A VEHICLE FOR
RESPONSIVENESS: POP-UPS

By

IMANI NIA LEE

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To my family and friends that have supported me through this valley

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Community	"A group of people with a common characteristic or interest living together within a larger society"[1].
Cultural Responsiveness	"Having an awareness of one's own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms"[2].
Museum	"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"[3].
Pop-Up	"The term pop-up, most often used to mean a small, temporary shop for selling or showing off products, first cropped up in the early 2000s. It's since been applied far beyond traditional retail"[4].
Pop-Up Culture	"Pop-up culture, or 'Pop-Up Economy', or 'Pop-Up Industry', combine aspects of the changing landscape, the element of surprise, and a temporary environment (that is usually unlike a traditional space) that creates the conditions for pop-up shops, exhibits, etc. to flourish"[5].
Pop-Up Museum	"A Pop-Up Museum is a temporary exhibit. It can happen anytime, anywhere, and with any community"[6].
Rapid Responsive Collecting	"Objects are collected in response to major moments in history that touch the world"[7].

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[1]"Community." *Merriam-Webster*, Merriam-Webster, www.merriam-webster.com/dictionary/community.

[2]Gil, Elizabeth, et al. *Cultural Responsiveness: Definitions and Principles*. MCEAP Committee on Cultural Responsiveness, 28 Nov. 2017

[3]"Museum Definition." *ICOM*, icom.museum/en/activities/standards-guidelines/museum-definition/.

[4]Johnson, Steven. "Why There Are Pop-Ups for Everything Now." The Atlantic, Atlantic Media Company, 8 Nov. 2017, www.theatlantic.com/business/archive/2017/11/popup-shop-corporate/545054/.

[5]Wang, Jenna. "The Rise Of The Pop-Up Economy." Forbes, Forbes Magazine, 1 Oct. 2018, www.forbes.com/sites/jennawang/2018/09/29/the-rise-of-the-pop-up-economy/#421c57662a18.

[6]Wang, Jenna. "The Rise Of The Pop-Up Economy." Forbes, Forbes Magazine, 1 Oct. 2018, www.forbes.com/sites/jennawang/2018/09/29/the-rise-of-the-pop-up-economy/#421c57662a18.

[7]Museum, Albert. "Rapid Response Collecting." *Rapid Response Collecting*, Victoria and Albert Museum, Cromwell Road, South Kensington, London.

Rapid Response Exhibiting	"Museums [are] consciously choosing to incorporate current issues and events to better serve their communities. This new trend has gone hand in hand with rapid response collecting"[8].

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[8]Wall, Amanda S. "Rapid Response Exhibits." *Museum Studies at Tufts University*, 29 July 2018, sites.tufts.edu/museumstudents/2018/07/29/rapid-response-exhibits/.

Abstract of Thesis Presented to the Graduate School
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A VEHICLE FOR RESPONSIVENESS:
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Imani Nia Lee

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Chair: Porchia Moore
Major: Museology

The research I have conducted is centered on the utilization of pop-ups within and/or in relation to museums, which can assist in museums addressing cultural responsiveness with the implementation of the rapid response exhibition model. The flexibility of the pop-up exhibition forms increases the museum's ability to promote cultural awareness and increase relevancy by improving its ability to meet the needs of changing cultural dynamics within the specific cultural demographic and to modify the platform to address current the socio-political needs of the audience in which it is currently engaged. I have used semi-structured interviews with museum professionals with experience in pop-ups to understand how the model is being utilized by museums. My writing will assist in filling the gap of academic writing and research on pop-ups in conjunction with museums addressing while highlighting community inclusion and cultural responsiveness.

CHAPTER 1
INTRODUCTION

Pop-ups come in all forms – from pop-up museums, exhibits, to mobile pop-ups. They are temporal excursions outside of the museum walls, providing visitors with a different experience than inside the museum space. Utilized by institutions, this platform can help introduce museums to new audiences who may not normally visit the museum. It also allows the museum to experiment with various exhibition forms to create a more participatory experience that contributes to community development and social change. As stated by Kayla Litchman, "Consider the fact that major museums distance you from the art by creating a physical barrier between you and the art-work, be it a glass cover, a rope or the security guard glaring at you from the corner of the room. Pop-up museums, an up-and-coming trend, are out to change all that"[1]. The pop-up exhibition model provides a platform that enables museums to break down those confines and meet their community members where they are.

In researching pop-ups in relation to museums, there are 3 important terms to define: "pop-up", "pop-up culture", and "pop-up museum". Firstly, a pop-up is defined as "a temporary shop for selling or showing off products, first cropped up in the early 2000s. It's since been applied far beyond traditional retail" as a general definition[2]. Pop-up culture, "or 'Pop-Up Economy', or 'Pop-Up Industry', combine aspects of the changing landscape, the element of surprise, and a temporary environment, that is usually unlike a traditional space, that creates the conditions for pop-up shops, exhibits, etc. to flourish". Lastly, a pop-up museum is defined as

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[1] Lichtman, Kayla. "Museums of the Now." Study Breaks, Middlebury College, 5 July 2018, studybreaks.com/culture/pop-up-museums/.

[2] Johnson, Steven. "Why There Are Pop-Ups for Everything Now." The Atlantic, Atlantic Media Company, 8 Nov. 2017, www.theatlantic.com/business/archive/2017/11/popup-shop-corporate/545054/.

occasionally being temporal as "It can happen anytime, anywhere, and with any community"[3]. These terms are essential to define in order to provide context to the research that is being conducted. As stated by Caleb Stockham in his own Museology thesis, these evolving museums and their definitions are allowing for innovation and growth in a field that is slow to adapt. It's important that we study them in order to better understand how they are positioned within in the field and what practices could inform the field overall.[4]

In the insightful resource "Understanding and Implementing Inclusion in Museums", Laura Edythe Coleman makes a statement for inclusivity, commenting on the reality of the exclusive nature of museum spaces[5]. With the implementation of strategies such as the rapid-response exhibition model, pop-ups enable the museum to be culturally and socially responsive, creating a more inclusive space while critically engaging with the community. Included in Scott Fletcher's discussion of pop-ups in relation to social activism, he states: "many institutions are located in buildings once considered suitably grand but now forbidding and uninviting. It could also be due to the unwillingness of institutions to make visitors feel welcome; however, the threshold problem can also be the result of social or cultural barriers". In dismantling the walls of the museum, the concept allows for the flexibility and visibility necessary to maintain relevancy and develop their audience beyond the barriers.

[3] Wang, Jenna. "The Rise Of The Pop-Up Economy." Forbes, Forbes Magazine, 1 Oct. 2018, www.forbes.com/sites/jennawang/2018/09/29/the-rise-of-the-pop-up-economy/#421c57662a18.

[4] Stockham, Caleb A. "There's a Museum for That? Defining New Pop-Up Experiential Exhibition Spaces." *University of Washington*, 2019.

[5] Coleman, Laura-Edythe. *Understanding and Implementing Inclusion in Museums*. Rowman & Littlefield, 2018.

With the usage of pop-ups, museums have a more dynamic capability and greater flexibility to contribute to social development and cultural change within and for their various communities. In the understanding and connecting to their communities, museums increase their marketing effectiveness outside their space through the replacement of the directorial curator by the local active participant. Pop-ups role in museums are to create a space that provide a platform to switch from the curation of commonly dominating narratives of cultures and connecting social boundaries through site choice and outreach methods. Fletcher also insists that the principle of pop-ups should be non-passive while creating inviting spaces for all[6]. A highly engaging pop-up can not only encourage social awareness and change but also functions as a vehicle for responsiveness.

This research aims to collectively gather the literature and information we do have on pop-ups thus far and study how we take them a step further as actively engaging, socially aware, and inclusive spaces for all. It is formulated based on concepts such as, how pop-ups are being used in conjunction with museum, utilized to engage with the community, and how they're being assessed. I intend to address the utilization of pop-up exhibitions in museums and discuss how they function to assist the institutional structure and how. The purpose resides in bridging the gap in the academic literature on how and why pop-ups function in relation to museums. Having been historically multi-functional, pop-ups can serve a platform and act as a catalyst with respect to these demands.

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[6] Fletcher, Scott. "Method: Pop-Up." *Participedia*, 3 Dec. 2010, participedia.net/method/179.

CHAPTER 2
LITERATURE REVIEW

This literature review addresses cultural responsiveness, inclusion, museum activism, and relevancy in relation to pop-ups. It also explores the usage of the rapid-response exhibition model and rapid-response collecting. The following sections are the main bodies of literature that inform the research beginning with the description of pop-ups and explores their various forms; as the second delves into cultural responsiveness, inclusion, and relevancy. The last two sections investigate museum activism and the rapid-response exhibit model/rapid response collecting. In addition to the relevant writing that has already been published in the field, this research aims to consolidate and support the filling in of the academic gap surrounding pop-ups.

History of Pop-Ups

Retail stores utilized pop-ups to appeal to consumers as to create a temporary feeling of exclusivity, "an instant buzz", rise in exposure, cost-efficient methods to test new products and gauge consumer feedback. This phenomenon dates to back the 1990's before the term was created such as the 1997 Ritual Expo in Los Angeles as a pop-up retail event, which caught the attention of other brands and companies. Later on, companies such as AT&T and Motorola "create[d] pop-up shopping experiences across the country to market their products to young demographics"[1]. In 2004, the off-beat Japanese brand, Comme des Garçons, opened their "guerrilla" stores in several cities, focusing on utilizing unused spaces, transforming them temporarily into retail spaces. Artists have been using pop-ups merging them creatively with retail aspects, such as the Tokyo-based Maywa Denki artist group. This group merges art, design, music, retail and performance art since 1993. In 2017, the artist group collaborated with the

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[1] Kenton, Will. "Pop-Up Retail." *Investopedia*, Investopedia, 12 Mar. 2019, www.investopedia.com/ terms/p/pop-up-retail.asp.B

company MakerNet to create the "MakerNet x Maywa Denki x Pop-Up" design museum in Shenzhen, China "aiming to provide immersive space for people to experience the thinking and artworks of makers" and interact with their community[2].

Artists have utilized pop-ups artistically based on institutional critique and their own personal need for self-expression. The genre of institutional critique emerged in between the 1960s to '70s with a wave of direct criticism towards art institutions and the system that prevents artistic expression and development. According to Hans Haacke in his 1997 essay "Symbolic Capital Management, Or What to Do with The Good, The True, and The Beautiful", artists and art institutions are a part of the consciousness industry, participating to various degrees struggling over the perception of the social world and shaping society. As a conceptual artist and a leading pioneer of the genre, he aimed to make museum-goers conscious of the values they were supporting and consider how the institution includes some but excludes others. From the combination of institutional critique and the pop-up format came Marcel Broodthaers, who created his own "museum" in his apartment in response to artists protesting the commercialization of art during the 1968 political unrest in Europe. The Musée d'Art Moderne served as a platform for critical discussion about art institutions and society (see Figure 2-1 for photograph). As stated by Broodthaers, "This Museum is a fictitious museum. It plays the role of, on the one hand, a political parody of art shows, and on the other hand an artistic parody of political events. Which is in fact what official museums and institutions [like Documenta] do"[3]. The model continues as Flip Noterdeame creates "The Homeless Museum of Art" in 2002 in his artist studio in Chelsea, New York City, with its first exhibition in June 2003 staying open for 3

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[2] Store, Design Society. "MakerNet x 明和電機｜Design Society Pop-up Store." *Design Society*, 2017, www.designsociety.cn/en/category/institution-list/detail!MakerNet-Pop-up-Store.

[3] Snauwaert, Dirk. "Marcel Broodthaers, Musée d'Art Moderne, Département Des Aigles, Section Des Figures, 1972." The Artist As the Curator, #5, Mousse Magazine, 2014. Mousse #46.

weeks. The conceptual art project's name serves to suggest the "museum" is without walls or home. As described by Noterdaeme, "HoMu exists in a state of perpetual flux and continues to defy the rules of the established art world.[4]" This "counter-museum" was created as a tool to mock the establishment and raise questions about the meaning of cultural institutions (see Figure 2-2 for photograph). Artists such as these have been utilizing pop-up exhibition forms even before the official term was coined, promoting critique of the institution while raising awareness to its structure and ideologies even if they are within in it.

The idea began crossing over industries and evolving independently in the early 2000s when it was embraced by restaurants and the beauty industry, continuing to expand beyond. These events began appearing in all different forms that aren't directly labeled as "pop-ups", such as food trucks, bookmobiles site-specific installations, and concept stores. In France in 2001, California Kristin Frederick opened the first food truck and by 2015, encouraging hundreds of others to set up across Paris.

Regardless of what they're referred to as or their function, they all offer a unique experience that attracts people to them. As Forbes describes, "pop-ups may also be successful because they cater to the feeling of "massclusivity," similar to how limited edition and seasonal items stoke desirability"[5]. The excitement and experience of these events are shared across industries. After the rise of popularity of pop-ups within the fashion industry with retail pop-ups, the concept was quickly embraced by other industries. With the rise of pop-ups, the term 'pop-up culture' or 'pop-up economy' is introduced, which is described by Municipal Implementation Tool #26: The Pop-Up Economy as, "[it] can be summed up as one word: temporary. The pop-up

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[4] Noterdaeme, Flip. "Mission Statement." *HOMU: The Homeless Museum of Art*, 2007,
        www.homelessmuseum.org/hmu_pages/mission.html.
[5] Wang, Jenna. "The Rise Of The Pop-Up Economy." *Forbes*, Forbes Magazine, 1 Oct. 2018, www.-
        forbes.com/sites/jennawang/2018/09/29/the-rise-of-the-pop-up-economy/#6cf9372a18c4

economy typically manifests itself in one of three ways: "Pop-Up Shop, Pop-Up Event, and/or Pop-Up Planning"[6]. As public relations firms began organizing pop-up events, generating said "buzz" with the usage of social media. Pre-event previews and targeted marketing strategies via social media allows visitors to not only share their own experiences at the events but share them with others creating instantaneous anticipation in constantly shifting new environments.

The "Experience Phenomenon"

Within the art industry, pop-ups have become an "experience" for their visitors, oftentimes referred to as "pop-up museums" or "experiences". Contrary to their namesake, these events are separate from the actual museum industry. These pop-ups, such as the Museum of Selfies in Los Angeles, the Museum of Ice Cream in Miami, and the WNDR museum in Chicago are all examples of "Instagram Museums" (see Figure 2-3 for photograph). The loosely assembled themes of these attractions act as aesthetically pleasing spaces, encouraging visitors to share their personal, colorful experiences with social media. These conceptions of pop-ups are not affiliated with museums because "a museum facilitates meaning between the viewer and a work of art"[7] in contrast to these examples which lack interpretation, educational components, and community outreach. The rise of the experience economy has led to the mass appeal of experience-based opportunities in the museum field, which has yet to fully catch up[8].

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[6] *Municipal Implementation Tool #26: The Pop-Up Economy*, Delaware Valley Regional Planning Com- mission (DVRPC), 2014, www.dvrpc.org/Reports/MIT026.pdf

[7] Hess, Amanda. "The Existential Void of the Pop-Up 'Experience'." *The New York Times*, The New York Times, 26 Sept. 2018, www.nytimes.com/2018/09/26/arts/color-factory-museum-of-ice-cream-rosemansion-29rooms-candytopia.html.

[8] Pine, B. J., & Gilmore, J. H. (2011). The experience economy. Retrieved from http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&A N=1797959

Pop-ups & Museums

Pop-ups in relation to the museum industry can be described as temporary exhibits that are commonly organized, supported by or in collaboration with museums that can cofunction with local organizations, community centers or people at an external site or venue. Some examples of pop-up events/museums include Jaime Kopke's Denver Community Museum, which ran for nine months between 2008 to 2009, Maria Mortati's San Francisco Mobile Museum, which ran in the Bay Area commonly collaborating with others, Santa Cruz Museum of Art and History's pop up museums, and the NOMA+ mobile museum. Many pop-ups engage their participating community members with the "potluck" fashion, clearly exhibited by the pop-up events thrown by the MAH. These types of pop-ups are for public and often open-ended curation, allowing people to contribute their own content, personal stories, and experiences — replacing the exhibition curator with the active participant. Hugh Ryan from the Pop-Up Museum of Queer History shared in an interview, "because the exhibits for our shows are created by a wide variety of individuals, not by a staff of paid professionals, we have an automatic community of interest over and above those who would normally come out"[9]. The levels of engagement potential in these events create experience conditions appear to be richer than exhibits with docents.

Mobile Pop-Ups

"Somewhere in between the public and private exhibition spaces lies the mobile exhibition space, an entity unto itself with the familiar goal of making art available to a wide audience.[10]" Mobile pop-ups, or mobile museums, serve as an outreach counter to institutions, bringing the

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[9] Kennedy, Christopher. "The Pop-Up Museum of Queer History." *Museum Futures*, 13 Aug. 2016, www.museumfutures.org/queer-history/.

[10] Cline, Anna C., "The Evolving Role of the Exhibition and its Impact on Art and Culture". Senior The-ses, Trinity College, Hartford, CT 2012. Trinity College Digital Repository, http://digitalrepository.trin-coll.edu/theses/267

museum to the people, instead of vice versa. These conceptions can be created in all types of moving vehicles, such as RVs, trailers, school buses, and trucks that drive to areas in order to increase accessibility. The idea can be traced back to the Swedish Exhibition Agency's 1999 exhibition called Difficult Matters: Objects and Narratives that Disturb and Affect, which was located inside of a trailer operating between 1999 to 2000[11]. The traveling exhibition allowed participants to become co-curators through the submission of objects or ideas. This creation not only encourages visitor participation, but it also promotes outreach potential and shows how exhibitions can be displayed in non-traditional venues.

The Center for the Future of Museum's 2012 TrendsWatch publication lists mobile pop-ups as a 'trend' that staff believes to be highly significant to museums and their communities based on analysis over that year[12]. San Francisco's Mobile Art Museum, France's Centre Pompidou, Guggenheim's BMW Lab, and the Detroit Art Institute's Inside/Out Initiative have captured the attention of museum professionals and members of the communities that these mobile pop-ups serve. Yet, to call these temporal excursions 'trends' negates the history of this pop-up exhibition form and it's continuing impact on the present and future. This form endures the test of time, such as the New Orleans Museum of Art that created the mobile museum, NOMA+, in 2018 on the success of their previous "Van Go" program, which was a van-based mobile classroom that operated from 1987 to 2005 (see Figure 2-4 for photograph). These traveling museums without walls provide museums with the opportunity for experimentation outside of the museum space and to reach wider audiences.

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[11] Tinning, Katrine. "Vulnerability as a Key Concept in Museum Pedagogy on Difficult Matters." Studies in Philosophy and Education, vol. 37, no. 2, 2017, pp. 147–165.

[12] "TrendsWatch 2012: Museums and the Pulse of the Future." *Center for the Future of Museums*, American Association of Museums, 2012, www.aam-us.org/wp-content/uploads/2017/12/2012_trendswatch.pdf.

Cultural Responsiveness, Relevancy & Inclusion

Cultural responsiveness is defined as: "having an awareness of one's own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms"[13]. The MCEAP Committee on Cultural Responsiveness provided the guiding principles of cultural responsiveness as respect, inquiry, change, leading learning, and social justice. A culturally responsive museum is important in creating a more attentive, inclusive, and relevant space to the various communities that institutions serve[14]. They have the responsibility of being relevant and responsive to the concerns and lives of the members of their communities. Museums need to maintain consistently relatable material and experiences to their community in order to maintain relevancy. Meaningful experiences may not happen for certain community members who can't relate any of the museum's material and do not see themselves in it. The commitment a museum makes to become more culturally responsive is an ongoing and never-ending process — as the museum should be growing with their community members.

Museums that struggle to be culturally responsive are more exclusive spaces that need to work towards being inclusive of their entire communities. As stated in Museums as Agents of Social Inclusion, Richard Sanell explains, "Museums are being asked to assume new roles and develop new ways of working—in general, to clarify and demonstrate their social purpose and more specifically to reinvent themselves as agents of social inclusion"[15]. The implementation of

[13] Gil, Elizabeth, et al. *Cultural Responsiveness: Definitions and Principles*. MCEAP Committee on Cultural Responsiveness, 28 Nov. 2017

[14] Morales, Sara Elena. "Strengthening the Roots: Culturally Responsive Museum Education." *University of Washington*, 2018, digital.lib.washington.edu/researchworks/bitstream/handle/1773/42014/Morales_washington_0250O_18607.pdf?seq uence=1&isAllowed=y.

[15] Sandell, Richard. "Museums as Agents of Social Inclusion." *Museum Management and Curatorship*, vol. 17, no 4, 1998, pp. 401–418. .

more inclusive methods and programming increase the institution's effort in playing an important role in the lives of the community it serves. Pairing with social organizations and community members for experiences such as pop-ups assists the institution in becoming a platform for social change while creating a more inclusive space for engaging with a wider audience of community members.

Smithsonian's APA, or Asian Pacific American Center, is essentially a "museum without walls" established in 1997 as an initiative to fill in the gap of Asian Pacific heritage that's rarely found in museums and galleries. The non-traditional museum hosts temporary events across the globe called "Culture Labs" that are created to put the community it serves first. Their website defines elaborates, stating: "Culture Labs are fleeting, site-specific happenings that recognize art and culture as vehicles that can bring artists, scholars, curators, and the public together in creative and ambitious ways.[16]" APA has created experiences such as "Beyond Bollywood: Indian Americans Shape the Nation" at the National Museum of Natural History, which explored the heritage of Indian Americans and their contributions and "Art Intersections: Asian-Latino Pop-Up Museum" in Silver Spring, Maryland, which was a two day only pop-up event hosted to create a space for dialogue (see Figure 2-5 for photograph). The Asian Pacific American Center is essentially a pop-up museum creating and hosting temporal, community-centered events that educate and create a space for marginalized communities.

Museum Activism

Many museums and their staff are beginning to explore what it means to become a politically and socially active space — this includes creating spaces for addressing social

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[16] Center, Smithsonian Asian Pacific American. "Culture Lab Manifesto by Smithsonian Asian Pacific American Center." *Poetry Foundation*, Poetry Foundation, 5 July 2017, www.poetryfoundation.org/poetrymagazine/articles/142894/culture-lab-manifesto.

inequality, political injustice environmental concerns, and more[17]. Activism in the museum space aims to reshape dialogues and engage the community in issues that they are concerned about[18]. In *Museum Activism* by Robert R. Janes and Richard Sanell, they state: "museum activism not only requires a willingness on the part of the museum worker to exercise moral leadership in support of ethical issues but also an openness to collaborate and participatory ways of working that build relationships and strengthen networks well beyond the museum, thereby supporting broader effects to bring about change." In order for museums to become "agents of change" and create these spaces, Janes and Sanell suggest that institutions should be 1) open to outside influence and impact, 2) be responsive the community interests and concerns, and 3) to be transparent about fulfilling both of those expectations.

Instead of actively and vocally addressing current issues, many museums channel their focus and resources into attracting large audiences. With the pressure of consumer culture, museums direct their attention to create blockbuster exhibitions and creating new and flashy experiences. When these museums are purely providing "window dressing" instead of committing to more active and inclusive practices. The focal point for these institutions needs to be creating a conversation with their communities in order to know their wants and needs in order to become the forefront of change.

The term "pop up democracy" is defined as "a term for institutional forms that use temporary, site-specific practices to provide opportunities for increased local, political, and civic

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[17] Janes, Robert R., and Richard Sandell. *Museum Activism*. 1st ed., Routledge, 2019.

[18] Nightingale, Eithne, and Richard Sandell. *Museums, Equality and Social Justice*. Taylor & Francis, 2012.

participation"[19]. These pop-ups can be utilized for the providing of information or the

engagement of community members and to overcome the threshold problem, which is "the

challenge facing institutions in getting people to participate"[20]. This intuitional issue can be

caused by uninviting museum spaces or social/cultural barriers. The activist driven events create

a space for public political conversation and allows for more creativity in contrast to the museum

space.

The principles of activism-based pop-ups include non-passiveness, creating inviting

spaces, data collection/evaluation, clearly articulated goals, should be site and context-specific[21].

The limitations of pop-up activist based or not can lie in the lack of post evaluations processes,

purely aesthetic or social frameworks, and the lack of critical engagement.

The Rapid Response Exhibition Model + Rapid Response Collecting

The rapid response exhibition model is defined as: "Museums [are] consciously choosing

to incorporate current issues and events to better serve their communities. This new trend has

gone hand in hand with rapid response collecting[22]." An exhibition in a museum can take

anywhere from 2 to 5 years to plan and put together, but these rapid response exhibits are created

on a shorter timeline in order to promptly respond to current issues. In addition, they have the

potential to attract a wider audience, in the pop-up style. Brenda Tindal, from the Detroit

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[19] Trust, Building Change. "PopUp Democracy." *PopUp Democracy | Civic Activism Directory | Civic Activism*, 2008, civicactivism.buildingchangetrust.org/tools-directory/PopUp-Democracy.

[20] Trust, Building Change. "PopUp Democracy." *PopUp Democracy | Civic Activism Directory | Civic Activism*, 2008, civicactivism.buildingchangetrust.org/tools-directory/PopUp-Democracy.

[21] Fletcher, Scott. "Method: Pop-Up." *Participedia*, 3 Dec. 2010, participedia.net/method/179.

[22] Wall, Amanda S. "Rapid Response Exhibits." *Museum Studies at Tufts University*, 29 July 2018, sites.tufts.edu/museumstudents/2018/07/29/rapid-response-exhibits/.

Historical Society and Charlotte's Levine Museum of the New South, helped pioneer this new

approach to curation in response to a current event. In September 2016, Keith Lamont Scott was

shot by a police officer in Charlotte, North Carolina, sparking protests within the city and the

museum staff recognized their duty to respond. With help from Tindal and her staff, the Levine

Museum curated and installed the response exhibit "K(NO)W Justice K(NO)W Peace", which

traced the history of racial injustice in the city and country in only three months[23].

The National Civil Rights Museum (NCRM) in Memphis, Tennessee utilized this pop-up

style curating technique in the creation of their response exhibit, "I AM A CHILD", which

opened in July of 2018. The exhibit was created by artistic director, Paola Mendoza, who was

also the director for the Women's March in Washington, DC in 2017, and photographer, Kisha

Bari. This rapid response exhibit addressed the current immigrant crisis and the separation of

children from their parents at the border[24]. The museum reached out to the pair to prepare the

exhibit after their collaboration went viral on Twitter. "I AM A CHILD" displayed over 30

images of children from a protest organized at the Immigration and Customs Enforcement

building in New York City and aimed to increase awareness about the issue. This exhibit was

also in conjunction with a national day of action that brought attention to the issue as well[25]. As

the museum's director of interpretation, collections, and education, Dr. Noelle Trent stated,

"through 'I AM A Child,' we hope to increase people's awareness about the ongoing crisis as

[23] Bowers, Paul. "'Rapid-Response' Educator Joins International African American Museum." *Post and Courier*, The Post and Courier, 28 July 2018.
[24] Wall, Amanda S. "Rapid Response Exhibits." *Museum Studies at Tufts University*, 29 July 2018, sites.tufts.edu/museumstudents/2018/07/29/rapid-response-exhibits/.

[25] "I AM A CHILD." *National Civil Rights Museum*, www.civilrightsmuseum.org/i-am-a-child.

well as their understanding of human rights"[26]. This collaborative project between the pair and the museum takes a stand for the human rights of children and gave people an active space to raise their voices to bring social change.

As defined by the Victoria & Albert Museum, rapid response collecting occurs when **"o**bjects are collected in response to major moments in history that touch the world"[27]. This type of collecting activity was introduced in 2014 in response to major events in history. Their accessible rapid response collecting blog exhibits the range of objects acquired, with each one accepted making a contemporary statement. The museum's collection has gathered objects such as, the "pussyhat", which was worn by 500,000 people in Washington, DC in 2017 after President Donald Trump's inauguration and various Extinction Rebellion objects, which is a global activism group that protests climate change since 2018[28]. This collection even has its own Rapid Response Collecting gallery at the museum, objects are placed on display are is regularly updated with new objects sharing contemporary stories. The museum aims to facilitate discussion among its visitors about these objects and the events that they relate to.

The Association of Registrars and Collection Specialists also published an article in January of 2017 in response to the rapid response collection of the "pussyhats" post-Trump inauguration. The article, originally written by Kathleen Lawther, an archivist at the Hastings Museum and Gallery in South East England, poses the concerns that physically collecting these

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[26] Bolton, Jason. "National Civil Rights Museum Harnesses Social Media for 'Rapid Response Installation'." *Memphis Business Journal*, 24 July 2018, www.bizjournals.com/memphis/news/2018/07/24/national-civil-rights-museum-harnesses-social.html.

[27] "V&A · Rapid Response Collecting: an Introduction." *Victoria and Albert Museum*, www.vam.ac.uk/articles/rapid-response-collecting-an-introduction.

[28] Robinson, Melia, and Leanna Garfield. "Thousands of Women Wore Pink 'Pussy Hats' the Day after Trump's Inauguration." Business Insider, Business Insider, 21 Jan. 2017.

contemporary artifacts may be difficult and whether or not it's ethical for the museum (staff/

representatives) to attend events in anticipation of on-spot collecting. She suggests that

individual museums that will be using the collection method to have a clear mission and

collection policy, as well as the collections management and documentation processes for rapid

response collecting. In all, museums should know their collections and the goals they have for

it[29].

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[29] Lawther, Kathleen. "How Should Museums Equip Themselves For Rapid Response Collecting?" *Registrar Trek: The Next Generation*, 31 Jan. 2017, world.museumsprojekte.de/?p=8935.

Figure 2-1. Marcel Broodthaers at the opening of Musee d'Art Moderne in Brussel, Belgium (1968).

Figure 2-2. Flip Noterdaeme with HoMu objects.

Figure 2-3. Museum of Ice in Miami, FL (now permanently closed).

Figure 2-4. Photo of NOMA+ mobile pop unfolded from its truck from the New Orleans
Museum of Art 2018 article titled 'Noma+ Brings a "Pop-Up Museum" to the
Community".

Figure 2-5. Photo of Smithsonian APA's "Beyond Bollywood" exhibition (2014-2015) from the
Feburary 2014 Smithsonian Folklife Festival Blog.

Figure 2-6. Photo of The Levine Museum's "K(NO)W Justice K(NO)W Peace" exhibition
(2016) from the International Colation Sites of Conscience's article titled "K(NO)W
Justice K(NO)W Peace – The People, The Process, The Project'.

CHAPTER 3
METHODOLOGY

The research that I am conducting is investigating how museums and their affiliates utilize pop-up exhibition forms, especially to curate community engaging projects, the effects they've had, and assessments that have been done on them. This study explores various pop-ups in order to gauge rapid the methods behind the differences in styles, goals, and approaches. This will allow me to understand how each form is created, how they engage their communities, and how each is assessed. My exploration is attempting to understand how museum professionals construct popups in relation to their approaches to cultural responsiveness and museum activism.

My analysis has been formulated based upon these key questions in addition to the main research questions listed at the end of Chapter 1:

- How are pop-ups used in conjunction with museums?
- How can pop-ups be utilized to engage with the community, especially through addressing current events and maintaining relevancy?
- How are pop-ups being created and assessed?

Research Methods

The research that I've conducted utilizes a qualitative approach with the support of interviews and academic and cultural writings. The writings focus on museum and cultural uses of pop-ups, as well as museums' studies of activism, cultural responsiveness/relevancy, and rapid response exhibiting/collecting. The interviews conducted are semi-structured, allowing interviewees to answer any or all questions that relate to their work/experience with pop-ups and museums. Interview answers and writing analyses are then used to attempt to understand and answer my research questions. Below, I have included the list of interview questions that are communicated to each interviewee.

Interview Questions

What are the goals of the pop-up? Were they achieved?

Does your pop-up/museum engage in museum activism and how does it affect the relationship between the visitors/community members and the pop-up/museum?

Have the pop-ups increased interest in the institution itself?

Have the pop-ups included the surrounding communities? If so, how? Are the events community-centered?

Is the event evaluated afterward? If so, how? (Questionnaires, visitor surveys, etc.) What were the main takeaways?

Does your pop-up/museum practice rapid response exhibiting or collecting? If so, how does it respond to current events?

What is the normal duration of the pop-up & how often are the events?

Is your pop-up/museum culturally responsive? How important do you think this is for other pop-ups/museums?

Do the pop-ups extend the museum's mission statement? If so, how?

How does your pop-up/museum maintain consistent relevancy with the surrounding community?

What is the experience collaborating with partners for the event? Has it been beneficial for both parties? Have visitors increased due to the collaboration?

In your experience with pop-up events, what do you think the differences in experience are for visitors between pop-ups and museum exhibitions?

In terms of the visitors, are they from various backgrounds, age ranges, and cultures? If not, why do you think not & how could this be improved?

What are your hopes for the future evolution of pop-ups?

What educational aspects are incorporated into the event? Do you think visitors are leaving with new ideas, skills, or information?

How are the pop-ups funded? (By the institution, grants, fundraising, etc.)

What were some internal dialogues your team/museum has had regarding pop-ups and their purpose(s)?

Why do you personally think pop-ups are important to utilize?

Sampling

The interviewees that I have selected have museum or pop-up backgrounds and/or experience. Each participant was recruited over email, as is most of the correspondence. The interviews are conducted via email, phone, or video conference application Zoom/Skype. Below, I have included a table containing each of the interviewees, their afflicted museum or pop-up, job position, and location.

Site Context

 Santa Cruz Museum of Art and History, Santa Cruz, California

The Santa Cruz Museum of Art & History facilitates pop ups locally in the Santa Cruz area in order to bring people in the surrounding community together through stories and objects. MAH was inspired by Michelle DelCarlo's pop-up museum model, which she developed in 2011 after she organized a pop-up at the museum. Their pop-up museums utilize a "potluck" style method, allowing visiting participants to bring objects to facilitate conversation and bring the museum to the community. Their institution has organized over 30 pop up museums in spaces in the area, such as Anarchist Sewing Collective and the Santa Cruz Harbor. MAH's previous Exhibition's Coordinator, Nora Grant, designed a free pop up museum organizer's kit in order to provide support for any interested in creating their own, which offers a step-by-step formula as well as helpful tips and tricks. The interviewee from this institution, Stacy Marie Garcia, is the museum's Director of Community Engagement.

 Levine Museum of the New South, Charlotte, North Carolina

The Levine Museum of the New South's slogan is "Using history to build community", which indictive of their goal to build "a stronger, more equitable community by connecting people to Charlotte and to each other through history, culture, and celebration"[1]. The museum is known for its use of rapid-response exhibitions, such as "¡NUEVOlution! Latinos and the New South" in 2015 and "K(NO)W JUSTICE K(NO)W PEACE" in 2016 (see Figure 2-6 for photograph). The museum is currently creating an exploration of the communities of Charlotte known as #HomeCLT, opening February 27th. The interviewee, Kate Baillon, is now the

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[1] "Who We Are." *Levine Museum of the New South*, www.museumofthenewsouth.org/about-us.

Manager of Collections and Exhibitions at the Cape Fear Museum in Wilmington, North Carolina after working at the Levine Museum until 2017.

Florida Museum of Natural History, Gainesville, Florida

The Florida Museum of Natural History opened its doors on the University of Florida campus in 1906, focusing on preserving and interpreting the biological and cultural diversity of Florida. The museum hosts pop-up events that are posted on their Events Calendar on their website, such as the Pop-Up Museum: Florida Water, which was hosted at the Silver Springs State Park, and Pop-Up: Pollinators, which was hosted at the Historic Thomas Center[2]. This museum's interviewee is Kristina R. Choe, who is the Exhibit Developer & Educator from the Exhibits & Public Programs department.

Analysis Protocol

Each of the interviews that are not written is recorded with permission and transcribed for record and further analysis. Interview questions that are answered via writing are saved for analysis.

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[2] "Florida Museum." *Past Events – Florida Museum*, 2019, www.floridamuseum.ufl.edu/calendar/list/?tribe_paged=1&tribe_event_display=past&tribe-bar-search=pop%2Bup.

Table 3-1. This table includes museum professionals interviewed including their museum institution, the location and position worked.

Interviewee	Institution	Location	Position
Stacy Marie Garcia	Santa Cruz Museum of Art and History	Santa Cruz, California	Director of Community Engagement
Kristina R. Choe	Florida Museum of Natural History	Gainesville, Florida	Exhibit Developer and Educator
Kate Baillon	Levine Museum of the New South	Charlotte, North Carolina	Manager of Collections and Exhibits

Figure 3-1. Flowchart of research timeline.

CHAPTER 4
INTERVIEW RESULTS AND DISCUSSION

The developments of the research conducted via interviews are organized based on the research questions listed at the end of Chapter 1. Those research questions are: 1) How are popups used in conjunction with museums? 2) How can pop-ups be utilized to engage with the community, especially through addressing current events and maintaining relevancy? and 3) How are pop-ups being created and assessed? After reviewing the results in terms of the research questions, they are then discussed according to themes (and sub-themes). This allows for not only a comparative analysis but a study of shared elements. Answers are based on results from all interviews and data collected from each.

Research Question #1: How Are Pop-Ups Used In Conjunction With Museums?

Museums are utilizing the pop-up formula to allow participants to actively collaborate and share stories, where museum exhibits can often be static. Each institution that extends its mission and staff into pop-ups have their goals, yet the ephemeral flexibility of it is an attractive commonality. The Florida Museum of Natural History often creates themes for their pop-ups based on the current special exhibition to raise awareness. In terms of collaborators, they pair up with UF staff scientists and students from science academic areas which "create an incredible experience for scientists as well as participants"[1]. This co-creation between the museum, scientists in Dickinson Hall on the University of Florida campus, and science-focused students creates education-based pop-ups that foster a unique connection.

The Levine Museum of the New South isn't necessarily a collecting museum but collects for its rapid-response exhibits and pop-ups. In light of both, the museum collected materials for

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[1] Choe, Kristina R. "Pop-Up Exhibitions Research." 31 Oct. 2019.

their rapid-response exhibit, "K(NO)W JUSTICE K(NO)W PEACE", and the traveling pop-up that was collected in conjunction. They conduct these events because they've found that pop-ups can be more comfortable than visiting a museum for some visitors. Participants can interact with pop-ups on their own terms within their communities, especially those who might not have prior experience visiting the museum space. This allows the museum to essentially meet people where they are. Kate Ballion, a former employee of the museum, states that pop-ups are not only a way to extend the institution's message but to relevant and to engage with your community[2].

The Santa Cruz Museum of Art and History has developed a Pop Up Museum format that has been implemented in over 30 museums created throughout the Santa Cruz community and published a downloadable kit online. This allows the museum to inspire others with their Pop Up programming so that they become inspired to host their own, as their goal is to "empower others to do so". The museum's aim is to switch to a hands-off role, attempting to influence active participants without using museum staff or equipment. They have discovered that collaborative partners prefer to co-create with the institution because it validates their project/event rather than hosting an event on their own. Through their research, they have also discovered that visitors who attend the Pop Up Museums are not usually those who visit the actual institution.

Research Question #2: How Can Pop-Ups Be Utilized to Engage the Community, Especially Through Addressing Current Events and Maintaining Relevancy?

Museums are utilizing the flexibility of pop-ups to increase accessibility, essentially meeting people where they're at. Regardless of the formula used to create them, pop-up events encourage active engagement and create spaces for conversation. From the interviews conducted,

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[2] Baillon, Kate. Personal Interview [Phone]. 17, Sept. 2019

each museum has various goals and methods of increasing engagement, interacting with their communities, and increasing relevancy.

The Florida Museum of Natural History strives to engage with community members who don't have the means or the opportunity to travel to the museum. The mission statement of their pop-ups is: to reach "beyond our four walls to engage a non-traditional audience in a participatory manner to inspire people to care about life on Earth"[3]. Their pop-up events include the surrounding communities around Alachua County and beyond, including Leon, Columbia, St. John's, Sumpter, Marion, Levy and more. Events are thrown in locations such as the Tallahassee Science Festival in Tallahassee, Morningside Nature Park in Gainesville, The Peanut Festival in Williston, and most recently, Happy-ween in Depop Park. The varying locations of their events increase the accessibility to participants who may not live around the physical museum, catering to more than simply Gainesville community members.

As well as engaging a wide variety of communities, FMNH hosts pop-up events that are relevant to those communities. One of their first pop-up programs was centered on the topic of moths and the event allowed participants to determine what moths were present in and around the Prairie Creek Lodge area. Another relevant and engaging event topic has been sea-level rise, where participants were asked to share their personal memories and experiences with it. One visitor's response included a memory of Satellite Beach in 2015 and how the low tide was currently where the beach's high tide once was. This museum travels to locations around Florida collaborating with festivals and local communities in the hopes to create a connection between the museum, Gainesville and beyond.

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[3] Choe, Kristina R. "Pop-Up Exhibitions Research." 31 Oct. 2019.

The Levine Museum of the New South also takes a similar "museum without walls" approach, as the pop-ups are grounded in the community and service projects. The museum consults with the community before the start of a new project and the feedback received to act as guidelines for the creation of the exhibit or project. The staff consults with community members to discover what aspects resonate with them and may even change material based on the feedback given. Questions are asked as to what is being brought to the overall conversation of the project or if they are questions/concerns that still need to be addressed. They look to create authentic relationships with community members and acknowledge the responsibility to maintain them even after the project has been completed.

The museum is well-known for its experience in rapid response exhibiting, which began with "K(NO)W JUSTICE K(NO)W PEACE" opening 2016, only a few months after Keith Lamont Scott was killed. The museum created the project as a way to respond and to create a space for the community to grieve. Given the state of the protests within the community, this allowed for a space for people to gather and facilitate conversation. In order to create the project in collaboration with community members, Kate Ballion used her own social media platform to elicit stories and created an online Dropbox for people to share their images and shares to contribute. Staff formulated questions to ask community members in order to facilitate a democratic editing process. The responses were then printed out and placed on panels, where credit was given to the provider via initials or the option to remain anonymous. The images selected corresponded to participant responses in order to provide context and capture the essence of a person's story. The involvement of the community extended even further, as the museum was committed to asking for feedback before the official opening, facilitating dialogue

sessions during a soft opening where someone visitors even offered to share their personal stories one-on-one with staff members.

During the protests that had taken place after the shooting, several windows had been broken in the community, which had been painted and decorated by local artists and participants. The museum was able to secure the plywood and created a traveling pop-up exhibit, touring various local locations to continue the conversation. These pop-ups frequented local libraries, schools, and churches, including relevant books as another means for people to share their stories. This interactive migration was aimed at people who didn't have the means to make it to the museum and attempted to prompt visitors from one location to the next. This museum demonstrates the importance of utilizing pop-ups and rapid response exhibiting to increase relevancy and collaboratively engaging the community.

The Santa Cruz Museum of Art and Art History's hosts Pop Up Museum that maintains relevancy by way of the partnerships they collaborate with, in which they work together with the expertise of community members. The museum has co-created Pop Ups with over 33 separate community groups and partners through the Santa Cruz County. Some of these partners include farmers, activists, artists, teen groups, writers, poets, historians, museums, bars, libraries, colleges, and more[4]. MAH has developed and strengthened relationships with organizations of their diverse communities while learning about their interests, perspectives, and concerns. This relation with various community members allows for staff, collaborators, and participating visitors to learn through sharing stories. In the future, the museum hopes to establish long-term relationships with Latino community groups and use the Pop Ups as a strategy for these partnerships.

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[4] Simon, Nina. (2013). *Exploring Engagement Fund: Reporting Instructions and Narrative Report Form*. Grant report.

The Pop Up Museums have also hosted at off-site locations, which have conceptual site-based relevance, have a different set of participants that they engageThese audiences don't have any prior connection to the museum and usually have a personal connection with the theme, venue, or collaborator(s). Some of these partnerships include the Watsonville Library, the Santa Cruz Progressive Missionary Baptist Church, and the Central Coast Center for Independent Living. They represent unique communities, differing from that of the typical museum visitors, and exemplifies how the institution is working to bridge more multi-collaborative experiences with multiple communities. MAH also aims to develop more long-term partnerships with organizations and schools who work with marginalized communities, such as low-income and immigrant.

Research Question #3: How Are Pop-Ups Being Created and Assessed?

From each interview with a museum professional, each from a different museum institution, there appears to be a varying range of ways pop-ups are created and assessed afterward.

Assessments and evaluations of pop-up events and programming has proven to be a more complex issue that each institution has been approaching in different manners. The Florida Museum of Natural History has comprised a team of their museum professionals to oversee the institution's pop-up, as well as an assessment of the goals and objectives of the pop-up programming yearly. In order to formulate assessments of the events, they've used multiple tactics to receive feedback from participants and attempt to gauge the population of participants that also visit the museum as well. FMNH uses comment cards, surveys, whiteboards and bulletin boards posted at the location. Comment cards used include focus questions, such as at their events on sea-level rise and moths. Participants were asked to share their personal memories with sea-level rise and their experiences with what types of moths they witnessed

during the experience. Surveys for visitors include questions such if they've visited the museum before or questions about the event experience. In terms of evaluating what visitors are attending the museum out of interest from a visit to a pop-up event or vice versa, discount punch cards have been given out a pop-up for them to use and physically mark when attending the museum afterward. Beyond these approaches, the team struggles with how to assess whether participants from pop-ups also visit the museum afterward and if the events increase interest in the museum itself.

The Levine Museum of the New South does not perform formal evaluations on their pop-ups and completes informal evaluations based on participation and interactions. This informal process gathers information by way of observing what is being interacted with, how and by who. Based on verbal feedback provided by visitors, it can be concluded that few visitors who participated in the pop-ups also visited the museum afterwards. The museum continues to reach more museum visitors through the events but struggles with how to collect the exact data. In terms of participants at the events, they receive higher volumes of participation after personally making a connection between the museum and the targeted community. Yet, the crowds of people who frequent the pop-ups seem to remain separate from those who visit the museum.

The Santa Cruz of Art and History has encountered difficulty building momentum from one event to the next because of the array of various collaborative partners and how to gauge how many visitors will show up for each. The museum's "Exploring Engagement Fund: Reporting Instructions and Narrative Report Form" from July 2013 reports on their observations, engagement data, and the effects of the grant. From the grant report, it's communicated that the museum also has a difficult time collecting valid data on participant demographics without damaging the relationships built with them. That data is collected is through observation by staff

and/or interns, but they are aware that there could possibly be a more effective data collection

method. In order to form a report on participation, the museum collaborated with Harder +

Company Community Research to develop a systemic method for collecting data at Pop Up

Museum events. This method utilized was structural observation and the data separated

participants into categories based on various modes of participation. These categories include

"Observational Learning" (individuals who visited but didn't engage in conversation),

"CoCreation" (individuals who didn't exhibit content/an object but did engage in conversation),

and "Participant Driven" (individuals who exhibited content/an object because they were aware

of the event's purpose)[5].

Surveys were also among the previously discussed methods utilized in an effort to

evaluate program activities. The museum invited collaborators to participate in a voluntary five-

question survey after each pop-up event. Survey questions included: "Did you have enough help

and support from MAH staff?" and "Did the Pop Up Museum benefit your organization,

business, or you as an artist?", and "In which ways do you think we can improve the Pop Up

Museum?"[6]. The questions included three answers for selection with responses to each possible

answer with a percentage of selected. Participant responses proved to be in line with their

engagement goal of providing the community with an accessible space with a flexible idea

format for the sharing of stories, ideas, and objects. Participants responded positively from the

answers included in the grant document, some suggesting more time available for the overall

event, suggested more publicity, and that they were inspired to host their own. Local community

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[5] Simon, Nina. (2013). *Exploring Engagement Fund: Reporting Instructions and Narrative Report Form*. Grant report.

[6] Simon, Nina. (2013). *Exploring Engagement Fund: Reporting Instructions and Narrative Report Form*. Grant report.

members and even people internationally have been inspired to create their own pop-ups, which is a successful result seeing as though the museum aims to inspire others and be less hands-on.

Challenges and Limitations

As relevant and stimulating research on pop-ups and conducting them is, the challenges and limitations are comparable across the board of interviewed institutions. Overall, museums are encountering two populations of visitors — one who frequent the museum space and one that frequents the pop-up events. Also, off-site pop-up events seem to have different audiences that are connected to the theme, partnership, or venue. There is a common difficulty in how to collect valid data on which visitors who attend pop-up events and then visit the museum and vice versa. Determining methods of collecting data on visitor demographics beyond observation is also a related challenge. It would highly benefit the study if museums were eventually able to assess how pop-ups are increasing interest in the museum itself. Museum staff has acknowledged there may be better ways to track data such as this, but until it is done this poses as a limitation to the overall study.

Some museums are also having a troublesome time building momentum from one pop-up event to the next when frequently collaborating with different partners. The Santa Cruz Museum of Art and History has maintained momentum during summer months by hosting a Pop Up Museum every first Friday of the month, with the locations, dates, times remain consistent and the content changes. Challenges in this area include maintaining momentum during less active seasons and while switching collaborative partners.

Reflections

Based on these interviews with museum professionals, each museum approaches pop-ups differently, including how they are created and assessed. The differences appear to be based on various aspects including onboard staff (including curators), available collaborators (including

creators), the type of institution, and their communities (including artists). For museums that are conducting post-pop-up evaluations, there doesn't seem to be a uniform consensus of what assessments methodology is most effective. Through trial and error, museum professionals are experimenting with various methods, but there is difficulty in discovering non-intrusive ways of collecting visitor demographic data. I anticipate that when a proper method for this is determined, studies on pop-ups will become easier and more in-depth. In future studies, identifying the best way to collect data from pop-up visitors should also assist in learning the differences in the selection of populations who frequent the experiences and those who visit the museum space. Once this has been observed, museums can effectively begin creating incentives to encourage visitors from the pop-up events to visit the museum and those from the museum to visit the pop-ups. The designed incentive programs should then increase visitors to both inside the museum space and at the pop-up experiences.

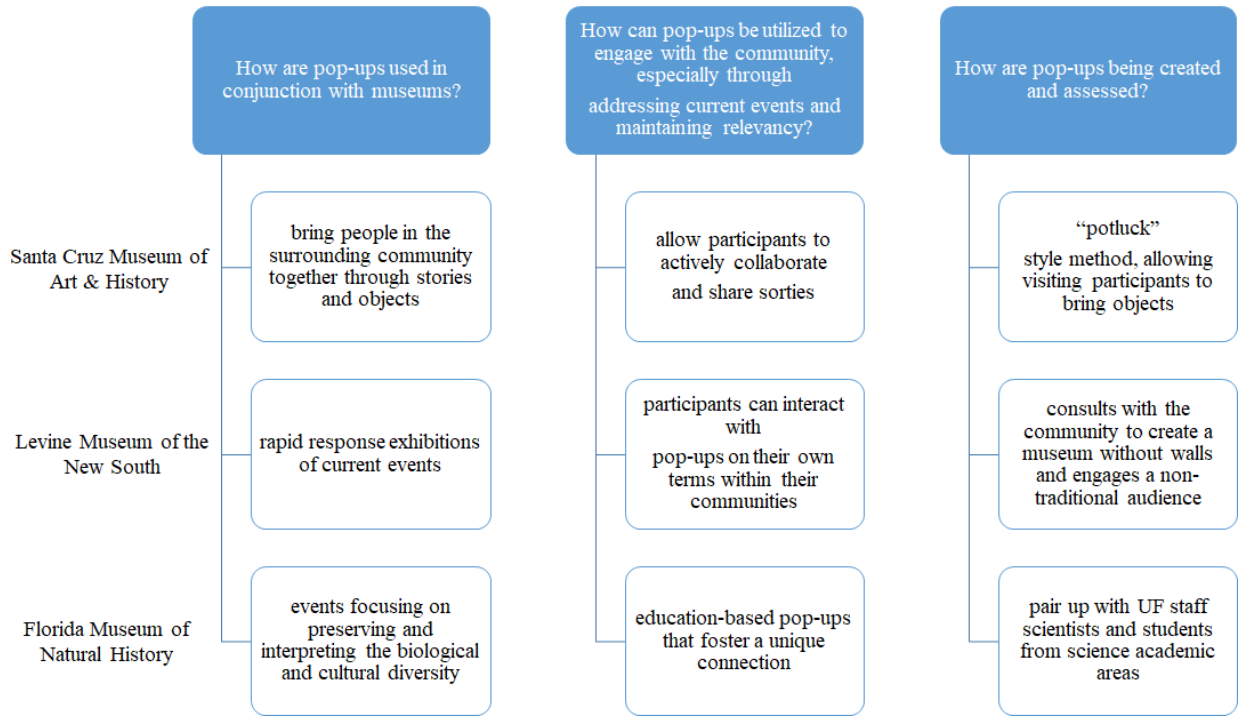|	How are pop-ups used in conjunction with museums?	How can pop-ups be utilized to engage with the community, especially through addressing current events and maintaining relevancy?	How are pop-ups being created and assessed?
Santa Cruz Museum of Art & History	bring people in the surrounding community together through stories and objects	allow participants to actively collaborate and share sorties	"potluck" style method, allowing visiting participants to bring objects
Levine Museum of the New South	rapid response exhibitions of current events	participants can interact with pop-ups on their own terms within their communities	consults with the community to create a museum without walls and engages a non-traditional audience
Florida Museum of Natural History	events focusing on preserving and interpreting the biological and cultural diversity	education-based pop-ups that foster a unique connection	pair up with UF staff scientists and students from science academic areas

Figure 4-1. Flowchart of answers to research questions based on museum.

CHAPTER 5
CONCLUSION

The objectives of this research have been to fill in the literature gap of information on popups in conjunction with museums while focusing on the benefits of addressing inclusion, relevancy and cultural responsiveness. My research questions have been guiding this study which are: 1) How are pop-ups used in conjunction with museums? 2) How can pop-ups be utilized to engage with the community, especially through addressing current events and maintaining relevancy? and 3) How are pop-ups being created and assessed? Museums provide value to their surrounding communities, contributing to benefitting local economy and helping strengthen the local education.

The literature that I have accumulated for this research includes sources focusing on both museums and pop-ups, independently and collectively to merge the gap in the literature of pop-ups in relation to museums. Through understanding the framework of museums and the historical usage of pop-ups, we can begin to create more studies on how the two can collaborate most effectively for the greater good of communities. Understanding and connecting to those communities assists the institution in cultivating relevant pop-ups for visitors and marketing those events outside of the museum space.

The research conducted illustrates how museums and professionals are understanding, and conducting, pop-up exhibitions. Museums are utilizing this platform to engage and increase the connectivity between their institutions and their communities. Various evaluation processes and methods of creation are continuously being experimented with. Visitors are participating in these events at a variety of locations that increase accessibility and meet their needs. Pop-up exhibitions are allowing museums an opportunity to create more inclusive spaces, subject matter that increases relevancy and to contribute more to community engagement. The future of this

research indicates the rethinking and reshaping of how museums structure of pop-ups and its value to the not only institutions but to their communities.

Future Predictions: Based on the research conducted and literature published thus far, I have high hopes for the future of pop-ups and museums. I do believe more museums and cultural institutions will wield pop-up exhibition forms in their own unique ways, giving researchers like myself more to study. Some institutions appear to be hosting pop-up events without labeling them as such and as more research is published, they will have more resources to assist them in building on their experiences for their communities. In terms of the studies being conducted, data collection methods and evaluation processes will continue to improve as more research is being conducted. For future research, non-intrusive methods to collect demographic data from pop-ups need to be determined in order for studies to continue to become more in-depth. As evaluation methods of pop-ups are being experimented with, the most effective approaches should also become streamlined for researchers as well. As more studies are published and more institutions highlight their use of pop-ups, it will become easier for other institutions to integrate pop-ups into their exhibition forms as well.

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BIOGRAPHICAL SKETCH

Imani Nia Lee is a passionate researcher from North Plainfield, New Jersey who graduated from West Orange High School in West Orange, New Jersey. She graduated from Howard University in Washington, D.C. in 2017 and graduated from the University of Florida in Gainesville, Florida in spring 2020. After studying Art History in undergraduate and Museum Studies in graduate school, she will pursue a career in the museum field and continue her research.