

The mission of the Portland Art Museum is to engage diverse communities through art and film of enduring quality, and to collect, preserve, and educate for the enrichment of present and future generations. As the only major comprehensive art museum between San Francisco and Seattle, the Museum services approximately 330,000 visitors (50,000 children) each year from all 50 states as well as international visitors. In 2008, under the leadership of Executive Director Brian Ferriso, the Portland Art Museum developed the Art Access Initiative, a multi-part, \$5.5 million fundraising effort designed to eliminate admission fees for children, school groups, and, on select days, the general public. As a result, 1/3 of Museum visitors receive free or reduced admission. As a beacon of culture and education for our growing and evolving community, the Museum is known for its exceptional trustees, staff, programs, collections, and visitor amenities.

Through gifts and acquisitions, the Museum has accrued a collection of 50,000 works of art, displayed in 112,000 square feet of galleries on a campus of three historic buildings in the heart of downtown Portland, Oregon's cultural district. The early commitment of Museum founders to develop broad-ranging collections of the highest aesthetic quality has guided the Museum throughout its 125-year history. The encyclopedic collections permit rigorous scholarship and interpretation and aim to engage diverse audiences through their breadth and diversity. The Museum houses collections of Asian, European, American, and Native American art, as well as modern and contemporary art, photography, silver, and works on paper.

With an ambitious exhibition program, the Museum presents 25-30 special and collection-centered exhibitions each year. Museum members and visitors experience a broad range of family programs, lectures, tours, artist programs, K-12 school programs, teacher professional development opportunities, community partnerships, and other educational activities. The Museum has a long history of partnering with Oregon public schools and universities; more than 27,000 K-College students participate in school tours on an annual basis from over 400 schools across Oregon and Southwest Washington. With membership of over 19,000 households and serving a statewide constituency of more than four million Oregon residents, the Portland Art Museum is the premier venue for the visual arts in the state of Oregon.

This project is part of supporting the Museum's vision to be a more inclusive and community-centered institution, and a major initiative to serve visitors and communities more effectively through a comprehensive \$75 million *Connections Campaign* (\$50 million for capital, and \$25 million for the Museum's endowment) that the Museum announced in October 2016 with a lead anonymous gift of \$8,000,000. The capital project will reshape the Museum's campus by constructing the Mark Rothko Pavilion connecting the Museum's Historic Belluschi and Mark Buildings. With the goal of making the Museum more accessible, inclusive, and welcoming to our community, this project addresses long-standing accessibility issues by creating welcoming entrances on the east and west sides of the Museum, redesigning existing galleries and corridors, and offering three new barrier-free levels allowing visitors to move freely to and from the north and south sides of the Museum. The Museum currently has \$32.4 million raised towards the \$50 million capital goal, and \$8.96 million pledged toward the \$25 million endowment from individuals and foundations. In working closely with the Pomegranate Center to facilitate a community-led design process for the Rothko Pavilion, related public spaces, and future exhibitions and programs, Museum staff will have the opportunity to receive training and opportunities to further improve community engagement skills and achieve the institution's vision of being part of broader efforts to build a stronger, more connected community.

The Portland Art Museum is the largest art museum in the region committed to developing art experiences that connect us across time, geography, and cultural differences. Guided by its Strategic Plan as well as a new institution-wide Equity and Inclusion Initiative, the Museum is actively working to promote inclusion and accessibility both within the organization and among its audiences and the broader community.

The Strategic Plan 2014-2017 (approved by the PAM Board of Trustees, June 25, 2014) updates the Portland Art Museum Strategic Plan 2011-2013, the product of a comprehensive year-long planning process undertaken in 2009-2010. The 2011-2013 Plan established five overarching strategic directions that were ambitious enough to express the Museum's aspirations for its future, broad enough to allow for innovation and course correction, and specific enough to indicate clearly the Museum's intentions for its work during the period. Within the strategic directions, cross-departmental teams worked on specific goals to engage new audiences, enrich the visitor experience, strengthen the Museum's finances, and plan for facility expansion.

The strategic directions set in 2010 proved both ambitious and durable; therefore, they continued to guide the Museum's work for the period 2014-2017. During this time, the Museum will continue to:

- A. Serve as a center for visual art, film, and culture
- B. Innovate to create compelling audience experiences
- C. Grow the Museum's resource base
- D. Engage diverse communities
- E. Foster a culture of continuous learning and development

To implement the roadmap provided by the strategic plan, Museum leaders actively foster norms of internal collaboration and teamwork, and experiment with cross-departmental structures as means of addressing institutional challenges and opportunities. In moving forward with the plan combined with its current Equity and Inclusion Initiative, the Museum is growing its capacity as a community collaborator and an essential resource for present and future generations.

Equity and Inclusion Strategic Initiative

The Portland Art Museum recognizes and acknowledges its complicity in the long history of racial inequity in both the broader museum field and, specifically, in Portland, Oregon. In 2017, our 125th anniversary year, we made a commitment to learn from and think critically about our complex history and the role we play in our community. More importantly, the Portland Art Museum is making a commitment to prioritize equity, inclusion, and accessibility at the Museum now and for future generations. The Portland Art Museum strives to be a safe space for respectful dialogue, conversation, and exchange of ideas. We are a museum for all. Beyond simply opening our doors, this means actively pursuing ways to make our museum more accessible to more people; celebrating everyone's life experiences, voices, and stories; and promoting social justice here in our own community and beyond. We consider inclusion and accessibility a driver of institutional excellence and seek out diversity of participation, thought, and action.

Prioritizing inclusion at PAM is a commitment that will shape the future of our Museum from top to bottom. To us, prioritizing equity means: creating spaces and places for critical conversations where multiple perspectives are welcome and valued; embracing a spirit of experimentation and doing things differently; cultivating joy; being transparent about the way we work and the choices we make; providing access—physical, intellectual, and financial—to

every space and opportunity we offer; and working toward the redistribution of power, so that we are an institution that is reflective of Portland and all of the communities we collaborate with and serve.

In 2016, Museum staff met with the Center for Equity & Inclusion (CEI) to discuss how the Museum could integrate an equity lens through which the organization functions operationally, culturally, and programmatically. The Museum formed an Equity & Inclusion (E&I) Team of 22 people representing staff across the Museum, Northwest Film Center, and Board. The E&I Team has conducted monthly meetings with CEI facilitators since 2016 and recently hosted a two-day all-staff training in early March 2018. Next steps include forming a Board Equity Committee and drafting the Museum's Equity Statement and Equity Plan. Work with the Board Equity Committee will include a process in which the board committee assists in building a long term strategy to advance equity and inclusion efforts at the board level.

Project Narrative

Statement of Need

On May 27, 2017, the Portland Art Museum (PAM) hosted our first Upstanders Festival, a day of spoken word, music, dialogues, and art making in support of social justice activism and positive community change. Produced by the Museum of Impact in partnership with Don't Shoot Portland and Artists for Black Lives, the festival was part of a series of programs we developed to expand community ownership and center communities of color. Just hours before the festival was set to kick-off, a man fatally stabbed two people and injured a third after he was confronted for shouting racist and anti-Muslim slurs at two teenage girls on a MAX Light Rail train here in Portland—less than 4 miles from the art museum. Rather than cancelling the festival in light of this horrific attack, we were more committed than ever to open the museum as a place for people to come together as a community and to engage with the arts in ways that celebrate difference and build empathy, dialogue, and understanding. Teresa Raiford, activist and lead community organizer for Don't Shoot Portland, later remarked how much the museum felt like a sanctuary that day. Another artist involved in the workshops and activities of the festival, Karina Puente, also reflected on how a program like this gave the Portland community “a place to heal.” The art, music, dialogue, and energy of the Upstanders Festival brought more than eight hundred people together at the museum that day—just hours after the traumatic attack—to stand together against hate, discrimination, and violence.

The city of Portland and its region are undergoing rapid change due to population growth, urban development, gentrification, widespread housing crisis and a ‘state of emergency’ on homelessness, and a significant increase in hate crimes against immigrants and communities of color, among many other issues. As we witness the increase in xenophobia, bullying, and broad divides in our local community, PAM has stepped up to activate its role as a space for difficult conversations and amplifying unheard voices from Portland’s marginalized communities. In recent years, PAM has begun to realize its role as an agent of positive change within a changing community, developing innovative partnerships with dozens of local non-profits organizations affecting change across a range of issues—including disability rights, social justice activism, celebrating immigrant and refugee communities, and supporting forward-thinking solutions to homelessness and transitional housing. The Museum has begun to serve as a space for difficult conversations and celebrating the experiences, stories, and creative assets of Portland’s marginalized communities. These initial pilot partnerships and programs, including the Upstanders Festival, have been met with an outpouring of support from underserved communities who have connected with the museum as a space of healing, support, and creative expression.

Recent programs, partnerships, and community advisory processes have pushed PAM beyond being just a collection of objects and artworks. Our museum is now working toward being an agent of positive change, acting upon the inequalities within and outside our city as well as contributing to a more just, equitable, and connected community. It is essential to recognize that becoming an agent of community change does not happen because of a single event or project, and it certainly does not happen alone. The transformation happening right now at PAM is the result of the passionate dedication of staff across the institution as well as a rapidly growing network of sustained community partners. Key staff across departments have begun to learn that this work involves an enormous amount of listening, developing trust, and building relationships—both within our museum as well as with our audiences and communities. It involves shaping a set of core values that reflect a commitment to accessibility, inclusion, justice, and human rights. It involves growing a community of change and advocacy from within, and envisioning the work of our museum as human-centered.

Over the past five years, PAM has increased its own commitment to community engagement and involvement. We have developed a standing Education and Community Engagement Committee of the Board of Trustees, a new Native American advisory group, a diverse teacher advisory group and teacher leadership initiative, a Community Artist Advisory Group that supported planning for two recent exhibitions, and we are now in the process of initiating a community-centered Accessibility Advisory Committee with members from nearly a dozen disability rights organizations across Portland and Oregon and support from the City of Portland's Commission on Disability and Office of Neighborhood Involvement. This accessibility work is being facilitated by Grant Miller, a community organizer and Disability culture advocate here in Portland.

Through this work, we have recognized a need to further build the institutional capacities for community engagement, dialogue, and involvement across key departments at PAM—especially Education, Curatorial, Collections, and Guest Services. While individual programs, projects, and advisory groups have been successful in smaller ways, the Museum lacks a cohesive framework and cross-departmental skill set to effectively facilitate community-centered collaborations and sustained advisory processes to inform partnerships, programs, and spaces. Selected staff have gone through individual professional development and trainings related to community facilitation skills, yet we have identified a greater need to formalize this across our institution and develop a core strategic intent around community-centered practice at the Portland Art Museum. We believe that we cannot make a significant impact in our community without an institutional commitment to building these capacities and meaningfully assessing the best role for the museum to play within the context of the local community in order to create positive community change.

The Museum proposes working with the team at the Pomegranate Center for one year of integrated training, a facilitated community design process, an early success project, and ongoing mentorship. Through these phases of the project, museum staff and key community stakeholders will be involved in intensive trainings on community collaboration. These individuals will also experience hands-on involvement in the Pomegranate Method in action through a community design process focused on new public spaces being developed as part of the Museum's proposed Rothko Pavilion expansion, one of the most significant investments in this institution's future (both architecturally and around visitor experience and neighborhood engagement). After this process concludes, participants will continue working together on an early success project, enlisting artists to hold community art-making workshops to produce elements that will be incorporated into the final design of the Pavilion's public spaces. Finally, the Pomegranate Center team will offer mentorship to PAM staff and involve community members to ensure this approach and process is applied moving forward, especially related to exhibitions, programs, and other spaces around the Museum campus and throughout the neighborhood.

The Pomegranate Center is a Seattle-based nonprofit with over 30 years of experience working with communities to design and build active community gathering spaces. Their mission is to bring people together to build stronger communities. Founded by artist Milenko Matanovic in 1986, they have a national reputation for successful participatory design projects that build local character, enhance placemaking, and express the connections inherent in every place. As professional designers, artists, and community facilitators, their team brings a unique skill set to community projects that results in places that are the direct product of the community's vision and efforts. They have facilitated hundreds of community meetings and completed over 60 built projects, including parks, community gardens, amphitheaters, and school playgrounds. Pomegranate now leverages its decades of community work to conduct intensive trainings nationwide that teach their unique model of community engagement, the Pomegranate Method. The results of Pomegranate's work are outstanding, with neighborhoods that are safer, healthier and more

connected, and community stories that have changed from “us and them” to “we.” From small parks to regional plans, their successful participatory design projects build local character and express the connections inherent in every place. The values embedded within Pomegranate Center’s method – inclusion, collaboration, community – align with PAM’s values and new emerging strategic initiatives around accessibility and inclusion (see Strategic Plan Summary).

Impact

Building on previous work at the Museum related to inclusion and accessibility, the project’s goal is to expand community-centered practices that can meaningfully involve community voices to shape the design of spaces, programs, and exhibitions. The Museum’s goals are to (1) involve a broad range of community members in meetings, workshops, and advisory processes that empower individuals to participate and come together to envision the role of the museum in community improvement; (2) deepen relationships with the museum’s neighborhood and local residents in a way that creates a sense of ownership and belonging; and (3) assess the best role for the museum to play within the context of the local community in order to create positive community change through its internal and external spaces, exhibitions, and programs. The success of the project will be measured through a process evaluation designed to understand the efficacy of community-centered practices based in the Pomegranate Method; the ways the museum welcomes, respects, values, and responds to community input; and how these practices have been adopted into broader organizational behavior.

Through this project, we seek to align with IMLS Agency-Level Goal 1: Learning, with a focus on the following Performance Goals that directly relate to how we will measure the success of the project’s outcomes. For each of these Performance Goals, we will collect data on number of participants and survey participants in alignment with the Performance Measure Statements, providing this information as part of our Final Report:

- *Train and develop museum and library professionals.* As this project focuses largely on the professional development and training of staff across departments at PAM to gain community engagement skills and capacities, this will be a key area for us to gather data. Staff spanning all departments and levels will be included in this data collection to understand the efficacy and integration of practices across the organization.
- *Support communities of practice.* Through the central principles of collaboration that are part of the Pomegranate Center’s method, developing communities of practice will be vital to this project. Forming a Convening Group through the Community Design Process will help bring together a diverse group of community partners and stakeholders as well as current members of advisory groups, and it will create a process that involves museum staff and community members on equal footing to achieve collective results.
- *Develop and provide inclusive and accessible learning opportunities.* In alignment with our institutional values of inclusion and accessibility, this process will strive to be open and inclusive throughout each phase. This will include clear communication with communities not currently served by the Museum, and utilizing community partners and organizations to support this process.

Conceptual Framework

In his influential book *Community: The Structure of Belonging* (2008), Peter Block offers an exploration of community building and the ways that healthy, restorative communities emerge and sustain themselves. Defining community as “the experience of belonging,” Block writes, “We are in a community each time we find a place where we belong”. First and foremost, then, community is about people. At its core is a set of human relationships, not just a place,

organization, idea, or internet platform. On top of these ways to define community, the Portland Art Museum and community partners have explored the transformative belief in a ‘beloved community’ that comes from the teachings of Martin Luther King, Jr., as well as more recent writings by Grace Lee Boggs and bell hooks. It is the idea of community as an agent of change, engaged in the struggle for justice and the wellbeing of the whole. In her book *Killing Rage: Ending Racism* (1996), hooks writes: “Beloved community is formed not by the eradication of difference but by its affirmation, by each of us claiming the identities and cultural legacies that shape who we are and how we live in the world” (p. 265). This affirmative vision of community is based, in part, upon finding common ground through social justice and the possibility of radical change as well as the transformative element of shared responsibility. For our work on this project, we aspire to define community not merely as a passive gathering of people around shared interests or shared geography, but rather the form through which these shared understandings take on life as collective action. As hooks states, “the commitment to community is what gives us the inspiration to come up with ways to resolve conflict.”

For the Portland Art Museum, these ideas begin to form the basis for any productive discussion of community and how we then work to specifically define a local community and build an institution’s connection within that community. To act as agents of positive change and community improvement, our team believes that museums need to recognize and value the assets of our communities — their stories, experiences, creative energies, and knowledges. For community relationships to grow and thrive, our project team is committed to identifying community assets and valuing resident participation in order to empower residents and legitimize these community partnerships. Stacey Marie Garcia, Director of Community Engagement at the Santa Cruz Museum of Art and History, has both researched and enacted community and civic engagement practices, methods, and theories in museums. In her eyes, “it’s not solely about how museums can serve communities but rather what are the communities’ resources, knowledge and interests that can inform museum practice? Furthermore, how can museums and communities work together to share strengths in the community?”

At the core of our work with specific communities and local neighborhoods is the practice of identifying and embracing the strengths, creative skills, stories, languages, cultures, voices, and experiences that come from our communities. The definitions of community informing this project are based not only in a sense of belonging, but also in a sense of ownership, control, and empowerment. In his book *Social Work and Empowerment* (2003), Robert Adams defines empowerment as “the means by which individuals, groups and/or communities become able to take control of their circumstances and achieve their own goals, thereby being able to work towards helping themselves and others to maximise the quality of their lives.” For museums truly invested in valuing and working with local residents or groups, we must step back and bring these community members into roles that make decisions, shape policies, and change practices that directly affect impacted communities.

Project Design

Building Community-Centered Practices will support an institution-wide initiative to build capacities for expanded community engagement. Partnering with the Pomegranate Center, staff across the museum along with selected community partners will receive intensive training and mentorship on the Pomegranate Method, a community facilitation method that empowers people to come together, become changemakers, and achieve constructive outcomes. The Pomegranate Center will facilitate a community-centered design process for public spaces being developed as part of the Museum’s proposed Rothko Pavilion expansion, and mentor staff on similar community engagement around future exhibitions, programs, and additional spaces at the Museum.

Work with the Pomegranate Center will involve the following components and phases:

Integrated Training (October 2018): The Pomegranate Center will lead a four-day training intensive for 25-35 people, including Museum staff across relevant departments and a selected number of community partners, artists, and neighborhood stakeholders. This training will include Grant Miller, accessibility consultant, as well as be open to participation from members of the Museum's Accessibility Advisory Committee. Through the Pomegranate Method, participants will learn together the fundamentals of community engagement, including meeting facilitation, outreach, and other skills that help ensure a successful and meaningful public process. Each training will be a mix of classroom time and hands-on experience. Topics that will be covered include: nurturing an idea spark, ground rules for community collaboration, structures for community meetings, facilitation for collaboration, design thinking, and how to develop early success projects.

PAM is sending three staff (Michael Murawski, Stephanie Parrish, and curator Julia Dolan) to attend an initial two-day training on community facilitation with the Pomegranate Center in May 2018. This will allow some of the key project staff as well as a staff member from Curatorial to gain insights into the Pomegranate Method, and begin assessing ways to utilize this process in various ways through Education and Curatorial practices.

Community Design Process (November 2018 – February 2019): The team participating in the Integrated Training in phase 1 will work with the Pomegranate Team to structure and support this next phase of a Community Design Process. It will provide an opportunity for the public to get involved with the Portland Art Museum in a positive and creative way, and will supplement the training through ongoing real-world experience. The Museum has chosen for this community design process to focus on bringing neighborhood and community voices into an existing process of designing public spaces in the proposed Rothko Pavilion expansion. This new expansion project will include ground level public spaces as well as outdoor areas that provide opportunities for the community to be involved in creating creative gathering spaces that meet the needs of the neighborhood and celebrate the creative assets of Portland's broader community. This Community Design Process will have the following components:

- *Convening Group:* As stewards of the project, a Convening Group's role is to determine how the process unfolds and to serve as project ambassadors. The Convening Group will assist with local knowledge, provide strategic links to partners, and assist with outreach and recruitment. Members should include a representation of local residents, community partners, artists, and members of existing advisory groups (including the Museum's Accessibility Advisory Committee). 10-15 people is a good size. We are proposing to facilitate three convening group meetings as part of the project. Following the planning work of the convening group, the following three events would happen over a week-long period.
- *Community Meeting #1:* The first community meeting will be a two hour long open meeting with a goal to collect ideas and information from the community. Pomegranate will facilitate the meeting in a way that ensures that every voice gets heard and that consensus is built in a positive and engaging way. The results from the meeting are transparent and open for all to see.
- *Design Workshop:* The next step in this design process is a two-day design workshop that includes the design team and other key stakeholders on the project. This workshop will take the vision and values shared at the open community meeting and give them expression in a conceptual design.
- *Open House:* Scheduled immediately after the design workshop, we will hold an open house to share the concept design and solicit input and comments. Having a design to share so soon after the first community meeting keeps the project fresh in everyone's minds and they are able to see how their ideas have turned up in the design.

- *Final report:* The design team will be responsible for assembling a final report documenting the concept design, and the Pomegranate Center will coordinate and contribute to that report a summary of the process and community findings.

Early Success Project (April – May 2019): A core concept behind the Pomegranate Method process is the role of the “early success” project. As the excitement of the design charrette fades and the project enters the long dark tunnel of construction documentation, the Pomegranate Center has found that creating opportunities to keep the community engaged through fun and energetic events keeps the project fresh in their minds and builds ownership. It is also one of the most effective ways to get people involved who might not participate in a community meeting. We envision enlisting artists to hold two-day community art-making workshops that will produce pieces that can be incorporated into the final design.

Ongoing Mentorship (June – September 2019): The Pomegranate Center staff will provide ongoing mentorship to members of PAM staff involved in this training and process, supporting them as they go about applying their skills in their work in new ways. Through this period, the Museum is interested in identifying specific future opportunities for projects, programs, exhibitions, or other spaces across the Museum’s campus to implement community-centered practices.

Evaluation (October 2018 – September 2019): The project’s external evaluator, Taline Kuyumjian of Kuyumjian Consulting LLC, will support the success of the Building Community-Centered Practices project by working with PAM staff across the duration of the grant to understand and document ways in which the institution is able to adopt community-centered process and practices into the organizational structure. This project serves as an opportunity for the Museum to respond to IMLS Agency-Level Goal 1: to place the learner at the center and to support engaging experiences in libraries and museums that prepare people to be full participants in their local communities and our global society. Specifically, via this project, PAM seeks to:

- Increase staff skills for facilitating effective community engagement processes, as they relate to shared ownership of experiences (skills)
- Work with community stakeholders and marginalized communities to build a sense of ownership in the museum and its future (skills)
- Foster appreciation for the relevance of community-centered practices, where community stakeholders and marginalized communities are active participants in organizational work and outcomes (attitude)
- Integrate community-centered practices into museum initiatives at both the practitioner and organizational level (behavior)
- Articulate lessons learned for becoming and being a community-centered organization, where ownership of the museum’s future is shared with community partners, which can be used to guide ongoing practices (knowledge)

This will be realized by a two-pronged approach. First, Kuyumjian will support the project through a process evaluation, to be conducted during the planning and implementation the Pomegranate Center’s trainings and community design process. The purpose of this study will be to understand the efficacy of various community-centered approaches used by PAM during this phase, with a specific goal of understanding how to transfer “ownership” of museum experiences from PAM staff to community partners. A summative evaluation will conclude the project, focusing inward on the impact this transfer of power and practice has had on practitioners, and ways the organization has shifted practice in an effort to become a collaborative neighbor who respects, values, and listens to the community it serves as co-owners and co-creators of Museum work. Both evaluation studies will use systematic

data collection efforts to ensure voices representative of PAM staff are captured. A mixed-methods approach will be utilized. Methodology may include interviews, diary studies, focus group conversations, observations of planning work, observations of community work, surveys with staff and with community participants, and/or other contextually-appropriate measures. Staff spanning all departments and levels will be included in this study to understand the efficacy and integration of practices across the organization. The ultimate goal of project evaluation is to provide PAM with actionable data and recommendations for use in the development of an internal Community Engagement Toolkit, which will guide strategic planning going forward.

Building Community-Centered Practices will be led by Michael Murawski, Director of Education and Public Programs since 2012. He oversees much of PAM's current community engagement efforts, and serves as the primary contact with the Museum's Native Art Advisory Board, Accessibility Advisory Committee, and the Education and Community Engagement Committee of the Board of Trustees; will dedicate 27% of his efforts over a one-year period to manage and oversee this project and serve as the main liaison with the Pomegranate Center.

Project support will also come from the following key staff who will meet regularly throughout the project period to ensure the project's timely and successful completion:

- Sarah Lampen, who serves as a Manager of Docent and Access Programs, is a member of the Museum's Equity and Inclusion Team, and is deeply involved in the Museum's accessibility initiatives and the formation of the Accessibility Advisory Committee; will dedicate 20% of her efforts over a one-year period.
- Stephanie Parrish, who serves as Associate Director of Education and Public Programs, is a member of the Museum's Equity and Inclusion Team, and oversees public engagement, artist residencies, and participatory programs; will dedicate 15% of her efforts over a one-year period.

This project will also be supported by the Museum's Accessibility Advisory Committee, Native Art Advisory Board, Teacher Advisory Council, and the Education and Community Engagement Committee of the Board of Trustees.

Building Community-Centered Practices will offer a unique way for community members and their voices, stories, knowledge, and creative assets to be meaningfully involved in the core work of the Portland Art Museum. We seek to be a museum of, by, and for our local community, and we embrace a broader goal to transform our institutional culture toward one capable of creating truly inclusive programs, exhibitions, and spaces with our community. In the context of this project, we are increasingly invested in expanding community ownership and a sense of belonging across our institution. This project will allow our institution to further invest in being an agent of positive change in our community, and bring community into the core of our practice.

Portland Art Museum Staff

Michael Murawski, Director of Education and Public Programs. Mike earned his MA and PhD in Education from American University in Washington, DC, focusing his research on educational theory and interdisciplinary learning in the arts. Prior to his position at the Portland Art Museum, he served as Director of School Services at the Saint Louis Art Museum as well as coordinator of education and public programs at the Mildred Lane Kemper Art Museum at Washington University.

Sarah Lampen, Manager of Docent and Access Programs. Sarah manages the Museum's Access Programs and serves as the Museum's ADA Coordinator. She has been a key team member supporting the Museum's current accessibility initiatives, including work with Grant Miller to form the Accessibility Advisory Committee. Sarah has previously held positions at the Museum of Modern Art, Guggenheim Museum, Walker Art Center, and Minneapolis Institute of Arts, and has presented nationally on accessibility, inclusion, and museums.

Stephanie Parrish, Associate Director of Education and Public Programs. Stephanie oversees public engagement programs of all kinds at the Portland Art Museum, including many artist residency and participatory programs. She has held education positions at the Kemper Art Museum, the Saint Louis Art Museum and the National Museum of American Art/National Portrait Gallery. She has presented at numerous national conferences on the topic of innovation and experimentation in art museum public programming. She holds a BA from New York University and an MA from Washington University in St. Louis both in Art History.

Consultants

Milenko Matanovic, consultant; former Executive Director, Pomegranate Center; Founder & Director, Institute for Everyday Democracy. By combining his talents as a thinker, educator, and artist, Milenko strives to help communities become wiser by working together and uncovering new ways to push good ideas into action. After 30 years as Pomegranate's Executive Director, he stepped out of the role of Executive Director in February of 2017. He now focuses on consulting for Pomegranate as well as leading their new Institute for Everyday Democracy.

Katya Matanovic, Director of Education, Pomegranate Center. For nearly two decades, Katya has been learning how nonprofits can thrive and change lives. She worked with the Washington Women's Foundation and the Gottman Institute and co-founded One By One, an international women's health organization. She is a 2014 University of Washington Women of Courage award recipient and a 2010 Leadership Tomorrow graduate.

Grant Miller, artist, community organizer, and Disability culture advocate. Grant currently serves as a consultant for the Portland Art Museum on accessibility, supporting the formation of the Museum's first Accessibility Advisory Committee and bringing a disability lens into our equity and inclusion process.

Taline Kuyumjian, evaluator. Taline received a M.A. in Museology, a graduate level certificate in Audience Research, and a graduate level certificate in Nonprofit Management from the University of Washington in Seattle. She received a B.S.E. in Business Administration and holds a minor in Art History from Saint Mary's College of California in Moraga.