

THE ART OF RELEVANCE

BY NINA SIMON

MUSEUM 2.0

2016

TABLE OF CONTENTS

| | |
|--|-----------|
| PREFACE BY JON MOSCONE | 16 |
| INTRODUCTION: UNLOCKING RELEVANCE | 20 |
| PART 1: WHAT IS RELEVANCE? | |
| A Walk on the Beach | 27 |
| Meaning, Effort, Bacon | 32 |
| Something Old, Something New | 36 |
| Two Delusions about Relevance | 40 |
| A Note on Irrelevance | 45 |
| PART 2: OUTSIDE IN | |
| People Who Don't Normally Show Up | 51 |
| Start at the Front Door | 53 |
| Some Doors Are Invisible | 57 |
| Dumbing it Down | 60 |
| Whose Room is This? | 63 |

| | |
|------------------------|----|
| The People in the Room | 66 |
| Go Outside | 68 |
| Inside-Outsiders | 71 |
| Otherizing Outsiders | 74 |
| Outsider Guides | 76 |
| Outside Institutions | 78 |
| Making Room | 81 |

PART 3: RELEVANCE AND COMMUNITY

| | |
|----------------------------------|-----|
| How Do You Define Community? | 87 |
| Finding Your People | 90 |
| Wants and Needs | 92 |
| Needs and Assets | 95 |
| Community-First Program Design | 99 |
| Relevance for One | 103 |
| Relevance for Everyone | 106 |
| Build a Door or Change the Room? | 110 |
| Building a Bigger Room | 114 |

PART 4: RELEVANCE AND MISSION

| | |
|----------------------|-----|
| Steady in the Storm | 121 |
| A Hunt for Relevance | 123 |

| | |
|---|-----|
| Relevance is a Moving Target for Institutions | 126 |
| Relevance is a Moving Target for Content | 128 |
| You Can Make Boring Things Relevant | 131 |
| The Ugliest Painting on the Block | 135 |
| Proactive Relevance | 138 |
| Content versus Form | 140 |
| Old Plays, New Forms, New Audiences | 144 |
| Co-Creating Relevance | 147 |
| Getting Past the Pretty Fish | 151 |
| One Core, Many Doors | 156 |

PART 5: THE HEART OF RELEVANCE

| | |
|--------------------------------------|-----|
| Part Ex-Con, Part Farmer, Part Queen | 161 |
| Measuring Relevance | 167 |
| Transformative Relevance | 173 |
| Empathetic Evangelists | 179 |
| A Great Treasure | 182 |
| | |
| Index of Projects and Places | 186 |
| Acknowledgements | 190 |
| About the Author | 193 |