruited for a cutting-edge program that cross trained them in art and museum knowledge, safety and security, and customer service. We used an online learning management system (LMS) populated with content written by curators, educators and managers to hire them—applicants uploaded audio responses to online videos. Once hired, VSAs were put into groups where they got instruction, and completed learning modules on tablet computers at their own pace and in their own order. They were encouraged to discuss what they learned with each other, ask questions, and build a community with each other. Since they all get the same information through the LMS, even those hired at different times connect easily with each other through common knowledge. We eventually added to this system to hire retail staff, and to train collections staff in gallery and vault cleaning, art handling guidelines, and all staff in safety and security procedures.

For our pilot preparators' apprentice program, we expanded the LMS modules for entry level learners. While searching for free information on PACCIN (Preparations Art handling Collections Care Information Network) and other open source websites, we realized the nationwide impact a comprehensive training manual of current best practices in art handling procedures could have on our field—by upskilling workers from traditionally under-

represented communities for jobs as preparators (whether new or existing museum staff) to help museums better reflect the communities they serve, and by delivering updated museum standards to organizations lacking the resources to discover them.

Partners: The following partners on this project are dedicated to improving cultural equity in arts related professions. We believe by working collectively across non-profit museums, city government and commercial companies toward a common goal, we can achieve more than we could working independently towards the goal of increasing staff diversity. Apprentices will be hired as staff of The Broad for the duration of the apprenticeship period. They will begin with an immersive, month long, group training at Artex, and then rotate independently or in groups of two (depending on host organization capacity) to at least three host organizations for hands-on learning opportunities. The project director and program manager will coordinate all scheduling with partner organizations.

Los Angeles County Museum (LACMA) will contribute their library of training materials, assembled over several years, to the art handling manual. Apprentices will work at LACMA, where they will receive additional hands on training about materials and packing, unpack, rehousing, and move artwork. The size and breadth of LACMA's collection will be ideal to expose the apprentices to a wide range of materials and art handling techniques. They will have opportunities to network with experienced art handlers and observe installations. Head of Collection Management Alyssa Morasco will participate actively with the program leaders to provide feedback and improve the program throughout its development. LACMA collections managers will also help disseminate this program across the country and internationally, at conferences and in conversation with colleagues.

Artex Fine Art Services will provide training materials, as well as staff to serve as mentors and trainers for apprentices, including Lead Trainer Mark Wamaling, who is also chairman of the PACCIN board. Artex will provide space for immersive training sessions, hire recommended graduates of the program, and promote the program to colleagues across the country.

The city of Los Angeles **Department of Cultural Affairs (DCA)** will help The Broad project director and program manager connect to underrepresented communities through their workforce development program and other community based initiatives. DCA will host apprentices at the Los Angeles Municipal Art Gallery, the William Grant Still Art Center, and Noah Purifoy Gallery at Watts Towers to do hands-on work preparing galleries, handling and installing artwork and exhibition graphics.

The **Autry Museum of the American West** will provide training materials plus staff to mentor apprentices while at the Autry. Head Preparator Mark Jones will relay feedback about the program's strengths and areas that might need improvement at quarterly meetings. Finally, to help introduce this program to more museums dedicated to expanding their own diversity and inclusion efforts, the Autry will disseminate information about the program at regional and national conferences.

Building Bridges Art Exchange (BBAX) Apprentices will have the opportunity to work with living artists at BBAX, and Director Marisa Caichiolo will advise The Broad staff and partners on the opportunities and challenges of fostering diversity. BBAX will disseminate information through their e-newsletters, website, and social networking sites to promote the apprenticeship program. They will also relay feedback to The Broad about what is working and what is not during the program.

The Craft & Folk Art Museum (CAFAM), the **Academy of Motion Picture Arts and Sciences**, and the **USC Fisher Museum of Art** will host apprentices to do hands-on work unpacking, installing, and packing artworks.

Cooke's Crating Cooke's will provide hands-on experience for apprentices in a commercial art handling company.

differing levels, depending on available resources. The Broad will cover apprentice wages when they work at The Broad and during introductory training, plus contribute 20% of Head Preparator Julia Latané's salary, 5% of Director Joanne Heyler's salary, and 5% of Director of Marketing and Communications Alex Capriotti's salary for the three year project period, cover travel costs for program director and several apprentices to present at conferences, provide materials and props for training, and cover fees for website hosting, LMS subscription, and Survey Monkey. Artex will cover salaries for trainers, mentors, and consultants and the remaining partner organizations will offset costs with advisory committee member time and staff managing apprentices at their sites. See Budget Justification for details.

Dissemination: Share the Toolbox and program results with the widest possible audience, on-line (through a creative commons attribution 4.0 international license) and printed at national and international conferences including but not limited to PACCIN, ARCS, ICEFAT, and AAM.

Project Results

We will measure this performance goal: Strengthen museums and libraries as essential partners in addressing the needs of their communities.

Evaluation and performance metrics and measurements: We will hire a professional evaluator to help develop performance metrics. We will collect, track, and analyze data including but not limited to IMLS requested performance measure statements "my organization is better prepared to provide a program or service that addresses community needs", "my organization is better able to engage my community", "my organization is better prepared to develop and maintain on-going relationships with community partners". "my organization is better prepared to share knowledge and other resources as an active contributor to problem solving in the community", "the museum offers programs, services, or resources that address community needs", and "the museum is an active contributor to problem solving in the community". All program participants including advisors, mentors, and apprentices will respond to a role appropriate survey at each measurement period to help evaluate the success of the program, making any adjustments deemed necessary by the advisory committee to improve success, and we will write the results into a final evaluation report to include in and share with the Toolbox online and at national and international conferences.

The professional evaluator will also develop DAP performance metrics beyond those defined by IMLS, including how long it takes to learn specific skills needed to be hireable as preparators, and value metrics such as racial demographics of partner organization prep crews; and measure and report on program performance twice during each apprenticeship period, half way through and at the end. The data collected at each measurement period will be reviewed and used to improve the program going forward. The data collected at the conclusion of the program will be published so that it may help subsequent programs. Apprentices' skill development will be monitored in real time during hands-on sessions. Program manager and project director will check in with the project advisor from each partner organization monthly to make sure expectations are being met. We will collect the corresponding data from all program participants twice during each apprenticeship in stakeholder brainstorming sessions to discuss what is working and what is not. Participants will respond to written surveys half way through and again at the end of their apprenticeships.

How knowledge, skills, behaviors, and attitudes will change: There is already widespread understanding of the need and desire to improve racial/cultural equity in art museum jobs, especially in the museum field and among partner organizations. However, museum staffs are stretched thin, and often don't have the capacity to keep up with new research or techniques for reducing hiring biases, or even time to assemble internal task forces to investigate internal solutions. The project advisory committee members will learn how to reduce racial ethnic, and gender bias in hiring and to create an environment of cultural equity. We will give our partners new tools to use and methods to

increase the leverage of those tools. We will test methods in hiring practices and job description templates to increase the diversity of candidates applying, and especially candidates getting hired as apprentices and preparators. The advisory committee will meet quarterly and discuss any new ideas or findings in the field that help with diversity or inclusion efforts, and hiring, training, and retention efforts. The resulting information will be written into a training module that will be included in the curriculum.

DAP's **tangible product** is a Toolbox containing all the tools needed to replicate the program in other organizations: the curriculum; hiring guidelines; training materials including the art handling manual of best practices in handling, installing, and storing art (formatted for LMS, as a PDF, and printed as a publication); and evaluative framework. These will be shared with the widest possible audience, online (through a creative commons attribution 4 international license), where they can be regularly updated, and at national and international conferences. The DAP Toolbox will be published on the DAP Toolbox website, hosted by The Broad, and will also be published as a professional publication with 600 copies allocated for free distribution at PACCIN conferences and events.

Intended results and sustained benefits: Intended outcomes are that at least half of the apprentices get hired as preparators or art handlers, partner organizations adopt methods to reduce hiring biases and include more existing entry level staff in development opportunities, and partner organizations are better prepared to share training methods and materials in best practices for art handling and for reducing hiring biases with their communities. The benefits of this program will be sustained by integrating it into the culture of the partner organizations. Cultural equity benefits everyone and requires regular reinforcement. As organizations, we will create regular self-evaluations to ensure we continue to follow best practices. All participants will be taught the importance of continued efforts in building cultural equity. Organizational inertia will be facilitated by dissemination opportunities including press outreach.

Apprentices will receive new knowledge in museum standards and learn and practice new skills in art handling, installation, and packing. The relationships apprentices build with each other and with mentors will serve as a support structure for them through their career. Mentors and other advisors will benefit from these relationships and the training materials as well. They will feel the accomplishment of helping individuals to grow and find a rewarding career. They will improve leadership skills and learn new tools for creating inclusive teams. They will see firsthand the benefits of working with a diverse team, and will become committed to sustaining the practices learned at their institution into the future.

After the conclusion of the grant period, The Broad will commit to hosting the DAP Toolbox website and keeping the toolbox up to date as the field evolves, additional apprentices use and respond to the materials in the Toolbox, and longer-term outcomes can be evaluated from the initial group of apprentices. Further opportunities for collective action, including registered apprenticeship programs, research projects into the efficacy of apprenticeships in creating cultural equity, could be built on top of this freely available resource.

