



Museums for America

Sample Application MA-10-18-0211-18
Project Category: Learning Experiences

Trustees of the University of Pennsylvania Penn Museum

Amount awarded by IMLS:	\$250,000
Amount of cost share:	\$629,909

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2019 Museums for America grant program differ from those that guided the preparation of FY2018 applications. Be sure to use the instructions in the FY2019 Notice of Funding Opportunity for the grant program and project category to which you are applying.

Penn Museum
Proposal to IMLS Museums for America
Project Abstract

The University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum) respectfully requests funding from IMLS to reinstall its permanent Africa Galleries. The Penn Museum's African collections are among the largest and most distinguished in the U.S. The collection numbers over 20,000 objects from all regions of Africa, including sculpture, masks, jewelry, textiles, armaments, and ceramics. However, the Museum's current permanent Africa Gallery has not been updated in twenty-five years. Objects sit in dark cases with interpretation and labels written for academic audiences, making it challenging for public audiences to make connections.

The Penn Museum is at a transformational moment in its 130-year history. Over the next few years, the Museum will realize its strategic plan to reinstall most of its signature galleries, 44,000 square feet in total, with the goal of engaging a wider public audience with its world-renowned collections. The Museum's leadership has identified the installation of new Africa Galleries as a key part of that plan because of the incredible teaching potential of the collection, which is not being realized in the current Africa Gallery. Opening in September 2019, the Museum's new signature Africa Galleries will double the permanent gallery space dedicated to showcasing this extraordinary collection.

Public audiences have been at the center of planning for the new Africa Galleries. The collection resonates deeply with Philadelphia's large African American and African immigrant communities, and is an important teaching tool for all audiences about Africa's great civilizations and cultures. Launched in 2011, *Imagine Africa* is a community outreach initiative to previously unreached audiences, and features a gallery installation where visitors can share the topics and themes they found most interesting and would want to see in the new permanent galleries. In Summer 2017, the Museum conducted a formative a front-end evaluation of proposed curatorial concepts for the reinstatement. The core project team is using the findings from these projects to understand audiences' introductory knowledge and to design the exhibition's interpretive content to meet visitors at their level of understanding and build from there with them.

A grant from IMLS will support the delivery of this interpretive content to the public in the project's second phase—the fabrication, installation, opening, and summative evaluation of the galleries. The tangible result is installed 4,000 square-foot signature Africa Galleries that are inclusive and engaging for the wide range of K–12 student, family, adult, and group visitors to the Penn Museum. The project will benefit visitors by providing learning opportunities that increase understanding of Africa: its diversity, history, and cultures. The galleries will also encourage in visitors a sense of connection to the people who created these objects and a deeper knowledge of how and why certain objects were made.

Once the new galleries are installed, the core project team will conduct a summative evaluation to measure the galleries' success in achieving these knowledge and attitudinal changes in visitors. This evaluation will be used to recommend potential improvements to the galleries and make recommendations as the Museum works to reinstall additional permanent galleries. The impact on audiences will be sustained and enhanced over the coming years not only through these new galleries, but through their use as a platform for new educational and public programs that explore African history and culture.

**Penn Museum
Proposal Narrative to IMLS Museums for America**

Proposal Justification

PROPOSED PROJECT

The Penn Museum respectfully requests a \$250,000 grant from the Institute of Museum and Library Services to reimagine and reinstall its signature Africa Galleries to open to the public in September 2019. The Penn Museum’s African collections are among the largest and most distinguished of their kind in the nation—a superb teaching tool in the richly diverse cultural heritage of Africa. The exceptional holdings number around 20,000 objects from all regions of Africa, including sculpture, masks, jewelry, textiles, armaments, currency, and ceramics primarily from the 17th to the 20th century. The Museum houses an additional 42,000 objects from ancient Egypt and Nubia.

However, the current Africa Gallery that displays selections from the collection has not been updated in twenty-five years and was designed primarily for academic audiences. This gallery, along with the gallery directly next to it, will be renovated and reinstalled to proudly showcase this extraordinary collection in engaging and accessible ways for broad public audiences. The new signature Africa Galleries will comprise 4,000-square-feet and display around 600 objects at any one point, with object rotations planned for sensitive ethnographic material. Images of the current gallery, early concept renderings, and highlight objects from the collection are included as supplementary material.

The new Africa Galleries will provide visitors with opportunities to learn about Africa’s tremendous diversity—of cultures, of traditions, of goods—and Africa’s connections across the world as an integral part of economic, political, and cultural history. The galleries will present the continental and international connections of Africa and the world, in contrast to the antiquated approach of looking at Africa through the colonial lens of “dark continent.” Visitors will be able to view objects from across centuries of Africa’s great kingdoms and rich cultures to learn about spiritual systems, social processes, and institutions. One gallery will present objects grouped by civilization and the other gallery presenting objects in thematic groupings, such as textiles and currency. These displays will provide visitors with opportunities to learn about the diversity of the continent and the commonalities between African cultures. The galleries will also highlight the artistic and technical complexity of the objects to tell stories about their makers.

A key goal is to provide visitors with opportunities to discover unexpected stories in these new galleries to transform their understanding of African history. Silk rugs and manuscripts from will illustrate Africa’s rich scholarly tradition. Intricately carved ivories created for sale in international markets will tell the long history of Africa’s connections to the world. Moreover, with a collection amassed largely during the colonial period of Africa’s history, visitors will also be able to trace the journeys of these objects from Africa to the Penn Museum as these journeys represent an essential element of the story. Visitors will gain a better understanding of why these objects are on view in the Museum, at this time.

The Penn Museum is committed to providing an impactful experience within our new Africa Galleries for visitors of all interest levels, regardless of education level, age, self-identified race, or status in life. The interpretive approach will be grounded in experiential learning models in line with those established by David Kolb, George Hein, and others. The new galleries will provide different experiences that allow visitors to actively make meaning from the material presented. This model will help to ensure the interpretation meets the needs of many, on multiple visits.

In addition to new interpretation, the project will renovate the gallery space to enhance visitor flow and comfort in the galleries, including opening up new sightlines by moving the entrance to the main gallery, installing air conditioning and new flooring, and improved lighting. These reimagined galleries will serve as a platform for educational and public programs, as well as deepen relationships with African immigrant and African American communities whose cultural heritage the Museum proudly stewards.

NEED AND HOW IT WAS IDENTIFIED

In November 2017, the Penn Museum broke ground on a dramatic reconfiguration, the first in nearly a century, that will include a full renovation, in phased sequence, of our historic building and the reinstallation of 44,000 square feet of permanent, signature gallery space. The project's goal is to transform the ways in which visitors engage with the extraordinary collection: galleries are being designed to share the Penn Museum's scholarship and collection in ways that are engaging for a broad spectrum of visitors from scholars to schoolchildren. Penn Museum leadership identified reinstalling the Africa Galleries as a priority to occur in the project's Phase I (November 2017–September 2019) due to the galleries' current condition and outdated, academic approach to interpretation that is not up to today's standards for inclusion in interpretive strategy and design. The new Africa Galleries will feature more engaging interpretation designed for self-directed learners as well for K–12 students, families, and adults participating in gallery tours and programs.

Project Beneficiaries and Involvement in Planning

The Africa Galleries were additionally identified as priority because of the deep personal connections that the collection holds for Philadelphia metro region's African immigrant community (50,000 residents) and large African American community (more than 1.1 million residents). While the galleries are being designed to engage broad public audiences—including K–12 students and families—they will provide a platform for deepening engagement with the African immigrant and African American communities.

These public audiences have been involved in the earliest phases of the new galleries' development. In September 2011, the Penn Museum launched *Imagine Africa*, a community outreach initiative that has enabled the Penn Museum to engage and begin an active dialog with previously unreached audiences throughout the region, particularly people of African American and African descent. *Imagine Africa* includes a gallery installation featuring mechanisms for visitors to share their responses to the objects on display as well as the topics and themes they find most interesting, and began with a year-long array of multidisciplinary programming guided by a Community Advisory Board which launched the community dialogue on a strong platform. This approach was designed to address the possible disparity between academic approaches to the Museum's African collections and the visitor's personal connection. In this way, the Museum captured information on how to present the community with a more accessible and moving museum experience. The Museum conducted a summative evaluation of *Imagine Africa* that drew on data collected from 457 in-person interviews and 234 timing and tracking observations. This data shows that visitors are most interested in the great kingdoms of Africa, crafts, and arts. They are also interested in who made the objects, why the objects were created, and how they got to the Penn Museum.

More recently in the summer of 2017, the project team conducted a formative front-end evaluation of museum visitors under the supervision of the Penn Museum Exhibitions Department Interpretive Planner, Jess Bicknell and Curatorial Advisor, Monique Scott, Ph.D. The evaluation measured visitor starting points regarding their knowledge to proposed curatorial concepts for the reinstallation. The evaluation consisted of a survey with open-ended and closed-ended questions as well as a section for the evaluator to take notes on observed demographic data of the respondent.

The data produced offers a high degree of rich, qualitative findings to understand visitor perceptions from which to inform future didactic materials. The evaluation found that while 55% of visitors have been exposed to African material culture in other institutions, 40% of visitors answered that they do not think Africa is very connected to the rest of the world, and 54% of these respondents attributed this disconnection to Africa's cultural isolation from the "West." The core project team is being sensitive to visitors' introductory knowledge and designing the exhibition to provide opportunities for visitors to learn about Africa's impact on the global cultural landscape.

Additionally, 88% of visitors responded "yes" to an interest in learning more about the collection's history, with 40% stating that they are intrigued by the institution's motivations for acquiring the objects currently on display. This shows that respondents are actively thinking about the provenance of gallery objects in museum contexts without being prompted, so the gallery should feel comfortable with presenting concise narratives about the history, institutional processes, and colonial

legacy by which the museum acquired their African collection, as long as more information about anthropology and the process of ethnographic study is stated. In fact, considering the confusion visitors have about the differences between the way ethnographic objects came into the collection in comparison to the museum's archaeological collections, the gallery should have content that explicitly defines the ways in which 19th and 20th century ethnology impacted the Museum's scholastic endeavors and institutional motivations for actively acquiring its African collections.

To further advance and broaden perspectives in the new Africa Galleries planning process, in spring 2018 the Penn Museum will form a community advisory board of civic, community, and non-profit leaders to test interpretive approaches to ensure that new narratives about Africa are accessible, to inform public and community programs that will be presented in conjunction with the opening of the new galleries, to advance community partnerships, and to spread public awareness. The Museum formed a similar advisory group prior to the launch of *Imagine Africa* in 2011, and this group proved especially helpful for the Museum to gain a deeper understanding of African and African American communities in Philadelphia, promote the project to the public, and guide the direction of programming. The work of this group contributed to the significant shift in the demographic profile of the visitors to *Imagine Africa* during the year-long community outreach initiative versus previous Penn Museum attendance: a 27% overall increase in African visitors and a 21% overall increase in African American attendance. In addition, community partnerships formed through the *Imagine Africa* Advisory Board have remained active. Additionally, the Museum has teacher advisory groups for its K–12 programming. The team will seek feedback and input from this group as it designs new educational programming to accompany the redesigned Africa Galleries.

HOW THE PROJECT ADVANCES THE PENN MUSEUM'S STRATEGIC PLAN

The previously described building renovation and reinstallation of the Penn Museum's signature galleries was identified as a major initiative by Museum and University leadership in the development of the Penn Museum's 2013-2020 Strategic Plan. The Penn Museum has been a world-renowned research museum for more than a century, and scholars from across the world visit each year to study our collections. While in recent years the Penn Museum has created a wide variety of temporary exhibitions and programming for public audiences, many of the permanent galleries have been left untouched for decades. The Museum now seeks to share its remarkable collection and research with the public through the installation of the first permanent galleries in the Museum's history designed for broad public audiences. In these new galleries, the Penn Museum will tell the human story through time and across the globe, and the Africa Galleries will illustrate an essential part of that story. The new Galleries will enhance visitors' access to and engagement with these incredible artifacts and the stories the Museum has to tell about them.

HOW THE PROJECT ADDRESSES THE GOALS OF IMLS MUSEUMS FOR AMERICA PROGRAM

This project strongly aligns with the IMLS Museums for America's goal of strengthening the ability of an individual museum to serve its public. The Penn Museum is embarking on a major transformation of its building and galleries to become an accessible educational resource for the greater Philadelphia community where audiences can gain a deeper understanding of history and their place in it. Museum leadership have identified the reinstallation of its Africa Galleries as a key priority in this project. The new Africa Galleries will provide opportunities for audiences to connect with and learn from this incredible collection. The interpretation in the galleries is being designed to be flexible and appealing to visitors on different levels, designed to support learning and enjoyment for different audiences, in alignment with best practices developed in museums and other informal learning environments. Additionally, space and installation layout will be optimized for both self-guided and mediated experiences, and for public and school group programs.

Project Design

PROJECT ACTIVITIES AND TIMELINE

Prior to the grant period, the curatorial and core exhibition teams will complete the concept development and design. A grant from IMLS Museums for America will support the following activities during a grant period of October 2018–September 2020:

Final Design Phase (October 2018–December 2018): The goal of the Final Design Phase is to produce a set of complete packages for fabrication that illustrate the full exhibition design and call out where every component is located on a master floor plan. This package will include a final element list, measured and detailed floor plans, elevations, sections, graphic design package, draft scripts and details for all audio visual and interactive elements, specifications for lighting and sound, final proofed and approved graphics, production schedules and cost estimates from vendors (RFP packages). The community advisory board will meet to review the final design and begin discussing associated programming. Once this phase is approved by the team, it is handed off to fabrication. The Museum’s Conservation Department continues to conserve objects.

Construction Documentation Phase and Deinstallation (January 2019–April 2019): Fabrication contracts will be awarded, specification drawings updated, and designers, fabricators, mountmakers, multimedia designers and producers will collaborate on final plans. Facilities and Security departments will respond to the final floorplan, and work with the Head of Production, designers, and vendors as estimates are vetted. During this time, the project team will also deinstall the current exhibitions in the gallery spaces.

Fabrication and Installation Phase (March 2019–August 2019): The Project Manager, with the help of the Project Team, will oversee the on-time, on-budget production and installation of all exhibit elements during this phase. Security Lists will be established and initiated for object installation. Collections staff will oversee the installation of all objects.

Opening Phase (September 2019): The Museum will host a press preview and a public opening with community partners. After the exhibition opens, exhibitions staff members will spend time on exhibit floor to observe and fix immediate problems. A punch list will be developed and maintenance manual prepared. Accompanying educational and public programming will begin to be implemented in the galleries.

Summative Evaluation and Remediation (October 2019–September 2019): The Project Director and Interpretive Planning Manager will release a RFP and hire a local firm to recommend a methodology for carrying out summative evaluation, design an instrument, and analyze results. Undergraduate interns will be hired and trained to collect data. A summation meeting will held for all team members to review results, identify potential remediation activities, and make recommendations for future projects.

PROJECT RISKS

The biggest risk to this project is the vast diversity of cultures represented in the collections and the difficulty of creating galleries engaging to both African American and African visitors from so many of them in the limited gallery space. The core project team, members of the Penn Museum’s executive team, and volunteer leaders are very aware of this risk and are currently discussing ways to address it. The community advisory board is one identified way, although finding ways to truly engage all of these groups meaningfully through this board may fall short of expectations. Another way the team will address this risk is through accompanying programming which provides opportunities to partner with different communities to further explore and celebrate African cultures.

WHO WILL PLAN, IMPLEMENT, AND MANAGE PROJECT

The Penn Museum uses the team-based, collaborative approach for creating its exhibition projects. While initial ideas for exhibitions typically come from curators or content specialists, each team member brings their professional expertise to the project, and represents the perspectives of various stakeholders, including the Museum and University, as well as those from academic, civic, and cultural communities. Each team member listed below is critical for a successful exhibition process.

Kate Quinn, Director of Exhibitions and Public Programs, leads the planning and implementation for special exhibitions, gallery projects, and public programs for the Museum. For the new Africa Galleries, she is serving as the Project Director, and is responsible for creating, finalizing, and seeking institutional approval of the budget, schedule, and overall direction for the project. Quinn has led multidisciplinary teams to create over 75 exhibitions—many of which have won awards and

received international recognition—including *Imagine Africa*. She holds a BFA in theatre, an MFA in museum studies, certificates in museum leadership from the Getty Leadership Institute and Wharton School of Business, as well as National Arts Strategies, and is an affiliated fellow with the American Academy in Rome. She consults on international museum projects and is a regular lecturer at the University of Pennsylvania.

Dr. Tukufu Zuberi is Lasry Family Professor of Race Relations, and Professor of Sociology and Africana Studies at Penn. He is serving as the Lead Exhibition Curator on this project, providing the scholarly expertise, and responsible for creating the overall concept for the exhibition, providing the content, assuring the accuracy of the content, and creating a curatorial team. Dr. Zuberi is a renowned documentarian on Africa and the African diaspora, and curator of two exhibitions that challenge us to enhance our understanding of the African and African American experience (the two exhibitions are *Tides of Freedom: The African Presence on the Delaware River* at the Independence Seaport Museum in Philadelphia and *Black Bodies in Propaganda: The Art of the War Poster*, which premiered at the Penn Museum in 2013 and is now touring in the United States, currently at the Gilcrease Museum in Tulsa, Oklahoma). Dr. Zuberi's research focuses on Race, Demography, and Culture among African and African Diaspora populations. Dr. Zuberi has received a number of grants to support his research, filmmaking, television hosting, and exhibitions. He is the founding Director of the Center for Africana Studies, and has served as the Chair of the Department of Sociology at the University of Pennsylvania.

Dr. Zuberi is joined by an international panel of experts on African arts and material culture, including **Dr. Salah Hassan** (Cornell University), **Dr. Bárbaro Martínez-Ruiz** (University of Cape Town), **Dr. Vanicléia Silva Santos** (Universidade Federal de Minas Gerais, Brazil), **Dr. Monique Scott** (Bryn Mawr College), and **Dr. Gwendolyn Dubois Shaw** (Penn). Their CVs and a letter of support from Dr. Scott are included as supplementary information.

Michael Barker, Preparator and Multimedia Technician, will work closely with the Interpretive Planner, Curator, and Graphic Designer to produce and install all audio-visual elements in the galleries. Multimedia being considered for the Africa Galleries includes videos, audio, interpretive touchscreens. He will also oversee the installation of the galleries' lighting.

Jess Bicknell, Interpretive Planning Manager, is responsible for establishing the link between the exhibition's content and museum audiences. She serves as the project team's advocate for the general public, and interprets curatorial content based on audience needs, learning styles, and creates the communication strategies. She is responsible for the oversight of much of the early phases of planning, and working with the curator on a number of deliverables including content organization, the interpretive plan, and the exhibition big idea and final text, among others. Along with Kate Quinn, she will also manage the summative evaluation.

Josh Lessard, Exhibition Architect and Designer, is responsible for the visual interpretation, including the overall aesthetic and physical coherence of the exhibition. He will create a three-dimensional design for the project, which includes drawings and documents allowing the exhibition elements to be built and installed.

Benjamin Neiditz, Chief Preparator, will lead the preparation team in the fabrication and installation of the exhibition. He will manage the installation schedule, vendors, and the fabrication of all exhibition elements.

Yuan Yao, Graphic Designer, is responsible for the visual interpretation through two-dimensional design. She will create the exhibition logo, look and feel, exhibition labels, panels, murals, and collateral, and oversee graphic installation.

FINANCIAL, PERSONNEL, AND OTHER RESOURCES

In addition to the core project team listed above, the Project Director will call meetings with additional Museum stakeholders—those departments, staff, faculty, and individuals who rely on the exhibitions to move their own work forward—so the Core Team can gather their input into project planning. In addition, the Project Director calls Stakeholder Meetings to share updates on exhibition project development. Key members of Museum staff are invited to these

information-sharing meetings, in which core team members present project updates and learn more about exhibition-related work occurring in other departments.

The Penn Museum is requesting \$250,000 from IMLS towards a total project budget of \$2M for the new Africa Galleries (please see the full project budget submitted as supplementary material). The Museum's Development Department, comprised of 11 full-time staff members, has identified naming and recognition opportunities within the gallery spaces, and developed a comprehensive fundraising campaign in collaboration with colleagues across the University of Pennsylvania. The Penn Museum is actively soliciting prospects with an interest in the new Galleries. At the time of this proposal's submission, the Museum has a \$500,000 request pending with the William M. King Charitable Foundation, and a letter of intent pending with the W.K. Kellogg Foundation, invited following discussions with their program officers. The Museum is in conversations with one current and one nominated member of its Board of Overseers for a major gift to these Galleries, as well as with four of the Trustees of the University of Pennsylvania. In May 2017, Philadelphia's Alpha Boule chapter of Sigma Pi Phi chose to host its annual anniversary dinner at the Penn Museum and invited the Museum's Director to speak about the new Africa Galleries; the Museum is continuing discussions for a chapter gift as well as gifts from individual members.

TRACKING PROGRESS TOWARDS ACHIEVING INTENDED RESULTS

Each exhibition development phase holds required deliverables and milestones. Milestone deadlines include approvals by the Core Exhibition Team, the Project Director, and the Williams Director of the Penn Museum. The Project Director, Curator, and Core Exhibition Team along with representatives from Collections, Conservation, Learning Programs, Public Programs, and Development will continue to attend weekly, hour-long meetings that provide an opportunity for the team to track their progress against the galleries' schedule, deliverables, and milestones. The core team will present the project to the Museum's Executive Team as the project achieves key milestones.

SHARING PROJECT'S RESULTS

Project results will be shared with all key stakeholders: staff, curatorial advisors, community advisors, volunteers, overseers, and colleagues across the University of Pennsylvania. As this is part of the first phase of the reinstallation of the Museum's signature galleries, the project will provide useful feedback as the Museum begins designing the reinstallation of the Galleries to house the collections from Egypt and Asia. Dr. Zuberi is interested in incorporating the project into his teaching, including featuring the galleries in a MOOC (Massive Open Online Course) he is currently developing with other faculty and staff at Penn's School of Arts and Sciences. The MOOC will be offered through Penn's platform on Coursera, and will be open free of charge to the public. Dr. Zuberi will also lead a symposium on "Representing Africa in the Diaspora" to further engage people in this project. The project team has also previously presented about exhibition projects at regional and national museum conferences, and will pursue opportunities to share the project's results with museum colleagues.

In order to achieve the project's intended results and audience impact, the Museum's Marketing & Communications Department will implement a comprehensive marketing campaign in advance of the opening. The campaign will follow efforts for the marketing of *Imagine Africa* and the other Museum signature galleries opening in 2018–2019, including advertising, media relations, email newsletters, gallery previews in the Museum's member magazine, social media efforts, and stories on the Museum blog. Information about the Africa Galleries has already been added to the Penn Museum's Building Transformation website.

Project Results

COLLECTING AND REPORTING IMLS PERFORMANCE GOALS DATA AND CHANGES IN AUDIENCE'S KNOWLEDGE

The project team expects to achieve the following knowledge and attitudinal changes in visitors to the Penn Museum's Africa Galleries:

- A greater understanding of Africa: its diversity, history, and cultures

- A sense of connection to the people who created these objects through the stories of how they came to the Museum
- Deeper knowledge of how and why certain objects were made

The IMLS Learning Experience performance goals applicable to this project fall into the area of develop and provide inclusive and accessible learning opportunities. The summative evaluation will be designed to collect data related to the IMLS performance goals by measuring participants' understanding and interest in the themes and materials displayed in the galleries. As described in the project activities, the Penn Museum will hire a local firm to design a summative evaluation instrument and use undergraduate interns to collect data beginning in winter 2019. The summative evaluation will measure changes in knowledge and attitudes against the *Imagine Africa* survey data and our front-end survey results from this project. This way the team will be able to get a sense of change in visitors' perceptions of Africa due to interacting with the galleries.

PROJECT'S INTENDED RESULTS

As identified in this proposal's project justification section, the result of this project will be reinstallation of the Penn Museum's signature Africa Galleries. These new galleries will showcase one of the largest African collections in the country in ways that activate the collection as a teaching tool for public audiences. The project will replace the outdated, academic approach to interpretation and design currently found in the galleries with inclusive, engaging interpretation and design developed with careful consideration for the full spectrum of needs and learning styles of the Penn Museum's wide range of K-12 student, family, adult, and group visitors. The interpretive experience will be enhanced through multimedia. Moreover, the galleries and accompanying programming and community advisory board will build on relationships established with Philadelphia's African American and African immigrant communities through the Penn Museum's *Imagine Africa* community outreach initiative to provide opportunities for these communities to connect with their cultural heritage.

TANGIBLE PRODUCTS

In the new 4,000 square-foot signature Africa Galleries, visitors will be able to explore objects and their stories up close and in-depth through new casework, text panels, object labels, and graphics. The galleries will also feature tactile experiences, interactives, and videos to enhance visitor learning by providing alternative ways of considering the objects and accessing and understanding the key themes of the gallery. The final tangible product will be the summative evaluation that will identify potential improvements to the galleries and make recommendations for future projects.

SUSTAINING BENEFITS

The new Africa Galleries are being designed to be on view for at least ten years. Once installed and opened to the public, the galleries will be included in the Conservation Department's ongoing gallery maintenance program whereby conservators regularly monitor all artifacts on exhibition and the Exhibition Department monitors interactives. Objects lists are being reviewed by conservators during the gallery design process to identify objects that will need to be rotated, especially textiles. Those rotations will be incorporated into the gallery design plan, and the Conservation Department will oversee those rotations.

In addition, the galleries' impact on audiences will be sustained and enhanced in the coming years through public programming that will expand on the galleries' themes and explore contemporary issues in Africa and for the African diaspora. The Museum's Public Programs Department will present accompanying programming as part of their annual offering of lectures, films, world culture days, and family programs. Shortly after the galleries open, the Museum will offer its collaborative educational series crafted for the general public, *The Public Classroom*, with a focus on Africa. *The Public Classroom* brings together leading experts from multidisciplinary backgrounds for a powerful exploration of contemporary issues of our global society. The semester-long series of free evening classes are geared toward adults and young adults, ages 14 and up. The opening of the new Africa Galleries in fall 2019 will provide an ideal platform for a series focused on issues relating to Africa and the African diaspora, and will be similarly designed to occur over a series of evening classes, with complementary reading lists, worksheets, and activities to encourage further community thought and discussions.

**Penn Museum
Africa Galleries Schedule**

Deliverable		Staff		
FINAL DESIGN (FD)		STAFF	Start Date	End Date
			10/1/2018	12/21/2018
	Final Mount List, Element List & Paint Plan	MG / JL		
	Final Case Drawings & Case Interiors	JL		
	Final Object location plan	JL		
	Final Electrical & Lighting Plan w/ Schedule	MB / JL		
	Final Perspective Drawings	JL / YY		
	Final Finish Schedule	JL		
	Final AV / IT Plan & Package	MB / JB		
	Final Graphic Design Package	YY / JB		
	FD Presentation ET & Stakeholders	KQ		
CONSTRUCTION DOCUMENTATION		STAFF	Start Date	End Date
			1/1/2018	4/19/2019
	RFP Packages Created, Bid Process & Awards	KQ / BN		
	Files to Vendor	JL / YY / BN		
	Create Installation Manual	BN / MB / MG / YY		
	Final Drawing Package	JL		
	Graphic Review & Printing	YY		
	Case Interior Fabrication	BN		
	Mount Fabrication	MM		
FABRICATION & INSTALLATION		STAFF	Start Date	End Date
			3/4/2019	8/31/2019
	Deinstall, Demolition, Construction & Painting	BN		
	Install Casework & Objects	BN		
	Install Mounts	MM		
	Install Graphics	YY		
	Install AV/ IT & Lighting	MB		
OPENING AND REMEDIATION		STAFF	Start Date	End Date
			9/1/2019	9/30/2019
	Public Opening	Team		
	Create AV / IT & Lighting Maintenance Manual	MB		
SUMMATIVE EVALUATION & REMEDIATION		STAFF	Start Date	End Date
			10/1/2019	9/30/2020
	Bid Process & Award for Evaluation Firm	KQ / JB		
	Evaluation Design	KQ / JB / Firm		
	Data Collection	Students		
	Summative Evaluation Presentation	Team		
	Remediation Activities	Team		

Staff Key:
BN: Benjamin Neiditz
JB: Jess Bicknell

JS: Josh Lessard
KQ: Kate Quinn
MB: Michael Barker

MM: Mountmaker
YY: Yuan Yao