



ICOM MPR 2018 Conference Detailed Schedule

Monday October 8		
3:00 p.m. – 4:30 p.m.	Location TBA	All
Tuesday, October 9		
8:00 a.m. – 8:30 a.m.	Registration	All
8:30 a.m. – 9:00 a.m.	Welcome to Chicago	Meghan Curran, Chair Other speakers include a representative from ICOM US, American Alliance of Museums’ PR and Marketing Committee, confernece sponsors
9:00 a.m. – 10:00 a.m.	Keynote 1	To be announced
10:00 a.m. – 10:30 a.m.	Coffee Break	All
10:30 a.m. – 11:00 a.m.	Keynote 2: Carol Scott Marketing and Sustainable Museums: New Models, New Issues	<p>In a recent survey (2018) conducted by the International Council of Museums (ICOM), respondents from 40 countries identified the lack of sustainable funding as one of the major issues facing museums today. As the public grant continues to decline in many countries, museums have been forced to embrace a funding model base on a ‘mixed economy’. In many cases this means a combination of commercial enterprises, short- term sponsorships and long-term partnerships.</p> <p>In this new museum economy, marketing has a key role to play. This paper will explore some of the emerging trends and challenges that we face (a) juggling marketing messages directed at both funding partners and the public while maintaining brand consistency (b) identifying the different types of return on investment sought by commercial partners, program sponsors, benefactors and long- term patrons and using this knowledge to offer engaging collaborations, and (c) measuring the success of campaigns with a bottom line imperative.</p>

11:00 a.m. – 12:00 p.m.	Paper Sessions, Driving Sales: No Margin, No Mission	
	<p>Anna Dentoni, The Gallery of Shipowners: a new approach to fundraising for the promotion of the maritime heritage at Galata Maritime Museum</p>	<p>Genoa’s Galata Museo del Mare has been backed by the Association for over 20 years. A group of forward- looking and enlightened entrepreneurs have united to support the city’s maritime heritage. Over the years the connection has grown and consolidated, transforming the Association from facilitator to a real institutional partners in a co-operation with museum’s scientific board. An example is the brand new gallery: La Sala degli Armatori, the Gallery of Shipowners, the history of seafaring. An innovative approach to fund raising, with the involvement of a group of shipowners. The mecenates have actively participated to the project, not only as sponsors but with their direct involvement though storytelling and thanks to their availability to open their personal archives. The whole new project costed more than 500.000 euro, but at zero cost for the Museum. In fact it was made possible thanks to the sponsorship. A new Gallery in a museum, means new promotion, more visitors, more ticket sales... more revenues! A good example to be followed!</p> <p>Key takeaways for conference participants (2-3 ideas they can bring back to their organization): Promote culture with engagement Deal with sponsors and mecenates; Storytelling and visitors: how to match personal stories with visitors’ interest</p>
	<p>Lucimara Letelier Engaging People and Diversifying Income (Crowdfunding & Beyond!)</p>	<p>Introduction Giving the urgent need to diversify income, due to public fund decrease and corporate sponsorship volatility, individual giving rises as a promising source to drive future income and innovation. Gradually, there is a deeper understanding that it is “not only about the money”, it is about legitimacy and society engagement while creating financial autonomy. It has been a tool to drive innovation in museums by interconnecting branding, marketing, communications and fundraising!</p> <p>Approach Crowdfunding emerges as an opportunity to generate structures for individual giving while attracting new audiences and raising visibility. It can also leverage and connect Public Funds and Corporate support to the civil society engagement in the arts, culture & museums through matchfunding strategies</p>

Results

Examples from recent crowdfunding initiatives:

- “Arts Happens”, crowdfunding platform specifically for museums and galleries, launched with the support of Arts Fund UK: 5000 donors donated £500,000 to 29 museums projects in 2014-2017;
- “Matching the Crowd”, a pilot in the UK, for arts & Culture launched by the Arts Council England, in partnership with Heritage Lottery Fund, DCMS, NESTA and Crowdfunder raised £405,941 from 4,970 supporters with £251,500 of matchfunding.
- “Queer Museum”, a case from Brazil, raised 1 Million (in Brazilian currency) from 1.700 individuals, which turns out to be the most successful crowdfunding case in Brazil to date, led by Benfeitoria, crowdfunding platform.

Conclusion

Crowdfunding can leverage the development of individual giving as a key source to diversify income, build legitimacy and drive innovation. Case studies, recent platforms can help in the learning curve with lessons learned and recommendations.

Key takeaways for conference participants:

1. Crowdfunding campaigns may support the development of individual giving programs and leverage innovation and structure/skills building in marketing-fundraising areas
2. Audience cultivation and engagement fosters the creation of future individual giving programs for which marketing, CRM, DBM are key
3. Crowdfunding can be applied as a nascent fundraising and communications tool for future income diversification
4. Existing Crowdfunding platforms and cases studies are a source of information for training and benchmarking - tutorials, videos, support the development of successful fundraising campaigns

*Note: Reference links:

- www.artfund.org/supporting-museums
- http://www.nesta.org.uk/sites/default/files/matching_the_crowd_main_report_0.pdf

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		<ul style="list-style-type: none"> • https://benfeitoria.com/queermuseu <p>Lucimara Letelier is the founder of Museu Vivo, a collaborative platform fostering innovation and economic sustainability in the museums sector, through initiatives connecting the museums agenda with sustainability and new economies. As Deputy Director Arts for British Council Brasil 2012-2014, Lucimara led the Museums Program and curated the “Museums, what for” conference. She is a specialist in fundraising, Development, Marketing and communications to the Museums and Arts & Culture sector, having worked and consulted for various museums and nonprofit organizations in Brazil and the US. She graduated in Marketing & Communications and has a Master in Arts Administration in Boston University and a specialization in Design in Sustainability. She is ICOM Brasil Board Member.</p>
12:00 p.m. – 1:00 p.m.	Lunch	All
1:00 p.m. – 2:30 p.m.	Panel Discussion: The Business of Museums	<p>An expert panel of museum and marketing experts will discuss a range of topics related to the evolving business of marketing and funding museums. We will cover the new ways data is informing our planning and marketing efforts, and discuss best practices in marketing to individuals in tailored and relevant ways.</p> <p>Panelists: Lisa Middleton, VP Marketing and Communications, Lyric Opera Andrew Simnick, SVP Finance, Strategy and Operations, Art Institute of Chicago Speaker TBD, Target Data, Chicago</p>
2:30 p.m. – 3:00 p.m.	Break	All
3:00 p.m. – 4:00 p.m.	Paper Sessions: In Person: People, not Targets	
	Joy Chih Ning Hsin It's YOU we care the most	<p>The presentation is focused on how a museum takes one step further of regarding its audiences more as individuality approach than as targets or consumers when the museum is undertaking its three-year renovation. Taking the National Museum of History as a case study, the museum organized serial programs titled “See YOU again in a promising future” before it is closed for renovation. The programs are designed in experimental and creative ways for various people in terms of young generation, elderlies, and new millennia. The aim and core concept of the program is to flip the museum with its invented role of being personal, emotional, and connected. The evaluations of the program show that participants not only</p>

		<p>enjoyed new experiences in a museum, but also changed their imaginations of a museum. Moreover, each person co-created the story and vision of the museum in its renovation process.</p>
	<p>Dr. Matthias Henkel Word-of-Mouth: What does Bénédicte say about Alexander? A digital exhibit to talk about Alexander von Humboldt At the moment the world of museums in Berlin is under construction and big discussion. The famous collections of the ethnological museums in Dahlem are moving to the center of the city where the historical city castle is under reconstruction. In 2019 the museum will open its doors to the public. The name of the institution will be Humboldt Forum.</p>	<p>At the moment the world of museums in Berlin is under construction and big discussion. The famous collections of the ethnological museums in Dahlem are moving to the center of the city where the historical city castle is under reconstruction. In 2019 the museum will open its doors to the public. The name of the institution will be Humboldt Forum.</p> <p>Alexander von Humboldt is a worldwide known personality. In a sense, he is a brand that stands for cosmopolitanism, thoroughness, networked thinking and a humanistic attitude. In 2017, the Federal Foreign Office commissioned us to develop a media product to increase the level of knowledge about the person Alexander von Humboldt.</p> <p>APPROACH We developed a digital exhibit that allows us to approach Alexander von Humboldt in three different levels:</p> <ul style="list-style-type: none"> ● is own perspective ● the opinion of his contemporaries about him ● the opinion of our contemporaries about him <p>This multi-layered approach succeeds in creating a truly comprehensive impression of Alexander von Humboldt. The special attraction is that we interviewed very different personalities. In this way, the visitors of the website can navigate through the "Kosmos Humboldt" very independently.</p> <p>RESULTS AND CONCLUSION</p> <ul style="list-style-type: none"> - Alexander von Humboldt was a „cosmos“ - He has explored the entire cosmos

		<p>- He has also named his most important publication „Cosmos“</p> <p>For this reason it was obvious not only to give the website (www.kosmos-humboldt.org) this name, but also to develop a corresponding cosmic navigation.</p> <p>The website is on the borderline between a digital exhibit, a classic multimedia application and a word-of-mouth communication.</p> <p>THE KEY TAKEAWAYS</p> <ul style="list-style-type: none"> • It's wonderful to develop a communication campaign really authentically out of the content. • It is a great pleasure to combine the graphic design of a campaign with the content. • It is a particular challenge to combine different source categories into a single core message
	<p>Paal Mork SEI – Search Engine Imagebuilding</p>	<p>My case study will present a project we are developing at Norsk Folkemuseum in Oslo, Norway. Our aim is to give people better opportunities to find relevant content on our website by defining clearer who we are and what we can offer.</p> <p>The project has three phases, and all will not be finished on the time of the presentation:</p> <p>Phase 1: Who are we and what can we offer? The aim of the first phase is to find expressions used to define the museum and its content. We invited our colleagues to list words and phrases that could describe the museum, our attractions and reasons to visit.</p> <p>Phase 2: Find the relevant words and phrases In the second phase we will check the suggested words and phrases against common search words in Google. The aim is to conclude a set of words and phrases which both describe the museum and its content – AND are common for search in Google.</p>

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		Phase 3: Implement the words and phrases on the website In the third phase we will write articles giving relevant explanations for the chosen words and phrases to give people insight in the content of the museum and what the museum stands for. Web site traffic will be monitored to evaluate the success of the project.
4:00 p.m. – 4:30 p.m.	Transportation back to hotel	
6:00 p.m.	Event details TBA	
Wednesday, October 10		
8:00 a.m. – 8:30 a.m.	Registration	All
8:30 a.m. – 9:30 a.m.	Keynote 3: Andres Roldan Diversity: Museums for All	<p>Andrés Roldán is Executive Director at Parque Explora in Medellín, Colombia</p> <p>As director of Parque Explora -one of the largest and most visited science center, aquarium and planetarium in Colombia-, Andrés Roldán guides his team in the creation of interactive and innovative learning environments which contributes to the public appropriation of scientific knowledge. He also leads projects that dilute the walls of the museum and take it to different territories through projects, workshops, community processes and itinerant experiences.</p> <p>The participation of Andrés in Explora goes from being Manager and Director of Museography and Innovation and Development to being currently the Executive Director.</p> <p>Parque Explora builds extensive experience in the conceptualization, design and construction of museums, exhibitions, as well as in the development of educational strategies, efficiently articulating administrative management, planning, creating relationships, articulating public policies, managing interdisciplinary teams. and fundraising skills.</p> <p>In addition to renewing each year its exhibitions with engaging contents, Andrés has the design of other learning environments such as the Museum of Memory, the Planetarium of Medellin, the Planetarium of Bogotá, the Center Interactive Bioma, Mova Innovation Center for teachers, among others, and an extensive portfolio of museographic and educational projects in Colombia. The experiences developed from Explora include interactive science</p>

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		<p>centers, planetariums, aquariums, temporary exhibitions, libraries, learning centers, interpretation centers, etc.</p> <p>As part of the transformation of Medellín, Roldán works from the paradigm of the civic commitment of museums, in which priority is given to equitable access to communities. For Andrés, the union between education, culture, urban planning and architecture is vital for sustainable communities. Parque Explora is a paradigm that integrates private sector and public policies initiatives in search of social transformation through citizen participation in culture and knowledge.</p> <p>Currently, he is a member of several boards and strategic committees that include the American Alliance of Museums, International Panel Committee for the World Summit Scientific Center, EPM Innovation Fund, Medellin Resilience Office, Advisor to the Ministry of Culture on Public policies for museums, Chair of the Medellín Museum Board, Advisor of Colciencias for the appropriation policy of Science and Technology for Colombia.</p>
9:30 a.m. – 10:30 a.m.	Paper Sessions: Diversity: Museums for All	
	<p>Luis Marcelo Mendes What can we learn from the OFBYFORALL movement?</p>	<p>OFBYFOR ALL (http://www.ofbyforall.org/) is a movement, a community, and a set of tools to make civic and cultural organizations stronger. Promoted by museum director Nina Simon, with a group of advisors (including Luis Marcelo Mendes, Jasper Visser, Mike Murawski etc). We intend to spark change by encouraging organizations to adopt new practices to become OF, BY, and FOR their communities.</p> <p>Approach Since Nina Simon transformed the Santa Cruz Museum of Art & History from a deep financial and relevance crisis into a thriving organization, several leaders seek for inspiration and learning. Some of them watch Nina’s talk, other buy her book. But now we decided to take action and model a set of tools where communication, branding, relationship building, design, social media, and technology plays a big role in this organization change.</p> <p>In the launch week of OFBYFOR ALL:</p>

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		<ul style="list-style-type: none"> • 40 countries visited the website • 236 people in 16 countries and 45 US states tried the OFBYFOR ALL self-assessment. • OFBYFOR ALL was shared in three languages across social media, with over 1,100,000 impressions on Twitter and Instagram. <p>Results and conclusions This is an open proposal to understand valuable data that can help us understand the processes of decision taking to institutional change and how communication, branding and relationship building tools can help us get there. .</p> <p>Key takeaways for conference participants: Now with a set of tools and evaluation criteria at disposal, are we going to see new museums embracing a human-centered community-driven approach? How can communication and branding professionals lead that change?</p>
	<p>Onuoha Mary and Kelvin Onuoha Museums for All: Pursuing the inclusive agenda at the NCMM Institution: National Commission for Museums and Monuments, Nigeria</p>	<p>Simply defined, social inclusion can be described as that process which allows for every member of community to have access to the social, economic political and cultural systems which determines the society. The museum, therefore, becomes a part of this system. The National Commission for Museums and Monuments, Nigeria (NCMM) is a government body with over forty five museums in its care. In recent times, through a range of activities which border on audience development, these museums are beginning to seek to become more accessible to those groups who are traditionally underrepresented in their visitor profiles.</p> <p>Through various programmes and the media, the national museums have turned their collections into children’s playgrounds by the provision of replicas and activity rooms, children visitors could be made to have a rewarding experience in the museum. They are seeking to promote peace and tolerance through their exhibitions and other programmes. How are museums in Nigeria using their objects and space for trauma healing and centers for Internally Displaced Persons and groups? In recent projects, the physically challenged, failing schools, youth and women empowerment are all part of a continuous objective of the NCMM. Same</p>

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		<p>also goes for rehabilitation of prison inmates. Acquisition of objects, collections, conservation and interpretation of objects should not be seen as the goal of the museum but as the means by which wider social goals can be attained. This paper, with the case study of the National Museum Jos, will tend to examine how museums in Nigeria have become actively involved in social regeneration by serving a wider and more diverse audience. The paper will also explore what challenges these museums are facing and proffer possible solutions. It will make use of photographs.</p>
	<p>Peter Stohler The demise of the omnipotent curator?</p>	<p>Introduction As head curator, I worry about doing things right. What artists should we – a museum of contemporary art – show? Are we edgy enough? Is our profile distinct enough? And then, despairingly, I ask myself the ultimate question: How can I reach my audience? How do I get it all across?</p> <p>Approach and aims Public funds make up half of my budget. For more, I was told, the museum had to become more approachable, more participatory, more inclusive. Who am I to object? I want more money after all, suppressing the critical curator's voice: Am I opening the door to arbitrariness? Appealing to the masses?</p> <p>Testing a new event we staged an open mike. People spoke about their experiences involving mental and physical boundaries, and the experiment was a great success. This taught me one thing – you can't know and plan everything in advance.</p> <p>Conclusion Thus, we are implementing the following innovations: To create closer links, we will loan works from our collection to individuals. To learn how people with disabilities see art, we ask them to select works for our collection shows. We are seeking to involve the audience also in our temporary exhibitions, hoping to integrate their input: For the 2019 Robinson Crusoe project, we invite the audience to send us their «island fantasies».</p>

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		<p>Key takeaways</p> <p>Participation opens up unique opportunities to attract new audiences and create fresh and exciting content. Only by taking the audience more seriously will we gain in public acceptance. The curator's role is in fact twofold: manager and moderator.</p>
10:30 a.m. – 10:45 a.m.	Break	
10:45 a.m. – 12:00 p.m.	Paper Sessions: Diversity: Museums for All	
	<p>Yasuhiro Sekiya</p> <p>Impact of museum events on diversifying audiences: A comparative case study on visitors' and non-visitors' participation in museum events at Asian Art Museum of San Francisco</p>	<p>Introduction</p> <p>With a dynamic shift of museums' roles from "for something" to "for someone," attracting new audiences is essential for sustainable development in the 21st century museums. Museum events could be one of solutions to develop audiences. This case study focuses on effectiveness of museum events to develop audiences especially in millennial non-visitors at the Asian Art Museum of San Francisco in terms of three elements of audience development, "diversifying," "widening" and "deepening."</p> <p>Approaches</p> <p>Surveys consist of an online research, exit surveys and focus groups. An online survey has 1,000 samples in the US, exit surveys include an event attendees' survey with 426 samples and an exit survey with 259 general visitors, and focus groups were held with three groups including non-visitors, event attendees and members.</p> <p>Diversifying is to reach new audiences who are not usually come to museums. Widening is approaches to appeal to potential audiences who are in the same community with existing audiences but do not come to a specific museum. And deepening aims to develop connection between the museum and existing audiences.</p> <p>Results</p>

		<p>The results indicate that effectiveness of museum events appears only in deepening to boost connection between existing infrequent visitors and the museum. However, other two functions, widening and diversifying, do not seem to be effective at this case study except for some events such as community programs and contemporary art performances.</p> <p>In terms of millennials, the findings show millennial non-visitors tend to prefer museum programs over special exhibitions, as compared to other age groups, and perceiving a museum as ‘fun’ is highly influential in terms of their visitation. However, museums have difficulty reaching new millennial audiences because their social media presence is largely limited to existing visitors.</p> <p>Conclusion In conclusion, audience development needs strategic plans mixing multiple approaches including events. In addition, for the future development, museum must expand the perception of the museum as “fun,” not only through self-promotion, but also through new programming that includes more contemporary arts, large-scale programs and collaboration with external entities.</p> <p>Key Takeaways</p> <ul style="list-style-type: none"> - Museum events do not cultivate non-visitors but motivate visitors’ frequency - Millennials prefer to visit museums for events over special exhibitions - Diversifying audiences needs strate
	<p>Rosane Maria Rocha de Carvalho Diverse audiences are possible at MAR – Museum of Art of Rio de Janeiro</p>	<p>Abstract: Introduction The present proposal intends to highlight how Museum of Art of Rio- MAR expanded its audience through creative audience development strategies.</p> <p>Inaugurated in 2013 by Rio de Janeiro municipality, MAR serves as a proactive space of support to education and art exhibitions. Located at newly renovated port of the city, MAR houses museum's exhibition halls and The Escola do Olhar, which develops an academic</p>

		<p>program, built in collaboration with universities, to discuss art, the culture of image, education and curatorial practices.</p> <p>Approach Conceived to be a public space for emancipation through art, culture and education, MAR addressed its planning and communications to very populated suburbs of the city and attracted new audiences that never attended to museums exhibitions before.</p> <p>Strategies as mapping and inviting all neighborhood for every Sunday free breakfast, museum entrance and guided tours made museum popular. Music, games, educators in exhibition halls available for conversation, a membership program offering benefits for low income people and proactive reception team contribute to the affluence of diverse and growing attendance.</p> <p>Results We will present examples how MAR offers real spaces for dialogue and participation contributing with growing audiences. And will show some results of the 2016 museum visitor profile survey and of the 2017 visitor satisfaction survey.</p> <p>Conclusion As the museum present exhibitions and activities that contribute to enhance social inclusion, Marketing and PR team use strongly social media and have a very relevant return.</p> <p>Key takeaways for conference participants (2-3 ideas):</p> <ul style="list-style-type: none"> . How can we develop audiences influencing a choice in the mind of museums visitors in a competition with other entertainment activities? . Museum team collaboration in the galleries makes any difference to audience development? . The relevance of newspapers on museums media planning: is it growing again?
	Renee Hartman, Jessica Dai	Introduction

	<p>WeChat: Why your museum needs to jump in today</p>	<p>Museums around the world are embracing WeChat - China's dominant messaging and social platform - not only as a social media tool to broadcast their messages, but also and more importantly, they have eagerly tapped into WeChat's potential to engage, inspire and create an all around superior and more satisfying viewing experience for Chinese visitors.</p> <p>Approach CLA audited 24 overseas museums popular and renowned among Chinese tourists. This white paper illustrates how museums outside of China are using WeChat to connect with Chinese tourists and consumers globally.</p> <p>Results A few innovative museums in the U.S. and Europe are engaging the fast growing tourism population from China by offering in-language content, audio guides and mobile payment solutions on WeChat. But there is still much to be learned from industry-leading practices in China when it comes to deeper, more meaningful engagement.</p> <p>Conclusion Chinese enthusiasm for art, galleries, museums, cultural events has been rising, not just steadily and slowly but with velocity and momentum. They are eager to immerse themselves in art institutions around the world and WeChat facilitates and creates an accessibility that does not already exist. It's time for international museums to climb aboard.</p> <p>Key takeaways for conference participants:</p> <ul style="list-style-type: none"> ● Understand WeChat - China's largest social network and mobile payment system; ● Learn strategies and tactics that harness the power of WeChat to increase awareness, engage your audience or promote sales; ● Learn WeChat best practices from the most innovative museums in China and around the world.
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12:00 p.m. – 1:00 p.m.	Lunch	All
1:00 p.m. – 1:30 p.m.	Paper Session: The Heart of the Matter: Relevant Content	
	<p>Cecilia Martin #StaySocial @Museums: From spreading to interacting</p>	<p>Introduction Our everyday interactions are digitally mediated through a multitude of screens and devices. The Millennial mindset is taking over and social media is a great tool of education, outreach and engagement. Most people have a smartphone and can personalise their own digital bubble. To stay relevant museums need to take the digital bubble of every visitor into account and become people friendly. This means going from spreading information or knowledge to build a two-way conversations sharing content and responding to it. But social media platforms are constantly evolving and every museum uses social media differently. So, how does your museum determines the best tactics to stay social? This talk will explore ways museums can embrace such platforms to broaden and engage audiences in their online experiences by listening, interacting and connecting on a human level.</p> <p>Approach What people do with your museum brand is social media is more important than what you want them to do. We need to lose control and engage with our audiences encouraging them to interact with us. To go from target audiences to content partners. To make the transition to a transmedia brand. This dynamic, highly visual, energetic talk wants to inspire 21st Century Museum Professionals to become inspiring storytellers through practical insights and unique case studies that embrace the Millennials Mindset. How to build your museum brand on social through: purpose, language, conversations, visual co-creation, personality?</p> <p>Conclusion Let's partner with our audiences to tell our stories and stay social at museums. Let's go from spreading to interacting and let's engage.</p> <p>Key takeaways How to go from spreading to interacting: - Actionable ideas on how to build a social museum brand in partnership with people - Insights on the New Social embracing the Millennial Mindset - Guidelines on how to create the right content at the right platform for the right people - Inspiring social media case studies illustrating each point of the strategy</p>

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1:30 p.m. – 2:30 p.m.	Panel Discussion: The Heart of the Matter: Relevant Content	Panelists to be announced
2:30 p.m. – 3:00 p.m.	Break	
3:00 p.m. – 4:00 p.m.	Business Meeting and Conference Closing Remarks	Meghan Curran, Chair Yasuhiro Sekiya, Invitation to ICOM 2019 Kyoto ICOM MPR Board
4:00 p.m. – 4:30 p.m.	Transportation	
6:00 p.m.	Reception	Shedd Aquarium
Thursday, October 11		
All Day	Study Trips	Study trips will be scheduled around the city of Chicago – locations and details to be announced soon.