

Education

Completing our first full year of activity in the interim spaces of the Ruth and Harold D. Uris Center for Education, while construction is under way, The Metropolitan Museum of Art maintained its dedication to educational opportunities in every sphere. Overall, Education, Concerts & Lectures, The Cloisters, Membership, and Visitor Services, working with our extraordinary Volunteer Organization, offered some 20,182 events reaching 794,114 members of the public. While the preponderance of events took place in the Museum or The Cloisters, 1,270 occurred in area schools, libraries, community centers, or other off-site locations for families, students, teachers, and adult groups of every description.

Our visitors took rich advantage of talks and tours provided by our staff and volunteers (5,918 events reaching 96,222 visitors), lectures (204 with a total audience of 68,852), concerts and special public events (numbering 90, with 36,273 listeners), and other learning opportunities such as the Audio Guide (which 191,792 visitors utilized). In addition, the Museum organized 5,217 appointment-based events for adult groups or college classes comprising 102,176 visitors. Innovations begun during the year included the expansion of weekend guided tours led by our volunteers, and an experimental series of courses exploring a subject in depth. These efforts lay the groundwork for programming that will be possible as the renovation of the Uris Center for Education proceeds and augment long-standing efforts such as subscription lectures and concerts (which this year included such masters as André Watts and Steve Reich).

Whereas our ability to receive school classes is necessarily limited during a time of construction, 3,778 classes (104,801 students) explored the Met under the supervision of a Museum instructor or their teacher. This marked an increase over the previous year, when 3,145 classes came through our doors. Our outreach to schools and liberal use of free Family Passes for students and their families also sustained our commitment to education in New York City. One focused effort, Metropolitan Art Partners, placed our educators in New York City public schools for ten visits over the course of a semester, and we were honored to host all New York City public school principals for an event organized with the Department of Education. Our educational publication effort continued, with seven printed family guides (*China: Dawn of a Golden Age, 200–750 AD*; *Gilbert Stuart: Making Faces*; *Kids'Q&A: How did the Museum unravel the case of the mysterious mummies?*; *Matisse: Cloth, Color, and Cutouts*; *Rococo Fantasy: French Eighteenth-Century Art*; *Think Sphinx in the Egyptian Art Galleries*; and *¡Veamos armaduras en las galerías de armas y armaduras!*). Materials produced for the Internet included highly interactive features for younger visitors on Romare Bearden and Gilbert Stuart. The Museum also produced videos on ten topics, ranging from documentation of Christo and Jeanne-Claude's

The Gates, Central Park, New York, 1979–2005, to a documentary reconstruction of the Tomb of Perneb.

The Museum continued to augment its activities for families through specialized education programs (Look Again!, Start with Art at the Met, Hello, Met!, El Primer Contacto con el Arte, and other offerings), with enhanced communication in the press, and with specially trained family greeters on weekends to welcome families to the Metropolitan. Museum events for families numbered 817, reaching 32,277 visitors, marking a substantial increase over the previous year's audience of 22,460. Our staff also sustained high levels of service for visitors with special needs, through creative use of our Touch Collection, presentation of Verbal Imaging Tours, and Sign Language interpretation of programs and tours; 232 events of this type engaged 3,474 visitors.

Reaching a major milestone, the Museum brought its groundbreaking *Timeline of Art History* up to the present. This joint effort of the entire professional staff of the Metropolitan now consists of some 25,000 pages of authoritative information and over 6,000 images. Some 8,000 visitors a day access the *Timeline* on the Internet; at a College Art Association session on electronic resources for university teaching, one professor's succinct advice was simply, "Keep up the good work!" The *Timeline* won two awards from professional groups and will continue to grow in depth and breadth, placing the expertise of the Met's academic staff in the service of education and our public.

This year there were fifty-five internships with stipends, both in the main building and at The Cloisters, and 115 volunteer internships throughout the Met. The Museum sponsored thirty-eight junior and senior fellows, whose research is a critical part of our mission. Four public symposia, cumulatively attended by 2,866 visitors, were presented in conjunction with exhibitions ("The Colonial Andes: Tapestries and Silverwork, 1530–1830"; "China: Dawn of a Golden Age, 200–750 AD"; "Gilbert Stuart"; and "John Townsend: Newport Cabinetmaker"). Six Scholars Days (on "China: Dawn of a Golden Age, 200–750 AD"; "Gilbert Stuart"; "Peter Paul Rubens [1577–1640]: The Drawings"; "Diane Arbus Revelations"; "All the Mighty World: The Photographs of Roger Fenton, 1852–1860; and "John Townsend: Newport Cabinetmaker") drew specialists together for concentrated study—an invaluable stimulus to future scholarship. Our innovative Sunday at the Met events (featuring lectures, documentaries, panel discussions, literary readings, and performances around a single theme or exhibition) attracted 19,029 visitors eager to learn more about a subject in depth.

Through educational efforts, engaging the skills of so many volunteers and staff, the Metropolitan is committed to encouraging the public's appreciation and knowledge of the visual arts.