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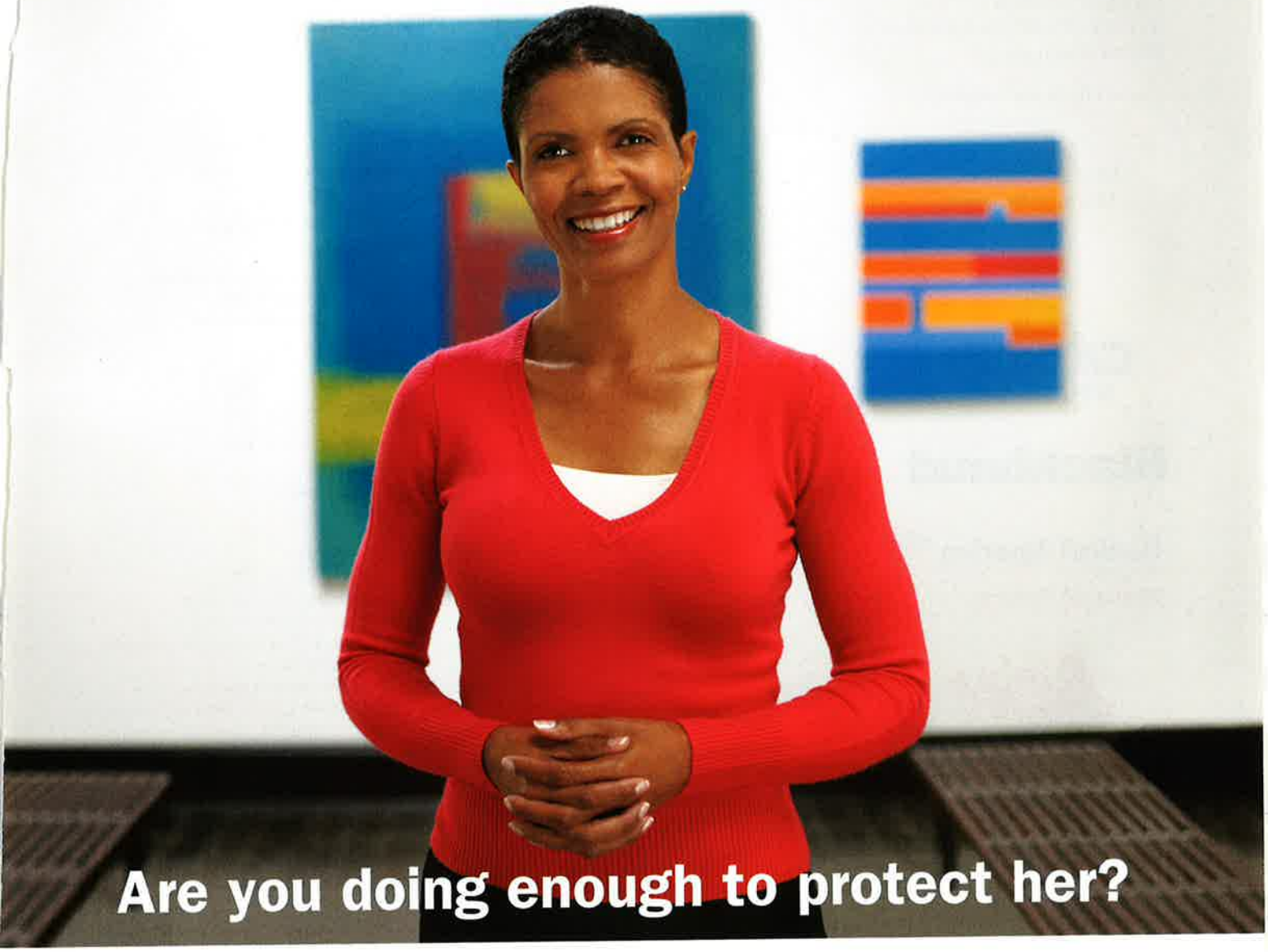
She's your museum's fearless fundraiser, chief event organizer and most loyal supporter.



As budgets and resources shrink and the demand for quality programming expands, your board members and directors are increasingly called upon to make tough decisions. Any one of those decisions can trigger a lawsuit that would not only hurt your organization financially but also might threaten the personal assets of your key leaders.

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American Alliance of Museums

Champion Museums, Nurture Excellence.

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The Road to Success

WE WITHIN THE AAM leadership are exhaling a bit these days, having made tremendous strides over the past four years. With the guidance of AAM President Ford Bell and my board chair predecessors—Carl Nold of Historic New England, Doug Myers of San Diego Zoo Global and Meme Omogbai of The Newark Museum—AAM has truly been transformed. It started with an honest and penetrating look at the organization, supplemented by qualitative and quantitative research, to determine what museum professionals wanted from AAM.

After much consideration and endless rounds of lively discussion, it was clear that AAM needed to first unite our field and enhance the brand. Thus we chose the name "Alliance" over "Association." We also needed to make the case for museums with government at all levels and with the public, and to help our individual members do their jobs better, whatever their discipline or career stage. These objectives are best expressed in the tagline we adopted 18 months ago: "Champion Museums. Nurture Excellence."

The response so far has been overwhelmingly positive, with 1,400 new museum members and more than 4,000 individuals joining our ranks. We have made our membership more affordable and more accessible—but most of all, more valuable. We have implemented efficiencies and more substantive programs to help our members succeed. Our advocacy efforts are also showing results, with record numbers of members of Congress signing on in support of funding for the Institute of Museum and Library Services (IMLS) and other key agencies, including the National Endowment for the Arts, the National Endowment for the Humanities and the National Science Foundation.

But we can't let it rest there—there's still more to be done! The potential growth and impact of AAM is virtually limitless. IMLS recently announced that there could be more than 35,000 museums in the United States. That's double the estimate that we all have embraced for some time. The Alliance, despite our recent progress, has a total of 3,500 museums on its membership rolls. Room for growth, indeed.

While the AAM transformation is still in progress, it is time to seriously chart the next phase. That work has already begun. Even before the IMLS announcement, it was evident that AAM has not gained a toehold among America's small museums. So with IMLS's support, we are starting work on the creation of a Small Museums Accreditation Academy, to launch in 2016. We are reaching out to smaller institutions, encouraging them to explore our assessment programs—particularly the Core Documents Verification initiative (see p. 18).

Although AAM has much work to do domestically, we must also step up our global outreach. As in so many sectors, the real growth in museums is happening in China. And just as the geopolitical focus of the U.S. is turning to Asia, there is potential for forming international partnerships with museums in the growing economies of India, Brazil, Taiwan and Vietnam. Dean Phelus leads the Alliance's international efforts and is making great progress. There is enormous potential for us.

Back here at home, AAM needs to maintain its advocacy efforts. With a united field, we can ensure that museums are consistently at the table, rather than on it.

Even this cursory summary reveals a full plate. But with your steadfast support and engagement, we can get there. I promise to have my shoulder to the wheel in my two-year board term and get as much work done toward achieving our goals as I can. We hope you come along with us. Many will reap the rewards, but none more than the public we serve. There has never been a more exciting time for museums as we transform ourselves for the future.

Kaywin Feldman

Kaywin Feldman is chair, Alliance Board of Directors, and director and president, Minneapolis Institute of Arts.

» IN BOX


Inside VIEW

Inside VIEW

Founding Father, Found

I have been a member of AAM since 1991 and of the American Association for State and Local History (AASLH) since 1992. Back then, I would drop everything to read *History News* because it contained information I could use immediately. I dutifully read *Museum News* and came to the conclusion that it is a magazine for art museums. That opinion has not changed, although I must admit AAM has been doing better at reaching out.

Thus the article "Founding Father, Found" by Carol S. Ward [Inside View, March/April 2014] caught my eye. I read it eagerly and nodded in empathy. I then read the letters to the editor [In Box, May/June 2014] in the next issue with dismay.

What gets lost within the discussion of deaccessioning and the definition of "direct care" is that for historic sites and history house museums, the buildings may very well be the most significant object that institution has. Take the National Park Service model of only displaying objects that have proven direct provenance to the site. Otherwise, the house is completely empty. Friendship Hill National Historic Site and Elizabeth Cady Stanton House are good examples of this. Are you going to tell me that these buildings are not important? They are the very foundation upon which they tell their story. Yet AAM insists that "direct care" does not apply to the care of buildings. The National Trust for Historic Preservation has found a way around this little hurdle by literally accessioning the building. Bravo!

What we need from AAM is guidance on interpreting professional standards so that they meet the unique needs of the institutions that make up the *majority* of the museums in the United States. These standards must acknowledge that the National Historic Landmark building is just as important as the painting by Peale of the man who built it. We need detailed criteria for deaccessioning non-mission-based objects that are currently the albatrosses around historic sites' necks, and to be able to use any funds from the sale of these objects to go towards the care of what the individual institution deems to be the most critical "direct care" issue of the site. These standards must state required

Continued on page 55

Like most Americans, I was shocked by the violence and deaths on 9/11 and the jubilance and rejoicing at those deaths that occurred in parts of the Middle East. When a tragic event occurs or a war ends, Americans say, "We must never forget." Yet for those who work in the business of history day in and day out and regularly talk with the public, we realize how unfulfilled that message is. As one illustration, the war against terrorists continues, but today the media seldom even reports on the casualties American forces continue to suffer in Afghanistan in our ongoing war against the Taliban.

Seventy-three years after the Japanese attack on Pearl Harbor, annual remembrance ceremonies are not well attended. Students have a feeble comprehension of the Japanese attack on the U.S. Pacific fleet that took 2,400 American lives, and a shallow understanding of that terrible conflict in general. Mention the Holocaust to people and, as a rule, they have weak comprehension of its gruesome meaning. In 1918, in the aftermath and shock of World War I, the nation solemnly proclaimed never to forget the 117,000 men who died for freedom. After each event, Americans vowed, "We must never forget." Do we truly remember them today?

Americans move forward and, with a few exceptions, do not look back and respect the past. Today we honor in a new memorial and museum the memory of our fellow citizens killed by the terrorists on 9/11 ["The Heart of Memory," May/June 2014]. Sadly, despite the time and money, it is unlikely our reverence will be continued by future generations.

As painful as it is to admit, without the core strength of history that flows from one generation to another, the story of 9/11 will lose its meaning. Like the generation lost in the First World War, 9/11 will be largely forgotten. Kudos to those attempting to keep alive the story of that tragic day.

BRAD LARSON
DIRECTOR
OSHKOSH PUBLIC MUSEUM
OSHKOSH, WI

3%

Portion of U.S. GDP attributable to business travel.

Global Business Travel Association (gbta.org)

4

Hedgehogs born at Cameron Park Zoo in Waco, Texas. Once the babies are old enough, they will be used for education and outreach programs.

zooborns.com/zooborns/hedgehog/

20s

Largest age group in the U.S. There are more 22-year-olds than anyone of any other age. In 2010, people in their 50s outnumbered other age groups.

U.S. Census Bureau

35,144

Number of active U.S. museums, according to the latest estimate from the Institute of Museum and Library Services—more than double the last count of 17,500 from the 1990s. Both IMLS and AAM encourage museums to review the list of institutions and provide feedback.

imls.gov

$4.9 billion

Decline in public elementary and secondary education revenues in 2012, the first dip since the Census Bureau began tracking this data in 1977.

Public Education Financing 2012, U.S. Census Bureau, 2014

Children's Museum of Indianapolis

Families can get up-close and personal with a mystery more than two millennia in the making in "China's Terra Cotta Warriors: The Emperor's Painted Army." Eight of these ancient, hand-painted warrior figures are on view in the exhibition, which delves into the science and archeology behind the objects' creation and discovery. Interactive features invite visitors to join the archeological team that uncovered the warriors and to consider current research on the 8,000 figures, which were discovered in Shaanxi Province. A warrior head from the Xi'an dig pits is displayed as well, along with more than 100 additional artifacts.

On view simultaneously is "Take Me There: China," a complementary exhibition exploring China of the past and of today. Visitors can take a virtual flight over the Great Wall of China and into Beijing, where they tour the present-day republic. Daily life and longstanding traditions, including calligraphy, tea presentations, medicinal practice, cuisine and music, are examined within re-creations of Chinese structures and settings. To immerse themselves further in Chinese culture, families can participate in a martial arts activity or a shadow puppet performance set in the Shaolin Temple, a center of Chinese kung fu. To Nov. 2, 2014.

Hillwood Estate, Museum and Gardens

Washington, DC | Marjorie Merriweather Post, the socialite who founded General Foods and became America's richest woman, was, understandably, one of Cartier's best clients. Dozens of the jewelry sets, accessories and jewel-encrusted frames that Post ordered from the French company between the 1920s and 1960s are on glittering display in "Cartier: Marjorie Merriweather Post's Dazzling Gems." Among the most stunning and historically important pieces is an exotic brooch comprising seven carved Indian emeralds, considered an example of Cartier's best work, and the 21-carat Maximilian Emerald ring, on loan from the Smithsonian. To Dec. 31, 2014.

Adventure Aquarium

Camden, NJ | Genny and Button are two happy hippos in their new home, Hippo Haven. Opened to the public in May, this colorful environment is designed to evoke a day in the life on an African river, where hippos, which are semi-aquatic, typically would be found lounging in the water or mud to keep cool. Visitors can get a good look at these giant mammals—Genny and Button, both females, each weigh a cool 3,000 pounds—while enjoying a color, light and sound show that illuminates this imaginative setting. On view indefinitely.

High Museum of Art

Atlanta | Wynn Bullock's 1951 photograph *Child in Forest*, featuring a youth resting in a bed of lush plant life, became an iconic image after it was featured in Edward Steichen's landmark exhibition at the Museum of Modern Art four years later. It is among more than 100 images displayed in "Wynn Bullock: Revelations," a retrospective of the modernist photographer's nearly 40-year career. Beginning with Bullock's experimental images of the 1940s, the exhibition traces his move into black-and-white imagery, color light abstractions and, later, more metaphysical work. To Jan. 18, 2015.

La Jolla Historical Society

La Jolla, CA | Named for the flower-strewn arbor in its entryway, Wisteria Cottage was built in 1904. The Prospect Street structure has had many functions in its 110-year history, serving as a church, a bookstore, a school and a guesthouse for one-time owner Eliza Virginia Scripps, half-sister of philanthropist Ellen Browning Scripps. Over the past year, the cottage underwent a renovation and restoration so it can better fulfill its latest role as an exhibition space for the historical society. It reopened to the public this May, maintaining its status as the oldest structure in today's Scripps Cultural District.

American Folk Art Museum

New York | "Outsider" refers to artists who never undertook formal training, as well as to those who make work that doesn't fit neatly into accepted genres. "Self-Taught Genius: Treasures from the American Folk Art Museum" showcases both of these types. Starting with early American folk artists, who developed their skills through independent practice and experimentation, the exhibition extends to boundary-bending contemporary creators. To Jan. 8, 2017. Additional venues: Figge Art Museum, Davenport, IA; Mingei International Museum, San Diego; Amon Carter Museum of American Art, Fort Worth, TX; New Orleans Museum of Art; Saint Louis Art Museum, MO; Tampa Museum of Art, FL.

Museum of Fine Arts, Boston

Composed in 1215, the Magna Carta helped inspire both the U.S. Constitution and the Bill of Rights; it is a symbol of freedom worldwide. One of only four existing copies of this iconic document journeys to Boston from England's Lincoln Castle for "Magna Carta: Cornerstone of Liberty." With accompanying art and artifacts—such as the 1768 Sons of Liberty Bowl, which honored 92 members of the Massachusetts House of Representatives who protested the Townshend Acts—the exhibition pays tribute to revolutionaries who have fought for human rights throughout history. July 2–Sept. 1, 2014.

National Building Museum

Washington, DC | Nowhere is truly safe from the threat of natural disaster, but architects and designers continue to improve upon their best efforts to protect us. "Designing for Disaster" assembles case studies of these attempts to guard against the destructive forces of earth, air, fire and water—as well as artifacts that survived past devastations. Visitors can peer into a FEMA-specified "safe room," geared to stand against tornado-force winds, and examine such objects as a stone fragment from the National Cathedral, which was damaged by the 2011 earthquake that rattled much of the East Coast. To Aug. 2, 2015.

Nelson-Atkins Museum of Art

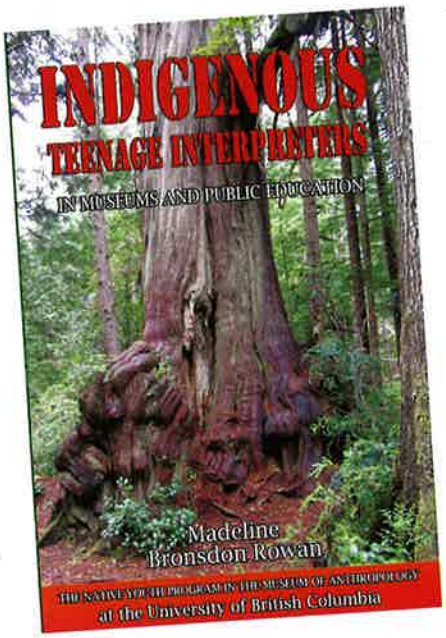
Kansas City, MO | Both a massive sculpture and an intricate puzzle to solve, *Glass Labyrinth* invites visitors to observe and interact with art. This 7-foot-tall, 62-foot-wide triangular structure, installed within the 22-acre Donald J. Hall Sculpture Park this spring, encapsulates a glass maze that people can wind through, effectively losing themselves in the work. Weighing more than 400 tons, *Glass Labyrinth* is the work of Robert Morris, an American artist known for his contributions to the minimalist, process art and earthworks movements in the 1960s and '70s. On view indefinitely.

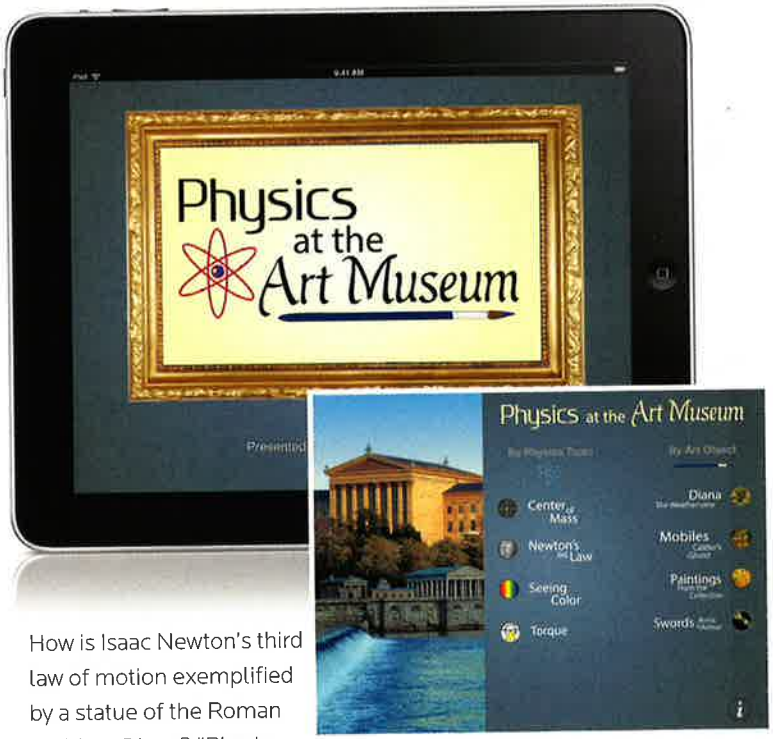
National Museum of American Illustration

Newport, RI | Born in New York City in 1894, Norman Rockwell went on to associate with many like-minded creative types based in nearby artist communities, such as New Rochelle and Westport, New York. Artists who influenced and were inspired by Rockwell, one of the best-known illustrators of our time, are celebrated in "Norman Rockwell and his Contemporaries." In this thematic exhibition, works by J.C. Leyendecker, Stevan Dohanos, John Clymer and others who sketched scenes of American life in the 20th century are juxtaposed with classic illustrations by Rockwell. To Aug. 31, 2014.

Starting this fall, lifelong learners can access in-depth classes on history, industry, travel, space and more through a new partnership between the Smithsonian Institution and the Great Courses, a series of audio and video lectures delivered by professors. This decade-long deal brings together the Smithsonian's deep wells of information with the Great Courses' expertise in creating immersive learning experiences. The first courses to be released will include "Experiencing America: A Smithsonian Tour through American History," based on Richard Kurin's book *The Smithsonian's History of America in 101 Objects*, as well as "A Visual Guide to the Universe," featuring images from the Hubble and Kepler Space Telescopes.

Through the Native Youth Program (NYP) at the University of British Columbia's Museum of Anthropology, aboriginal high school students study and teach about their own heritage. Former curator of ethnography Madeline Bronsdon Rowan joined with author and artist Hilary Steward in 1979 to form the NYP. Since, nearly 200 teenagers have gone through the collaborative work-study program, in which they learn about traditional Northwest Coast cultures and how to relay this knowledge to museum visitors. Rowan recounts her three-decade journey with the NYP in *Indigenous Teenage Interpreters in Museums and Public Education*, which also offers input from the students and fellow museum staff.





How is Isaac Newton's third law of motion exemplified by a statue of the Roman goddess Diana? "Physics at the Art Museum," a new iPad app, uses art and artifacts from the Philadelphia Museum of Art (PMA) to illustrate the inner workings of physical sciences. Mary Jo Grdina, a professor at Drexel University, created the app as a way to make physics, an often-daunting subject, more accessible. Through interactive animations and video clips, users can examine how Alexander Calder's *Ghost* mobile demonstrates rotational equilibrium and how the center of mass is important to swords from the PMA's arms and armor collection, among other lessons.

How Can My Small Museum Handle Core Documents Verification?

BY TAMARA HEMMERLEIN

The American Alliance of Museums Core Documents Verification is a review and recognition program that focuses on the five core indicators of a strong and healthy organization:

- Mission Statement
- Institutional Code of Ethics
- Strategic Institutional Plan
- Disaster Preparedness/ Emergency Response Plan
- Collections Management Policy

These documents contain essential information and reflect the best practices and standards of professional museums. But for many people working in and with small museums, assembling this list can be daunting. In an institution where everyone is wearing multiple hats and it seems as if there are never enough bodies or time to get everything done, writing and revising document after document can seem impossible. The prospect of submitting the documents for review raises the stress level even more.

Thinking of the five core documents as a monolithic block can be overwhelming. But if you work with just one document at a time, the task is manageable. AAM will accept the submission of individual documents. Remember that you don't have to start with a blank slate. There are many excellent resources and examples that can help you develop your core documents. As you begin to review or create each

document, you'll realize that they build on each other. The workload will decrease as you continue.

Developing good documents is time consuming. Doing the work ahead of time is more efficient than spur-of-the-moment tactics. The process of developing the documents can also be an eye-opening experience for the institution. It gets everyone thinking seriously about the purpose of the organization as well as professional standards. Many institutions become much stronger after working through their core documents and submitting them for verification.

Following are guidelines and tips for developing each of the five core documents.

Mission Statement

Begin with the mission statement. It's the foundation for everything else, explaining the purpose of the organization, outlining its path, and acting as a guide for operations and decision making. The mission statement should be visible to everyone in the institution and be included in each policy.

Most institutions already have a mission statement, even if it's just the purpose statement from the bylaws. Take a look at it. What does it say? Is it easy to understand? Does it describe what the institution does? How can you revise it to reflect your institution? Could you distill it to one or two sentences that really tell people what you do?

Good questions to ask before developing a new policy, creating a new program or planning a new exhibit are "Does this further our mission?" and "How does it fit our mission statement?" If the project furthers the mission and the "fit" can be clearly articulated, then the project is probably appropriate for your institution.

As an institution changes, the mission statement should be reviewed. Changes to the institution can be anticipated and could indicate that the mission statement should change. An organization may grow beyond the current mission statement. The community it serves may change significantly. Economic and demographic pressures may trigger changes in plans and projects.

Reviewing and revising the mission statement in a thoughtful way can re-energize an institution. Often when the board, staff and volunteers discuss the mission statement, they discover surprising things and open new doors. Overhauling the mission statement, however, should never be undertaken lightly. Any revisions should be carefully considered and discussed by the board, paid and unpaid staff, and community stakeholders. Because the mission statement is the basis for all institutional decision making, changing it should be a thoughtful and thorough process.

Institutional Code of Ethics

A code of ethics ensures that everyone understands the legal and ethical responsibilities of individuals who work in and govern institutions. Because nonprofits serve in the public trust and not for their own benefit, everyone must be familiar with local, state and federal laws, as well as best practices for museums and nonprofits. Board, staff and volunteers have a duty to be aware of the legal responsibilities and ensure that the organization upholds them.

In addition to legal considerations, each organization has ethical responsibilities to uphold. Any resources held by the organization must be used wisely and prudently in accordance with its principles. A code of ethics should address the duties and responsibilities of the organization's governing authority, including adherence to best practices; ethical and efficient use of resources; and the disclosure of any conflicts of interest held by board members, staff or volunteers. It should address the appropriate care and use of museum collections, as well as inclusion and diversity in all institutional matters.

The code of ethics gets everyone on the same page and addresses the full disclosure of any conflicts of interest. It establishes the principles that will inform the strategic plan, shape the collections management policy and guide financial decisions.

Strategic Institutional Plan

The strategic institutional plan is your road map and the most necessary document. It can be one of the most difficult to create, and the process should not be rushed. It is a long-range, comprehensive guide for the institution, requiring a lot of discussion, thought and negotiation. A good plan gets everybody going in the same direction for

Going from crisis to crisis is stressful for everyone involved and isn't a sustainable mode of operation. An institution without a strategic plan is facing a slow disaster.

the good of the institution. It tells everyone how you're going to fulfill your mission. The plan holds everyone accountable for accomplishing the goals and objectives that will move the institution forward. It assures that you will use organizational resources in the best and most efficient ways possible, and forms the basis for the other core documents.

Without a strategic plan, an institution runs the risk of always reacting to changes in its situation. Instead of working through change and handling tough situations in positive ways, an institution with no plan may develop the habit of continuously operating in crisis mode. Going from crisis to crisis is stressful for everyone involved and isn't a sustainable mode of operation. An institution without a strategic plan is facing a slow disaster.

A good plan addresses the institutional path for three to five years in the future. Each element should reflect the mission statement and should be developed with input from the board and paid and unpaid staff. Community stakeholder input can help determine how the community views the institution, indicate whether the institution is meeting the needs of the community and give individuals inside the organization a broader, external viewpoint.

Strategic plans should address:

- institutional goals and objectives
- tasks necessary to reach goals
- resources needed, including people, time and funds
- groups or individuals responsible for implementing the elements of the plan
- methods for determining the completion of the tasks and evaluating the outcomes

Small museums are nimble and often very good at adapting on a moment's notice. Having a well-developed strategic plan makes this much easier. If the strategic plan addresses bigger issues, small problems can be handled with less disruption.

Disaster Preparedness/ Emergency Response Plan

Emergencies happen at museums every day. An emergency is an unanticipated event that requires immediate action. A disaster is an emergency that has gotten out of control and may cause significant damage. A plan is key to minimizing the damage caused by either an emergency or a disaster. It addresses professional standards as well as institution-specific risks and hazards. It provides instructions for the appropriate actions to take before, during and after the event to protect people and objects from risk and guidelines for salvage and recovery to minimize the effects of a disaster. Steps to take before an emergency include prevention, mitigation and preparation for the emergency.

It is important to assign tasks and responsibilities and train everyone involved with the institution to implement the plan. Working with local first responders is essential to creating a comprehensive plan. They can explain the Incident Command System and give advice about handling people, who are often the most random element involved in an emergency or a disaster.

In response to growing awareness about the need for comprehensive disaster preparedness/ emergency response plans, more and more resources have become available. Online resources include dPlan™ (an online disaster planning tool for cultural and civic institutions), recorded webinars on the Connecting to Collections Online Community, and the Emergency Response and Salvage Wheel mobile app. PReP™ (Pocket Response Plan) is a concise document for recording essential information for anyone at the institution in the event of a disaster. The template is available online, and the

plan can be customized for your institution.

Organizations in many states created workshops and training programs as part of the IMLS Connecting to Collections initiative and are happy to share information. Questions to guide your planning, lists of materials for disaster preparedness kits, fill-in-the-blank forms and information about the Incident Command System are provided with most of these resources. Reviewing them, using the provided templates and answering the questions can help identify your institution's needs and resources. All of them are designed to make disaster preparedness and emergency response planning as uncomplicated as possible.

Collections Management Policy

Both the mission statement and the strategic plan should inform your collections management policy. Everything you collect should support your mission and be a part of the strategic plan. Many institutions can explain their collections policies and procedures, but have not taken the final step of writing the information down.

Meeting with the individuals who have been most involved in the collections work and asking them to outline their processes will give you a place to start. Often you just need to write the information down and expand on it. Putting the collections management procedures in writing will codify the information and identify gaps and inconsistencies to be corrected. As with all policies, you should include provisions for regular review and revision.

A good collections management policy is important for any collecting institution. It provides guidelines for why, how and what the institution collects, and how collections are processed and handled. The policy should also identify who is empowered to make decisions about acquiring and deaccessioning objects, and how those decisions are made. A strong collections management policy is the basis for good collections stewardship.

Important elements of the collections management include:

Scope of collections: This statement sets the boundaries for the collection. It limits the collection and guides decisions about acquisitions and deaccessions.

Types of collections: Collecting institutions can have many types of collections, including but not limited to permanent, education and research. Each type of collection may have different standards of care and ways in which the objects are used. The policy should address these differences.

Means of acquiring, accessioning, deaccessioning and disposing of objects: The policy should provide guidelines for how an institution accepts, processes and removes objects from its collections.

Collections care, preservation, access and use: Institutions are the custodians of the objects in their collections. The policy provides guidance on the physical handling, storage, exhibition and use of collections objects by the institution and by individuals and organizations outside of the institution.

Provision for review and revision: Every policy should include instructions on review and revision. Board members and paid and unpaid staff should review the collections management policy annually. Review is especially important if there has been a change in the institutional mission statement. «

Resources

American Alliance of Museums Core Documents Verification: aam-us.org/resources/assessment-programs/core-documents

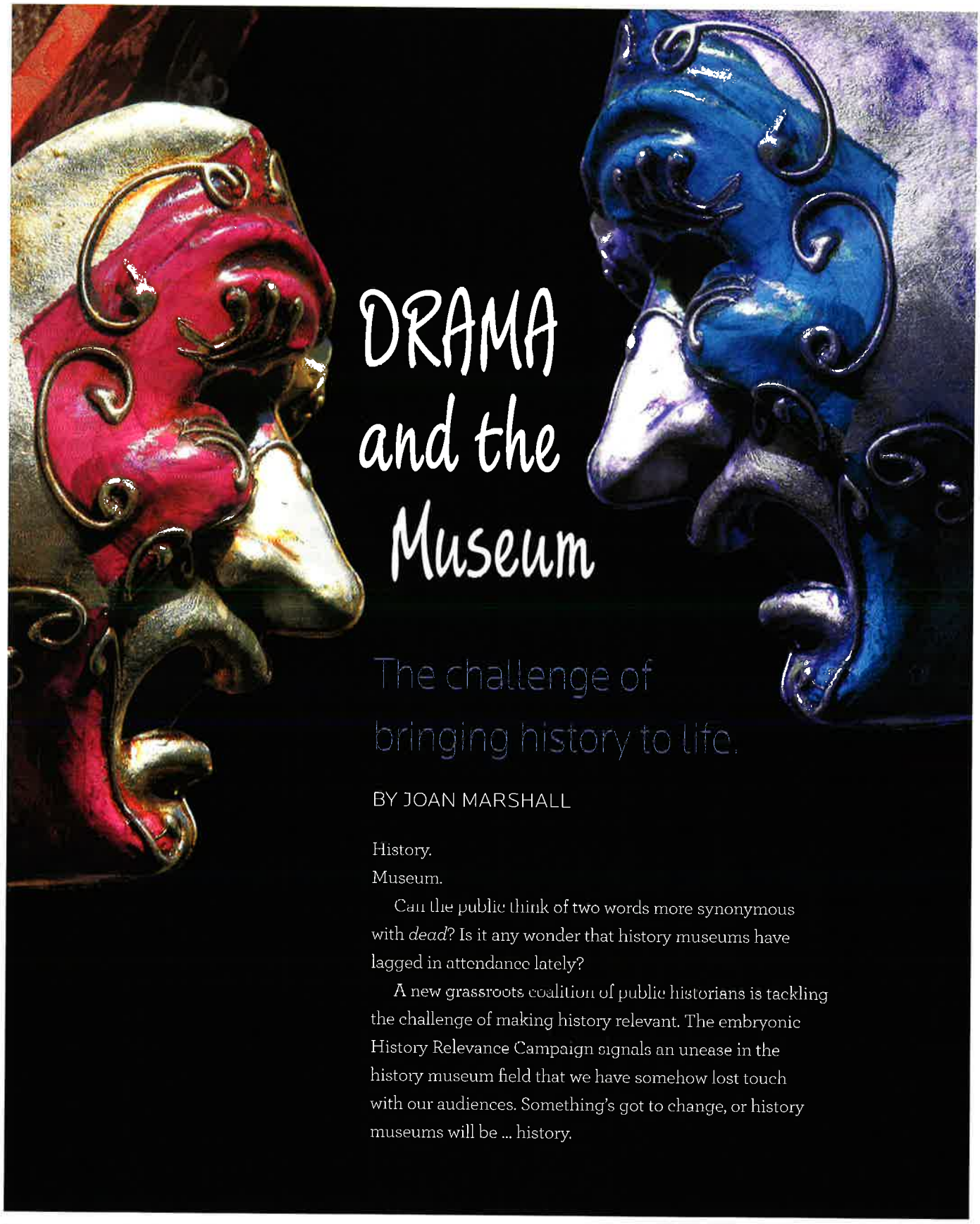
Connecting to Collections Online Community: connectingtocollections.org/

dPlan™: dplan.org/

Heritage Preservation's Emergency Response and Salvage Wheel: heritagepreservation.org/wheel/

Pocket Response Plan (PReP)™: statearchivists.org/prepare/framework/prep.htm

Tamara Hemmerlein is assistant director of local history services, Indiana Historical Society, Indianapolis. As the former Hoosier Heritage Alliance coordinator, she implemented Indiana's Connecting to Collections project. She serves as chair of AAM's Small Museum Administrators Committee, and is the Indiana state team leader for the American Association for State and Local History.



DRAMA and the Museum

The challenge of bringing history to life.

BY JOAN MARSHALL

History.
Museum.

Can the public think of two words more synonymous with *dead*? Is it any wonder that history museums have lagged in attendance lately?

A new grassroots coalition of public historians is tackling the challenge of making history relevant. The embryonic History Relevance Campaign signals an unease in the history museum field that we have somehow lost touch with our audiences. Something's got to change, or history museums will be ... history.

We all have to compete, but in recent years the pace has quickened and attention spans have shortened. We are living in an age of sound bites; even an e-mail can take too long to write. But if we loosen up, we might see that competition is good. It makes history museums better. It's time to rethink what brings history to life. From my viewpoint, it is **DRAMA**:

- **D**rama
- **R**omance
- **A**ction
- **M**ultiple stories and perspectives
- and more **A**ction!

Drama and Romance

Did any of us history groupies fall in love with history because of a policy, treaty or chronology? Probably not. Chances are, we fell in love with the romance—or the horror:

"I couldn't get enough of Henry VIII. Anne of the Thousand Days—beheaded!"

"The slave boats had a grip on me. So these slave traders rounded up Africans and chained them in the belly of the ship. Why didn't the men overpower the slave traders? I often think of this."

"I wondered how Hitler could get ordinary German people to rationalize the killing of innocent people."

"Did Ghengis Khan mate with every woman? Why is his DNA traceable to thousands of people in Asia today?"

"Why are there so many famous psychopaths in history?"

These are stories that grip the imagination. There is something universal and primal about them. They are dramatic, terrifying and irresistible, and our fascination starts at a young age. Children's museum directors tell us that a mummy exhibit will likely be the most popular. The famed Children's Museum of Indianapolis, which attracts a million visitors a year, greets us with its collection of mummies. It is instructive to see how popular the collection is, even though most objects are behind glass.

Filmmaker Stephen Spielberg once said, "One of the jobs of art is to go to the impossible places that other disciplines like history must avoid." But why must we avoid them? Let's go there, too—together. If the true stories seem too gruesome or frightening for some audiences, let's accept that drama is what excites and that history well told is dramatic.

In movies, children's cartoons and computer games, there are alien attacks, gunmen, heroes, knights, fearful struggles and villains. History is just as dramatic. If you ask kids if they want to study the French Revolution, chances are that they will say no. But ask if they want to see a Discovery-type show in which the good guys take over but then become evil and start killing everyone, and the answer will be yes!

Bring the Dead Back to Life

One of the best ways to present the emotional truth of history is through historical fiction. Spielberg used this approach to work his magic in the film *Lincoln*. The Holocaust Museum's "Remember the Children: Daniel's Story" uses period documents, photographs and stories from children who survived the war to describe the realities of growing up in Nazi Germany. Daniel is not a real person; he is a composite character fabricated to create the *experience* of real events. Daniel is our guide who leads us through realistic environments where we can touch, feel and hear the world he inhabited during the Holocaust.

Teaching and storytelling are essential to our discipline, says William Cronon, former president of the American Historical Association, in *Presidential Address, Storytelling*. The challenge for historians is that they are forever bound by evidence that limits the story's narrative and momentum. Historical fiction does not present the same constraints, but there are still considerations of accuracy and period facticity. Can history museums find more drama and romance through better storytelling?

Fingerprints Welcome

The Internet has liberated content from the physical confines of the printed page and the university. The availability of so much information just a click away 24/7 has reshaped teachers and professors from sole experts and dispensers of knowledge into education facilitators.

The same shift is happening in museums. More curators and educators are now conducting a dialogue with visitors who increasingly want to see themselves in the narrative—and want to interact and tell their story at the same time. All kinds of museums

are looking to technology as a way to create this new dialogue and attract younger audiences. A lot of the digital components in museum exhibits have been boring: "Click the answer on the screen, A, B or C." But there are also some terrific interactive exhibits so absorbing that it is hard to wrest people away. A great example is "Beyond Planet Earth: The Future of Space Exploration" at the American Museum of Natural History, where visitors could smell the moon or help deflect an asteroid on a collision course with earth. The best interactive exhibits are not necessarily complicated but instructive, immediate and tactile. They use technology not as a substitute for a printed label but for the added dimension it brings.

At the George W. Bush Presidential Library and Museum at Southern Methodist University, visitors can play an interactive theater game called Decision Points. They are confronted with a series of issues, hear expert witnesses via short video clips and vote in real time while watching the reactions trending from fellow theater participants on a large screen. The take-away is that everyone reads the facts differently; history could have turned out differently. History is made every second by real people.

A lot can be learned by watching. A friend of mine recently took her children to the "Alien Worlds and Androids" exhibit at the Witte Museum in San Antonio. An interactive element let children create their own little parachutes and see if an airstream would lift them out of a Plexiglas tube. After an hour of this, her daughter got the idea to cut up a piece of paper into tiny pieces and shove them into the launch opening, and voila! The room was blasted with confetti, which drifted down over the delighted children. Other children started creating their own confetti showers. Within a few minutes it had become a "situation," with my friend slipping out of the exhibit, daughter in tow.

Someone watching could have gotten the idea for another type of exhibit altogether. Interacting is not just about seeing but listening, observing and watching eyes glitter with mischief or discovery. Today's computer games such as Minecraft and Survivalcraft are so interactive that a dated digital element in a museum can be disappointing in comparison. But museums can do what a computer program cannot—invite visitors to feel the hide of a buffalo or the serrated tooth of a great white shark. Objects carry tremendous emotional power and speak from the inside out.

Weaving Webs

The most compelling moments in history are rarely just about history. They involve science, math, inventions, philosophy, literature, culture, arts and geography. The range of subjects may seem intimidating. But the questions are intriguing:

"How does the guillotine work?"

"Who was the mother of the first human? Was she a monkey?"

"War is stupid. Why don't people just stop fighting? Is it in our DNA?"

"How did the Black Death kill people?"

"If you cut open an Egyptian mummy, what would you find?"

"How did Shakespeare do all that writing without a typewriter or computer?"

Did love ever make a bad ruler become nicer?

Is Big Brother watching us?

Let your mind drift, and there are thousands of questions about the stream of human history. You don't have to be a historian to find it fascinating. Is the answer history? Or science? Why is it that science museums seem so intriguing and get more visitors?

History museums have to think like total museums.

The Worcester Museum recently acquired the John Woodman Higgins Collection of arms and armor and has installed a selection of the works in the intriguing new exhibition "Knights!" There's a Batman costume in the middle of the gallery. Wars of the past meet wars of the present to make visceral the deadly features of contemporary weaponry as well as their aesthetic and social meaning. The exhibition has a political bent, but this is true of everything the museum

does, says Director Matthias Waschek. "The museum is about every aspect in life—love, birth, death, war," he told *Worcester Magazine* in March.

History museums need to inhabit the present and embrace their power to inspire and motivate. At the Bullock Texas State History Museum, where I was director for three years, we organized an exhibition entitled "Women Shaping Texas in the 20th Century," with guest curator Paula Marks of St. Edwards University and an advisory committee of prominent women. Our advisory committee's first and only question was, "What does this exhibition mean for young people today?" While we had put together an inclusive survey of women in Texas history, committee members were concerned that Beyoncé, who grew up in Houston, was not in the exhibition. They wanted the exhibit to be a call to action, inspiring young men and women to make a difference in the world. They were telling us that we needed to find a better way to connect to real life and to real people.

If personal stories are the most memorable part of a museum visitor's experience, let's tell stories that have meaning today and bring the past to life. Stories let you into people's lives and help you share the meaning of their experiences through their emotions. The Lower East Side Tenement Museum has become a classic standout for its storytelling of immigrant life in New York City. More recently, the National Museum of the American Indian has announced plans to reinstall one of its permanent galleries around enduring stories that hold a continuing fascination for Americans, such as Pocahontas and the Trail of Tears.

The history museum profession has an obligation to make history exciting and propel our visitors' curiosity. Without this, we will lose our cultural literacy.

From Lost to Life

In a speech at Gettysburg on the occasion of the 149th anniversary of Lincoln's address, Stephen Spielberg said, "Through art we enlist the imagination to bring what's lost back to us, to bring the dead back to life." History museums, too, have this power. And the history museum profession has an obligation to make history exciting and propel our visitors' curiosity. Without this, we will lose our cultural literacy. The prospect of a generation cut off from the stories of human history should be of deep concern to everyone.

The importance of branding history raised by the History Relevance Campaign is real. But what we need is something new to brand. History museums must dramatize, weave together and enliven stories that grip, frighten and unite us. There's no romance so engaging that it doesn't also need drama.

Our highest mission as presenters of history is not to teach a set of historical facts, but to teach what history is, mine curiosity and give our visitors the tools to unravel it themselves. History museums must dare to ask questions that people find fascinating and even troubling. Why is there evil in the world? What makes a person brave? What was it like to live in a different time? How did the world become splintered, inequitable, uncertain, warring, sometimes cruel and often heroic?

History museums are able to do what no other institution can: bring the dead back to life. History, anyone? «

Joan Marshall is a museum consultant specializing in strategic planning, fundraising and board development. She was director of the Bullock Texas State History Museum in Austin, Texas, from 2010–13. Please share your thoughts on this article with her at JAMarshallConsulting@gmail.com.

The newly renovated Chrysler Museum of Art in Norfolk, Virginia.

Welcome Changes

A renovation caps a campaign to widen the audience.

BY WILLIAM J. HENNESSEY

When the Chrysler Museum of Art closed for 16 months of expansion and renovation, we missed our museum. The curious thing is that few of us understood then what we meant when we said that. Was it the individual objects—our personal favorites—that we missed? Was it the chance to catch our breath by wandering through the galleries? On opening day this May, we had our answer: more than anything else, we had missed our visitors. Closing was a powerful reminder of what our museum is really about: the magic that can happen when art and

people are brought together in the right setting.

Our construction project tore the museum apart. Not a corner of the building was left untouched. We added new galleries, created a new café and catering kitchen, improved circulation and accessibility, updated climate control and lighting systems, and refreshed, reinstalled and reinterpreted the entire collection. We are enormously proud of the results and of completing the project on time and on budget.

The public responded. Attendance during the first month after our reopening went up 400 percent from the same period two years before. From nearly every perspective, the project is a great success. But the beauty of the building and the joyful engagement we saw on our visitors' faces didn't just happen. They resulted from a long series of deliberate steps and careful conversations.

Planning for our project began over a decade ago when staff and board took a hard look at the Chrysler's mission, at who we are and what we do. Like many traditional art museums we had always defined ourselves in terms of objects—the old paradigm of "collect, preserve, display and interpret." The Chrysler is blessed with a wide-ranging, high-quality collection whose stewardship remains a fundamental institutional priority. But what seemed to be lacking were the *reasons* we worked so hard to build, conserve, study and present that collection. When we finally asked ourselves the "why" question, the answer was unequivocal: because we want those objects to make a real difference in people's lives. After some struggling to find the right words, we ended up with a new mission that put people and purpose first and tasks second:

> *The Chrysler Museum exists to enrich and transform lives. We bring art and people together for experiences that delight, inform and inspire.*

That was the day we took our first big step towards being a truly audience-centered organization.

We then began thinking about the nitty gritty. Just who was this audience that we were committed to serving? Through surveys and Zip code tracking, we learned that nearly 85 percent of our visitors lived within 50 miles of the museum, and that nearly 90 percent of our support came from our local community. We learned that many of our then-160,000 annual visitors were repeat customers, and that a shockingly large (to us) number of potential visitors never came through the door. With the help of an audience research firm, we learned about our visitors: their age, gender, economic and educational backgrounds; their preferred learning styles; and, most particularly, the obstacles preventing regular integration of the museum into their lives.

Although we had always thought of ourselves as an open and friendly place, we were distressed to discover how many in our community regarded

The renovation project reinstalled and reinterpreted the collection.

Gallery hosts are encouraged to take pictures for visitors.

us as aloof, exclusive, intimidating and self-involved. Potential visitors worried about an implied dress code, the possibility of being embarrassed if they did not have prior knowledge of art, whether they would understand the strange and arcane language spoken by critics and art historians, and whether their children would misbehave. And they worried about the admission charge.

None of this was welcome news, so we set about to change things. We began with hospitality, creating a new senior management position focused on the experience of our visitors. We removed our traditional security officers from the public galleries (they still work behind the scenes) and replaced them with gallery hosts—young, universally enthusiastic people who love the museum and its collection and do everything to share their passion. Our hosts are informally dressed. They open our front door for all visitors and greet them. They distribute gallery maps and offer personal tips on their favorite "not-to-miss" objects. In the galleries, hosts engage visitors in conversation or offer to take their picture; they smile and make eye contact with everyone. If they are asked a question they cannot answer, they call colleagues for help. All of us—curators, conservators, educators, director—are ready to respond. We are never too busy to stop what we are doing to assist a visitor. It is why we are here.

It is worth noting that all gallery hosts also carry radios, are trained in CPR and first aid, have been drilled in emergency and safety procedures, and have learned techniques for effectively dealing with problems of all kinds. But their security function operates in the background. Their first job is to make visitors truly welcome—to enable them to relax and enjoy the collection.

Through the gallery hosts, we also learned important lessons about our interpretive labels. Nearly all were much too long. They contained insider terms and specialist language that not only meant little to our guests, but were actually off-putting. Looking more closely, we also discovered that our labels focused not on the questions that our visitors wanted answered, but on what we as professionals found interesting. We were, in other words, talking to ourselves. To address this we added a new position, an interpretation manager, to our staff. As the "label czar," he has worked with colleagues across the museum to design a multi-level approach to object interpretation that provides a range of learning options for visitors of different backgrounds and levels of interest. Labels are the first level, and in nearly every case these now include not just factual information, but questions designed to gently provoke deeper looking and critical thinking.

We also tackled the problem of admission fees. Four years ago, we

dropped our $7 admission charge and became "free to all." This was, of course, a big financial gamble. But our trustees backed us, and like other institutions that have managed to go free, the results have been transformative. Attendance jumped and visitor demographics shifted. For the first time, the audience inside the museum began to reflect the community as a whole. To keep the financial ship afloat, we shifted the focus of our business model from a theatrical pay-for-experience to the approach favored by public broadcasting and churches. We offer a superior experience for free and then ask our visitors to become member/patrons to sustain it.

By talking with our patrons, we also learned how much they liked the style and atmosphere of our current building. They saw a structure that gave visual form to our identity and mission: dignified and elegant, but also modest, gracious, friendly and welcoming. No one wanted us to lose those qualities. These perceptions helped us tremendously when it came time to select an architect for our expansion and renovation. We very deliberately chose not to employ a national star or to design a building that made an independent architectural statement. The look and feel of our building was an asset; we just needed to find ways to make it work better. By choosing a regional architect with great skills in space planning and a genuine commitment to quality construction, we were ultimately able to accomplish a great deal on a comparatively limited budget. We created a building that looks on the outside as if it had never been touched, but which functions better inside on every level.

> Labels now include not just factual information, but questions designed to gently provoke deeper looking and critical thinking.

As our listening skills improved, other small changes followed: better gallery seating, free strollers and wheelchairs, gallery games for children, opportunities for direct visitor feedback through comment cards hung on pegs for all to read, more flexible dining options for families with kids, and a policy of encouraging visitors to photograph anything on view to share with friends and family. We redesigned our website and added an electronic newsletter with a deliberately informal and sometimes irreverent tone. More and more people of all kinds see us not only as central to the educational,

Renovations maintained the museum's style but improved its functioning.

social, economic and civic life of our community, but as a genuinely welcoming and relevant place.

At the same time that these changes in public perception were taking place, we were working behind the scenes to rethink how we as a medium-size museum with distinctly limited resources should focus our programming. This led to some intense and searching discussion about what we reasonably could and could not do, what made us unique and distinctive, and about those things we might be able to do as well or better than anyone else. We looked, in other words, for strengths, weaknesses, threats and opportunities.

Our strengths clearly included the collection and our increasingly strong relationship with the community. Heading the liabilities column were our modest operating endowment and a building with outdated systems, a problematic floor plan, and galleries in need of renovation and expansion. The leading threats we faced as we conducted this exercise in 2008 were the financial climate and an institutional tendency to overcommit ourselves. Our board saw in all of this a great opportunity to build on strengths to launch a comprehensive campaign to build our endowment, expand and renovate our main building, and create a new glass making studio as an educational resource to complement the Chrysler's notable collection of historical and contemporary glass.

Three years ago, we launched a $30 million campaign to achieve these three objectives. The response was immediate. We opened our state-of-the-art Chrysler Museum Glass Studio in November 2011. Our director of education and four curatorial positions are fully endowed; we have new endowments to support our changing exhibition program; and best of all, we received a $3 million gift to endow free admission in perpetuity. Then in

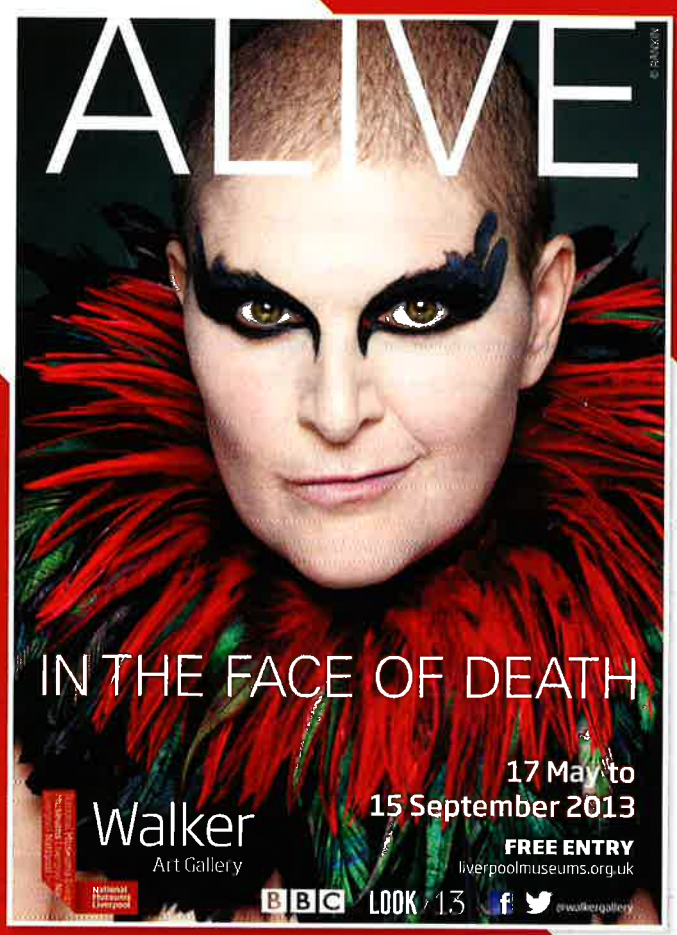
May, we opened a fully renovated and expanded main building. In the end, we exceeded our campaign goal by 50 percent, raising in excess of $45 million.

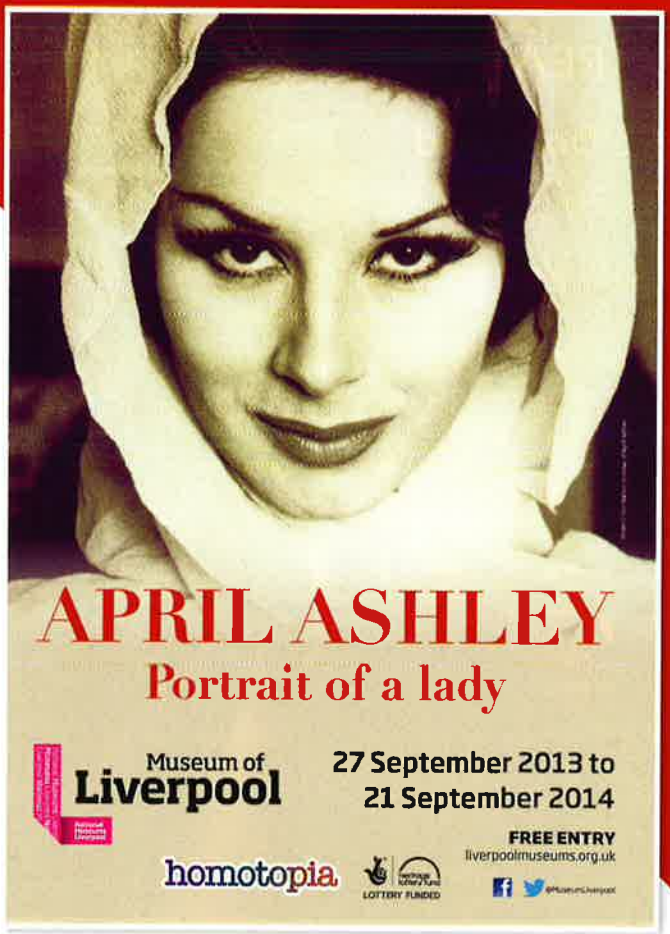
To say the experience was heady is an understatement. Few of us imagined that things would turn out as well as they did. Looking back, what did we learn? Developing a deep and trusting relationship with our community was key. Here in southeastern Virginia, people have always talked about the Chrysler with respect ("one of the true gems of our region"... "our cultural cornerstone"... "a great civic asset"... "world-class collection"), but that respect also created distance ("nothing to interest people like me"... "I'm not a museum person"... "just not enough time to visit"). For a range of reasons, the museum was not a part of their life. By focusing on service, putting our first-rate collection and programs to work for the community, and demonstrating in hundreds of ways that we really do care about people, we fundamentally shifted the way people think about the Chrysler. Respect has shifted to affection—and with it, increased engagement and a willingness to step up and offer support.

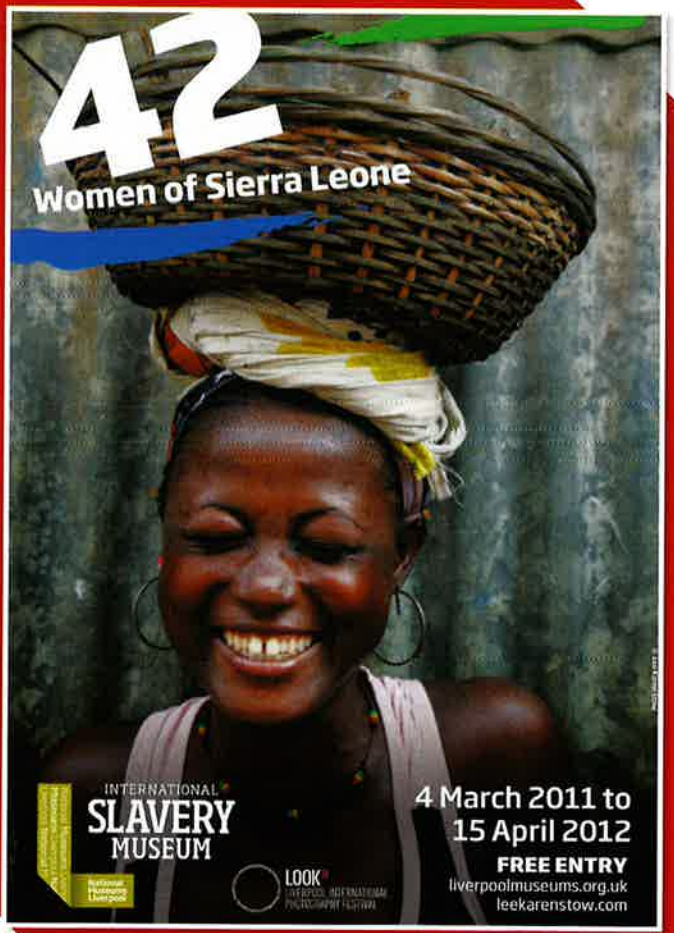
The huge amount of time we spent looking hard in the mirror made a real difference. Because we had built a clear and shared consensus about who we are and our mission, decisions about the capital campaign, the building project, and our goals and priorities essentially made themselves. We were able to press ahead in a timely and cost effective way. We now find ourselves beautifully positioned not just for the present but to take full advantage of the next set of opportunities. That list is already taking shape. «

William J. Hennessey is director, Chrysler Museum of Art, Norfolk, Virginia.


from
there
to
here
The hidden history of People with Learning Difficulties in Merseyside
Museum of
Liverpool
Floor 2
2 May to
13 July 2014
FREE ENTRY
liverpoolmuseums.org.uk
wicked fish
LOTTERY FUNDED
@MuseumLiverpool


ALIVE
IN THE FACE OF DEATH
17 May to
15 September 2013
Walker
Art Gallery
FREE ENTRY
liverpoolmuseums.org.uk
BBC
LOOK / 13
@walkergallery


APRIL ASHLEY
Portrait of a lady
Museum of
Liverpool
27 September 2013 to
21 September 2014
FREE ENTRY
liverpoolmuseums.org.uk
homotopia
LOTTERY FUNDED
@MuseumLiverpool


42
Women of Sierra Leone
INTERNATIONAL
SLAVERY
MUSEUM
LOOK
4 March 2011 to
15 April 2012
FREE ENTRY
liverpoolmuseums.org.uk
leekarenstow.com

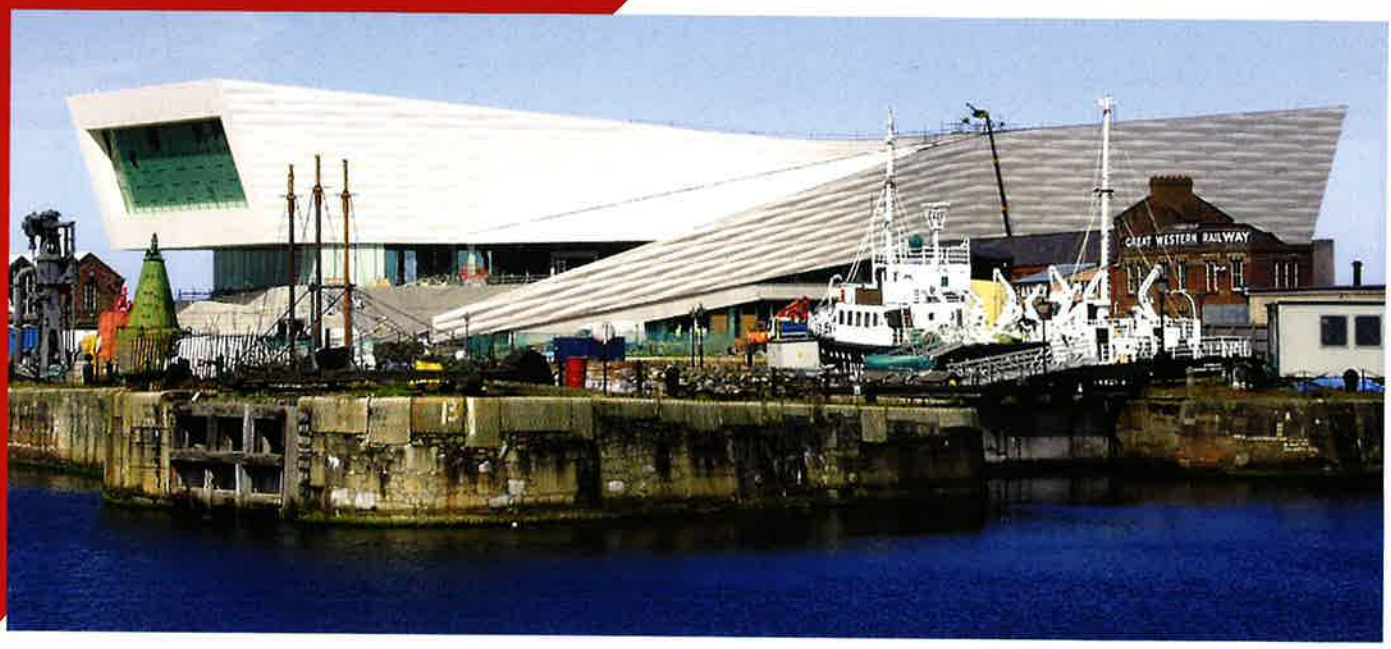
MUSEUMS FOR SOCIAL JUSTICE

Adapted from a Big Ideas presentation, May 20, 2014, at the AAM Annual Meeting in Seattle. In this spirit, the theme of the 2015 AAM Annual Meeting will be "The Social Value of Museums: Inspiring Change." Please join the conversation in Atlanta, April 26–29, 2015.

By David Fleming

The term "social justice" is contested. We all mean something slightly different when we use it, and a lot depends upon what country one is in and what political system one lives under. The term crops up in variety of contexts, such as faith, health, economics, politics and the environment. But when I use the term "social justice," I mean two things: how museums provide equality of access and how museums address social ills—perhaps even campaigning to right them. I want to talk primarily about the second of these roles, considering some of the ways that the modern museum has become immersed in social issues in Liverpool, U.K., and in some other nations.

Tracing the social, economic and political history of a socially diverse city, the Museum of Liverpool opened to the public in 2011. A £76 million project, it is the U.K.'s newest national museum and part of National Museums Liverpool. The museum received the Council of Europe Museum Award last year for our ability to involve people of all ages, backgrounds and abilities; promotion of mutual respect between different parts of society; and emphasis on human rights through debates and dialogue.



The Museum of Liverpool is successful because it:

- **is people- and story-led:** opinion and debate are central
- **uses emotion:** people are emotional, and museums about people must be emotional
- **is of Liverpool:** it has an authentic Liverpool voice, especially in its use of humor and involvement
- **takes families seriously:** museums are places for intergenerational activity
- **has variety:** in medium and message
- **has changeability:** this is essential to capture essence of a living, changing city
- **is a socially responsible museum that fights for social justice**

All people should be able to benefit from museums. They are entitled to access to museums and to seeing themselves represented in museums. They should expect museums to make a contribution to their quality of life.

Over the past 30 or so years, museums worldwide have been changing fundamentally, adopting a more extroverted role and becoming more socially responsible. Financial pressure and the need for relevance have driven these changes, along with an evolving museum workforce's enthusiasm for social and community history. As a result, the balance has shifted between objects and stories. Museums now have lots of roles. They research and collect. They contribute to economic development. Most important to the public, they play a social role that is audience focused, educational, community oriented, democratic, open to debate and socially responsible.

Different museums in different places play different roles, depending upon all sorts of variables. No two museums are the same. But museums that are socially responsible all have one thing in common: they have a passion to create social value. They are not satisfied with merely collecting, preservation and research. They do value these activities; a museum that does not is illogical and absurd. But socially responsible museums regard these activities as means rather than as ends.

The socially responsible museum has at its core a powerful commitment to education. It also has a powerful conscience. It is committed to an agenda that rejects the notion that museums are restricted preserves. It wants to locate and engage with all manner of constituencies. In particular, it wants to engage with people who suffer from some form of disadvantage or discrimination—whether economic, social or personal—that renders them vulnerable. The socially responsible museum sees itself as valuable to all, not a few, and will go out of its way through positive action to fulfill this inclusive mission.

Positive action means that the museum is joining the fight against social exclusion, joining with other socially responsible agencies to make a difference at the personal, community and social levels. Social

responsibility means being socially inclusive, leading ultimately to social value and the attainment of social justice. That's our primary aim. Without achieving social justice, museums aren't worth having.

National Museums Liverpool has a powerful commitment to achieving total inclusion of local people. We see ourselves primarily as a socially responsible museum. The socio-economic condition of Liverpool and the surrounding area, along with the nature of our museum collections, are defining factors in how our museum service organizes itself. For four generations, Liverpool has suffered from chronic economic decline. Once one of the world's richest cities and probably the most successful port, Liverpool went into severe decline between the two world wars. Today the population is only half what it was in the 1930s. By the 1980s, there were real fears for Liverpool's future, and central government had to step in to try to rescue the city. There are clear parallels with today's Detroit. Liverpool recently appears to have turned the corner, with new shops, hotels, restaurants and jobs, to add to the city's unmatched cultural offerings. Nonetheless, unemployment is still twice as high as the national average; Liverpool and neighboring Knowsley are ranked as the two most deprived areas in England.

In our socially responsible museum, we tackle difficult, contemporary issues. We consider homelessness, prostitution and gay rights; we face up to politics. Examples include the current exhibition, "April Ashley: Portrait of a Lady," which traces the life of a transsexual woman who was born George Jamieson in Liverpool in 1935. After pioneering gender reassignment surgery, Ashley became a successful model and actress. Her life was often headline news, including the story of her divorce in 1970, when the judge ruled that Ashley remained a biological man, and therefore the marriage was invalid and annulled. This very public divorce set a legal precedent for all transsexuals that remained until 2004, when the Gender Recognition Act was passed to allow people legally to change gender. Throughout this trauma, Ashley has fought for her rights and provided advice and support for those suffering similar discrimination.

The museum co-produced the exhibit with Homotopia, an arts and social justice organization that draws upon the LGBT experience to unite and regenerate communities through the production, promotion and commissioning of art, heritage and culture. The Museum of Liverpool could not have staged the exhibition without Homotopia, illustrating a key tenet of social justice work: museums need to work with partners, drawing upon their ideas, expertise, resources and contacts. There are plenty of willing allies who see the value in working with museums and have ready-made audiences.

Social justice work is emotive and emotional stuff. "ALIVE: In the Face of Death," a 2013 exhibition at our Walker Art Gallery, was an example of emotional impact working in the cause of social justice. Photographer Rankin created a remarkable exhibition that took an earnest look at death, featuring images of people who have faced near-death experiences or have miraculously pulled through against all the odds, as well as those who work in the "death industry," such as gravediggers and funeral directors. Visitor feedback on the exhibition was heartfelt. "Seeing beauty in death was not what I expected to see today," said one. "A truly inspirational exhibition. It really does open your eyes to the beauty of life in the face of death," said another.

At NML, we step outside the traditional role of museums. Our House of Memories training project raises awareness and understanding of people's experience of living with dementia—an issue of growing global significance as people almost everywhere are living longer. Few people anywhere are untouched by dementia; most of us will encounter it in some form during our lives. The training is for health and social care staff, helping them use museums (dealers in memory), starting with collections but also using music, dance and conversation.

Above and right: The House of Memories project uses collections, music, dance and conversation to train health and social care staff caring for people with dementia.

Some museum people and observers would ask what this has to do with museum work. My answer is: everything. Where is the museum rulebook that says this is not a proper role for museums? Overwhelmingly, participants in our training program reported that their awareness and understanding of dementia had increased, and that they had been helped to see differently those living with the condition. Participants left the training with a belief that by listening and communicating more effectively with those living with dementia, they can make a difference and improve the quality of people's lives.

A different example of the emotional nature of social justice work is our approach to the 1989 tragedy at the Hillsborough football ground in Sheffield, England, in which 96 innocent Liverpool FC supporters lost their lives. The causes of the tragedy have been controversial ever since. To this day, the families of the people who were killed have not had the truth explained publicly, though it has become clear that, shamefully, there was a long-term police cover-up. An inquest into the disaster is in progress. The families of the dead football supporters have been waging a campaign under the banner of "Justice for the 96." NML is the museum service for the city of Liverpool, and it is inconceivable that we would sit by and adopt a neutral position about Hillsborough. So we have overtly supported the "Justice for the 96" campaign, dedicating a part of the museum to it and creating a film about being a football fan in Liverpool, which features the Hillsborough disaster. As a result of the museum's stance, various objects have been donated to our collections that relate to the campaign, including a mosaic version of a celebrated photograph showing two children, holding hands and each dressed in a uniform of one of the city's two major soccer teams, representing a city united in grief.

Social justice activity in museums is also taking place internationally. In the National Historical Museum of Tirana in Albania, I recently saw an exhibition of artwork by Albanian teenagers addressing the issue of corruption in their country. In Taiwan, I encountered the Taipei Women's Rescue Foundation, which has created an exhibition on "comfort women," the 200,000 young women used in the Second World War by Japanese soldiers as sex slaves. NML is advising the fledgling Museum of International Democracy in Rosario, Argentina, as it creates its exhibits. Not that long ago, Argentina was in the grip of an unelected military regime, and words like "oppression," "persecution" and "psychosis" will inform the tone of this very brave venture assessing the development of democracy.

Former Soviet republics and satellite states are now fertile ground for examining the nature of life under communism. In Vilnius, Lithuania, the Museum of Genocide Victims is housed in former KGB headquarters. In Bucharest is the Museum of the Romanian Peasant, formerly the Museum of the Communist Party, where a subtle satire of the former communist regime is located, symbolically, in the basement.

Some would no doubt argue that museums such as those in Vilnius and Bucharest are little more than anti-communist and anti-Soviet propaganda. But through the medium of museums, people can fight for social justice in various ways. Different levels of

democracy result in different conceptions of social justice. Interpretations in mature democracies will be different from those in newer democracies, or in nations where there is no democracy. Not all nations enjoy the same freedom of speech or of action as the U.S. or the U.K.

Working for social justice in any context can be construed as political. Someone won't like what you are doing. People will reject, resist and disagree with you. This is very contested territory that many museums choose to avoid. That is our default setting: to be neutral, to take refuge in the "truth" of our collections. But there are no truths in this context, because museums use and interpret collections in different ways. In many British museums, we choose to exhibit items that were acquired by controversial means from other nations at a time when we had a powerful, global empire. In my own museum service, we have Benin bronzes stolen by British soldiers during a "punitive" raid in what is now Nigeria. What is the "truth" of these items? Are they simply beautiful examples of art, as they are often displayed? Or are they evidence of colonial exploitation and the corruption of power, as they are rarely displayed?

The newly adopted mission of NML is "To be the world's leading example of an inclusive museum service." This statement captures the spirit of a museum that fights for social justice. It's about inclusivity, which means doing the right thing, taking risks, being aware that many people feel excluded by the traditional museum ways of doing things. It is because we think like this in Liverpool that our audience grew five-fold between 2001 and 2012.

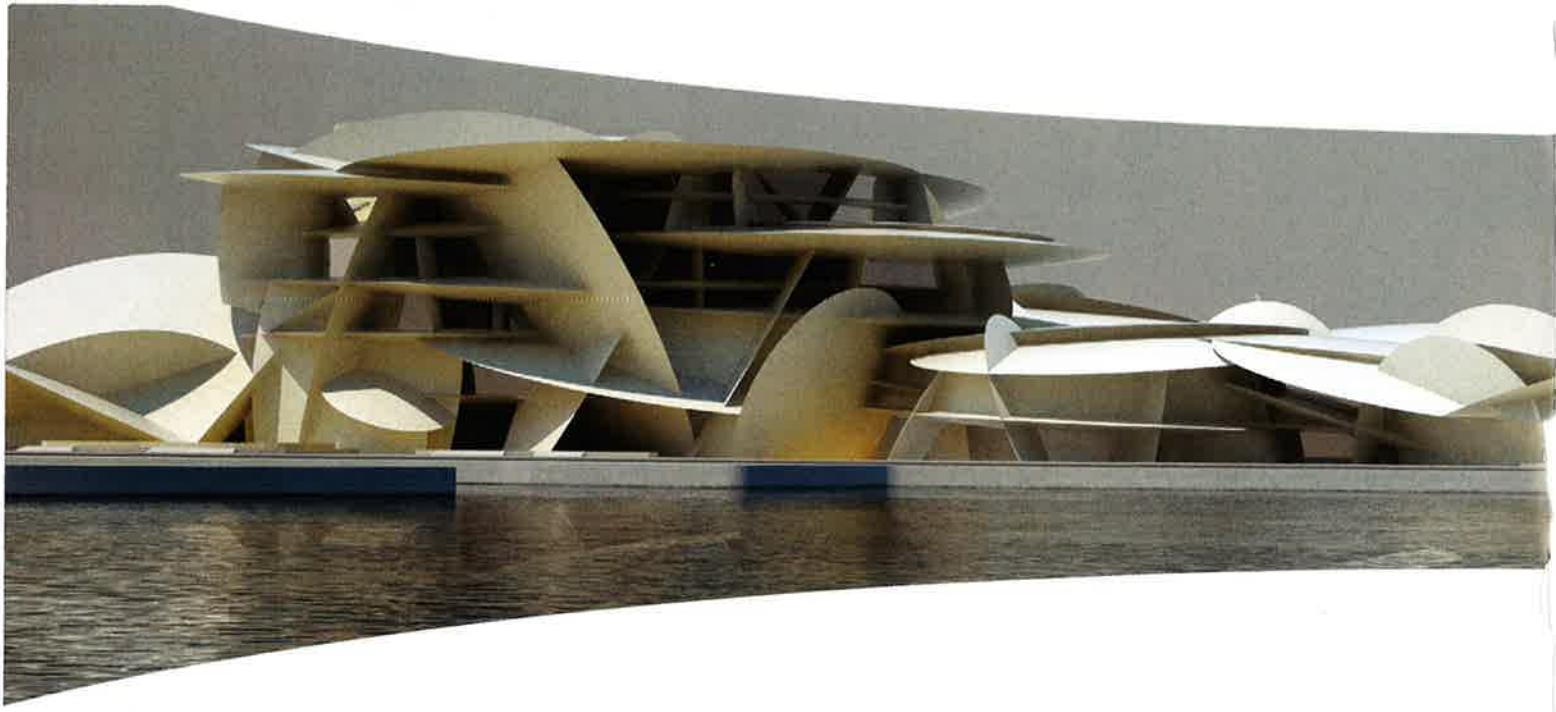
In order to become socially responsible, museums need to rethink fundamentally how we manage ourselves. This is happening, but not without pain and disagreement, as museums worldwide continue to modernize. «

David Fleming is director, National Museums Liverpool, England.

Resources for Museums Interested in Social Justice

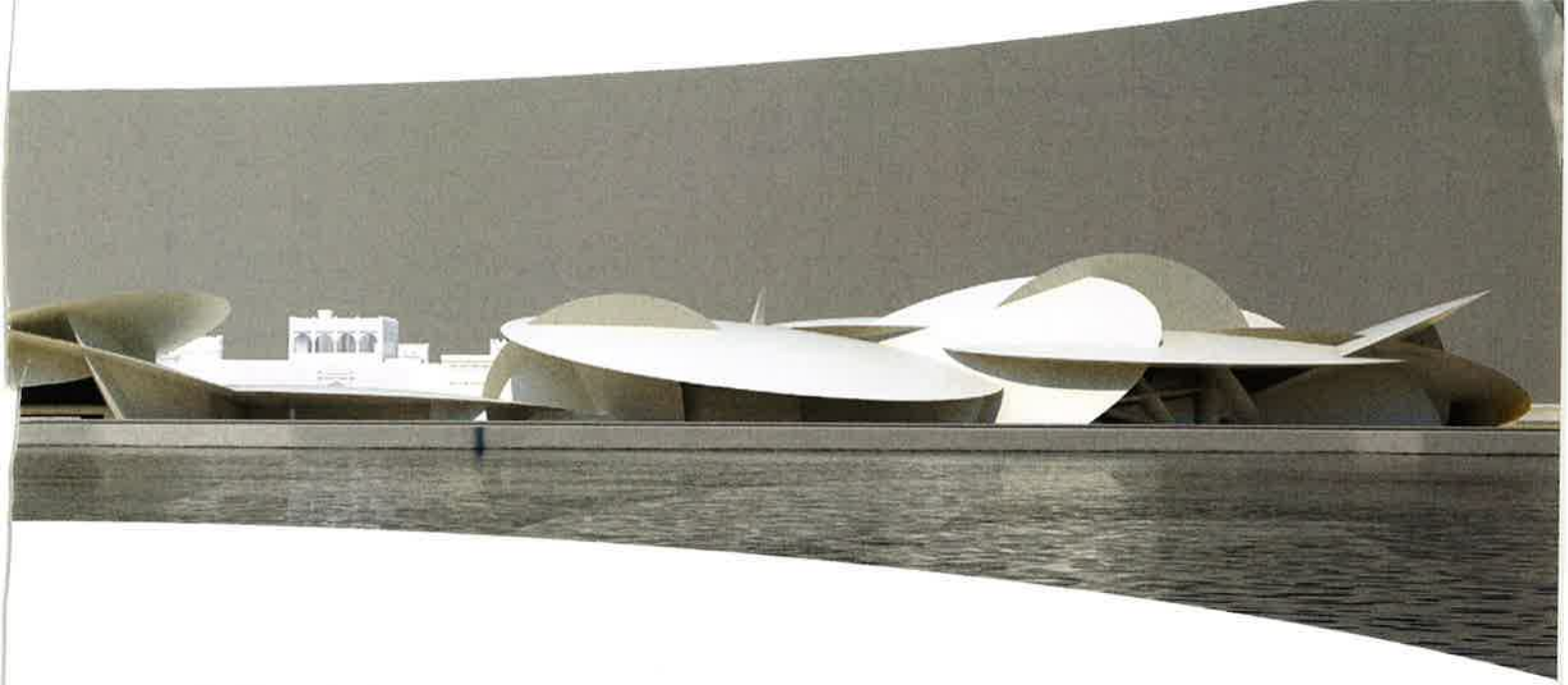
The **Social Justice Alliance for Museums** (SJAM) is a new international alliance of institutions and individuals supporting the notion of museums fighting for social justice in different contexts. Members include those who work in museums and those who want to work with museums as partners. Sign the SJAM Charter at sjam.org. We need more American supporters!

Museums Change Lives, an important new policy document issued by the U.K. Museums Association, states that "social justice is at the heart of the impact of museums." All U.S. museum personnel should read this document. Go to museumsassociation.org/museums-change-lives for more information.



VISION FOR CULTURE IN THE ARABIAN GULF: NATIONAL IDENTITY AND EMERGENCE

An excerpt from *Museums in a Global Context: National Identity, International Understanding*, edited by Jennifer W. Dickey, Samir El Azhar and Catherine M. Lewis (The AAM Press, 2013).



By Peggy Loar

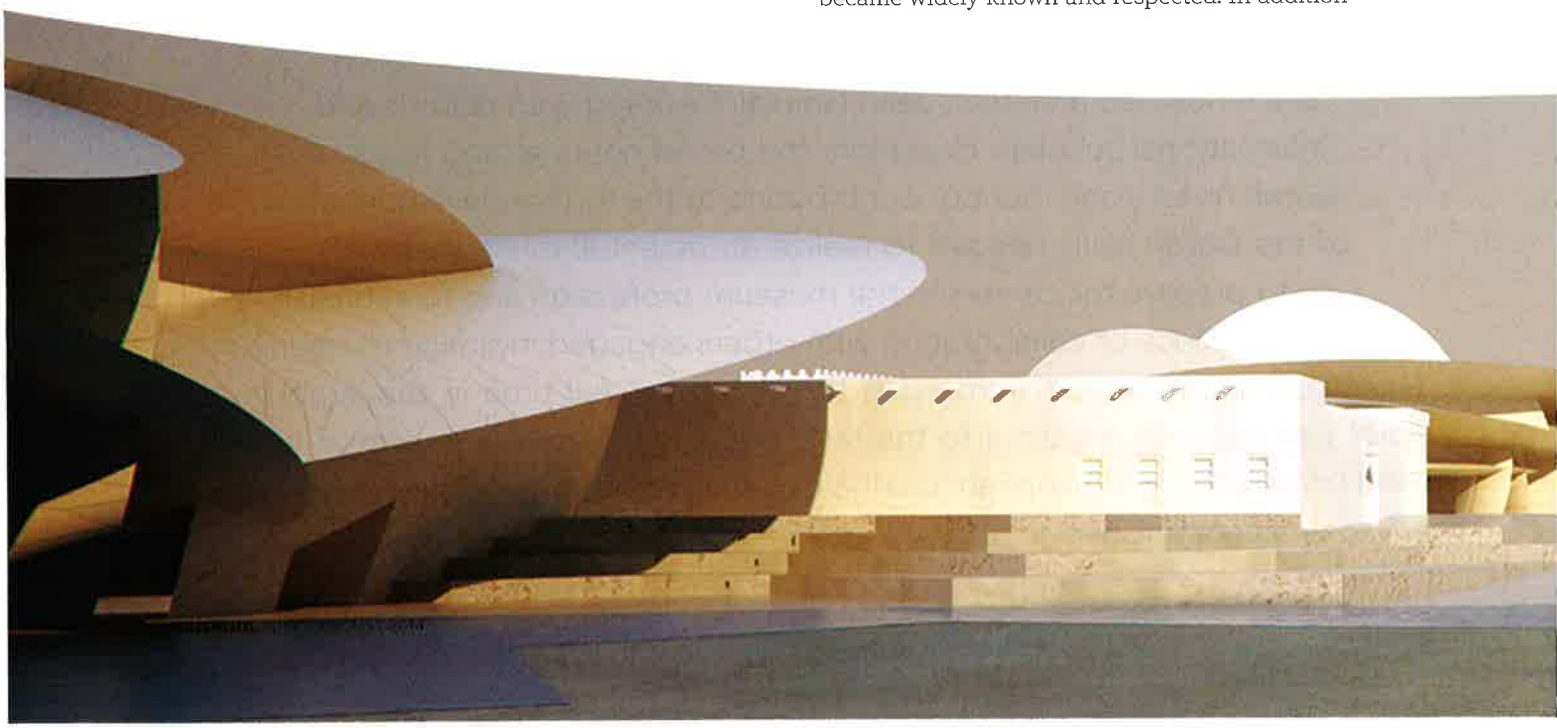
It is visible, even palpable—the immense creative energy of this new culture of museums in the Arabian Gulf, as relentless and fast moving as the *shamal* that blows from the northwest, sweeping in an exciting new era of change and possibility. Therein lies the beauty of the intersection of past and present, East and West, diversity and nationalism that defines this time and place. Add to this the calibrated effort to provide what was never before possible until now, and the stage is set for a moment of historic proportion.

My perspective for this article stems from my role as director of the National Museum of Qatar from 2008–2012 and my efforts to research, organize, plan, develop and deliver the infrastructure for this new museum designed by the internationally renowned architect, Jean Nouvel. I worked with Qataris and international scholars to explore the proud heritage and roots of Qatari history and identity, contributing to the further development of the Qatari skills needed to realize an essential museum vocabulary, to prepare for careers in the museum profession and to establish the importance of collaboration with others engaged in similar museum projects in the region. Immersion through living full time in the Arabian Gulf was not only essential to the task, but also returned a wealth of first-hand knowledge and experience critical to the required trust and the unique work to be accomplished.

Today there is a surge of professional interest in embracing the grand adventure of making new museums in another, more exotic place. There is a professional curiosity about embracing the opportunity to give over what you know so that such knowledge can seed the evolution of these new cultural sanctuaries and new leadership by the nationals who will advance and run them in the future. International museum professionals are needed because the academic and scholarly programs that lead to museum careers are not yet fully in place in the Gulf countries and Saudi Arabia.

Qatar opened the first public museum in the Gulf Region, the Qatar National Museum, in 1975. The museum won the prestigious Agha Kahn award for its sensitive renovation of the Feriq Al Salatah Palace, often referred to as the National Palace, the first seat of the nation. Over the next 30 years, however, the climate was not kind to the structure. The museum closed, much in need of revitalization and renovation. In an effort to create a sense of pride and distinctive cultural identity for Qatar and contribute to an integrated, dynamic society with influence on the world stage, Qatar was determined to express its history and cultural heritage by the creation of a new national museum founded on a belief in continuity, enduring human values and the steady flow of ideas about the challenges of change. French architect Jean Nouvel was chosen to engage in this exploration and given the charge of designing a building that would not only be iconic in the global sense but embrace the time-honored history of place. Out of the realm of possibilities emerged a powerful symbol born of the desert, the "sand rose" or "desert rose," which became the inspiration for the new museum. The architecture of this amazing crystal, formed by a combination of wind, water and sand, began to take shape in drawings alongside the engaged museum professionals and local experts who, through imagination and vision, set about to define the museum's soul, interior landscape and stories, which were woven as much from questions as from answers.

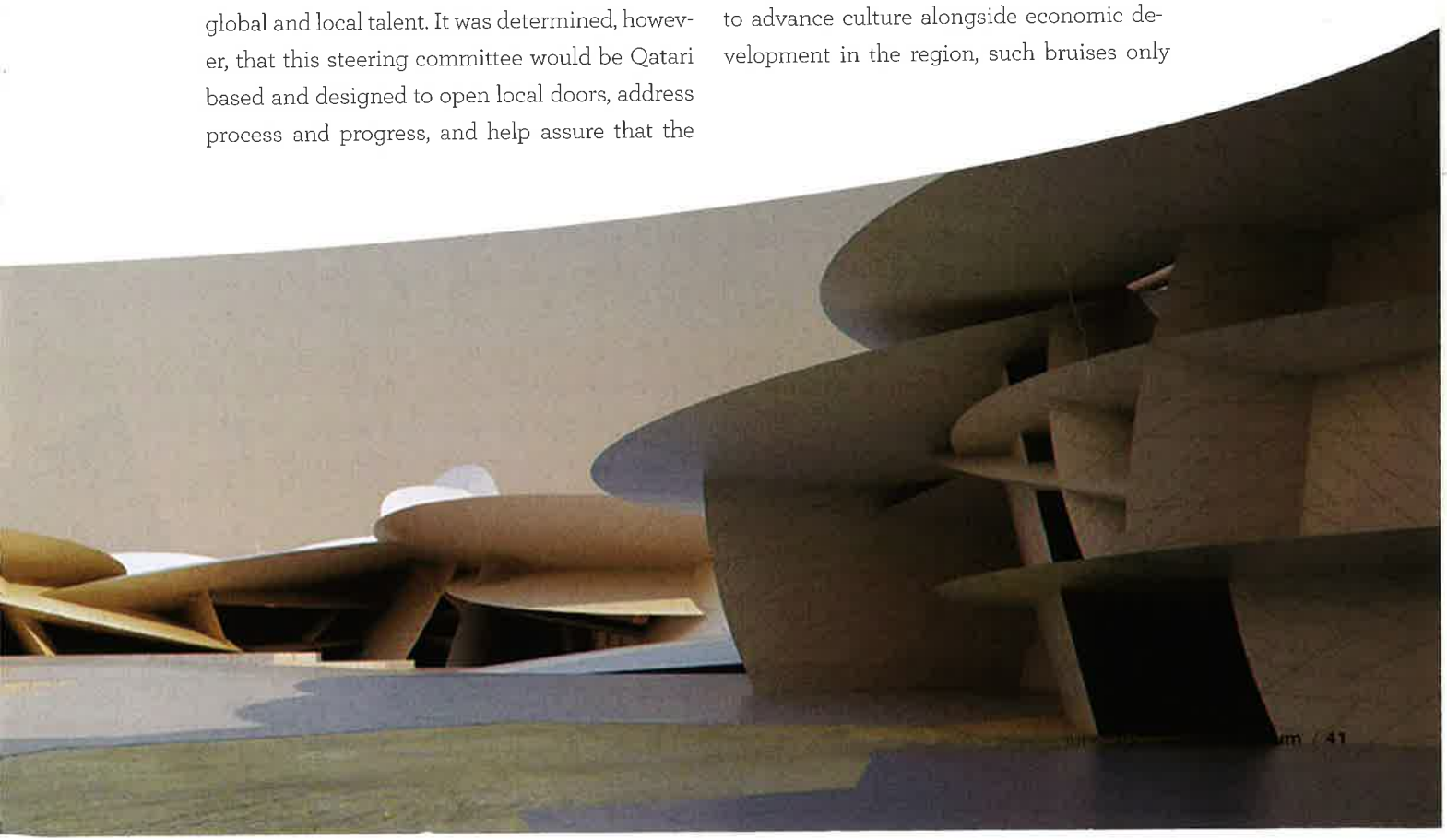
All such projects require a champion. For the National Museum, this was Sheikha Mayassa al Thani, daughter of the emir. Her role as a potential game changer in the Middle East soon became widely known and respected. In addition



to her focus on heritage, she had been devoted to bringing an international, contemporary vision to Qatar through exhibitions, dialogue and programs, particularly for emerging local artists. Sheikha Mayassa recognized early on that for a National Museum to serve the nation, covering a wide range of topics from geology to contemporary culture, a high-powered local steering committee would be required. This committee would help guide the less knowledgeable foreign professionals in areas of the national heritage and the national agenda in keeping with Vision 2030, the code and plan that addresses the economic, social, sustainable, and progressive goals to be outlined by the leadership over the coming decades.

The start-up project gained a high profile internationally, generated in part by its architect. It became clear that the building might easily outmaneuver the important national story. So the importance of the bond between the local expert and the international visionary was essential and complicated. In most high-profile international projects, the steering committee is composed of global and local talent. It was determined, however, that this steering committee would be Qatari based and designed to open local doors, address process and progress, and help assure that the project remained on target. For Qatar, which had sprung into international recognition fairly recently in large part due to the regionally progressive Al Jazeera news network, a challenge fell to the National Museum: Should it merely reflect or help define the new architecture and new social dynamic of the nation?

A further challenge was posed by the international press and its criticism of those engaged in high-profile cultural endeavors in the United Arab Emirates, Saudi Arabia and Qatar. Members of the press charged hubris and watched closely as decisions were made and schedules changed. Commentators raised issues of content and censorship. The press questioned the potential of countries in the Middle East to deliver intelligent institutions that could hold their own in the international cultural arena. The press parachuted in, took their shots, then retreated to watch the next set of moves. For nations proud of their past and newly armed with the resources to advance culture alongside economic development in the region, such bruises only



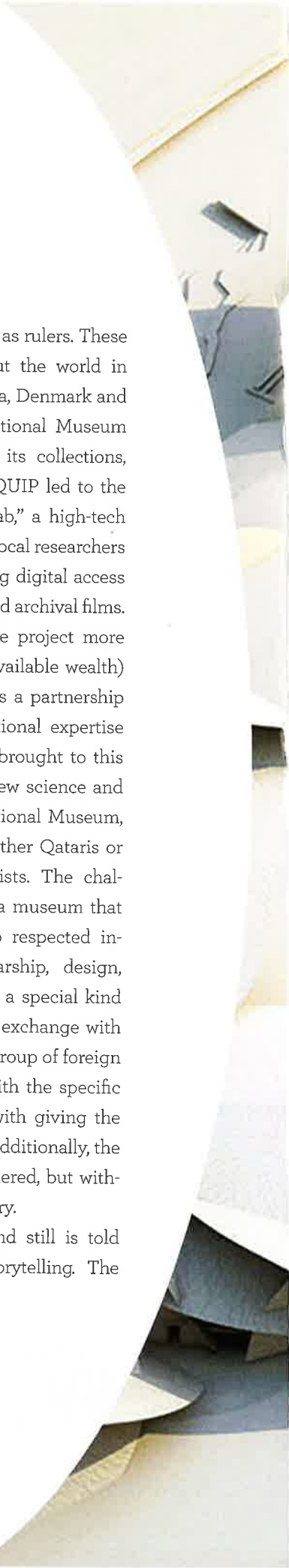
strengthened their resolve. It had the effect of creating more focus on the development of local talent, on "knowledge transfer," and on the resolute determination to redefine their own significant roles in large international projects. The usual lens that looked to the West for inspiration and knowledge underwent a kind of recalibration.

In Qatar, there was a renewed resolve for its Qatarization program for nationals. For the National Museum of Qatar, it took the form of encouraging Qataris to engage more quickly alongside international museum professionals, both to help inform and guide local professionals and to absorb the various aspects of museum development and management so that sustainable entities could be run by Qataris in the future. As exhibitions such as "1001 Inventions: The Enduring Legacy of Muslim Civilization" were presented in Qatar, a renewed pride and greater understanding of early scientific discoveries rooted within Muslim civilization resonated with visitors. The exhibition presented the far-reaching contributions of Muslims in fields such as education, health and science, leading to technologies that impact our daily existence.

What has happened on the educational front in Qatar in recent years is nothing short of amazing. The determination to develop a "knowledge economy" has resulted in stellar educational and degree programs at Qatar University and within the Qatar Foundation's Education City, where Virginia Commonwealth University (VCU), Georgetown University, Weill Cornell Medical College, Carnegie Mellon University, Texas A&M University and Northwestern University all have branch campuses. One important project is VCU's Qatar Unified Imaging Project (QUIP), designed to gather and digitize the rich information, visual and other, comprising Qatar's heritage and history that exists locally but had been scattered throughout the region over time as the Ottomans, British and Indians had their day as rulers. These materials are located throughout the world in places such as Great Britain, India, Denmark and France. At a time when the National Museum is cataloguing and researching its collections, the symbiotic partnership with QUIP led to the National Museum's "Scholar's Lab," a high-tech research center designed to host local researchers and visiting scholars by providing digital access to the collections, oral histories and archival films.

The partnership aspect of the project more than anything else (other than available wealth) marks the current successes. It is a partnership of local knowledge and international expertise acquired over decades that was brought to this region to inform new systems, new science and new ideas. In the case of the National Museum, very little had been written by either Qataris or visiting scholars and archeologists. The challenge of bringing to the people a museum that expressed their stories and also respected international standards of scholarship, design, operations and strategy required a special kind of collaboration and information exchange with this group—a somewhat suspect group of foreign nationals who were unfamiliar with the specific story of Qatar yet were tasked with giving the Qataris their National Museum. Additionally, the national agenda had to be considered, but without contradiction of fact and history.

The heritage of Qatar was and still is told largely through generational storytelling. The



remaining elders, however, who witnessed the immense changes brought about by wealth often tell conflicting versions of the past with pinpoint accuracy in varied dialects. It became essential to reach into many versions of events and to conclude with community understanding that not everyone agrees on the information presented. The narrative is made up of scholarly research of those who have worked professionally in the area, informal writings of earlier travelers, field reports of archeologists and anthropologists, stories authored by local and official historians, and oral histories that vary by tribe, perception and politics—some accurate, some glazed with a sense of the romanticism and distant memory of the past. Somewhere in this stew are truth and memory that, when ultimately presented, will cause an exciting commotion. Such questioning will lead, it is hoped, to an even fuller dialogue and engagement between foreign scholars and the generations of those who sat at the knees of those who were actually there.

In addition to the importance of oral histories in gathering information for the new National Museum, it became essential to identify those Qataris who had an interest in the past and its material culture—those who had inherited and saved, found or purchased objects, memorabilia and books that would enlighten teams of curators and planners tasked with interpretive planning. It was a search for history and historical context through objects and the acquisition of treasures to be held in trust for the future. The museum's collections were considerable, although duplicative, and it became necessary to identify specific objects not represented in the collections to demonstrate various themes and chronologies envisioned for the galleries. These objects were difficult to find outside of private ownership. The climate, combined with the poverty and lifestyle that existed for the Bedouins of the desert and the coastal sea peoples in the preceding centuries, rendered such finds extremely rare.

Hope came in the form of families who might have had collections passed down to several generations, including more recent memorabilia from the early days of the gas and oil industry. At the National Museum of Qatar, the story of Qatar in its fullest had to be told—the geological formation of the land mass, early flora and fauna, early settlements and their archeology, the Bedouins and pearl fishermen, modern history, gas and oil, transformation of the nation and Qatar today. Oral histories will continue to form a record of the voices of contemporary society for the archives of the future.

In the West, collectors and private collections sit side by side with museums, a concept that was largely unfamiliar to the more conservative and traditional people of Qatar. Since the culture of museums was in its infancy, those who owned collections tended to be quite private and disconnected—even from the development of the new National Museum. Private collections were generally shared among family and close friends. The steering committee designed an exhibition concept with local collectors to open the doors and imaginations of those who owned cultural and heritage materials. The idea was to invite them to select, with the help of museum curators, numerous objects in their collections to demonstrate their own stories and interests. The event, called Mal Awal, meaning "old things," was like a high-end bazaar that engaged the collector in telling his stories and in showing his treasures to a curious public in a rich and unusual dialogue.

It was a surprising success. The event nurtured future relationships, supported local collectors in their efforts and collecting passions, and provided more information about the objects already in the National collections. The discovery that certain objects were not represented in the collections of the various emerging museums stirred a sense of national pride, leading to community awareness and the need for individual support of the national collective in the form of future loans and, once the culture of museums takes hold, donations to the museum.

and to engage a very new, young and wise social demographic of Qataris and non-Qataris. The National Museum created the position of curator of contemporary culture to link the study, poetry, and tangible and intangible heritage of Qatar to the everyday lives of their "soon-to-be" museum audience. The position would seek input from this new audience and curate change in Qatar. It would work with visual artists, writers and technology enthusiasts to forge a new understanding of the importance of revisiting history and bring-

MAL AWAL, MEANING "OLD THINGS," WAS LIKE A HIGH-END BAZAAR THAT ENGAGED THE COLLECTOR IN TELLING HIS STORIES AND IN SHOWING HIS TREASURES TO A CURIOUS PUBLIC.

Determining the range and availability of objects for the National Museum was important, given the dependence on interactive media and large-format films for the galleries. A good balance was needed between the older population's preference for objects over media and young people's preoccupation with technology and moving images. The latter did not know what they did not know about historical objects representing their past. The correct mix of old, and using the new to explicate the old, became an obsession for planners and curators. It was important to seize upon the media or format that would introduce emotion into the visitor experience and bring the stories of the people to life.

The renewed interest in heritage posed an interesting opportunity to connect the past to contemporary life—both to extend its identity

ing it forward to inform the present and the future. It would pursue the subjects of design, as well as film and media.

Food was another topic, from its ancient roots in the region to alterations brought about when spices arrived from India and infused a new world of taste and food styling. This new fusion cuisine linking past and present was evident in the design of a Food Forum for the National Museum. Here creative chefs and women in the community would demonstrate and teach cooking to an audience of curious, "eager-to-try" enthusiasts. By delivering heritage-cooking programs containing historical information, and by presenting cooking techniques and ideas for new fusion cooking in the modern kitchens of Doha, the local community

of Qataris—especially Arab women who may not often venture outside the home—were made to feel at ease with the new information. Others would learn about the culture of place through its food history and interactive engagement. The increased interest in organic farming in Qatar presented an opportunity to spread the word about healthy options for nutrition and the future of sustainable food in the region. The modern food movement has definitely arrived in the Gulf, commercially and intellectually. The National Museum has positioned itself to be a leader programmatically in this exciting field.

In the end, all of the efforts to define a new cultural experience in the Gulf region come down to reconciling national and international perspectives. The "think local" and "act global" approach is essential for the new culture of museums to play a lead role in today's development of Arab culture. The Gulf takes seriously its goal to "modernize" but not "Westernize." Yet all Gulf nations would be wise to consider how much national ego is a positive thing, and what this means for museums that strive to engage both local and international audiences. This is particularly critical for a national museum. To what extent can a national museum be global? A national museum, to be unique, must be a place of exciting social engagement representing change and development, reflective not only of the history of place but of its people as carriers of culture through time. The visitor must be invited in to explore the memory, mystery, imagination and future of place—a subject of interest not just for the local citizens, but for all those who eagerly travel to cultural destinations to understand more about them. The international audience must be developed through branding and other strategies to assure that foreign visitors comprehend the nuances of the unfamiliar information they encounter. Presenting a country's global context in a national museum is essential to advancing the visitor's understanding of that country in the modern world. These subjects are best delivered honestly with multiple local and international perspectives. Objectivity, not subjectivity, wins over the audience and assures the museum's place in the sophisticated global context.

National museums can reflect or help define the architecture of a nation. An audience invited in to express an opinion within the museum experience becomes an engaged audience. If a multiplicity of views can be brought into the museum's content presentations via technology or other methods, the thinking that has moved society in new or different directions becomes part of the historical record of change and social opinion. The content shows the next generation how they have arrived at their "today." Qatar has already demonstrated its tolerance and encouragement of opinion by the presence of Al Jazeera. For a national museum to remain relevant, dialogue should be programmed and change reported: change must be curated and incorporated into the museum. In this way social intelligence and open communication in a "free flow" mentality can spark interest and sustain a broad public while capturing the national imagination in an interactive, visual experience for all. «

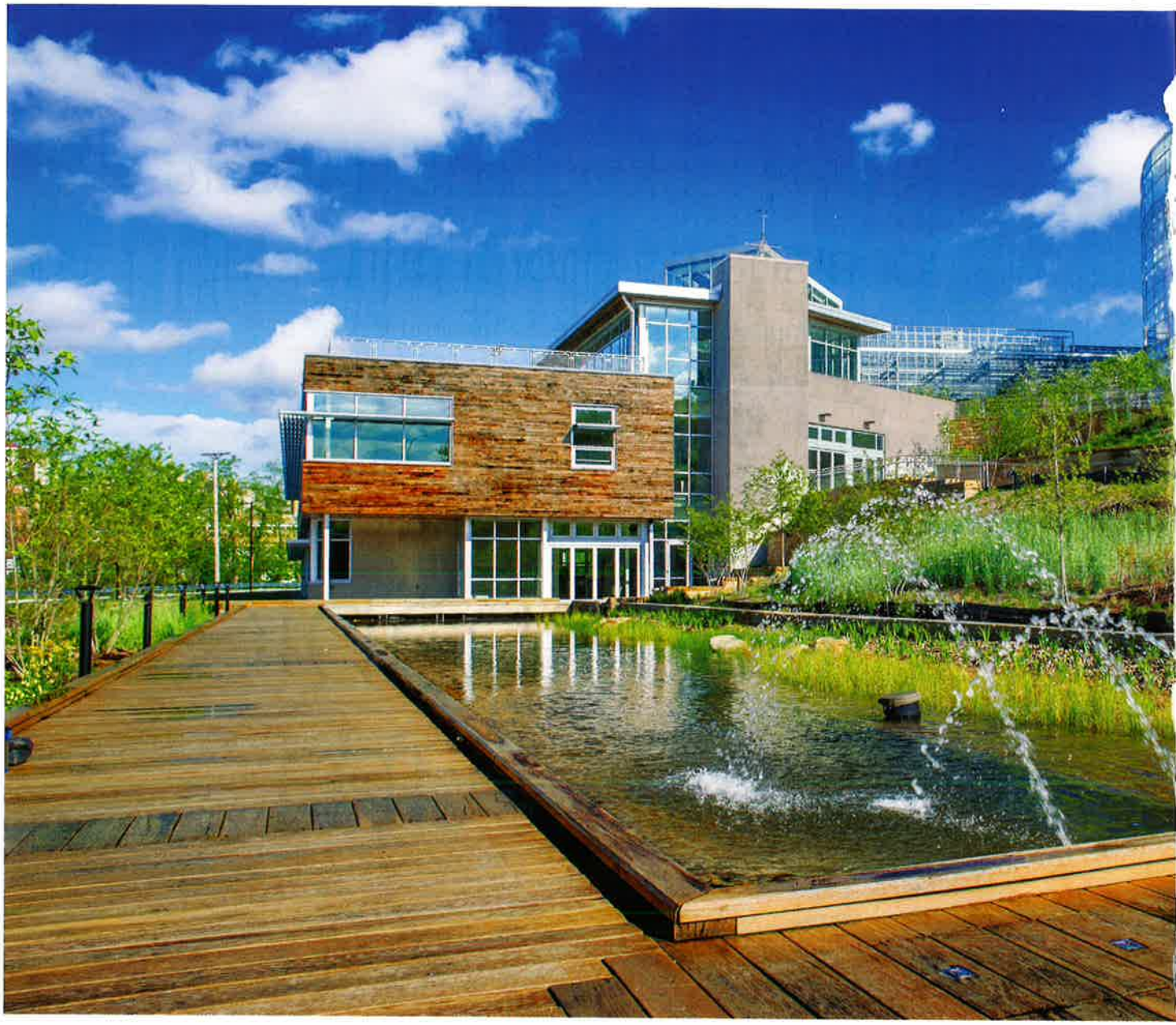
Peggy Loar is interim president and director, Corcoran Gallery of Art and College of Art and Design, Washington, DC.

"Are we looking for a standard or a shared moral principle?"

—Sandra Vecchio, architect and summit participant

The Sustainable Museum

An excerpt from *Museums, Environmental Sustainability and Our Future*, a 2014 publication of the American Alliance of Museums and the PIC Green Professional Network. This report, supported by the Bullitt Foundation, is based on the proceedings of the Summit on Sustainability Standards in Museums, held at the 2013 AAM Annual Meeting in Baltimore. More than 100 museum professionals attended this convening, developed to assess the field's experience with, response to and appetite for environmental sustainability standards. For the complete version of the report, please go to aam-us.org/resources/professional-networks/pic-green-network. The Alliance urges all museums, regardless of type or size, to consider the issues and questions the report raises, as together AAM and its Professional Networks nurture excellence and establish standards and best practices for our field.



The net-zero energy and net-zero water Center for Sustainable Landscapes at Pittsburgh's Phipps Conservatory and Botanical Gardens, recent recipient of PIC Green's Sustainability Excellence Award in the Programming category.

Those who are working toward more sustainable museums give deep consideration to the question Sandra Vecchio posed, and others: Can sustainability standards be adopted without a basic agreement about why we want and need them? Do we share a collective concern for sustainability? Do we all envision the ideal museum that is in perfect ecological balance with its systems, bioregion and community? Do we have the leadership to guide us through these choices and changes? Such a shared vision is unlikely, but that may not matter as much as the journey will, as we strive to improve our practices toward greater efficiency and use of resources.

A number of other factors motivate museums to explore sustainability standards, including the perpetual need for cost savings. Implementing green practices requires upfront costs but also results in saving resources and thus can make good business sense. In addition, the shifting values of our audiences, communities and other

stakeholders compel museums to be responsive to expectations that we will operate on sustainable principles. Internally, staff, volunteers and board members may also be asking whether operations and programming reflect sustainable values, be they environmental, economic, social or all of the above. While every institution is unique in its approach to sustainability, the need for smarter operational practices is universal. But can we go so far as to say that we are willing to set up and adhere to field-wide standards?

The ultimate question posed at the summit was: What would museum sustainability standards look like? While we do not yet know the answer, it is fair to say that some level of shared desire for measurability and accountability already exists. Yet there are real challenges and barriers to implementation and success. Summit participants expressed concern about several key issues:

- **Resources:** Where will the funds, time and expertise to implement a standards program come from at both the national and the institutional levels? Will designating resources for sustainability pull funding from other functions?
- **Standards and best practices:** As a field, do we have the ability and the protocol in place to agree on what best practices would look like?
- **Leadership:** Are leaders of our institutions and associations ready to carry sustainability standards projects forward?

Resources

The very presence of more than 100 museum professionals at the summit spoke to a dedication to greener institutions, whether through voluntary efforts by individuals or organizational commitment to the green teams and sustainability staff positions that are becoming more common in museums. Museums across the nation have found ways to implement green building practices, operations, programming and investing. The field is moving in the right direction.

A field-wide commitment should define standards and provide a framework for research, training, compliance and recognition. Many professional associations have some form of green team and/or a tool kit that provides valuable resources for members and others. PIC Green's Sustainable Operations Tool Kit (see page 53), for example, provides links to useful websites, articles, resource lists and case studies that offer ideas and solutions.

Standards and Best Practices

The concept of a neat, fixed set of standards and best practices appears black and white in concept, but is much messier in actual application. Museums are so diverse in terms of mission resources, location, facilities, collections care needs, lifecycle, etc., that creating a single set of voluntary standards and best practices is an ever-present challenge—as is maintaining a program that effectively evaluates a museum against them. New issues and new thinking are also continually impacting practices and standards, and we must keep up. How sustainability standards and best practices—and related evaluation programs—will be used also impacts decisions to be made: Will they be used to encourage museums to improve, regulate and evaluate an organization for recognition purposes?

Leadership

Individual institutions that have begun to reassess the impacts they have on communities, the environment and resources did so through the commitment of leaders and engaged staff. While institutional grassroots organizing for green teams and other initiatives are effective at bringing about change, the real change in values, planning and practice will come from the top. CEOs communicate the vision for sustainability, COOs carry it out and CFOs track how it can become an embedded institutional framework. Museum leadership teams are working through a new model that values resiliency and the triple bottom line. For museums this means recovering from and weathering financial turmoil, understanding that a valued asset is people and making sustainability mission driven.

Concerns Unique to Museums

Standards must be developed organically from within the museum field. While we should not recreate the wheel, we must be mindful of what is unique about museums. This is where the challenge of common language and agreed-upon practice comes in.

All museum departments use resources, some more than others, and in ways we usually do not think about. Museums with climate-controlled storage and galleries require more energy than those that do not have such stringent temperature and humidity guidelines. Aquariums, botanical gardens and zoos certainly use more water than, say, a historic house or art museum.

Building size, the number of floors, geographic location and the volume of visitors welcomed every year are just some of the many factors that affect resource consumption. While some of these issues cannot be resolved simply, we have to look logically and holistically at how institutions are run. Any alterations to "business as usual" affect people, take effort and time, and sometimes require financial backing.

At the deepest level, the uniqueness of museums lies in stewardship—the collection, preservation and conservation of art, material culture, natural history collections, and live plants and animals. Summit participants voiced their concerns about the impact of certain sustainability measures on collections care. Threats to the stability of objects may come from building climate controls, lighting systems, architectural design, outdoor- and indoor-generated air pollutants, collections management supplies and procurement, and disposal and waste management. The range of collections in our institutions' care makes sorting through these issues difficult. Live collections further complicate the stewardship and sustainability balance, with greater needs for water and energy to maintain facilities.

The Nelson Cultural Center at the American Swedish Institute in Minneapolis is LEED Gold certified.

For those caring for cultural collections, the greatest concerns are temperature and relative humidity. Collection managers around the world have been engaged in this conversation for many years. The American Institute for Conservation of Historic and Artistic Works (AIC) has established interim guidelines for relative humidity for most types of cultural materials (45–55 percent/±5 percent daily drift) and temperature (59–77 degrees Fahrenheit/± 4 degrees daily drift). Barbara Heller, chief conservator at the Detroit Institute of Arts and chair of an AAM Annual Meeting session on balancing collections needs and building energy consumption, says these parameters allow for slow seasonal gradients, but she also cautions that we do not know whether a change from the 50 percent/70 degree standard will realize energy efficiency improvements and maintain the integrity of collections care.

A major challenge is the multitude of variables in building types, climatic regions (13 climate zones just within the U.S.) and collection types. Cultural materials (including the buildings that house them) require different environmental conditions based on their composition, condition, use and treatment history. The relationship among exterior environmental factors and interior environmental conditions, humidity, temperature and agents of deterioration must be assessed and addressed, along with additional means of prevention and risk management.

The question remains: How can we balance good stewardship of collections, buildings and the planet? Heller and others on the panel say this question may be easier to answer if we acknowledge that the 50 percent/70 degree standard is not a foolproof formula for all collections, in all conditions, at all times, but instead a simplified convention that can be easily applied and understood by collections managers, operations staff, architects and builders. A class of controls can be used to establish set points for collections, recognizing that some objects will require

special accommodations, visitor comfort might be a determining factor for temperature, and microclimates and other passive measures can be used to protect sensitive collection materials.

We may not have a choice when it comes to addressing sustainability issues. The reality of tighter building codes, energy efficiency rules and regulations, and the changing nature of building and operations products will likely have profound implications for building operations. Entire industries are changing rapidly around us, whether we know it or not. Our choices are also limited by environmental changes in regional temperature regimes, seasonal shifts, increasingly extreme weather events, water accessibility and sea level rise, which are all having an impact inside and onsite. Just ask any horticulturalist about changes in plant, animal and insect life cycles and migrations, and there can be little doubt that climate change is occurring.

Issues of environmental justice should also be on our minds, as museums are vital parts of local and global communities. The choices we make about how we operate and staff our buildings can have consequences for local populations. Financial investment choices can have impacts around the world if our money is not in socially conscious funds. Purchasing decisions—from cleaning supplies to fair-trade coffee in the café—have unseen implications here and abroad. Finally, while not of immediate concern in North America, there are global security and safety threats as resources dwindle and availability shifts. Being aware of these issues requires diligence but will become more important as global human ecology continues to change.

But the truth is, we do have a choice. The changing context in which museums operate goes beyond the practical, regulatory and ecological realities mentioned above. As summit participant and green museums leader Elizabeth Wylie suggested, a conversation about sustainability standards is also a conversation about people's values and behaviors. Wylie questioned whether "we are measuring practices or values. Are we measuring processes and outcomes and/or behaviors and impacts?"

Just ask any horticulturalist about changes in plant, animal and insect life cycles and migration, and there can be little doubt that climate change is occurring.

From these questions, the conversation took a more philosophical turn. Summit participants talked about how we can overcome our disconnection from nature. How can we shift the emphasis from constraints and restrictions to abundance and resiliency, such as nature itself provides? How do we move from good intentions to real action? What can we draw on from our colleagues in environmental education, not just for our visitors, but for ourselves?

We can take several key steps, based on the 1978 UNESCO Tbilisi Declaration on the role,

Continued on page 55

Current Sustainability Standards

A variety of standards and metrics prescribes and measures the sustainability of buildings and sites, from construction and renovation processes through operations and maintenance; to some degree, they also relate to the interpretation of sites. The programs described here are used in the United States to varying degrees of popularity, adoption, adherence and achievability. They also cover a spectrum from highly technical and practical to aspirational. With the exception of the Sustainable Sites Initiative and Arts:Earth Partnership, none were developed to suit the unique needs of cultural institutions such as museums, yet all have been adopted over the past decade by hundreds of museums, historic sites and other similar institutions.

Also included are the Green Exhibit Checklist and the PIC Green Sustainable Operations Tool Kit. The checklist focuses on a specific aspect of museum functions, but its metrics also apply to other functions and can be seen as a model from which museum sustainability standards could be developed. The tool kit provides a comprehensive framework for the unique set of functions in museums and related institutions.

The following summaries are adapted from the Summit on Sustainability Standards handouts. For more detailed listings, please view the complete report at aam-us.org/resources/professional-networks/pic-green-network.

Living Building Challenge Project
(living-future.org/lbc)

A green building certification program that defines the most advanced measure of sustainability in the built environment possible today and acts to diminish the gap between current limits and ideal solutions.

Sustainable Sites Initiative
(sustainablesites.org)

Provides a comprehensive rating system for sustainable design, construction and maintenance of built landscapes.

Energy Star and Portfolio Manager, U.S. Environmental Protection Agency
(energystar.gov)

A voluntary program that helps businesses and individuals save money and protect our climate through superior energy efficiency.

Leadership in Energy & Environmental Design (LEED), U.S. Green Building Council
(usgbc.org/leed)

A green building tool that addresses the entire building lifecycle by recognizing best-in-class building strategies.

Green Building Initiative, Green Globes
(thegbi.org/green-globes/)

A green building guidance and assessment program that offers a practical and affordable way to advance the environmental performance and sustainability of a wide variety of building types.

Green Exhibit Checklist
(exhibitSEED.org)

A tool to evaluate the environmental sustainability of exhibits and inspire exhibit teams to plan exhibits with environmental considerations in mind.

Sustainable Operations Tool Kit, AAM PIC Green
(pic-green.net/sustainable-operations-tool-kit/introduction/)

A resource in development that focuses on solutions for greening day-to-day museum operations.

Green Business Certification for Cultural Institutions, Arts:Earth Partnership
(artsearthpartnership.org)

An official green business certification for cultural facilities, theaters, museums, dance studios, art galleries, performing arts companies, concert venues and individual artists.

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Center for the Future of Museums

TrendsWatch 2014

The third edition of the acclaimed publication, *TrendsWatch* examines six crucial societal trends that will likely have a profound impact on museums in the future. The trends examined this year are: the rise of the social entrepreneurs; multisensory experiences for a multisensory world; tapping the big data boom; privacy in a watchful world; the economy of collaborative consumption; and how robots are finally coming into their own.

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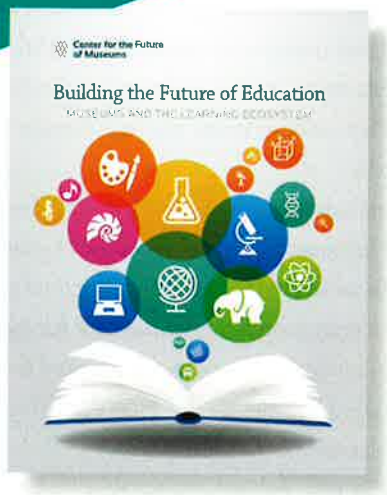

Building the Future of Education

Museums and the Learning Ecosystem

A new era of education is beginning in the U.S., characterized by new learning economies and diverse methods of sharing and using educational resources. What role can museums play in this new era? How can they help their communities understand and navigate the emerging learning landscape? This report shares the perspectives of educational policy experts, practitioners, funders, educational pioneers and student reformers, ending with a call for museums to take the lead in the re-invention of American K-12 education.

Download a free **pdf** of
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The Center for the Future of Museums is an initiative of the American Alliance of Museums

In Box

Continued from page 8

protocols that allow for "need-blind" deaccessioning procedures, but permit the creation of a pool of funding that can go towards the direct care of collections objects as well as the historic building and significant landscape features as determined by a committee at the particular institution—similar to the National Trust model. Thus the decision to deaccession is not weighted towards budget needs, building care or even specific object care. It is based upon mission. And how the money is used is weighed against all competing care needs, including building maintenance, so that that there is a holistic, thoughtful approach as to how the money is ultimately used.

AAM must acknowledge that historic sites and historic house museums have different needs than art museums, and permit the staff at these museums to act in ways that will strengthen rather than paralyze the organization. That way we can support these significant cultural institutions by allowing them to care for their most important collection object—the building—and keep the public trust we all hold so dear into the future.

KAREN WHITEHAIR
COLLECTIONS MANAGER
MONTPELIER MANSION
LAUREL, MD

Share your thoughts.
Please send letters to the editor to dblanton@aam-us.org.

Sustainable Museum

Continued from page 52

objectives and characteristics of environmental education:

- **Awareness:** As museum professionals, we inherently know and want to know about the world around us. The key is to avoid myopic thinking and stagnation in our silos.
- **Knowledge:** Do we know what we need to know about what makes a museum sustainable? Do we know where to obtain this information?
- **Attitudes:** We need to reflect on how we feel about ourselves, our jobs, our institutions and the role we play in contributing to environmental problems and solutions. Does our attitude lean toward responsibility or apathy?
- **Skills:** Museum professionals are good at learning, training and improving our practice. To implement sustainability standards, we need a strong support system for research, benchmarking and communication.
- **Empowerment:** Without the confidence about what we know and can do, nothing will happen. Leadership must step in at every level, from implementing staff training to developing nationally recognized standards of excellence. Everyone must feel that they are empowered and that their actions matter.
- **Action:** Ultimately the goal of any environmental education process will lead to some form of action, from simple behavioral changes in our daily lives to active participation in a field-wide effort to make museums more sustainable institutions.

If we harness the energy and creativity already present among ourselves, we can overcome the challenges. By being flexible and open to experimentation, innovation and even failure, we can solve short-term obstacles to finding common language and agreed-upon best practices. Like all other standards of excellence for museums, sustainability standards must be embedded in the way we operate our institutions. We already share the value of stewardship. Now we must extend this to stewardship of the planet's resources and environment. «

For resources on sustainability and green practices related to museum operations, buildings and facility planning, visit the Alliance's online resource library at aam-us.org/resources/resource-library.

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The Sherwin Miller Museum of Jewish Art

Tulsa, Oklahoma

First Accredited: October 2013

Staff Size: 8

Budget: $463,074

The Sherwin Miller Museum of Jewish Art (SMMJA) is a place where Jewish art, history, culture and identity connect. Through the lens of both fine art and artifacts, this collection of Judaica—the largest in the Southwest—provides a testament and tribute to the resiliency of the Jewish people and to those who seek to learn more about them.

Attendance at the Sherwin Miller has doubled in the past five years, and as the museum's reach has expanded, so has the need to adapt and offer exhibitions and educational programming to match the public's expectations and educational needs. Accreditation provided the perfect framework for us to look at our operations with a critical eye to ensure we were on the right track in our offerings, in our stewardship of the collections and as part of the larger museum community.

The SMMJA believes that bringing understanding of Jewish life and its relationship to other religious and cultural traditions helps reduce misunderstanding. After a tour with her eighth-grade class, a teacher from a rural high school wrote, "Thank you so much for sharing your knowledge and history with us ... especially for broadening our scope and helping us to better see the big picture."

—Drew Diamond, Executive Director

MUSEUM CAREERS

A Mid-Year Career Check-Up

BY GREG STEVENS

The midpoint of the year finds many museum colleagues in transition. You may be right out of school, struggling to find a job. You may be in your first position, already wondering about your next job. You may be a mid-career colleague considering a move up or out of your institution. Or you may be contemplating retirement after a rewarding museum career, considering how you might stay connected and give back to the field. Wherever you are on your career path, now is a great time to do a mid-year career check-up. Following are a few strategies for refocusing your energy, thinking and efforts.

1. **Reflect.** Take some time to consider who you are as a museum professional and what you have to offer. Think about what you're good at, what you're passionate about, and how you communicate your skills and passions to others.

2. **Identify Your Transferable Skills.** Your past experience informs your professional life. If you come to museum work from another field, what are the transferable skills you bring to the table?

3. **Refresh Your Resumé.** If you are actively looking for a job, a refreshed resumé serves as an up-to-date accounting of your professional activities and accomplishments. An updated resumé also serves as an affirmation—a reminder of all you've accomplished and the skills you bring to your work. Reach out to trusted colleagues to review your resumé. Another pair of eyes can be invaluable.

4. **Reach Out.** Now is the time to contact that museum professional you met at the annual meeting, or touch base with an old friend who works in the museum across town and whom you haven't seen in months. This is the heart of networking and works best if you remember it's a two-way street—it's as much about listening as talking, about giving and getting.

5. **Brush Up Your Online Presence.** If you don't already have a professional presence online, now is the time to establish one. If you already have a presence (for example, a LinkedIn profile), keep it up to date. Look at other professional profiles. What captures your attention? What do other professionals say about themselves that you can modify for your own profile? Does your profile say what it should about your skills, experience, accomplishments and passion?

6. **Do a 360.** While we may know ourselves, we don't often take time to ask for feedback from others on what they know or feel about us. Reaching out to trusted colleagues, family and friends can help you identify areas of strength as well as growth opportunities.

7. **Raise Your Hand.** How can you be an active contributor to the field? Simple. "Raise your hand." We all have something of value to offer. Consider how you might advance in your career while you give back to the field. Whether you join a group, write an article or present a session at a conference, do so with purpose and full awareness of your commitment.

8. **Be a Change Agent.** Our identities as museum professionals shape how we interact with each other, engage our communities, do our work and make change happen. Our individual contributions (in words and deeds) have a direct impact on our institutions, communities of practice and field as a whole. When we contribute, we can speak with one voice about why and how museums are essential components of the global learning landscape.

PEOPLE

NEW JOBS

Melynda Seaton to curator/administrator, Great Plains Art Museum, University of Nebraska–Lincoln.

Aaron Ott to public art curator, Albright-Knox Art Gallery, Buffalo, New York.

Duane Doxzen to deputy director, Historical Society of Frederick County, Frederick, Maryland.

▲ **Theresa Soska** to director of development, The Mariners' Museum, Newport News, Virginia.

▲ **Donna Strahan** to head of conservation and scientific research, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC.

Sara Lees to Ruth G. Hardman Curator of European Art, Philbrook Museum of Art, Tulsa, Oklahoma.

▲ **Katherine Lee Koven** to director, Nora Eccles Harrison Museum of Art, Caine College of the Arts, Logan, Utah.

▲ **Christina Nielsen** to William and Lia Poorvu Curator of the Collection and director of program planning, Isabella Stewart Gardner Museum, Boston.

▲ **Judith Dolkart** to director, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Shyam Oberoi to director of technology and digital media, Dallas Museum of Art.

▲ **Gary Garrido Schneider** to executive director, Grounds for Sculpture, Hamilton, New Jersey.

Barbara A. Ramsay to chief conservator, John and Mable Ringling Museum of Art, Florida State University, Sarasota.

Renny Pritikin to chief curator, Contemporary Jewish Museum, San Francisco.

▲ **Katja Zelljadt** to vice president for education, National Building Museum, Washington, DC.

Joanne T. Chou to chief financial officer, Asian Art Museum, San Francisco.

Jon Iwata, Avi Reichental and **Todd Waterbury** to board of trustees, Cooper-Hewitt, National Design Museum, New York.

Stacy Hasselbacher to interactive media specialist and **Seth Feman** to interpretation manager, Chrysler Museum of Art, Norfolk, Virginia.

Tony Chauveaux to executive director, Longue Vue House & Gardens, New Orleans.

Wilfried Zeisler to associate curator of 19th-century art, Hillwood Estate, Museum and Gardens, Washington, DC.

Carl Borick to director, Charleston Museum, Charleston, South Carolina.

▲ **Jonathan Foley** to executive director, and **Jerome C. Vascellaro** to chair of the board, California Academy of Sciences, San Francisco.

Duane H. King to director, Helmerich Center for American Research, Gilcrease Museum, Tulsa, Oklahoma.

Jo Ellen Parker to president, Carnegie Museums of Pittsburgh.

▲ **Merrill Mason** to director and **Gigi Naglak** to curator of museum education and interpretation, American Philosophical Society, Philadelphia.

Scott Sayre to chief digital officer and **Kris Wetterlund** to director of education and interpretation, The Corning Museum of Glass, Corning, New York.

▲ **Kent Michael Smith** to director of marketing and communications, Kemper Museum of Contemporary Art, Kansas City, Missouri.

Paul R. Davis to curator of collections, Menil Collection, Houston.

Wassan Al-Khudhairi to curator of modern and contemporary art, Birmingham Museum of Art, Alabama.

▲ **Coreen A. Rodgers** to vice president for financial affairs, The Huntington Library, Art Collections and Botanical Gardens, San Marino, California.

Betsy Severance to chief registrar, The J. Paul Getty Museum, Los Angeles.

KUDOS

The Smithsonian American Art Museum has awarded the Charles C. Eldredge Prize for Distinguished Scholarship in American Art to **Wendy Bellion**, associate professor of American art and material culture at the University of Delaware, for her book *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (The University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 2011).

The Alliance wishes to express appreciation to the following organizations that have generously supported the museum community and the 2014 Annual Meeting & MuseumExpo:

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VISIT seattle

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SEATTLE

AAM offers a special thanks to Visit Seattle and the Seattle Office of Arts and Culture for their support of the 2014 Annual Meeting & MuseumExpo.

Seattle welcomed nearly 5,000 museum professionals representing all 50 states and nearly 50 countries, May 18–21, offering unprecedented hospitality and staging Museum Week Northwest, a special promotion showcasing the region's museums.

To honor the museum world coming to Seattle and Museum Week Northwest, Mayor Ed Murray issued a proclamation that read in part:

> "We applaud the dedication of museum professionals and call for community leaders to recognize the many ways museums and their staffs contribute to our region, support and enrich our educational system, improve our cultural literacy and vitalize our economy."

Thank you, Seattle, for hosting such an engaging and illuminating event.

American Alliance of Museums

ANNUAL MEETING & MUSEUMEXPO 2014

The 108th AAM Annual Meeting & MuseumExpo (May 18–21) drew nearly 5,000 museum professionals representing all 50 states and more than 50 countries to Seattle. The hospitality from the region's museums was overwhelming, and attendees participated in more than 160 provocative sessions and some 100 events. These photos present just a fraction of the highlights.

▲ Above: AAM Board Member Lawrence Pijeaux of the Birmingham Civil Rights Institute and IMLS Director Susan Hildreth.

▲ Above: Seattle greeted attendees with its well-known welcoming attitude.

▶ At right and below, center: Acclaimed author Erik Larsen delivered the keynote at the general session, opened with a blessing from the Suquamish tribes.

▼ Below: Attendees expanded their knowledge through the 160 substantive sessions.

▲ Above: The AAM Resource Center featured telepresence robots.

▲ Above: CEO Symposium participants gathered at the Chihuly Boathouse for an evening event.

▶ At right: Melanie Johnson of Space Center Houston received the Nancy Hanks Award from AAM President Ford W. Bell.

▼ Below: Curtis Wong and Lori Ada Kilty of Microsoft Research shared their technological solutions.

▲ Above: Mimi Gates and Sherry Hersey of Travelers.

▼ Below: Bill & Melinda Gates Foundation hosts CEOs and directors.

▲ Above: The general session played to a full house.

▼ Below: The King Abdulaziz Center for World Culture was the centerpiece of MuseumExpo.

▶ At right and below, far right: More than 300 exhibitors were part of MuseumExpo.

▼ Below: Brian Wineke of Bank of America, AAM Board Chair Meme Omogbai and leadership dinner host Heath Kidd of Travelers.

Some 70 million years ago, this friendly looking fellow lived on a plain in western Texas. Known as *Quetzalcoatlus northropi*—after Quetzalcoatl, a Mexican deity whose name translates to "feathered serpent"—this is the largest pterosaur, or flying reptile, that scientists have discovered so far. His wingspan covered at least 33 feet, making him as big as a two-seater plane. A life-size model of Quetzi, as we'd like to call him, is one of several massive re-creations in "Pterosaurs: Flight in the Age of Dinosaurs." Visitors can try their hand at piloting one of these creatures across a prehistoric landscape. To Jan. 4, 2015. **Venue:** American Museum of Natural History, New York.

Something exciting is happening

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April 26–29, 2015

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