

Creating the Visitor-Centered Museum

Peter Samis and Mimi Michaelson

Routledge

— Taylor & Francis Group

NEW YORK AND LONDON

Contents

<i>List of Figures</i>	ix
<i>List of Tables</i>	xii
<i>Figure Acknowledgments</i>	xiii
<i>Acknowledgments</i>	xiv
PART ONE	
Introduction: Setting the Stage	1
1 Considering the Visitor	9
2 Change Takes Leadership: Moments of Personal „ Transformation <i>P</i>	20
3 Contours of Change	27
PART TWO	
Case Studies	45
<i>I Charting History</i>	47
4 Denver Art Museum: Building a Sustainable Visitor-Centered Practice	49
<i>II Engaging through Audience Immersion</i>	63
5 City Museum: The Power of Play	65
6 Ruhr Museum: Connecting through Adaptive Reuse and Design	70
7 Minnesota History Center: Lessons from a Learning Team	82

<i>III Reinvigorating Traditional Museums</i>	91
8 Detroit Institute of Arts: Reinventing a Landmark Museum with and for Visitors	93
9 Oakland Museum of California: Including a Diverse Public	105
10 Columbus Museum of Art: Museum as Community Living Room	114
<i>IV Creating Social Change</i>	127
11 Kelvingrove: Museum as Cultural Commons	129
<i>V Taking a Critical Stance on Museum Practice</i>	143
12 Van Abbe Museum: Radicality Meets Hospitality	145
13 Museum of Contemporary Art Denver: Experience over Objects	155
PART THREE	
Conclusion: Varieties of Visitor-Centeredness and Change	163
<i>P</i>	
14 Conclusion: Varieties of Visitor-Centeredness and Organizational Change	165
<i>Appendix A: Method</i>	177
<i>Appendix B: Adult Gallery Activities at the Denver Art Museum</i>	179
<i>Appendix C: Make-Up of DIA Visitor Panels</i>	180
<i>Bibliography</i>	181
<i>Index</i>	188