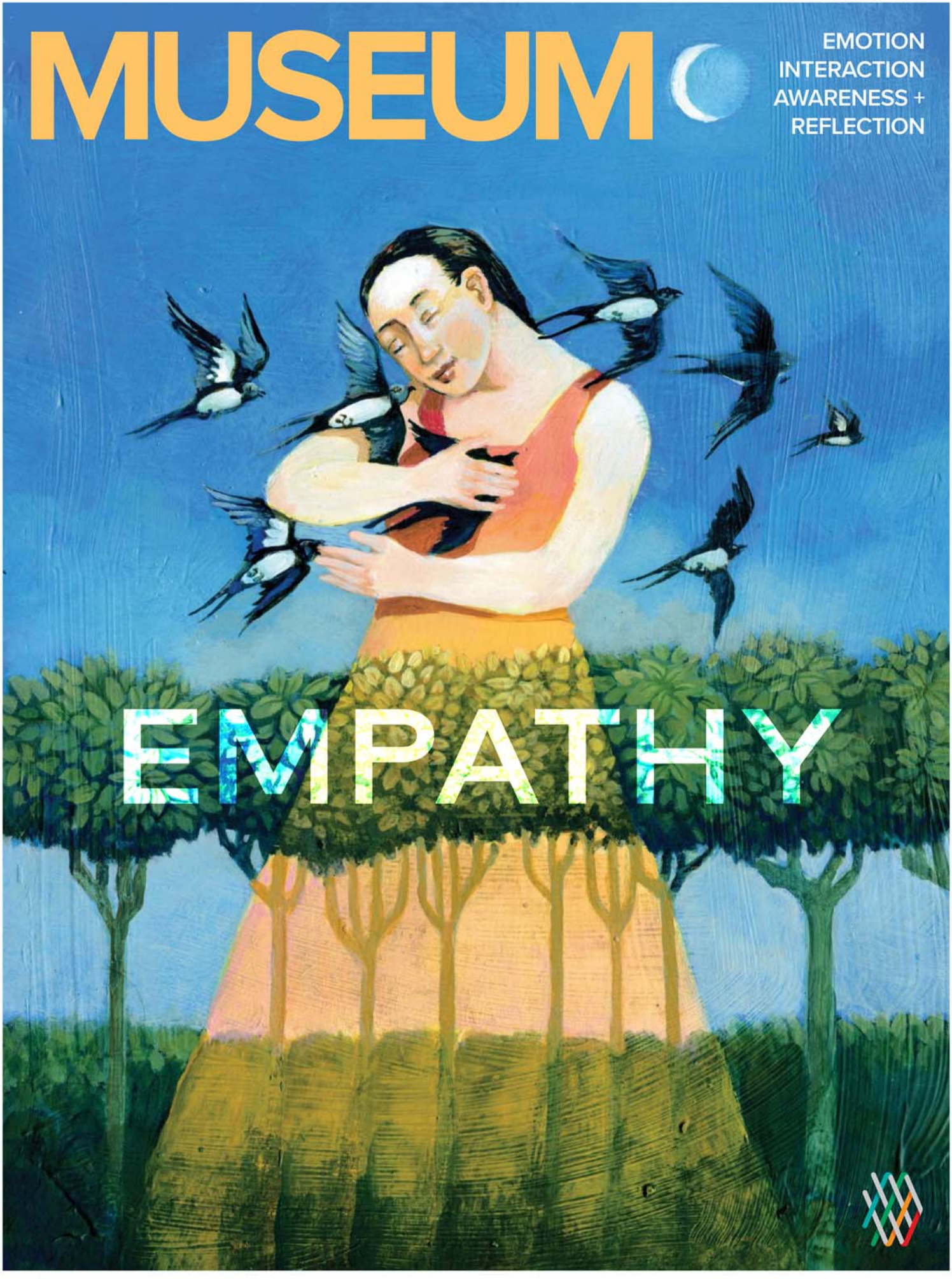
JULY/AUGUST 2021

MUSEUM

EMOTION
INTERACTION
AWARENESS +
REFLECTION



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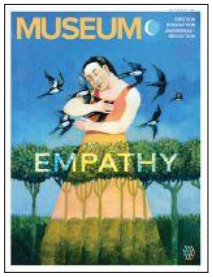

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Joshua Franzos, 2021

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Practicing Empathetic Leadership

Like many of you, my family and I have really missed going to museums. Until last spring, I was averaging a museum visit a week! And I often joke that my 8-year-old has visited more museums than most grown-ups. For her, the excitement of the virtual museum, classroom, or performance wore off a long time ago, and she longed the most to be in places with real people, authentic art and artifacts, and engaging multidimensional experiences.

As soon as museum doors began reopening in the Washington, DC, area, we donned our double masks, packed our hand sanitizer, and rushed back to the familiar, beautiful, and inspiring exhibits we missed; the new museums that engaged our senses and sparked our curiosity; and many of the local historic sites we have wanted to experience and learn from. It was nothing short of joyful and deeply therapeutic.

After so much isolation and suffering this past year, it comes as no surprise that experts warn of a second pandemic within the COVID-19 pandemic: the current and delayed impacts on mental health, including rising anxiety and depression. Our museums have a critical role to play in our communities' recovery and rebuilding.

People often visit museums to take care of their mental health, to escape or process traumatic experiences, and to get reinspired and reenergized for brighter times ahead. Museums are also spaces that can foster greater empathy among individuals in service of creating healthier, more inclusive communities.

Earlier this year, AAM conducted a survey on the impacts of the pandemic on individuals in the museum field. As I read through the findings of this survey, I paused at a particular data point. Despite experiencing significant personal hardships, respondents said their greatest concern was for the well-being of colleagues. This empathy and compassion is incredible and something that feels unique to our field. As you are reopening your museum for your communities or finding new employment opportunities in the field, please be sure to practice this type of care for yourselves as well. And continue to look out for one another, particularly those who have experienced the disproportionate impacts of the pandemic—whether due to job loss, experiencing xenophobia and racism, or losing loved ones.

As we continue the long-term process of rebuilding from the financial devastation of the pandemic, we need to embody these same values and this vigilance by practicing empathetic leadership. How can we create workplaces and structures that recognize the humanity in our colleagues? Workplaces that make everyone feel safe, valued, and supported during a crisis *and* during the best of times? In the past year, museums made great advances in utilizing their digital infrastructure to not only bring the museum experience online, but also to create effective remote workplaces. How can we take the lessons we learned to create less rigid and more flexible employment opportunities that work for everyone?

Let's be hopeful and energized for a new horizon. But let's also be deliberate in building what's next. AAM will continue to be with you every step of the way as we evaluate our changing environment and provide you with the resources you need for a better, stronger, more equitable future.

5/7/21

Laura L. Lott is the Alliance's president and CEO. Follow Laura on Twitter at **@LottLaura**.

Emotion and Empathy

#1

The most important COVID-19 concern among museum workers: the well-being of colleagues.

29%

Percentage of museum-goers who think museums should help them gain more empathy or understanding of others.

14

Number of states that have developed SEL (social-emotional learning) standards for K-12 education.

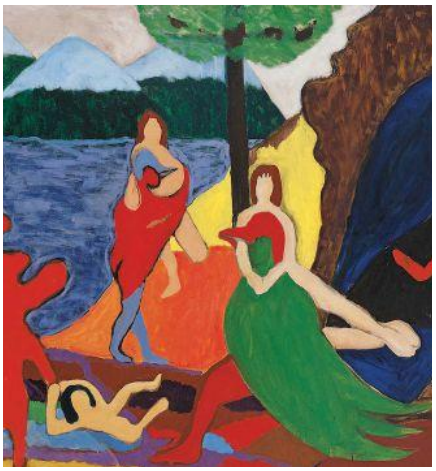
2x

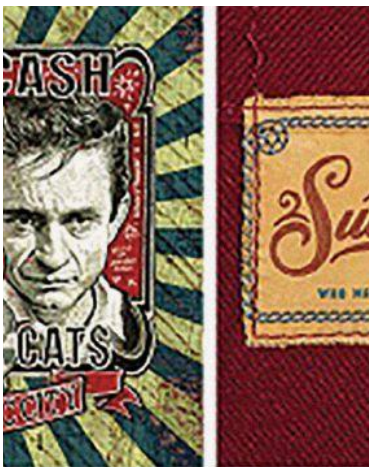
Museum-goers who seek empathy are twice as likely to want more outreach from museums to the broader community.

Pierluigi Palazzi/Alamy Stock Photo

Sources: Clockwise from top: CASEL; 2021 Annual Survey of Museum-Goer; ibid.; Impact of COVID-19 Pandemic Among Museum Workers, AAM

By the Numbers was compiled by Susie Wilkening, principal of Wilkening Consulting, wilkeningconsulting.com. Reach Susie at Susie@wilkeningconsulting.com.





Bob Thompson, *Bird Party*, 1961 © Michael Rosenfeld Gallery LLC, New York; Scott Gentling, *Portrait of Jane Goodall (also called Oracle)*, 1990 and *Great-tailed Grackle*, 1985 © Amon Carter Museum of American Art; Courtesy of the Country Music Hall of Fame and Museum

Colby College Museum of Art

"Bob Thompson: This House Is Mine" is the first major survey of the American artist's work in more than two decades. The exhibition features approximately 85 paintings and works on paper from more than 20 public institutions and 25 private collections. It centers Thompson's work within art historical narratives, significantly expanding the depth of scholarship on the artist and establishing his enduring influence on contemporary practice.

Location: Waterville, ME

Dates: July 20–Jan. 9

Learn more: colby.edu/museum/exhibition/bob-thompson-this-house-is-mine/

Amon Carter Museum of American Art

"Imagined Realism: Scott and Stuart Gentling" is the first comprehensive overview of the work of two Fort Worth-based artists, brothers whose prolific and collaborative careers were celebrated within Texas but whose creative impact has, until now, been little studied. Exploring a wide range of themes and subjects, the exhibition features more than 160 sketches, etchings, watercolors, and oil paintings, including some of the Gentlings' best-known works.

Location: Fort Worth, TX

Dates: Sept. 25–Jan. 9

Learn more: cartermuseum.org/exhibitions/imagined-realism-scott-and-stuart-gentling

Country Music Hall of Fame and Museum

"Suiting the Sound: The Rodeo Tailors Who Made Country Stars Shine Bright"—one of two new, free-to-access online exhibitions—explores the artistry of Western-wear designers from the 1940s and 1950s. "Dylan, Cash, and the Nashville Cats: A New Music City" explores Bob Dylan's Nashville recordings in the 1960s and his impact on the local music industry; the role Johnny Cash's groundbreaking television show played in expanding the perception of Nashville as a music center welcoming to all; and the importance of the community of ace session musicians known as the "Nashville Cats."

Location: Nashville, TN

Learn more: countrymusichalloffame.org/current-exhibits/

What's New at Your Museum?

Do you have a new temporary or permanent exhibition, education program, partnership/initiative, or building/wing? Tell us at bit.ly/MuseumNewsAAM, and it might be featured in an upcoming issue.

Upcountry History Museum

"Manzanar: The Wartime Photographs of Ansel Adams" features 50 images taken by Adams within a year of the creation of relocation camps built to detain all Americans of Japanese ancestry following the attack on Pearl Harbor. These black-and-white photographs, organized by the Reading Public Museum, present an intimate look at daily conditions during internment for Japanese Americans at Manzanar Relocation Center, located northeast of Los Angeles.

Location: Greenville, SC

Dates: Aug. 21–Oct. 31

Partner: Reading Public Museum

Learn more: upcountryhistory.org/exhibitions-events/changing-exhibits/manzanar-the-wartime-photographs-of-ansel-adams/

Shangri La Museum of Islamic Art, Culture & Design

"Kamran Samimi: Sanctuaries" features several mixed-media works on canvas and a large, outdoor sculptural installation. The artwork animates a specific facet of Shangri La: the earth beneath the museum, the architectural structures, and the many individuals involved in its creation. The pieces employ mark-making techniques to convey the natural world's aliveness, the artist's cultural awakening, and ancestral connections with the museum.

Location: Honolulu, HI

Dates: through Oct. 2

Learn more: shangrilahawaii.org/visit/exhibitions/kamran-samimi-sanctuaries/

Mingei International Museum

Mingei International Museum's three-year transformative construction project at its Balboa Park location is nearly complete and the museum is scheduled for reopening in late summer. Enhancements and improvements to the 1915 Spanish Colonial–style House of Charm include an additional 10,000 square feet of space for exhibitions and programming, a new theater and education center, and amenities including a bistro, gift shop, and coffee bar.

Location: San Diego, CA

Partners: LUCE et studio, Layton Construction

Learn more: mingei.org/about/pressroom

Photograph by Ansel Adams; Shangri La Museum; LUCE et studio

Huntsville Museum of Art

On September 11, 2001, the World Trade Center became the target of a massive terrorist attack that took the lives of nearly 3,000 people and radically altered the New York skyline. Through 50 hand-selected photographs from the archives of The Associated Press, "9/11 and Beyond: Photographs from The Associated Press" looks back at the World Trade Center's construction, destruction, and slow reemergence.

Location: Huntsville, AL

Dates: Sept. 11–Nov. 28

Learn more: hsvmuseum.org/9-11-and-beyond-photographs-from-the-associated-press/

AP Photo/Marty Lederhandler; Namsa Leuba, *La Femme à la Papaye* I, 2019

Halsey Institute of Contemporary Art at the College of Charleston

"Crossed Looks," the first US solo exhibition of Swiss-Guinean artist Namsa Leuba, will feature more than 90 works from the photographer's projects in Guinea, South Africa, Nigeria, and Benin, and it will premiere new work created in Tahiti. As a photographer working across documentary, fashion, and performance, Leuba's images explore the fluid visual identity of the African diaspora.

Location: Charleston, SC

Dates: Aug. 27–Dec. 12

Learn more: halsey.cofc.edu/main-exhibitions/crossed-looks/

POINT
OF VIEW

Harnessing an Untapped Power

Museums can use emotions to encourage empathy, inspire action, and build creativity.

By Zorana Ivcevic Pringle

> "People will forget what you said. People will forget what you did. But people will never forget how you made them feel."
>
> —Maya Angelou

pinturea/Alamy Stock Vector

Museums are places where we feel a whole range of human emotions: the delight in seeing pandas at play, quiet peace in front of Francisco de Zurbarán's painting of *Saint Francis*, the pain and terror in the Holocaust Museum.

Scientists define emotions as immediate responses to something that happens in the environment or in the mind. Emotions are full-person events—our physiology changes (quicker breathing or heart rate), our thoughts are affected (evaluating something as liked or disliked), our expressions change (shrinking in discomfort or bouncing excitedly), and our behavior changes (fleeing or facing

the source of our feelings). In museums, we run toward our favorite exhibits, spending more time in front of some and skipping others altogether.

Why talk about emotions? Emotions matter for much of what we do as humans. They influence attention and learning, build up or strain our relationships, define our well-being, and inspire creativity. Emotions can consume us, distract us, but also, if approached wisely, teach us.

We work with and through our emotions applying the skills of emotional intelligence. This includes accurately perceiving emotions in ourselves and others, using emotions to help solve problems, understanding potential causes and consequences of emotions, and regulating emotions. Researchers have shown that these skills can be taught. It is possible to learn not to flee or push aside difficult emotions and instead accept them, learn from them, and act on them for personal growth and to create change in the world.

Museums are uniquely able to teach audiences young and old by using the power of emotions to inspire action and creativity. Museum objects can be vehicles for teaching rather than material to be learned. Crucially, unlike schools and workplaces, which intimidate because they evaluate, museums can create an environment of freedom of expression without the threat of grades and censure.

If they harness their potential, museums can create change and serve audiences in five ways.

1. Museums can create new perspectives and teach social and emotional skills. In a gallery, we might see Dutch 17th century paintings exuding the confidence of the emerging prosperous commercial class. We can marvel at the exotic fruits and shellfish in the still life paintings. But imagine if in the same space we could also see art from the Dutch colonies. In a museum in Taiwan, I remember a description of the towering Dutch conquerors. Very different emotions were evoked from the perspective of the explorer (and conqueror) and from that of the conquered.

To use the power of emotions to create new perspectives and teach social and emotional skills, museums can reimagine tours. A school group where students experience the same object will teach diverse perspectives and understanding of emotions. Why would an object be experienced as frustrating by some, happy by others, and sad by some? The differences need not be disagreements but can be insights into what we have not noticed before.

2. Museums can build empathy. Understanding different perspectives is the cognitive core of empathy. The term "empathy" comes from the German *einfühlung*, or "feeling into." We cannot feel the emotion expressed by an object or experienced by another person if we do not accurately perceive and understand those emotions. However, for empathy to happen, we must also care to engage with the world.

Museums can inspire caring for others, and for important social issues, by connecting people to objects and places imbued with meaning. And we need that caring. Major problems of our time—from income inequality to climate change—are not likely to be solved without the empathy that inspires action.

Museum objects tell stories that inspire soaring positive emotions and dark or painful ones alike. A history museum can allow us to experience the determined courage of Elizabeth Cady Stanton and her fellow suffragists. And it can make us feel shame and disappointment when realizing they often excluded Black women. Empathy is "feeling into" the full range of emotions in order to experience full humanity.

3. Museums can teach how to use the power of emotions. Museums can teach social and emotional skills—perceiving, understanding, empathizing—as well as their subject matter through the power of emotions.

Consider labels. They explain basic facts about an object: its creator, the title, date created. By itself, the label is unlikely to draw the audience in. What would happen if museums invited the audience to consider the emotions first? In turn, emotions can generate interest and motivate learning.

Imagine teaching about globalization in either a history or an art museum. An audio guide can sweep visitors into feeling the adventure of an 18th century maritime trading voyage and then marvel at the elegance of Asian white-and-blue porcelain brought back by those merchants. As the visitors imagine themselves in

these travels, they will be open to learning that the merchants brought back to their ports not just valuable objects but also a new fascination with distant cultures. Linking this to the Japanese art of the period will show that the fascination was mutual, with Japanese artists importing European influences into their work. The museum visitor can be invited to relate the globalization of the past to their experience of globalization in the present.

4. Museums can contribute to well-being. By making audiences feel, and especially by inspiring awe, museums make people feel more fully alive. Psychologists have found that nature and art are the most common sources of awe, an emotional experience that gives us chills and seems to slow down time. At the same time it makes our sense of self smaller and connection with humanity greater.

I remember being overcome by awe at the Guggenheim Museum's exhibition of pioneer abstract artist Hilma af Klint's work, while my son was awestruck at the Intrepid Sea, Air & Space Museum. This awe makes us feel happier and more satisfied with life. Even beyond individual well-being, scientists have found that feelings of awe influence how people relate to the world and make them more willing to volunteer their time to help others.

5. Museums can build creativity. Museums showcase human creativity, from art to science and invention to creating social change. But museums can also inspire creativity.

The World Economic Forum examined key skills for the jobs of the future. Creativity-related skills make up half of the list: innovation, complex problem solving, ideation, and originality. Creativity is sparked by interest and fueled by openness to different perspectives and exposure to diverse ideas. Museums offer objects of interest, include diverse ideas by design, and can relate the objects and what they represent to everyday problems, either personal or societal.

My own work with Centro Botín, an art center in Santander, Spain, shows how the power of emotions can be harnessed to teach creativity. We developed gallery demonstrations, workshops, and courses that build on the power of emotions in art to inspire creative ideas or solutions. Visitors look for art conveying diverse emotions and imagine connections between works of art and real-life questions. Our testing showed that people both grew their creativity skills and used them in their everyday life.

Museums are emotional spaces. And they can influence the course of visitors' emotions. Museums should use the power of emotions to engage, inspire, and teach diverse audiences. But first they must choose to understand and harness this power.

Zorana Ivcevic Pringle, Ph.D., is a senior research scientist and director of the Creativity and Emotions Lab at the Yale Center for Emotional Intelligence.

RESOURCES

Marina Ebert, Jessica D. Hoffmann, Zorana Ivcevic, Christine Phan, and Marc A. Brackett, "Creativity, Emotion, and Art: Development and Initial Evaluation of a Workshop for Professional Adults," *International Journal of Creativity and Problem Solving,* 2015

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The *Not Hate* doll is part of The Colored Girls Museum collection.

Empathy Check

(and why it's not a cliché)

An exhibition on African American women's hair became a space for the African diasporic perspective to be seen, heard, valued, and better understood.

By Victoria Edwards

All photos by Victoria Edwards

Every person has a role to play in their community. Are you aware of how your role affects everyone around you?

If everyone was so aware, would it not benefit the collective well-being of society? If empathy was part of our daily thought process, inclusive collaboration would occur across all professional disciplines, resulting in wise decision-making that benefits the world entirely. So, what is stopping us?

Being empathetic can be difficult in our society because "critical skills such as empathizing are often left to circumstance, and thus easily fall prey to the dangers of bias and manipulation," Elif M. Gokcigdem wrote in her 2016 book *Fostering Empathy Through Museums.* But we can no longer leave empathetic development to circumstance or optional awareness.

Designing for empathy in educational spaces, such as museums, libraries, art galleries, and community centers, can initiate invaluable conversations across communities. This past year's societal tensions, political resistance, and revolutionary movements have awakened many in the United States. It is crucial that we create shared spaces where people from all walks of life feel safe to inquire about history and current events and hear educated perspectives.

Victoria Edwards at the grand opening of "Queens: The Weight of Our Crown" at The Colored Girls Museum.

We also need to ensure that more than one voice and perspective speak through the content and design in these educational spaces. Empirically, it is infuriating knowing that my African American voice does not hold equal weight with the white "Western" perspective, especially if the institution preaches inclusion and equity. How can an institution possibly aspire to have a unifying effect on its audiences when it only discusses one perspective's experiences, or when it displays multiple, but the history is subject to revisionism? Authentic empathetic spaces are only possible if cross-departmental exhibition design teams include more than one cultural perspective.

"Queens: The Weight of Our Crown," is an exhibition to build empathetic connections among women of the African diaspora around the subject of hair and restore some of the lost identity by revealing the rich histories of our beautifying culture. It was initially hosted at The Colored Girls Museum in Philadelphia March–September 2019. Throughout the exhibition development process, I collaborated with an Empathy Development Team (EDT) of 10 African Americans, five white Americans, and one Asian American, and together we developed an exhibition that represented 100 percent of women of African diaspora who visited.

The Exhibition

My hair is the perfect reflection of who I am. It's tough, resilient, sensitive, and misunderstood. Growing up, I always had to explain my hair to my friends and answer to family about fixing its appearance. Not allowed to swim or sweat too much while playing if my hair was done. Not allowed to move when my mom blew on my scalp as she got in close with the scalding hot comb to press my edges. Not allowed to wear it naturally without the proper puddings, crèmes, and conditioners, or it would dry out and break off. I have always known that hair is a major factor in beauty, and it has made me question my worth on more than a few occasions.

"Queens: The Weight of Our Crown" aims to initiate authentic connections and conversations around the subject of hair within African diasporic communities. We rarely have the chance to openly discuss our cultures' complexities without judgment or with openness to understanding each other's perspectives. However, recent social movements, like The Crown Act (thecrownact.com), celebrate African diasporic hair culture, raise awareness of the biases and systematic injustices that plague our society, and prove that

A group from the University of Pennsylvania visits the exhibition.

we are ready to have these difficult conversations. The exhibition sets out to restore some of the lost identity in the African diasporic community and share the history of our beautifying culture.

Many modern hair products and styles are the same oils, herbs, and designs Africans had in their lifestyles centuries before the Western slave trade. However, captors stripped African Americans of their cultural characteristics during slavery, and this exhibition confronts those adversities and provides a constructive way to approach the conversation. "Queens: The Weight of Our Crown" is also a prideful experience for the African diasporic communities that addresses the various tensions concerning identity, color consciousness, anti-Black mentality, and the freedom to choose our style regardless of judgment and bias.

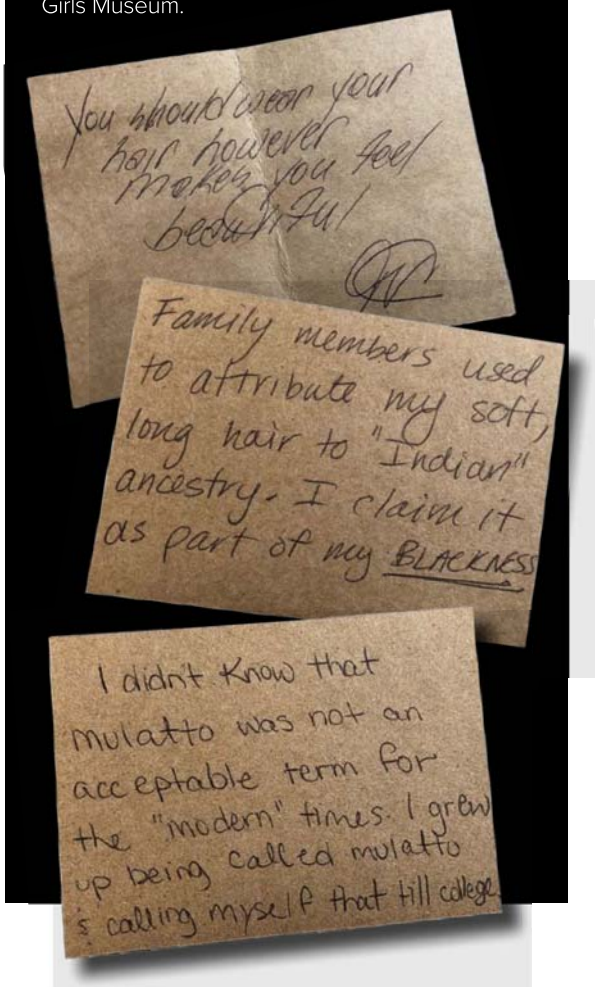
The first iteration of the exhibition had three main sections. *Queen Style* was a small gallery of ornate picture frames featuring natural African hairstyles from the 1400s–1800s. Visitors read about how these styles were used as spiritual interactions with gods and as a complex language system displaying a person's religion, social status, and regional loyalty. *Queen Style* celebrated the intricate skill and beauty of African hair design before the influences of Western culture and provided an opportunity for the primary audience to admire the origin of our beauty.

Next, *The Judgement Zone* recognized how slavery and generations of external oppression have negatively impacted how women of African diaspora view themselves and each other. It included multiple opportunities to help visitors understand what internal oppression looks like and which thoughts we need to be conscious of to make societal change.

The last section, *Hair Culture*, explains how the Black hair care industry is now worth billions of dollars and has proven to be a tool of "racial uplift" through, for example, the work of hair care and cosmetics entrepreneurs Annie Malone and Madam C. J. Walker. However, the Black community isn't benefiting from much of the industry. As a call to action, we provided information on local Black-owned beauty supply stores that give women of color the freedom to choose their styles and still care for their hair. Lastly, we provided a calming reflection space with books and prompts for visitors to reclaim their crowns with pride.

IN THEIR OWN WORDS

A few visitor comments about "Queens: The Weight of Our Crown" at The Colored Girls Museum.



The "Loss of Identity" panel in *The Judgement Zone* experience in the exhibition.

The Process

Through the use of an Empathy Development Team, this project aims to impact exhibition curators and designers dedicated to developing empathetic spaces for the betterment of society. Collaboratively, the EDT needs to create thought-provoking exhibitions that reach the institutions' typical audiences; appeal to new, diverse demographics; and present both groups with a solution to deep communication issues and cultural misunderstandings.

To ensure our work stayed empathetic during the exhibition development, we had weekly check-ins with the EDT on content, text, and then design to check my blind spots and get honest feedback. The team was mostly women of color of varying ages, which was invaluable to the content development because they were able to add perspectives and confirm nostalgic moments in the narration that authentically reached them.

This is not to say that the other members of the team weren't equally valuable in the process, but our team reflected my audience groups, which was evident in the results of the summative evaluation. I valued every member's opinions and thoughts equally, and if we ever reached a moment of conflict, we addressed it as a team. In the end, if I made an executive decision, it was well-informed, and the team was aware of the reasoning behind it. This made a grueling and intensive process easier to navigate.

To ensure we provided a solution to deep communication issues and cultural misunderstandings, I utilized the power of storytelling. A "transferential space" is a designed area for people to share their narratives to provoke deeper understanding, transfer knowledge, and take on emotions and memories that they did not experience firsthand. Through the physical objects on display, interpretation in the panels, and a crucial talk-back experience, everyone in the space—regardless of demographic—began to understand how hair is inherently tied to our identity and the pain its over-policing has caused women of African diaspora for generations.

The Colored Girls Museum is a memoir museum that honors the stories, experiences, and history of women of color. Since its primary audience is women of African diaspora, this was the perfect setting to make my primary audience feel welcome and comforted while having difficult conversations. To ensure that any visitors who were of a different demographic understood the exhibition's goals and mission, the introduction panel explained the atmosphere before they entered the space. Due to the smaller size of the institution, a docent led each group and was available to answer any questions after the tour.

Empathetic Reactions

According to the survey data, all of the visitors who identified as being of African diaspora felt that the exhibition represented their story and they could relate to the content personally. Thankfully, The Colored Girls Museum's empathetic atmosphere made visitors feel comfortable enough to be honest in their responses.

For example, when asked if the exhibition narrative expressed their story, one visitor responded, "Yes, I'm consistently asked if I am mixed because of my hair and complexion and feeling the need to prove myself as an African American woman." Another visitor shared how the exhibition narrative represented "my transition from society's image of how my hair should look to my embrace of wearing natural hairstyles with pride."

"Queens: The Weight of Our Crown" also created cross-cultural and generational empathetic connections. Twenty-five percent of white visitors said that the narrative represented their personal story. One visitor who identified as a white woman 55 or older confessed that she connected to the exhibition because "my daughter has hair that is often hard to manage.

CREATING YOUR EMPATHY DEVELOPMENT TEAM

An empathetic work environment is essential in developing empathetic exhibitions for the public. Following are some guidelines for building your institution's Empathy Development Team (EDT).

- The EDT must have varying perspectives and skill sets (curation, content development, design, programming, etc.) to effectively reach your audience groups.
- The team dynamics will shift negatively if members do not check their egos at the door. A huge part of checking your ego is being honest with yourself and looking for your own experiential blind spots and biases before they enter the workplace.
- Respectfully contact representative members of the community and audience to begin collaboration early in the exhibition development process. Compensate these partners.
- Find ways to give visitors permission to participate in the narrative along with a call to action.
- Ensure audiences feel welcome to explore the space. If you are unsure of how it feels for people different than you, find out by surveying and prototyping.
- Explore all means of "transferential" spaces. That transference storytelling moment comes when one's memory transforms into someone else's experience.

I realize I may have unintentionally made her feel shame about it." This speaks to how vital this conversation is across cultures.

Visitors who felt that the exhibition didn't represent their narrative directly still expressed empathetic connection. One visitor wrote that the narrative is "not a part of my story, but I learned details of the importance of African American women and their hair/worth identity." And she was not alone in that discovery. Visitors were able to perceive people's emotions even if culturally dissimilar to theirs, assess their situational circumstances, and broaden their perspective.

One day, I stood anxiously watching a tour of University of Pennsylvania students navigate "Queens: The Weight of Our Crown," and I noticed a young woman of African diaspora standing still and holding her mouth as her eyes cautiously scanned *The Judgement Zone* space. The room displays an auction block with shaved hair on the pedestal to exemplify the loss of identity that enslaved people endured when they were sheared to be sold. The back of the auction block features various slave auction, runaway, skin-lightening, and hair-straightening ads from the period, all with in-depth descriptions and objectification of Black bodies. The space prompts visitors to face color-consciousness and anti-Blackness that stemmed from slavery and introduces language we still use that perpetuates those mentalities.

Her reaction to the area made me walk over to introduce myself and get her honest opinion. She smiled with tears in her eyes and muttered, "Oh my God, thank you! You have no idea how much I needed this, like I have chills." We spoke more about her hair journey, teared up over a few shared experiences, and hugged before she left to rejoin her group. At that moment, I was humbled that I successfully created a healing experience that is much overdue, and I was overwhelmed by the knowledge that the exhibition needs to reach more people.

It was a privilege to witness women of African diaspora share their lived experiences openly, be honest with themselves about their outlooks, and then ask each other for advice on moving forward. I witnessed students of varying nationalities move through the space cautiously and eventually feel comfortable enough to look closer at the objects and displays to understand every detail of the content.

This exhibition is proof that there are ways to orchestrate empathetic lived experiences for visitors that allow them to explore cultures, discover new perspectives, and incorporate what they have learned into their outlook. If we have the ability to create empathetic experiences, then we have the responsibility to do so.

Victoria Edwards is an exhibition developer and designer who is passionate about creating spaces that tell captivating stories to educate and connect diverse audiences.

The Key to CONSERVATION

Three zoos and aquariums are designing environmental empathy into their work.

By Elif M. Gokcigdem, Jim Wharton, Michele Miller Houck, Kristin Dean, and Laurie Stuart

In a time when the biological diversity of our planet is at risk, zoos and aquariums are doing pioneering work to mitigate the loss of nature by addressing an important agent of behavior change: empathy. Their work in building empathy for positive conservation outcomes is rooted in evidence-based, long-term, multidisciplinary collaboration that is action oriented. When a fun visit to a zoo or an aquarium is transformed into one that also builds empathy, bridges of understanding, and emotional connections with the environment, we can appreciate the importance of our individual choices within an interconnected universe.

To mitigate and reverse destructive behavior that contributes to the loss of nature, we need more than an intellectual understanding of the environment. We need an emotional connection that makes us care, be concerned, and act compassionately. This requires a pragmatic perspective shift where, through the lens of empathy, we might realize we are inherently connected to something much greater than ourselves—all of humanity and the environment. This understanding

> "When we try to pick out anything by itself, we find it hitched to everything else in the universe. One fancies a heart like our own must be beating in every crystal and cell, and we feel like stopping to speak to the plants and animals as friendly fellow mountaineers."
>
> —John Muir

iStock.com/Vizerskaya

inspires us to calibrate and harmonize our attitudes, behaviors, and actions within this whole and leads to a more humble worldview that recognizes the environment's independent value and right to exist. At this critical moment in history, humanity's collective survival depends on our ability to inspire this fundamental perspective shift.

As science- and research-based informal learning platforms, zoos and aquariums bring people closer, both intellectually and emotionally, to the "other"—our planet and the variety of life that it supports. They can create meaningful encounters with our environment where we also learn about ourselves, notice our biases, and understand our responsibility as integral parts of this interconnected, fragile whole. Zoos and aquariums can offer experiences of awe and wonder, experiential learning, storytelling, and contemplation that are known to foster empathy. And they can inspire action by intentionally incorporating empathy into their institutional cultures while modeling behavior in their practices, policies, and leadership.

Following are three examples of zoos and aquariums that are intentionally building empathy to inspire environmental and wildlife conservation—and are simultaneously being shaped by the very tools that they are innovating to become more empathetic institutions themselves.—Elif M. Gokcigdem

Children at the Seattle Aquarium interact with an octopus.

Seattle Aquarium

Why Build Empathy?

By Jim Wharton

According to data from the United Nations, more than half the world's population lives in cities. In North America, it's more like 80 percent. We are more urban, more digital . . . and in many ways, less connected to nature than ever before. We don't often know where our food comes from or where our waste goes.

As people become more disconnected from the natural world, animals and habitats become unfamiliar, even frightening. If terrestrial ecosystems are unfamiliar, marine and aquatic environs are downright alien—less accessible, harder to explore, difficult to understand. Fostering empathy in zoo and aquarium settings can mitigate, if not reverse, this disconnection.

Research on the best practices for developing empathy encourages authentic animal experiences that allow people to observe an animal's agency and share their experience of the world through rich, sensory inputs. If you can see what an animal sees, smell what an animal smells, and feel what an animal feels, it's easier to imagine a shared perspective.

All mammals share similar emotions (though we may experience them differently), but if we restrict our idea of empathy to merely emotions, we also limit our opportunity to explore our connections with the vast majority of life on Earth. A sea star may not have emotions, but it does have a perspective of the world. It collects sensory input and reacts to stimuli in consistent ways. We can understand that responding to a shadow above by holding on tight is an appropriate response to what might be a predator, even if a sea star doesn't have the neural hardware to experience fear. Some might consider this anthropomorphism (applying human characteristics to non-human objects), but what we're really doing is learning by connecting the perspective and experience of the sea star to an experience with which we are more familiar (our own).

Learning how our experience of the world overlaps with an animal's is productive and beneficial, but it requires an investment. We must be open to learning about the animal and its life so that when we reach out to empathize, we accurately acknowledge a shared experience rather than merely replacing an animal's experience with our own. The latter is a kind of anthropo*centrism* that is much more dangerous than anthropomorphism because it centers the human experience as the most universal and important at the expense of other living things.

Perspective-taking also requires us to be open to seeing the shared characteristics and experiences humans may hold with non-human animals. The notion of human exceptionalism (the belief that humans are categorically or essentially different from all other animals) may suggest that being "like" an animal makes us somehow less than human and can prevent us from exploring our connections.

At the Seattle Aquarium we use knowledge-building and anthropomorphic metaphors to help people see their connections to barnacles, sea cucumbers, octopuses, anemones, urchins, and more. Using names and personal pronouns (he, she, they) helps visitors see animals as subjective others rather than "natural objects." Sharing information in narratives, rather than just presenting facts, facilitates perspective-taking. By learning to connect and empathize with animals, we bring them into our circle of concern. By appreciating the expansive biodiversity of the ocean and beyond, we can also begin to appreciate our place as a mere thread in the great tapestry of life.

The Wonder Project

By Michele Miller Houck and Kristin Dean

Established in 1981, the Carolina Raptor Center is an avian zoological facility and environmental education center permitted by the US Fish and Wildlife Service for the display and rehabilitation of birds of prey. Our mission is to ignite imaginations and engage people with the natural world so they will act on behalf of the environment.

We became interested in the concept of wonder when we adopted a new educational platform called

Nose-to-beak experiences like this young man holding his first falcon are one important tipping point for environmental empathy--achieved through wonder.

"Birds Inspire" in preparation for the development of a new campus. In 2016, we partnered with researcher Mary Beth Ausman to embark on The Wonder Project, a yearlong examination of the visitor experience to help us understand the elements of wonder. As we observed visitors interacting with our people, birds, and exhibits, we realized that we relied heavily on "cognitive wonder" (the "how" of the natural world) instead of "emotional wonder" (the "wow"). To get in touch with our "wow" factor, we needed to figure out defining moments that already existed in our facility so that we could create more of them.

We developed a five-question activity that asked visitors to choose their responses to the following questions: What did you see that you will remember? What did that make you think about? How did that make you feel? Who inspired you today? And, most importantly, what are you going to do about it? Responses were organized in a Likert scale in which 1 was the least desirable response and 5 the most desirable. Scores from the first summer ranged from 2.1–2.7 for each question. After revisions in programming, interpretation, and nose-to-beak experiences for the second summer, raw scores rose 0.3–0.7 points.

This project showed us that the key to wonder is creating extraordinary experiences for humans, because human-centric design has the power to create meaningful connections with the animals. Using words that people understand (family, baby, food, love) sparks curiosity about birds (and the natural world) and inspires people to care about their protection.

This research prompted us to create "Tell Your Raptor Story," a new exhibition currently being prototyped at off-site events and via curated on-site experiences, that is scheduled to be installed at our new Raptor Trail at Quest facility in 2025. The experience

Michele Miller Houck, Carolina Raptor Center, used with permission

begins with visitors identifying their raptor avatar and taking on the mantle of that bird throughout the facility. A seven-question quiz asks visitors their own preferences on food, habitat, and social situations and then matches them with one of six bird groups. Participants get a sticker that identifies them as part of that group: "I am an owl."

As they move through the facility, they encounter birds (and humans) of their type, sparking conversations around the accuracy of the quiz, their new bird persona, or the associated superpowers. Close encounters with the animals enhance empathy by creating a defining moment, a memory, which draws the visitor closer, creating a palpable bond with the natural world.

The new identity that the raptor avatar provides breaks down social barriers and offers the visitor membership in a new group that crosses cultural, political, and economic barriers and builds new understanding. Empathy for their bird grows as they make new connections throughout the experience. Prototypes for this experience have used bird costumes at a selfie station to connect people to their bird. The focus then shifts from the individual—"I am an owl"—to the group: "We are part of the parliament of owls." Curiosity about the bird, the bird's habitat, or even where the bird shows up in a visitor's cultural tradition appears to activate the desire to help protect the bird and its habitat.

RESOURCES

Empathy-Building Through Museums initiative
elifgokcigdem.com

Seattle Aquarium's empathy work
seattleaquarium.org/fostering-empathy-wildlife

Carolina Raptor Center's new YouTube series, Avian Adventures
youtube.com/c/CarolinaRaptorCenter

ACE for Wildlife Network
aceforwildlife.org

Woodland Park Zoo's empathy journey
zoo.org/empathy

Woodland Park Zoo's "Empathy Bridge"
aam-us.org/2021/03/19/an-empathy-bridge-helps-the-woodland-park-zoo-drive-social-change/

Future plans for the avatars include affinity groups, special events, and store merchandising—all to provide more connection points after the initial experience. The "Tell Your Raptor Story" exhibition space will include hands-on stations to test your raptor superpower and write your raptor story, and a storytelling circle will feature storytellers from a wide variety of cultural backgrounds. Each element is designed to touch the heart, teach the mind, and create wonder so that the human visitors will take action on behalf of the birds.

Catalyzing Empathy-Based Programming

By Laurie Stuart

Recognizing the collaborative nature of understanding and fostering empathy for animals, the Woodland Park Zoo in Seattle, Washington, invited 19 zoos and aquariums from the region to its first "Creating Change Symposium: How Empathy Can Advance Your Mission" in February 2019. The goal of the 2019 symposium was to generate commitment among participating organizations to develop and implement empathy-based programming by providing summaries of current research, foundational tools, and opportunities to collaborate across institutions.

From this event, the Advancing Conservation through Empathy (ACE) for Wildlife Network was launched as a vehicle for organizations to support one another in designing and implementing empathy-based programming in diverse contexts. Partners in the ACE for Wildlife Network are working together to advance effective practices in using empathy-driven experiences to not only connect visitors to the animals they engage with at our facilities, but also to catalyze pro-environmental behaviors for the benefit of wildlife and habitats that our visitors may never encounter directly.

Research indicates that evoking empathetic responses toward specific animals or plants can increase a person's willingness to take actions that protect the environment. However, we don't yet understand how to align someone's empathy-driven connection to "Taj," a rhino at the zoo that visitors can meet up close,

A girl and a tiger sit together at the Woodland Park Zoo in Seattle.

Jeremy Dwyer-Lindgren, Woodland Park Zoo

with the pro-conservation behaviors they could take immediately or later in life on behalf of wild rhino populations thousands of miles away.

Currently, the team at Woodland Park Zoo is working on a causal chain model that describes three key pathways by which empathy-based programming on-site might influence a social movement for conservation, meeting our mission to make conservation a priority in everyone's lives. These pathways foster informed connections with animals, reinforce social-emotional development such as self- and social awareness, and strengthen self-efficacy so that individuals are empowered to take meaningful action in response to their empathetic connections. To incorporate these pathways into zoo programming, such as in our Creature Feature presentations with ambassador animals, the Woodland Park Zoo has published an "Empathy Bridge" tool that outlines nonlinear strategies for utilizing language and activities that increase visitors' knowledge, emotional awareness, and sense of self-empowerment that leads to participation (see Resources at left for a link to more information on this tool).

Effective conservation requires complex conversations and pro-environmental actions that no single person or organization can achieve on their own. Therefore, the most effective empathy-based programming must also incorporate the human contexts of conservation issues by fostering pro-social empathy for other communities of people. For example, keeper talks that focus on tigers at Woodland Park Zoo not only encourage empathetic perspective shifts toward our resident tigers and tigers in the wild, but also connect our visitors to the human communities that coexist with and steward indigenous tiger populations in places like Malaysia.

Eventually, we hope that by bridging empathetic connection-making, people will feel inspired to take community-level actions made in mutual consideration of human and non-human animals within any habitat. While the zoo highlights successful conservation stories and shares resources on solutions, such as supporting only sustainable palm oil production, we believe that communities are in the best position to define and implement actions that meet specific conservation needs. Rather than prescribing specific activities, we hope that fostering empathy for wildlife and humans, as well as empowering individuals and communities to participate in conservation activities, will result in the most innovative and self-sustaining behaviors.

To this end, both Woodland Park Zoo and our partners in the ACE for Wildlife Network are currently asking meaningful questions, such as what empathetic connection looks like in different cultural contexts, how empathy for animals is experienced within subsistence-based communities, and whether it is possible to foster empathy for landscapes as living entities. The network is committed to including organizations with diverse audiences, missions, and representative voices so that we can strengthen ongoing conversations about best practices in fostering empathy for wildlife conservation.

Elif M. Gokcigdem, Ph.D., is the editor of *Designing for Empathy: Perspectives on the Museum Experience*. **Jim Wharton**, Ph.D., is director of conservation engagement and learning at the Seattle Aquarium in Washington. **Michele Miller Houck** is chief wonder maker and **Kristin Dean**, CPBT-KA, is director of birds at the Carolina Raptor Center. **Laurie Stuart**, Ed.D., is director of impact at Woodland Park Zoo in Seattle, Washington.

INVITATION INTROSPEC

The Exploratorium's free, outdoor exhibition helped people understand the factors that contribute to both compassion and polarization.

By Heike Winterheld and Josh Gutwill

The Exploratorium's "Middle Ground: Reconsidering Ourselves and Others," an outdoor exhibition in San Francisco, sought to promote social interaction and compassion for others.

TO TION

Visitors participate in the *Pulling Together* exhibit to learn about social loafing.

Remember the last time you were rushing about town running errands or commuting to work or school? What were you thinking and feeling? Your state of mind was probably influenced to some extent by events in your personal life. But the strangers you encountered, and the beliefs you had about them, also influenced what you thought, felt, or did, most likely without your awareness.

When we are rushed and preoccupied, we tend to engage in what cognitive scientists refer to as fast thinking, a form of cognitive processing that is automatic, effortless, and often triggered by emotions. It helps us size up our environment quickly, but social science research has found that this mode of thought also promotes snap judgments about others based on incomplete information ("this person looks dangerous") and potentially misguided actions ("the disheveled person lying on the sidewalk is just drunk, so no need to check on them").

When we have the time and motivation to introspect—or engage in slow and deliberate thinking—we may realize that such judgments may be unfair or inaccurate. Insights can also emerge in brief yet meaningful interactions with strangers: learning about their circumstances and lived experiences may upend beliefs we had about them or reveal implicit assumptions we made about them unknowingly.

Unlike everyday contexts such as a work commute, museums allow visitors to slow down, contemplate in a safe environment, and interact with other visitors as they wish. Museum exhibits that invite experimentation with the psychological and social factors that drive polarization and compassion can provide opportunities both for learning about the science behind these phenomena and for making more generous assumptions about others.

However, what if such exhibits were situated not in the reflective environment of a museum but in the public sphere of everyday life where people are likely to engage in fast thinking about people they perceive to be fundamentally different from themselves? The social science exhibition "Middle Ground: Reconsidering Ourselves and Others" sought to answer that question.

Developed by San Francisco's Exploratorium in collaboration with the city and key community stakeholders, "Middle Ground" included 14 free, interactive exhibits outdoors in the heart of San Francisco's Civic Center area. The exhibition, which ran from August 2019 through April 2020 and was funded by the National Science Foundation, sought to promote social interaction among people, boost compassion for others, and raise public understanding of the factors that contribute to both compassion and polarization.

The Physical and Social Context

The San Francisco Civic Center area houses many of the city's largest government and cultural centers as well as commercial office buildings and educational institutions. The area is also home to a culturally diverse community of residents, a large number of people experiencing homelessness, and high-crime neighborhoods dealing with open drug use.

A few years ago, the city of San Francisco began the Civic Center Initiative to enliven the area. As part of that effort, the city hired Urban Alchemy (UA) to take care of the Civic Center's public spaces. UA (urban-alchemy.us) employs former long-term offenders as stewards of public spaces to keep areas clean and safe while ensuring that everyone feels welcomed and valued. Through their lived experiences and training provided by UA, the stewards have honed social-emotional skills that they use to set boundaries and de-escalate conflicts in public spaces.

For the "Middle Ground" exhibition, UA stewards facilitated visitors' learning experiences. They became knowledgeable about the exhibits and their content, invited members of the public to try a variety of exhibits, and mediated visitors' interactions with the exhibits and each other.

The Exhibition Content

In the Civic Center area, many people from different sociocultural backgrounds cross paths each day. Some of these people are rushing to and from work and may feel nervous about being near high-crime areas. The area's diversity and the vigilance engendered there offered an opportunity to heighten awareness of how automatic modes of thought can bias judgments and determine whether we distance ourselves from others or empathize with them. The exhibition sought to slow people down and encourage more deliberate, reflective thinking about their social environment.

The exhibition is broadly structured around two modes of cognitive processing—fast and slow. We created experiences around topics drawn from research on social cognition (how we think about others), social influence (shaping each other's behavior), and prosociality (helping without immediate benefit to oneself). For example, at the exhibit *Unseen Stories*, visitors were invited to write their experiences with stereotypes on stickers. On one set of stickers, visitors shared how they might be stereotyped by others (supporting self-affirmation) and on a second set, they shared how *they* might stereotype others (encouraging them to challenge and revise their own stereotypes).

Another exhibit, *My-Side Bias*, used a repurposed library catalogue to invite inquiry into how confirmation bias—the tendency to favor evidence that supports our beliefs over evidence that challenges them—can shape how we seek information about important social issues. At *Making it in America*, visitors were asked to make estimates about social class mobility and compare their guesses to other people's as well as to population data on actual class mobility in the US. Research shows that many people in the US believe that it is easier to advance economically than it actually is.

To heighten awareness of how other people's presence can influence us, we created a physically engaging exhibit, *Pulling Together*. Studies show that people work less hard in a group (often without being aware of it) than when working alone. This phenomenon is called social loafing and can be mitigated by making people's individual efforts visible. Multiple visitors were asked to pull as hard as they could on ropes to lift a weight on a computer screen. They then could compare how hard they worked when the screen showed only the total weight lifted by the group versus when it showed their individual contributions.

At *Compliance Video,* a short film showed both the power of other people's influence and our tendency to go along with others, especially when we perceive them to be authority figures. And at *Sharing Faces*, visitors could watch how other people's facial

A wider view of the "Middle Ground" exhibition space.

movements mirror their own. Although a lighthearted and humorous experience, it allowed visitors to see themselves reflected in others, which can foster a sense of human kinship and connection.

We also partnered with a local coffee shop to create a *Pay-it-Forward Café* where visitors could pay to get a cup of coffee and purchase a half-price token so that others could claim a free cup later. The café included labels introducing the science that shows that generosity can cascade in human networks: when people benefit from someone else's kindness, they often pay it forward by extending kindness to others in the future. And we created an exhibit that dispensed jokes, along with science-based tips on how to use humor effectively to initiate conversations with strangers.

The Outcome

The exhibition won several design awards, such as a 2020 San Francisco Design Week Award. A summative evaluation study found that "Middle Ground" successfully promoted learning of social science concepts, self-reflection about how people think about others, and feelings of compassion and connection for people who are perceived as different from oneself. People learned about cognitive biases and stereotypes and saw the connection to fast thinking and making quick appraisals of others.

Eighty percent of respondents said that their experience in the exhibition raised feelings of compassion for others who are different from themselves; 84 percent felt a connection with such people while in the exhibition. For example, one person stated, "I feel like most people are uncomfortable working with people they don't know. … It's about not seeing that feeling as necessarily negative but also embracing that feeling." Every interviewed respondent "felt welcome" and had a positive overall experience, with the largest fraction saying the exhibition was "intellectually engaging." Eighty percent of respondents showed evidence of insight into their ways of thinking about others.

RESOURCES

More information and exhibit experiences in digital form: **exploratorium.edu/middleground**

Hsin-Yi Chien, Robert Dixon, Josh Gutwill, and Louie Hammonds, "Creating 'Middle Ground': Transforming Urban Outdoor Spaces with Social Science Exhibits and Facilitation about Biases," presentation at the Association of Science-Technology Centers Annual Conference, October 2020
exploratorium.edu/sites/default/files/pdfs/Middle%20Ground%20ASTC%20Presentation.pdf

Hsin-Yi Chien and Josh Gutwill, *Creating Middle Ground: The Effects of Facilitation on Social Science Learning at an Outdoor Exhibition*, in preparation

Garibay Group, "'Middle Ground': Reconsidering Ourselves and Others—Select Preliminary Summative Evaluation Results," 2021
informalscience.org/middle-ground-reconsidering-ourselves-and-others-select-preliminary-summative-evaluation-results

Daniel Kahneman, *Thinking, Fast and Slow*, 2011

Anecdotal evidence suggests that the exhibition altered behaviors as well. One of the librarians at the Main Library located in Civic Center told us about an interaction she had with a patron who had visited the exhibition. The librarian, let's call her Beverly, was featured at the *Unseen Stories* exhibit. A flip-up graphic showed a photo of Beverly along with the caption, "Because I walk with hiking poles, people think I'm able-bodied." The graphic underneath the flip-up shows her in a different pose with the caption, "But actually I'm disabled and have arthritis in my lower back and both knees." One day, Beverly confronted a patron who broke the rules regarding eating food in the library. They had words, he became defensive and obstinate, and eventually she asked him to leave the library. The next day, he approached her and apologized. He said he'd seen her story at *Unseen Stories* and felt "much more empathy for her."

The unusual blend of social science, hands-on exhibits, urban context, and facilitation formed the backdrop for a research study to assess the impact of UA facilitation on visitors' learning. We designed an experiment in which visitors experienced the exhibition in one of two conditions: facilitated and nonfacilitated. More than 80 visitors were interviewed in each condition to test our hypotheses that UA facilitators would a) improve the overall experience, b) increase engagement, c) promote prosocial feelings toward others, and d) boost self-reflection.

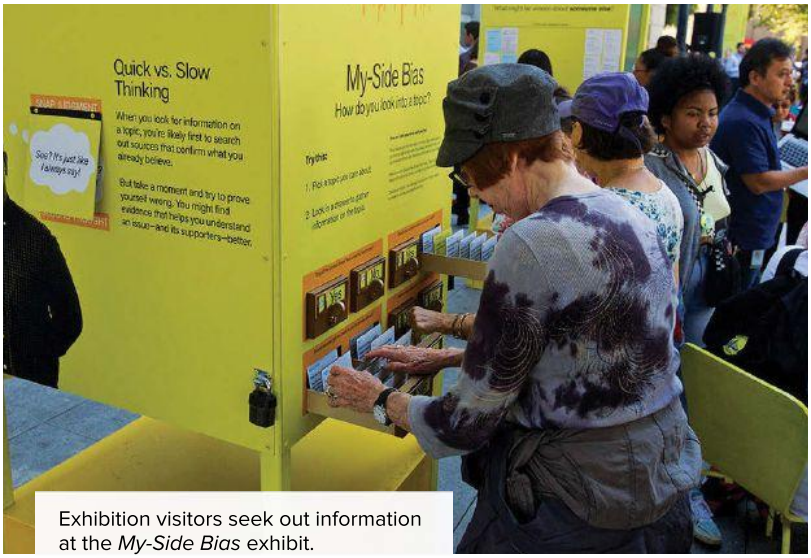
The results provided strong evidence that UA facilitation significantly increased the desired outcomes for the exhibition. People in the facilitated condition were significantly more likely to have a positive experience, feel connected with people who are different from themselves, and engage in self-reflection about how they think about others.

Lessons Learned

To ensure that the exhibition met its learning and affect-based goals, we needed to ensure that STEM learning experiences, placemaking, and facilitation mutually reinforced each other. For example, while the science content needed to be highly relevant to the location, the exhibit experiences needed to provide activities that would impel people to stop and spend time in the area.

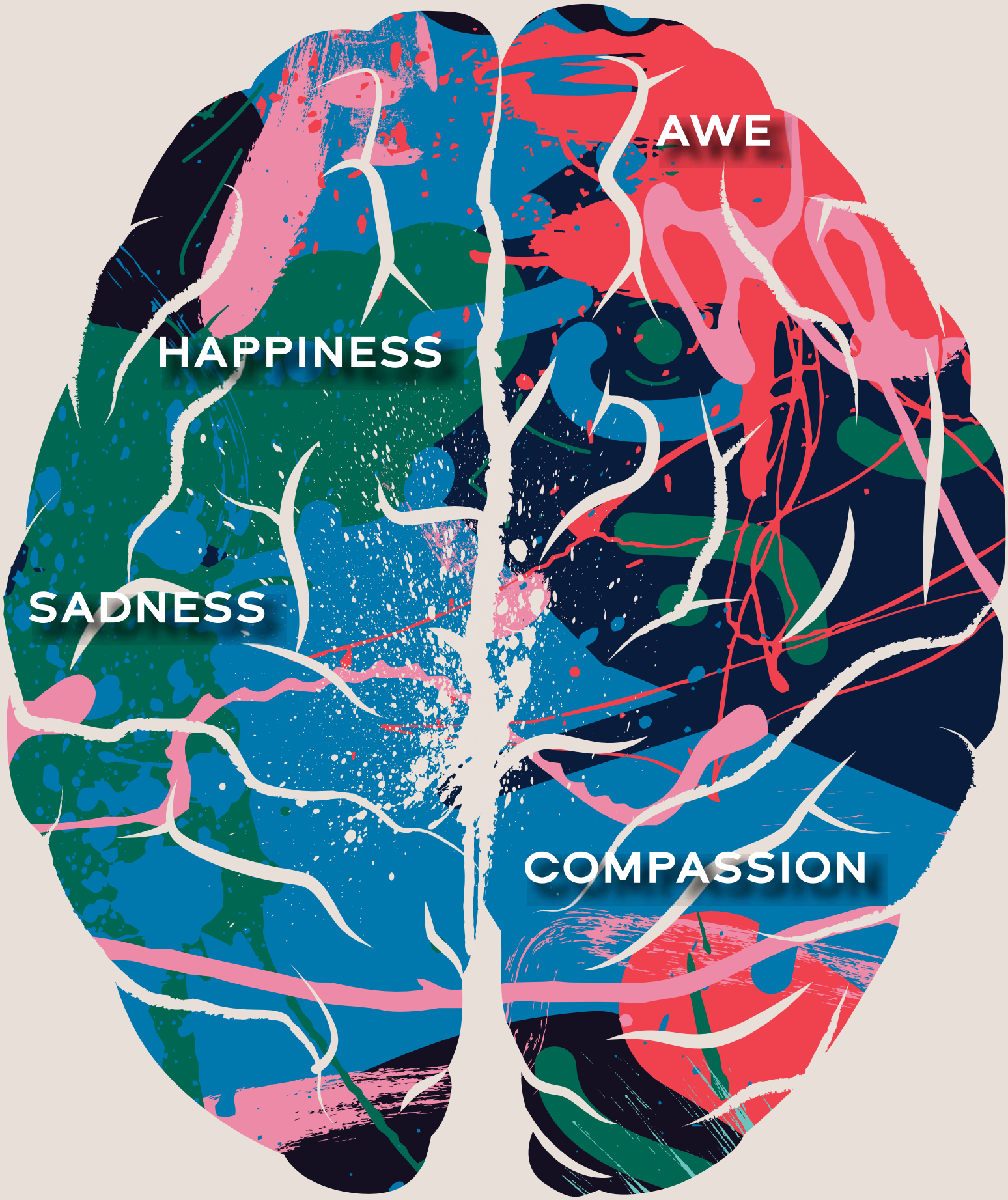
Placemaking strategies such as a brightly colored space, chairs and tables, the Pay-it-Forward Café, and exhibits that stimulate conversation helped people relax, rejuvenate, and process the content. The resulting atmosphere, in turn, allowed facilitators to invite people to stop and join them in conversation. The skilled facilitators not only created a safe and welcoming environment, but also offered personal accounts of being incarcerated, stereotyped, and stigmatized that deepened visitors' learning.

Based on the promising results from "Middle Ground," we are excited to further explore this model, which combines the mutually supportive components of STEM learning, placemaking, and facilitation to create inquiry-based learning on a wider range of topics.



Exhibition visitors seek out information at the *My-Side Bias* exhibit.

Heike Winterheld, Ph.D., is a social psychologist and program director of social sciences, and **Josh Gutwill**, Ph.D., is director of visitor research at the Exploratorium in San Francisco.


AWE
HAPPINESS
SADNESS
COMPASSION

The Secrets of Emotion

Psychological science offers myriad opportunities for measuring emotional responses to the museum experience.

By Pablo P. L. Tinio

When observing museum visitors looking at artifacts and interacting with an exhibition, we often imagine what is going on in their minds. We hope that they are having a meaningful experience in which they are interested, engaged, and intellectually stimulated, that the expectations for their visit are being met, and that they are having a generally positive experience.

Important "big questions" related to these desirable outcomes include: To what extent do meaningful experiences take place? When visitors leave a museum, in what significant ways are they different than when they entered? What deep

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connections have they made with the ideas and artifacts to which they were introduced? What emotional experiences were provoked by what they saw, heard, or touched?

Although these questions are of vital interest to museums, they are also questions that the field of psychology has wrestled with throughout its long history. From psychology, there is a lot to learn about the factors that could hinder or facilitate the desired outcomes of a museum experience. Although some museums have already started importing psychological theories and methods into their practices, they are still in the minority.

Psychology, as an established scientific field, has a great deal to say about the thoughts, feelings, and behaviors that are part of a museum experience. In fact, psychology of aesthetics, the second oldest sub-area within psychology, has been tackling questions about aesthetic experiences since the late 1800s. Therefore, when audiences interact with objects or installations, we can draw from more than a century's worth of psychological research to help us understand their behaviors, thoughts, and emotions.

Emotions in Museums

Emotions are some of the least understood aspects of the human experience. They are also some of the most talked about, especially as they relate to the visitor experience. A lighthearted and playful exhibition might promote feelings of happiness, enjoyment, satisfaction, wonderment, and surprise, while a more somber one might bring about feelings of sadness, melancholy, and fear. When a program or exhibition fails to match visitors' expectations, or goes against their beliefs, they might feel disappointment, regret, irritation, contempt, embarrassment, and even anger.

Capturing these emotions in the museum is not a simple matter, which is one reason we do not have a good understanding of the types and intensities of emotions that visitors experience in museums. The biggest limiting factor here is related to methodology. The most straightforward approach to measuring emotions is to simply ask people how they feel after looking at or experiencing something. This can be done verbally through an interview or in writing through an open-ended question in a survey. Both are common approaches. But both are fraught with problems.

Psychology tells us that although people are quite good at communicating feelings of happiness, sadness, fear, anxiety, or anger—formally referred to as *basic emotions*—people struggle to communicate more nuanced and less common emotions, the kinds of emotions that museum audiences often feel, such as nostalgia and awe. These more nuanced and less common emotions are important because they may be what differentiate experiences in museums (and cultural institutions, in general) from those experienced in other contexts.

One of the lessons learned from psychology is that in daily life, feelings of anger, contempt, and scorn could lead to negative and, at times, criminal behavior. Museums are safe spaces for experiencing these emotions. Just as visitors should be challenged intellectually, they should also have the opportunity to experience the full range of emotions—including happiness and sadness, but also wonderment, nostalgia, remorse, pity, compassion, repulsion, disgust, contempt, and scorn—in a safe, neutral, and nonconsequential environment. However, even when these emotions occur, it can be challenging for an individual to verbalize them.

Emotion Heat Maps

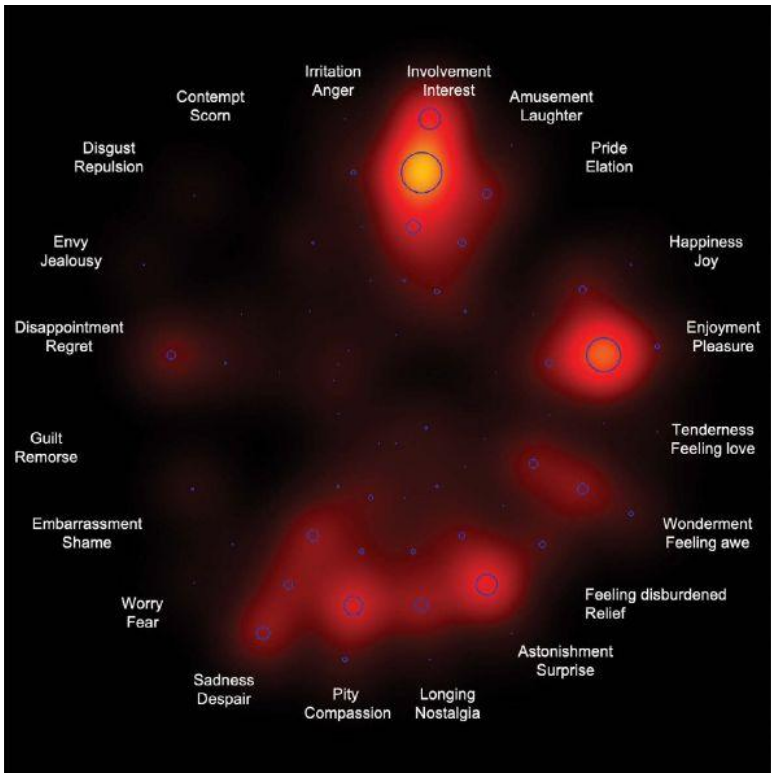
To understand the emotions people experience at art exhibitions and when interacting with individual objects within those exhibitions (a specific painting, sculpture, artifact, or installation), my colleagues and I have used *emotion heat maps*, as seen in the figures at right. Instead of asking people to say or write how they feel, we present them with an emotion map that they use to specify the primary emotions they felt as well as the intensity of those emotions. Compared to a questionnaire or interview, the emotion heat map is less cognitively burdensome for visitors, less dependent on communication skills, and less time-consuming. It also promotes the reporting of more nuanced emotions.

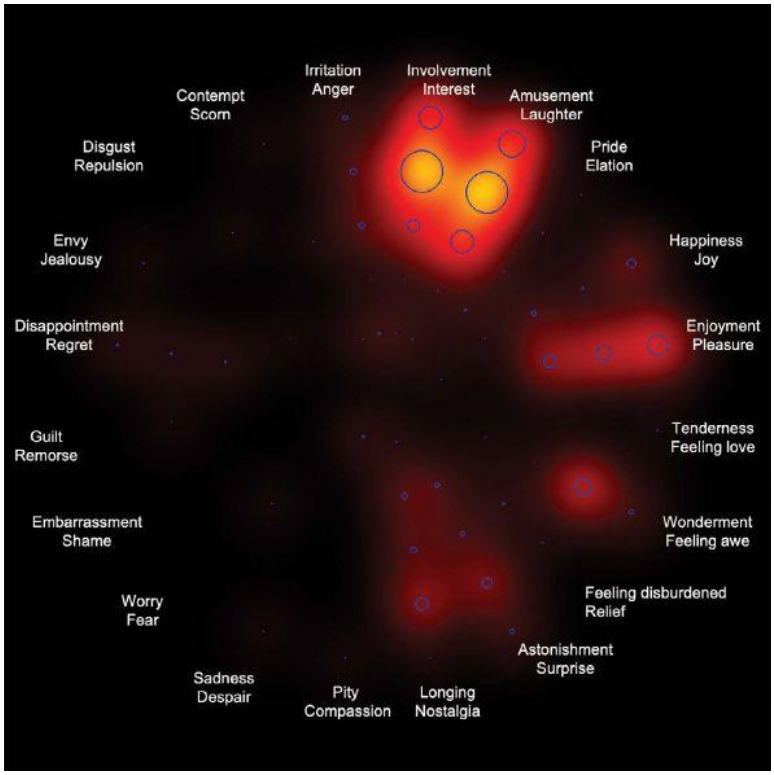
The emotion heat maps—adapted from Klaus Scherer's influential work on measuring emotions and created using a statistical process that my colleagues and I developed—compile visitors'

emotional experiences within a two-dimensional visual space. Simply stated, the larger and "hotter" the area of color is on a heat map, the higher the number of visitors who reported experiencing the particular types of emotions associated with that area—and the more intense those emotional experiences were in relation to an exhibition or a specific object.

Our approach circumvents the verbal reporting issue and allows us to present complex, nuanced, and significant findings in a scientifically and methodologically rigorous, intuitive, and visually captivating way. Past and ongoing emotion heat map research, in the lab and in the field—for example, at the Whitney Museum of American Art—has produced some interesting findings about the emotional experiences of museum visitors. Those studies focused on discovering whether visitors actually experience the intended emotional characteristics of exhibitions and objects—what we call *emotion affordance*. Exhibitions, installations, and objects elicit distinct emotional responses and thus have distinct emotion affordances.

For example, emotion affordances could be generally positive and lighthearted or somber and serious. For the studies, affordances were determined based on historical records about the art and artists' statements and writings about the works. In our studies, we also focused on determining if visitors generally have similar feelings toward an exhibition





HOW WE TRACK EMOTIONAL RESPONSE

The following research tools from psychology have been used in museum settings.

Traditional

- Direct observations
- Surveys and questionnaires
- Interviews
- Focus groups

Nontraditional

- Emotion heat maps (e.g., engagement, arousal, emotions, empathy)
- Think-aloud protocol (e.g., thought processes, emotions, information processing, general behavior)
- Bluetooth proximity sensor (e.g., visitor movement, attention)
- Eye-movement tracking (e.g., attention, engagement, visitor movement, general behavior)
- Skin conductance (e.g., arousal, engagement, stress)
- Heart rate and heart rate variability (e.g., arousal, engagement, stress)
- Blood pressure (e.g., stress, fatigue, recovery, arousal)

or art object or if their feelings tend to be very varied. Following are some of our findings using the emotion heat map method:

- There are correspondences between the expected emotion affordances of objects and exhibitions and the emotional experiences that people reported after interacting with these objects and exhibitions. For example, for one painting with a nostalgic theme, visitors reported nostalgia as one of the primarily felt emotions, even without knowing about the nostalgic theme of the painting. Our findings suggest that empathy might underlie the correspondences between the emotion affordances and the emotions that visitors reported experiencing, as if they were empathizing with the artists through the artworks. Similar results were found when the stimulus was an individual work, an installation, or an entire exhibition.
- Visitors generally report similar types and intensities of emotions when interacting with an exhibition or object. This suggests that visitors have similar emotional responses even when they have unique life histories, personalities, belief systems, moods, and expectations. Regardless of our individual and unique lived experiences, we share a similar empathic response.
- More time in the galleries was associated with more intense emotional experiences.
- The more art-related knowledge visitors had, the more intense their emotional experiences.
- Visitors who read textual information (wall texts, labels) reported more intense emotional experiences.
- Intensity of emotional experiences was positively associated with reflection about one's life and place in society.

The studies demonstrate the efficacy of the emotion heat map approach for capturing the nuances and intensities of visitors' emotional reactions in museums. The results also suggest that museums could facilitate their audiences' emotional experiences by carefully considering the emotion affordances of what they are presenting.

The Role of Time

The emotion heat map is just one approach that makes full use of psychological theories, research methods, and statistical techniques to inform museum practices. Another important finding is related to time.

Before we dig deeper into this area, let us again consider that strong emotions, self-reflection, deep

RESOURCES

Pablo P. L. Tinio and Jeffrey K. Smith, *The Cambridge Handbook of the Psychology of Aesthetics and the Arts*, 2014

Jeffrey K. Smith, *The Museum Effect*, 2014

learning, and even personal transformation are potential, and often desired, outcomes of a museum visit. In light of this, when asked to estimate the amount of time visitors spend looking at individual works in an art museum, most people, including museum professionals, guess one, maybe two minutes, or even longer.

Also, as we found in the emotion heat map studies, more engagement time is associated with more intense emotional experiences. Therefore, the results of our empirical testing of average time spent viewing an artwork are surprising.

In studies conducted at The Metropolitan Museum of Art and the Art Institute of Chicago, my colleagues Jeffrey and Lisa Smith (pioneers in this type of research) and I found that most visitors spend about 15 to 30 seconds looking at individual artworks. In addition, very few works received more than a minute of attention, and most received no more than glimpses and glances.

These studies have been replicated with similar results in other museums with different types of collections and in different countries, which raises an interesting question: How could a 30-second interaction with an artifact produce meaningful outcomes and complex and powerful emotions in visitors?

The answer might lie in what we have assumed, yet have not been able to validate empirically: the effects of individual works, artifacts, displays, and exhibitions are additive. By the time visitors exit the museum, they bear the cumulative effects of everything they have seen, heard, touched, read, pondered, and, of course, felt.

Methods of Psychological Science

The use of research instruments and methods to measure audience satisfaction, enjoyment, and learning outcomes have become fairly standard in museum and audience participation research. Many museums have entire units dedicated to audience and impact research and have formal assessment and evaluation systems that inform their programming and practices and identify where improvements and resources might be needed. Collecting and using such data has become more commonplace.

In recent years, however, the demand for more and better data has increased tremendously. Museums are now being asked to demonstrate not only that their audiences leave the museum content and satisfied, but also that their experiences in the museum impacted them in a meaningful and lasting way.

The field of psychology holds the theories and methods that could help museums gain a deeper and more meaningful understanding of what their visitors think and feel and how they are directly impacted by their visit. In the past decade, the field of psychology has increasingly focused on authentic field-based methods and instruments. In other words, psychological scientists have ventured outside the lab.

More than ever, museums now have the opportunity to import to their practices and spaces the methods of psychological science. These include state-of-the art observation techniques, more valid and sensitive surveys, technology that objectively collects data on visitor behavior, and much more. (See "How We Track Emotional Response" sidebar at left.)

My colleagues and I have spent the past decade bringing into the museum the techniques that we have used effectively in the lab, such as eye-movement tracking, emotion heat maps, and powerful analytic techniques for deriving actionable information from data. By using such methods, museums can tap into latent visitor responses that are largely beyond the reach of traditional surveys, questionnaires, and interviews.

We now have the ability to measure emotions, thought processes, and moment-to-moment reactions about what visitors are seeing. Continued collaboration between museum professionals and psychological scientists can significantly increase our understanding of museum audiences and the best ways to serve them.

Pablo P. L. Tinio, Ph.D., is department chair of Educational Foundations and head of the Creativity and Aesthetics Lab at Montclair State University in New Jersey.

This exhibit in **Emotions at Play with Pixar's *Inside Out*** is set in the mind world, a vast and complex place where experiences become memories.

By Anne Fullenkamp

BUILDING EMOTIONAL INTELLIGENCE THROUGH PLAY

An exhibition at the Children's Museum of Pittsburgh uses the movie ***Inside Out*** to teach children about their feelings.

All photos by Joshua Franzos, 2021

In 2016, the Children's Museum of Pittsburgh (CMP) partnered with Pixar Animation Studios to develop the first interactive exhibition based on the award-winning film ***Inside Out***. In the film, five emotions—personified as the characters Anger, Disgust, Fear, Sadness, and Joy—wrestle for control of the mind of 11-year-old Riley as she navigates the challenges of growing up and the emotional tumult that comes with it. While Riley may be the main character, the emotions are the stars, specifically Joy and Sadness, who lead audiences on an adventure about the important role emotions play in our everyday lives.

We saw the project as a platform for merging the art and storytelling presented in the film with hands-on activities that would add new dimensions to the story's emotional themes. After months of prototyping, working with our advisory panel of experts in social-emotional learning for children, and watching the movie many, many times, we distilled the major messages of the film to the following three exhibition goals: 1) help visitors identify their own and other people's emotions; 2) equip visitors with a deeper knowledge of how emotions and memory "work"; and 3) encourage visitors to explore the role that imagination and storytelling play in helping us process our experiences.

The result was ***Emotions at Play with Pixar's Inside Out***, a tactile, interactive exhibition that lets the audience live in their favorite parts of the story and learn to recognize emotions in themselves and others with the characters they know and love. We developed the activities using the film's storylines as entry points for visitors to have deeper, more personal conversations about their own emotions and memories.

The Partnership

This partnership developed as many of ours do—from a conversation between friends. In this instance, our executive director was talking with people in the education department at Pixar Animation Studios about the CMP's recent work about emotions, specifically our traveling exhibition "XOXO: An Exhibit About Love & Forgiveness" and our research project on the subject of kindness.

We wanted to develop more exhibitions that would let us build on this previous work while also challenging ourselves to go deeper into social-emotional topics. Pixar's education team saw a connection between the emotional themes we were exploring and those presented in ***Inside Out,*** so they introduced us to the film's creative team with the idea that our shared interest in making emotional experiences more playful and accessible to children and families might turn into a compelling exhibition.

Pixar had a history of developing large-scale traveling exhibitions about its work, but it hadn't developed anything specifically for children based on a single film. For this project, the company was interested in a smaller-scale exhibition that could be hosted by a wider variety of venues in order to serve more communities and reach more children. CMP had developed six traveling exhibitions of this scale and scope since 2014, so this project was a good fit for us.

The film's 2-D design elements inspired the exhibition's 3-D experiences, like the sensory paths and spinners.

The Control Panel is a multisensory device designed to let visitors explore the range and intensity of emotions.

After a discussion on our respective goals, we found that our design approaches aligned as well. Both creative teams had a highly collaborative and iterative design process, which helped us envision how we could work together to develop the exhibition. We formalized the partnership in late 2016 and got to work.

The project developed over the next three years with the exhibition on track to open to the public in September 2020. In addition to regular review of design drawings and project briefs, prototyping was at the core of the design development process. Prototypes were built and tested at CMP with visitors and advisors providing feedback. Extended sessions were scheduled when the Pixar team was on-site in Pittsburgh, allowing all parties to see how the exhibits were performing in real time with kids in a real museum setting.

However, COVID-19 interrupted our plans when we closed to the public on March 13, 2020. We were headed into our final round of prototyping at the time, with much of the exhibition designed and ready to be built. Luckily, the project was far enough along that we were able to continue with the final fabrication, meeting regularly with our partners in California via Zoom as we built fixtures at our facilities in Pittsburgh. We completed building the exhibition in fall 2020 and installed it in our Traveling Gallery that December. The exhibition premiered at CMP on June 12, 2021, when the museum reopened to the public.

The Exhibition

The exhibition focuses on three themes—identifying emotions, emotions and memories at work, and imagination and storytelling—all of which are rooted in specific narrative points from the film. Within this framework, we made the exhibition as open-ended as possible, so visitors can either insert themselves into the story or create their own stories based on their life or imagination. Much like Pixar's creative team did with the film, we designed the exhibition with children in mind but made sure the experiences were relevant to adults as well.

In the film, there are two settings: the human character's real world and her mind world where her

PRESENTING EMOTIONS: WHAT WE LEARNED

Put the kids in charge. Subjects that are emotionally charged are not as intimidating to children if you let them start the conversation.

Less is more. Start with simple activities that are easy to jump into and build in add-on activities to get to the more complex messages.

Repetition is OK. Present major themes multiple times but in a variety of ways to make them more accessible to different types of learners.

emotions live. We decided to present only the mind world, to make the exhibition experiences broadly relevant to visitors of all ages. This meant we designed the exhibits around the key places featured in the mind world—Headquarters, Dream Productions, Imagination Land, and Long-Term Memory—thus establishing a strong sense of place. We recreated iconic settings from the film by reimagining the art direction and design elements from the animation for the museum's physical space and in-person experiences.

Likewise, we focused on the five emotion characters that live in the mind world, Anger, Disgust, Fear, Sadness, and Joy, as well as Riley's imaginary friend, Bing Bong. We did not include Riley, the human character in the film, in the exhibition because her real-life experiences were very contextual and specific to her. Instead, we focused exclusively on the emotion characters because they provided a better platform for a broader discussion about emotions in any context.

To reinforce the identities of the five emotions, Pixar's creative team color-coded the characters, linking each emotion to a signature color: Joy is yellow; Sadness is blue; Fear is purple; Disgust is green; and Anger is red. We mirrored this color language throughout the design to make it easier for visitors to associate the characters and their respective color in the film to the activities in the exhibition.

We knew visitors would recognize the visual elements in the exhibition, but we needed a way to ground these concepts into constructs that were tangible and relatable for children. We did this by tapping into the film's narrative of "work," in which each emotion has a different "job" and no one emotion is more important than the other; they all need to work together for us to be emotionally healthy.

We conveyed this interplay through activities that use balance, reflection and communication to demonstrate how different emotions, even ones that may be polar opposites, are connected. For example, visitors can balance their bodies by walking along a web of colorful, intertwined paths; act out their own emotional stories inspired by a series of movie posters, each featuring one of the emotion characters; or look into a special mirror that can gauge the range of emotions in their facial expressions. These activities were designed to encourage collaboration and group play, demonstrating that emotions are not isolated and working together can produce different emotional outcomes.

The Design Intent

We envisioned the experience as a collection of open-ended exhibits where visitors could enter the story at any point and have unique experiences multiple times. By creating a nonlinear, multilayered experience, visitors would have the opportunity to bring their own specific narratives to the exhibition and deepen their awareness and understanding of emotions as complex, mutable, and subject to interpretation.

To achieve this, we played off the film's emotive art direction and dynamic visual language to provide enough context and detail to activate the "mind world." While we wanted to immerse visitors in the "real" places from the film, we did not want the settings to be prescriptive. Instead, we wanted to create a space where visitors could recall and reimagine personal stories that were the most meaningful and memorable to them.

For example, when we designed Headquarters, we emulated the shapes and colors from the film to build a life-size version with the windows as interactive mirrors and the control panel as a multisensory instrument equipped with an eclectic collection of buttons, levers, and dials. The exhibits place visitors physically in the story without confining them to a specific storyline.

Once we set the scenes for the storytelling, we could design the exhibits as jumping-off points for more personalized experiences. For us, this was key for supporting the emotional content because it left room for the audience to make their own meaningful connections to the activities.

In addition to the pretend play experiences that invited visitors to insert themselves into the storytelling, we developed a writing activity called "Memory Orbs" in which visitors share their personal memories to "turn on" the exhibit. Inspired by the film's depiction of how emotions can change memories, visitors recall an important memory and how it made them feel and then write it on a colored piece

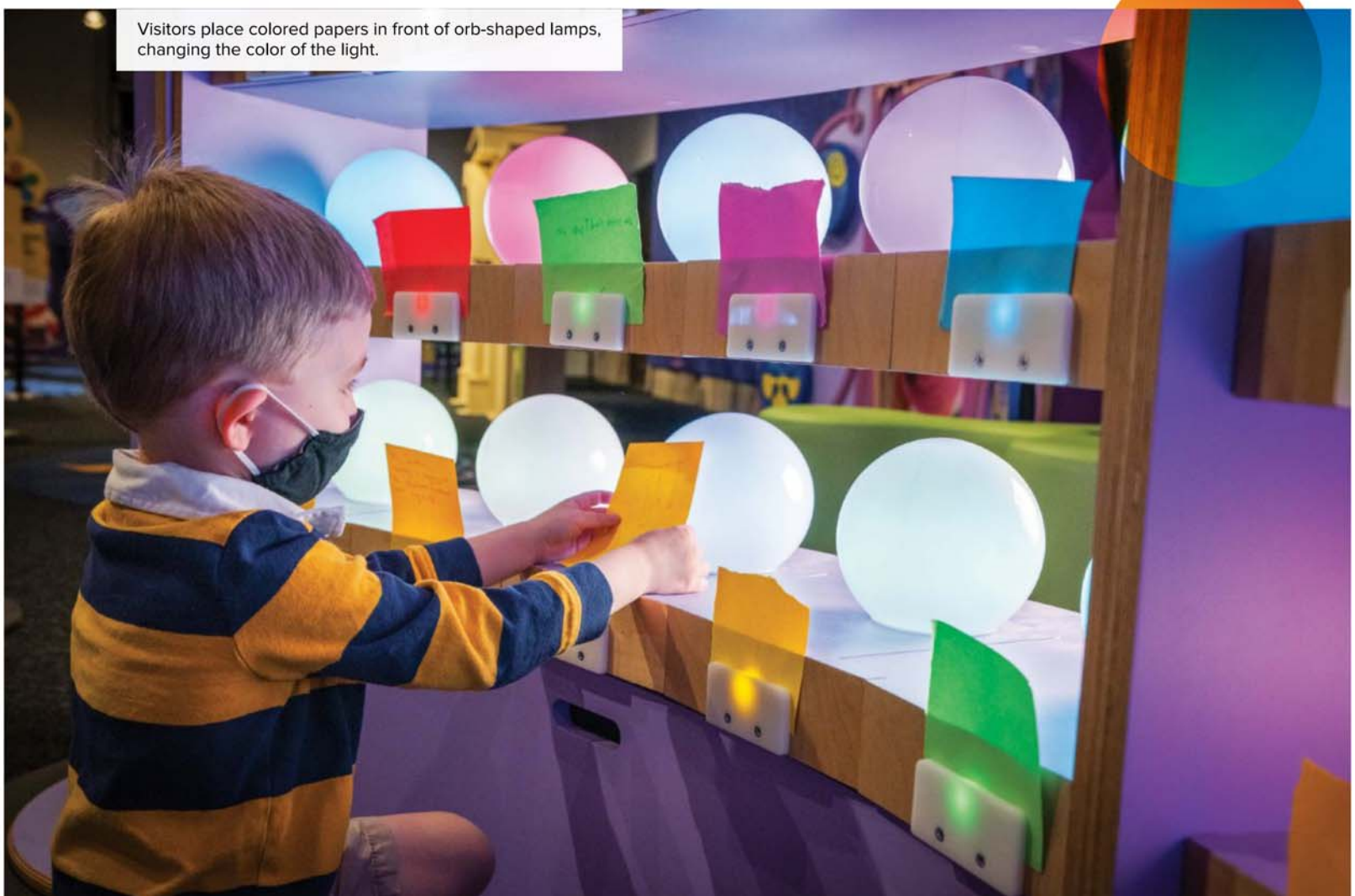
of paper; the color of the paper matches the color of the associated emotion. Next, they place the colored paper in front of a white, orb-shaped lamp, triggering a sensor that changes the color of the light to the color of the paper. The resulting glowing "memory orb" creates a tranquil, almost therapeutic setting where adults and children can sit together to share memories and discuss how they felt at the time and how they feel now.

While engaging children was our primary focus, adults were just as important in our planning. Ideally, we wanted them to walk away with strategies for how to manage emotions that they can replicate at home. Concentrating on tactile, fine-motor tasks they enjoy, writing down their feelings on paper, or looking at themselves in the mirror are all simple, yet powerful, ways for children to practice managing their emotions that can be done anywhere.

When we began this project four years ago, we never could have imagined a global pandemic would become part of the exhibition's story. Our design process was interrupted, we postponed milestone public events, and we delayed the start of the tour schedule, but we never considered canceling this project. In fact, the longer the museum was closed, the more determined we were to reopen with this exhibition.

While we are all feeling the weight of our current, emotionally trying times, we are glad we can welcome children and adults back to the museum with the exhibition's message that emotions are not good or bad—they are mentionable and manageable.

Anne Fullenkamp is senior director of design at the Children's Museum of Pittsburgh in Pennsylvania.



Visitors place colored papers in front of orb-shaped lamps, changing the color of the light.

AAM Welcomes Five New Board Members

Dina Bailey

Ann Friedman

Carole Charnow

Linda Harrison

Julissa Marenco

The American Alliance of Museums (AAM) welcomes five leading professionals from the museum field to the board of directors. The incoming board members are:

- **Dina Bailey**, CEO, Mountain Top Vision, Georgia
- **Carole Charnow**, president and CEO, Boston Children's Museum, Massachusetts
- **Ann Friedman**, founder and CEO, Planet Word, Washington, DC
- **Linda Harrison**, director and CEO, The Newark Museum of Art, New Jersey
- **Julissa Marenco**, assistant secretary for communication and external affairs and chief marketing officer, Smithsonian Institution, Washington, DC

Chevy Humphrey, president and CEO of the Museum of Science and Industry, Chicago, enters her second year as board chair. Jorge Zamanillo, executive director of HistoryMiami Museum, will serve a second term as treasurer, and Kippen de Alba Chu, interim president of the Fort Worth Museum of

"Whether your museum is now open or preparing to safely reopen, you can participate in Invite Congress to Visit Your Museum Week."

Science and History, will serve a second term as immediate past chair. Nathan Richie, director of Golden History Museum & Park, and Karol Wight, president and executive director of the Corning Museum of Glass, were re-elected for a second term.

"This incredible group of museum leaders joins the Alliance board during a critical time for AAM and museums," said Laura L. Lott, Alliance president and CEO.

As the Alliance celebrates its 115-year anniversary, as well as the 50-year anniversary of Accreditation and 40-year anniversary of the Museum Assessment Program, this year the Alliance also celebrates the most racially and ethnically diverse board of directors in its history. "The Alliance's commitment to furthering DEAI and representation in the museum field, and aspirations for itself, has been paramount," said Humphrey. "While there is always more work to be done, the diversity of the board demonstrates the power of setting aspirational goals and holding ourselves accountable. We are thrilled to have these incredible leaders join the board at this pivotal juncture."

The Alliance is grateful to the board members whose service ended in May: Susana Bautista, director and chief curator, AltaMed Art Collection; Cinnamon Catlin-Legutko, director, Illinois State Museum; Berit N. Durler, trustee emeritus, San Diego Zoo Global; Ruth Shelly, former executive director, Portland Children's Museum; and Stephanie Stebich, the Margaret and Terry Stent Director, Smithsonian American Art Museum. Their leadership has been instrumental in fulfilling the Alliance's mission and strategic goals.

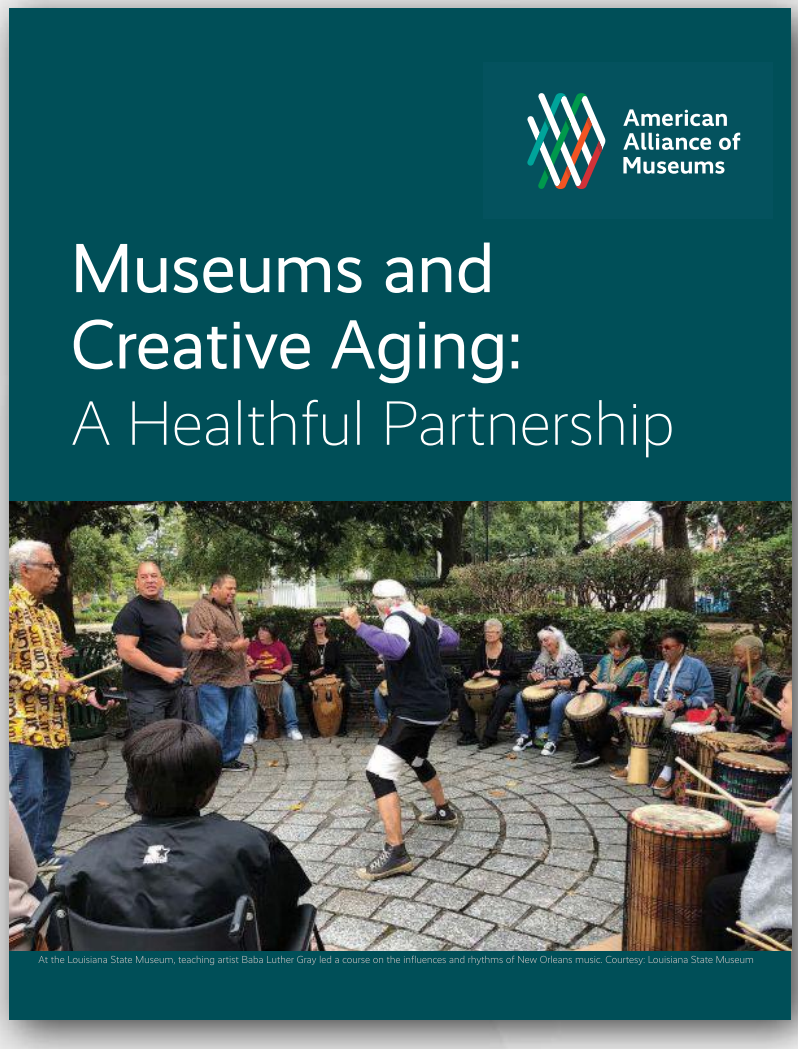
Invite Congress to Visit Your Museum Week

It is never too early or too late to plan for, or invite your legislators to, Invite Congress to Visit Your Museum Week, which will take place August 9–13. Whether your museum is now open or preparing to safely reopen, you can participate in Invite Congress to Visit Your Museum Week. Connecting with your legislators in person or virtually to share with them the breadth of what museums are and do in their communities, and their critical needs at this time, is a uniquely powerful way to make the case for museums. The Alliance's detailed Invite Congress to Visit Your Museum How-To Guide includes step-by-step instructions and resources for planning, preparing, and holding in-person or virtual visits with your elected officials. It is available at **aam-us.org/programs/advocacy/invite-congress-to-visit-your-museum**. Don't forget to let us know at governmentrelations@aam-us.org what visits you are planning and use #InviteCongress to share on social media!

August is not the only time to introduce, or reintroduce, your legislators to your museum. You can use the same steps and guidance to host your legislators in person or virtually during House (**majorityleader.gov/calendar/2021**) and Senate (**senate.gov/legislative/2021_schedule.htm**) district and state work periods throughout the year.

Visit **aam-us.org/advocacy** for updated issue and advocacy information, and happy advocating!

It's time for museums to change the narrative about what it means to grow old in America.



This landmark report, "Museums and Creative Aging: A Healthful Partnership," commissioned by AAM and written by Marjorie Schwarzer, is a call to action for museums to take a fresh approach to the experiences they offer people fifty-five and better.

Opening with an overview of aging and ageism in the United States, the report documents actions being taken to foster positive aging, profiles the work of museums providing creative aging programming, and shares lessons learned from the Seeding Vitality Arts in Museums initiative of Aroha Philanthropies.

Learn more in this new capstone report, now available for free download.

aam-us.org/museums-creative-aging

American Alliance of Museums

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Natalia Bojovic, *Head of Exhibitions Production,* The Montreal Museum of Fine Arts, Quebec

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Shani Peters, *2021 Artist-in-Residence,* Mississippi Museum of Art, Jackson

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She sang beyond the genius of the sea.
The water never formed to mind or voice,
Like a body wholly body, fluttering
Its empty sleeves; and yet its mimic motion
Made constant cry, caused constantly a cry,
That was not ours although we understood....

The sea was not a mask. No more was she....

It was her voice that made
The sky acutest at its vanishing.
She measured to the hour its solitude....
Then we, as we beheld her striding there alone,
Knew that there never was a world for her
Except the one she sang and, singing, made.

Excerpted from the poem *The Idea of Order at Key West* by Wallace Stevens

Calida Rawles, *The Space in Which We Travel*, 2019
Acrylic on canvas 84 x 144 inches (213.4 x 365.8 cm)
Collection of the Los Angeles County Museum of Art (LACMA), photo by Marten Elder
Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

American Alliance of Museums

NEW RESOURCES FOR TODAY'S MUSEUM LEADERS

New

Museums as Agents of Change

A Guide to Becoming a Changemaker

By Mike Murawski

"Provides engaging examples from committed professionals who understand that museums have to continue to evolve in order to not only be relevant, but essential. Serving the community is not a moment but a movement and this book charts the way forward."
—*Melanie Adams, director, the Smithsonian's Anacostia Community Museum*

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Edited by Cinnamon Catlin-Legutko and Chris Taylor

The Inclusive Museum Leader offers insights and perspectives from two recognized museum leaders who have joined together to offer practical solutions and opportunities responding to the call for museums to play an active social justice role.

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By Anthony Pennay

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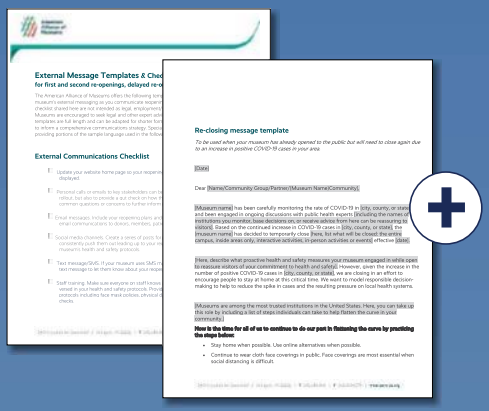
A BENEFIT OF MEMBERSHIP IN THE AMERICAN ALLIANCE OF MUSEUMS

Reopening Starter Kit for Museums

While the prospect of safely reopening your museum to the public is an exciting one, the long list of tasks involved can be daunting and stressful. How should you communicate your reopening, what training does staff need, and what signage is needed? We know these are just a few of the questions running through your mind. To make reopening just a little easier, AAM has created a Reopening Starter Kit for Museums, including printable health and safety signage with customizable design files, messaging templates, and checklists, in one convenient package.



Retail price: $15. AAM Tier 2 and 3, Ally, Industry, and Individual Members receive an additional 30% off.

To get your starter kit, visit:
aam-us.org/toolkits

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