

museum

A BENEFIT OF MEMBERSHIP IN THE AMERICAN ALLIANCE OF MUSEUMS

New 9/11 Museum

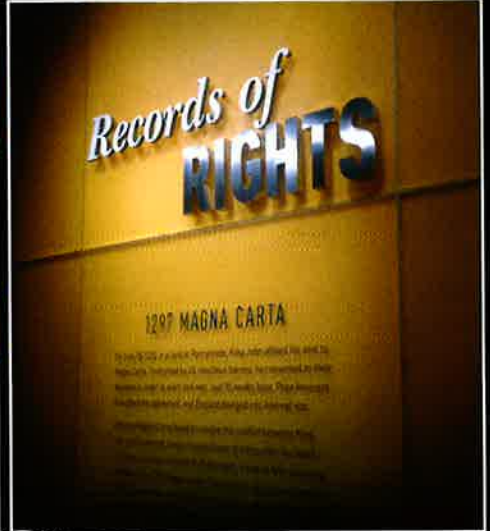
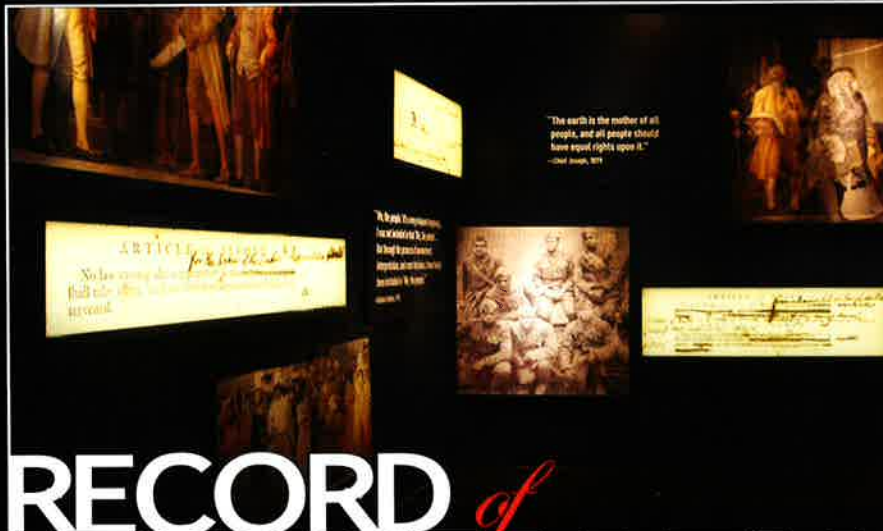
TrendsWatch 2014

How Energy Changes Culture

A Mayor Behind Museums



American
Alliance of
Museums



RECORD *of* EXCELLENCE

D&P



"Records of Rights"
DAVID M. RUBENSTEIN GALLERY
NATIONAL ARCHIVES AND
RECORDS ADMINISTRATION
WASHINGTON, D.C. • 2013

DESIGN & PRODUCTION INCORPORATED
EXHIBIT FABRICATION AND INSTALLATION
MEDIA SYSTEMS ENGINEERING AND INTEGRATION

GALLAGHER & ASSOCIATES
EXHIBIT DESIGN



SELF- TAUGHT GENIUS

TREASURES FROM THE AMERICAN FOLK ART MUSEUM

MAY 13-AUGUST 17, 2014

AMERICAN FOLK ART MUSEUM

2 LINCOLN SQ, NEW YORK CITY
(COLUMBUS AVE AT 66TH ST)

WWW.SELFTAUGHTGENIUS.ORG



Figge Art Museum

11/15/14-3/15/15

Mingei International Museum

4/18-8/16/15

Amon Carter Museum of American Art

10/10/15-1/3/16

New Orleans Museum of Art

2/26-5/22/16

Saint Louis Art Museum

6/19-9/11/16

Tampa Museum of Art

10/1/16-1/8/17



The exhibition and national tour are made possible by generous funding from the Henry Luce Foundation, as part of its 75th anniversary initiative.

TAKIYA

Kimbell Art Museum | Piano Pavilion

When every detail matters:
In collaboration with the
Kimbell Art Museum and
architects from Renzo Piano
Building Workshop, we built
a custom art suspension
system that is elegant,
sturdy, and above all,
smartly functional. TAKIYA -
supporting great art.



TAKIYA USA
216 403-9162
Takiya.us@takiya.com
www.takiya.com/en

Innovative Japanese design and responsive customer support have persuaded museums around the world to rely on TAKIYA. Picture hanging solutions that set the global standard.
Image Courtesy of Kimbell Art Museum. Photo by Robert LaPrelle.

CHIHULY

JUNE 14 – NOVEMBER 30, 2014

www.ChihulyInDenver.com

DENVER BOTANIC
GARDENS

Saffron Tower, 2006
27 x 5 x 5'
Desert Botanical Garden
Phoenix, 2008

ASSOCIATE SPONSOR

UMB

Count on more.

SUPPORTING SPONSOR

elevatedthird

Digital Agency

SCFD Scientific & Cultural Foundation
CITIZENS MAKING IT POSSIBLE

Training in partnership with CypherWorx Inc., and the San Diego Zoo Global Academy!



American Alliance of Museums

Welcome to AAM's Interactive Online Learning Platform!

The American Alliance of Museums Online Professional Development Center is the premier hub for museum professionals who want the freedom to pursue training on a schedule that works for them.

For \$150 a year, individuals have unlimited access to the catalogue of AAM's recorded webinars as well as 500+ business and professional development courses.

Volume discounts are available to privately brand a site for your institution.

Consider  **American Alliance of Museums** eLearning

Call us for a demo and pricing.
aam-learn.org / 585.545.1562

Multimedia Experiences

that open up
new worlds



INTERACTIVE EXHIBITS
IMMERSIVE MULTIMEDIA
GAMES & SIMULATIONS

ANIMATION & VIDEO
MOBILE APPLICATIONS
EMERGING TECHNOLOGIES

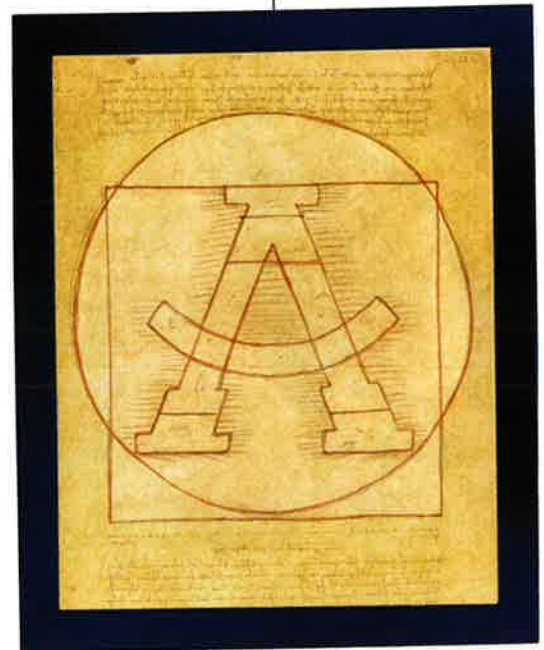
212-675-7702
studios.blue-telescope.com
contact@blue-telescope.com

BLUE TELESCOPE
Studios

THE FINE ART OF CABLE HANGING.



Arakawa
HANGING SYSTEMS



1.888.ARAKAWA | ARAKAWAGRIP.COM

FEATURES

26

THE HEART OF MEMORY

Voices from the 9/11 Memorial Museum formation experience.

BY ALICE M. GREENWALD, MICHAEL SHULAN, TOM HENNES, JAKE BARTON AND DAVID LAYMAN

38

FOR PROFIT FOR GOOD: THE RISE OF THE SOCIAL ENTREPRENEURS

An excerpt from *TrendsWatch 2014*.

BY ELIZABETH MERRITT

46

ELECTRIFICATION: TRANSFORMING THE WORLD

An excerpt from *Art & Energy: How Culture Changes*.

BY BARRY LORD

56

ON THE SAME TEAM

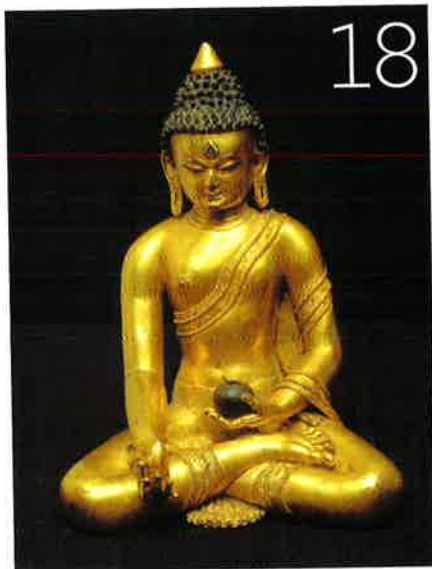
A conversation with Mayor Scott Smith.

Transmission lines near the intersection of Niagara Junction, 1906. See page 46.

15



18



DEPARTMENTS

9 From the President
Working together matters.

10 In Box

15 By the Numbers
Data from the field.

16 Débuts
New exhibits, construction and acquisitions.

23 What's New
Items of note from the field.

24 Advocate Story
The inspiring tale of a teen museum visitor.

62 Advertiser Guide/
Photo Credits

63 Alliance Community
Accreditation • MAD 2014 •
People • Atlanta 2015 • Awards
• Advocacy

72 Showcase



Cover: World Trade Center tridents recovered after September 11, 2001, on display at the new 9/11 Memorial Museum. See page 26.



National Museum of China, Beijing, China



Tokyo National Museum, Toyokan, Tokyo, Japan

HAHN display cases

- Wall, table, free-standing display cases and unique design solutions
- Active or passive climate control
- Advanced lighting systems
- Security systems
- HAHN PURE conservation



NHMLAC, Los Angeles, CA, USA

GLASBAU HAHN
America



Hahn Pure Conservation at its best

Certified conservation and protection for cultural heritage: HAHN PURE display cases are built completely from **emission-tested** materials according to the comprehensive BEMMA* assessment scheme developed by the Federal Institute for Materials Research and Testing in Germany (BAM).
www.hahnpure.de/en

**Come see us at the Museum Expo in Seattle, WA
May 19-21, 2014: Booth 1028**

GLASBAU HAHN America LLC · 15 Little Brook Lane · Newburgh, NY 12550
Tel. 845 566 3331 · Toll-free 877 452 7228 · Fax 845 566 3176
info@glasbau-hahn.com · www.glasbau-hahn.com

*BAM is the German Federal Institute for Materials Research and Testing. BEMMA: Assessment of emissions from materials for museum equipment.



Follow us on Twitter: twitter.com/aamers

Find us and like us on Facebook:
facebook.com/americanmuseums

Find us on LinkedIn:
www.linkedin.com/groups/American-Alliance-Museums

Visit us online: aam-us.org.

Thanks to our Member
Discount Providers



Blackbaud

Bank of America
Merchant Services

AON

HTB



MUSEUM



American Alliance of Museums

Champion Museums. Nurture Excellence.

Editorial

senior editor	DEWEY BLANTON
creative director	SUSAN v. LEVINE
managing editor	SUSANNAH CASSEDY O'DONNELL
senior designer	SELENA ROBLETO
contributing editors	GUZEL duCHATEAU, ELIZABETH MERRITT, GAIL RAVNITZKY SILBERGLIED, JOELLE SELIGSON, GREG STEVENS

Advertising

(A-L Companies) TRACY MULLIGAN 206-465-8346
(M-Z Companies) KELLY ALEXIS 703-909-2256

The Alliance Executive Office

president	FORD W. BELL, DVM
chief operating officer	LAURA LOTT

The Alliance Board of Directors

Chair (2012–2014)

MEME OMOGBAI, The Newark Museum

Vice Chair (2013–2014)

KAYWIN FELDMAN, Minneapolis Institute of Arts

Immediate Past Chair (2012–2014)

DOUGLAS G. MYERS, San Diego Zoo Global

Term of Office 2011–2014

ELLEN CHARLES, Hillwood Estate, Museum & Gardens

ROBERTA CONNER, Tamásstlikt Cultural Institute

KIPPEN DE ALBA CHU, Iolani Palace

JOEL HOFFMAN, Vizcaya Museum & Gardens

LISA YUN LEE, School of Art & Art History, University of
Illinois Chicago

PATTY ORTIZ, Guadalupe Cultural Arts Center

VAN. A. ROMANS, Fort Worth Museum of Science & History

JOHN WETENHALL, The George Washington University
Museum & The Textile Museum

Term of Office 2012–2015

WILLIAM T. HARRIS, California Science Center Foundation

DOUGLAS S. JONES, Florida Museum of Natural History

GEORGE G. JOHNSON, CPA, George Johnson & Company

ELIZA BENNINGTON KOZLOWSKI, George Eastman House

International Museum of Photography and Film

TEY MARIANNA NUNN, Visual Arts Program and Museum,

National Hispanic Cultural Center

LAWRENCE PIJEAX, Birmingham Civil Rights Institute

MARSHALL C. TURNER, Turner Venture Associates

Term of Office 2013–2016

MARK EDWARD, CPA, Hertzbach & Co., P.A.

DAVID ELLIS, Independent Consultant

NIK HONEYSETT, J., Paul Getty Museum

JUDITH MARGLES, Oregon Jewish Museum

TONYA MATTHEWS, Michigan Science Center

SILVIA SINGER, Museo Interactivo de Economía

CARLOS TORTOLERO, National Museum of Mexican Art

MUSEUM (ISSN 0027-4089)

May/June 2014, Volume 93, No. 3

Published bimonthly (J/F, M/A, M/J, J/A, S/O, N/D) by the American Alliance of Museums

1575 Eye St. N.W., Suite 400, Washington, D.C. 20005; 202-289-1818; FAX 202-289-6578; www.aam-us.org.

Annual subscription rate is \$38. Copies are mailed to all members. Single copy is \$7. Overseas airmail is an additional \$45. Membership in the Alliance includes \$22 from annual membership dues applicable to a subscription to MUSEUM, except for students and retirees. (This notice is required by the U.S. Postal Service.) POSTMASTER: Send address changes to MUSEUM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005. Copyright 2014, American Alliance of Museums. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor. MUSEUM is indexed in The Art Index, which is published quarterly and available in public libraries. The magazine is available from ProQuest in the following formats: microform, electronic and paper. Opinions expressed by contributors are not necessarily those of the Alliance. Preferred Periodical postage paid at Washington, D.C., and additional mailing offices. Printed in the U.S.A. by Dartmouth Printing Company, Hanover, NH.

The States of the Union

TOGETHER WE ARE STRONGER. Simple enough, as far as declarative sentences go. At AAM, we have trumpeted this phrase so often that it may sound like a platitude these days. But uniting our stubbornly fragmented field is key to convincing our stakeholders that museums are essential community institutions, not mere amenities. Recent events have revealed the truth of this mantra.

I was privileged recently to join a meeting of the state museum associations, generously funded by the Institute of Museum and Library Services (IMLS) and graciously hosted by the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Ninety-six people came together at Crystal Bridges, representing 44 states, plus the Virgin Islands and Puerto Rico. This was the first such state association gathering in more than 15 years, and the appetite for the meeting was evident: some attendees drove 10 hours through the night after bad weather canceled their flights.

The event was among the most positive, collaborative initiatives we've taken on as a field in some time. While AAM has forged a terrific and productive working relationship with regional museum associations and discipline-specific groups, partnering with the states has been more challenging. This meeting was a significant first step toward determining how best to build capacity on both ends of the equation, a long-sought objective for AAM.

For many state, national and regional associations, the needs are basic but critical. AAM will be exploring ways to pool resources to bolster these vital organizations. With the unflagging support of IMLS, driven by Deputy Director for Museums Claudia French, a collaborative bond among the states, regions, disciplines and national entities will become the basis for how the museum field does business.

Providing another example of collaborative success, Museums Advocacy Day (MAD) is now a fixture of the museum business calendar. This past February, AAM held its sixth annual MAD, bolstered by dozens of museum sponsors—including many of the state, regional and discipline-specific organizations. More than 300 museum professionals



came to Washington, joined by our first Great American Museum Advocates (Simone Batiste, age 16, profiled on page 24, and Spencer Hahn, age 8), Atlanta Convention and Visitors Bureau President and CEO William Pate, and Alliance member Don Wildman, host of the Travel Channel's *Mysteries at the Museum*. Together, the field presented a truly unified front through 335 congressional visits, touching all 50 states.

Every face-to-face meeting with a member of Congress or a congressional staffer is important, and one was particularly noteworthy this February. The museum delegation from Missouri met with a favorite son, Sen. Roy Blunt (R), making such an impression that he became the co-leader of the Senate letter supporting IMLS Office of Museum Services funding. In joining Sen. Kirsten Gillibrand (D-NY), one of our greatest champions, he made the letter a truly bipartisan effort.

Could museums be the secret to ending the partisan gridlock in Washington? Perhaps not. But joint action is how we will make our case and ensure that our voices are heard. Through collaboration, teamwork and a unified message, we will succeed. «

A handwritten signature in black ink that reads "Ford W. Bell".

Ford W. Bell, DVM, is the Alliance's president. Contact Dr. Bell at fbell@aam-us.org.



» IN BOX



Editor's Note: The "Inside View" piece entitled "Founding Father, Found" in the March/April 2014 issue of *Museum* magazine detailed a historic house museum's unexpected discovery of a valuable document and its decision to sell the item at auction in order to boost its endowment. *Museum* regrets any endorsement of the use of deaccession funds for general museum operations that might have been implied by publication of this article, and reiterates the Alliance's commitment to the principles detailed in the AAM Code of Ethics for Museums. The conversation about the complex issues surrounding the topic of deaccessioning will continue at the Alliance, and we welcome your thoughts. Following is some response from our readers.

We read with great interest, shock and dismay the article "Founding Father, Found" by Carol S. Ward. We work for a historical society based in New York State that cares for several historical houses, and completely understand the financial strain the Morris-Jumel Mansion is undergoing in this time of fiscal cutbacks. However praiseworthy Ward is in making the difficult decision to part with a valuable part of her collection,

she appears unaware that her plans for the use of the money gained in the auction of the document violate New York State law and the AAM Code of Ethics for Museums.

According to New York State Education Law Section 233-a #3:

Proceeds derived from the sale of property the museum acquires under this law will be used only for collection acquisition or protection and care of the

collection. Proceeds cannot be used to defray the ongoing operating expenses of the museum.

According to the AAM Code of Ethics for Museums: *disposal of collections through sale, trade or research activities is solely for the advancement of the museum's mission. Proceeds from the sale of the museum's discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.*

Based on the article it appears that the money raised from the sale of the document is being added to an endowment that has been created to help meet regular operational expenses. Monies raised cannot be used to defray general operating costs or to increase the value of an endowment, the purpose of which is to cover operational expenses.

After all, it was AAM that came down hard on the National Academy Museum in New York City when they sold a number of paintings to meet their expenses. So it is hard to believe that AAM's official publication would endorse, an article in which another group appears to be doing the same thing.

Museums cannot be allowed to conduct themselves in this manner, otherwise we will find dozens of institutions solving their

financial problems by selling off important holdings that are, after all, held in trust for the public.

GEOFFREY K. FLEMING
DIRECTOR

AMY K. FOLK
MANAGER OF COLLECTIONS
SOUTHOLD HISTORICAL SOCIETY
SOUTHOLD, NY

RESPONSE FROM CAROL S. WARD,
DIRECTOR, MORRIS-JUMEL MANSION,
NEW YORK:

I share the view that all AAM-accredited museums should be held to the highest standards. During the decision-making process of selling the letter, I was very cognizant of both the AAM Code of Ethics for Museums and these New York State education laws. Many conversations were held between me and our Board of Trustees discussing these very passages, and everyone at Morris-Jumel understood we needed to abide by all regulations before and after the gavel came down at the auction.

As I state in the last paragraph of the article, we could not do any of the diverse programming we offer at the museum without the house itself, and that was the core reason for selling the letter. Our collection consists of historical documents, artwork and artifacts, but the main artifact is the house itself. The entirety of the proceeds from the sale will be used to restore the mansion (both interior and exterior) and assist in the conservation of collections items.

I hope my comments lend clarity to the situation and assuage concerns as to how the proceeds will be utilized. The deaccessioning policies of museums is such a hot-button

issue right now that any chance we have to discuss it and further uphold the best standards and practices of AAM is worthwhile.

In reading "Founding Father, Found," I was struck by the repeated statements that selling this important document which was found in the collection was motivated by a need to gain financial stability (e.g., "[W]e needed to sell the document...so that we could guarantee the Morris-Jumel Mansion's survival."). I am sensitive to the fact that many museums are facing financial challenges, but we can never use our collections as assets to support general operations. It appears from the article that the proceeds from the sale are going into a general endowment, not one restricted to acquisition

or direct care/preservation of the collection.

This story highlights that the use of deaccessioning proceeds and the definition of "direct care" are some of the most pressing issues in the field, and have been a concern of the Accreditation Commission for some time. The commission will be exploring ways to provide more clarity to this issue in the coming months.

BURT LOGAN
CHAIR, AAM ACCREDITATION COMMISSION
EXECUTIVE DIRECTOR AND CEO
OHIO HISTORICAL SOCIETY
COLUMBUS

It is always the recommendation of the American Association for State and Local History (AASLH) that museums utilize all quality resources at their disposal when evaluating and making decisions regarding their collections. National

standards such as AAM's and AASLH's codes of ethics are important guideposts every museum should use in creating or reviewing its own ethics statement. Collections decisions must be driven not only by the museum's ethics code, but by its clearly articulated collections policy, in observance of applicable local, state or federal law and accounting regulations, if we are to maintain the precious trust the public places in museums. A well-informed board of directors, with the support of museum professionals (either on staff or advisors, if an organization has no staff), can use these resources for effective decision making even in the face of challenging circumstances.

TERRY DAVIS
PRESIDENT & CEO
AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
NASHVILLE, TN

The Museum Association of New York (MANY) endorses adherence to the New York State Education Law, which governs our museums and historical societies as well as the ethical standards set forth by the American Alliance of Museums, the American Association for State and Local History, and the Association of Art Museum Directors. MANY is a champion for best practices within New York's museum field, promoting the value of a diligent collections management policy. This policy will serve as a guiding document for museum boards to utilize in their service as stewards of the items that their institution holds within the public trust.

CATHERINE GILBERT
DIRECTOR
MUSEUM ASSOCIATION OF NEW YORK
TROY



Regarding the Dallas Museum of Art's free admission policy ("My Take," March/April 2014), the Science Museum of Minnesota since

1996 has offered "Great Discounts." These deep discounts on admission include "Great Tix for Families and Individuals" (with an option to upgrade to half-price memberships), "Great Tix for Schools" and "Great Tix for Groups."

Exhibit admission was \$1 per person, another \$2 for the IMAX theater (recently both were raised by \$2). At the box office, visitors present proof of enrollment in, for example, medical assistance, SNAP (food stamps) or refugee cash assistance. Schools with more than 50 percent

free/reduced school meals, as well as groups serving a low-income clientele, get the same discount.

The museum did not choose between mission and margin. The programs produced a new revenue stream of more than \$1 million from 2001 through 2013. Visitors with limited incomes represent 10 percent of the museum's annual attendance.

The museum was urged to develop the "Great Tix" program by advocates for poor, single-parent families. Close to one of every four pre-K children lives below

the poverty line. Given the importance of early childhood education, society can't afford not to have these children's families as museum visitors.

PAUL MOHRBACHER
FORMER COMMUNITY RELATIONS
MANAGER (RETIRED 2012)
SCIENCE MUSEUM OF MINNESOTA
SAINT PAUL

Want to share
your thoughts?
Please send letters
to the editor to
dblanton@aam-us.org.

New from the



Center for the Future of Museums



TrendsWatch 2014

The third edition of the acclaimed publication from AAM's Center for the Future of Museums, *TrendsWatch* examines six crucial societal trends that will likely have a profound impact on museums in the future, in an accessible, extensively sourced format.

The trends examined this year are:

- For Profit for Good: The rise of the social entrepreneurs
- Synesthesia: Multisensory experiences for a multisensory world
- A Geyser of Information: Tapping the big data oil boom
- Privacy in a Watchful World: What have you got to hide?
- What's Mine Is Yours: The economy of collaborative consumption
- Robots! Are Rosie, Voltron, Bender and their kin finally coming into their own?

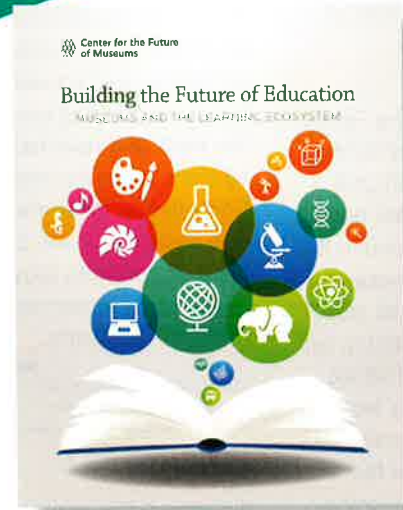
TrendsWatch 2014 print version:

Retail \$12.95

Alliance discount \$9.95

Quantity discount (10 copies or more) \$7.95

For quantity orders, please contact the Alliance Bookstore at bookstore@aam-us.org or Bettina Kirkland at 202-218-7709.



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 PDFs of
TrendsWatch 2014 and
Building the Future of Education
from the CFM web page:

<http://aam-us.org/resources/center-for-the-future-of-museums>

The Center for the Future of Museums is an initiative of the American Alliance of Museums



MUSEUMRAILS™

Modular Reader Rail System



Monmouth County Historical Association
Freehold, New Jersey



Museum of Medical History, Edison State College
Fort Myers, Florida



Schoolhouse Museum
Smithfield, Virginia

- Flexible, Reusable System • Quickly Reconfigured
- Easily Changeable Graphics • Provides Interpretive Space and Visitor Separation

MUSEUMRAILS.COM

Booth 438

888-672-1890

Wi-Fi Data Logging System

Automated Error-Free Data Collection

Automatic Uploads to the Cloud
Without a PC!

Download Directly to
SmartPhone or Tablet

Receive Warnings
by Email or Text to
Cell Phone



No Monthly
Fees!



Free Apps for
iOS & Android!



TR-7wf Data Loggers from TandD

inquiries@tandd.com (518) 669-9227 www.tandd.com



ideas
 vision
 minds
we transform experiences
 spaces
 ourselves

Introducing **we** Weldon Exhibits. Combining decades of experience transforming ideas into wonder, with a renewed purpose of empowering your next vision. Call Dean at 415.883.7074 www.weldonexhibits.com

franknorthamerica

SHOWCASE SYSTEMS

The Elegant Alternative

The Frank Showcase System's modular construction allows for easy assembly/disassembly, easy transport and clean seams free of adhesives.



National Museum of the United States Navy, Washington D.C.



Frank North America
 Buffalo, New York • 716.844.7300
www.franknorthamerica.com
 For more information visit booth #733 at AAM!



Be the Friend He Needs

Adopt-A-Manatee®

Call 1-800-432-JOIN (5646)

www.savethemanatee.org

The Voice for Manatees Since 1981 : Photo © Patrick M. Rose

DORFMAN
 MUSEUM FIGURES, INC.

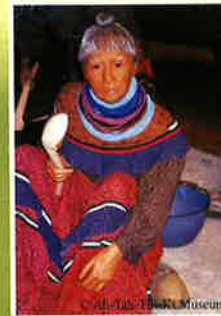


*Realistic Figures
 Since 1957*

*Conservation Forms
 Since 1996*



800-634-4873 • www.museumfigures.com



1 Gorilla born via emergency c-section at the San Diego Zoo Safari Park on March 12. The full-term baby, weighing 4.6 pounds, was delivered by a team of San Diego Zoo Global staff and outside consultants, including a veterinary surgeon and human neonatal specialists from UCSD Medical Center.



3x



Likelihood that kids from affluent homes will visit a library/museum, as compared to those from low-income homes.

Deanne W. Swan, *UpNext: The IMLS Blog*
<http://blog.ims.gov/?p=4060>

18%

Effect-size improvement in critical thinking about art that students from high-poverty schools experience as a result of school tours.

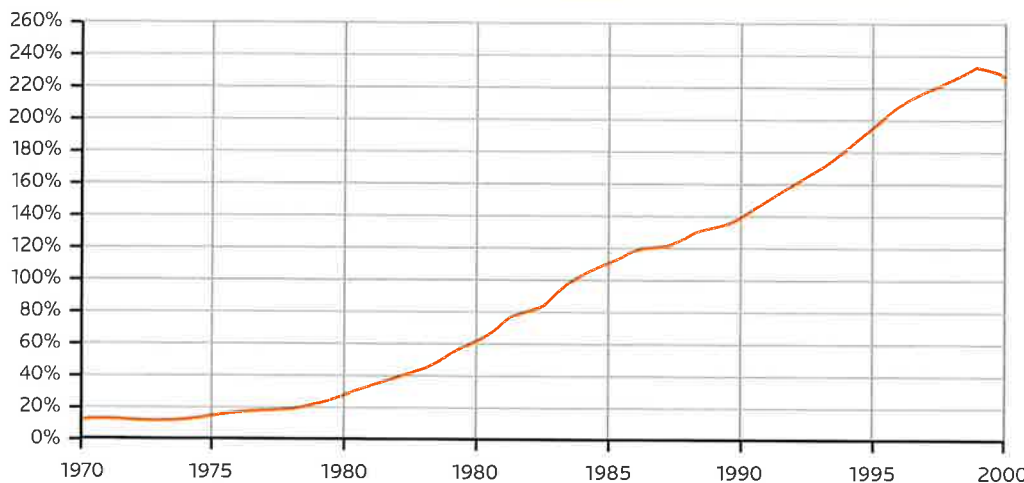
Learning to Think Critically: A Visual Art Experiment



1,770,000

Number of students homeschooled in the United States (3.4% of the school-age population).

U.S. Department of Education
<http://www.hslda.org/docs/news/2013/201309030.asp>



235%

Increase in the use of the word "curated" in books since 1970 (generated with Google Ngram Viewer).

https://books.google.com/ngrams/graph?content=curated&year_start=1970&year_end=2000&corpus=15&smoothing=3&share=&direct_url=t1%3B%2Ccurated%3B%2C0

15



Y no hai remedio.

Frist Center for the Visual Arts

Nashville | Consequences of combat are at the forefront of "Goya: The Disasters of War." Formally known as Francisco de Goya y Lucientes (1746–1828), the Spanish artist created 80 prints collectively called *The Disasters of War* after Napoleon invaded Spain in the early 1800s. Unlike works of "war art" that were commissioned by—and therefore glorified—the victor, Goya's images reflect his personal take on the violence. His prints are brutal and honest depictions of war's effects on both soldiers and civilians. The series went on to influence Édouard Manet and Pablo Picasso, among other artists; one of the images was adapted as the cover of writer Susan Sontag's final book, *Regarding the Pain of Others*, which considers how

violent images affect society. While at the Frist Center for the Visual Arts (through June 8), the Goya exhibition is presented alongside a contemporary American artist's take on warfare. "Steve Mumford's War Journals, 2003–2013" comprise Mumford's documentary-like paintings of the ongoing conflicts in Iraq and Afghanistan, which he witnessed firsthand. His works depict scenes not often seen on the news, including several of wounded soldiers receiving care at medical centers back home. To fall 2016. Additional venues: Kranner Museum, University of Illinois at Urbana-Champaign; Colorado State University Art Museum, Fort Collins; Pomona College Museum of Art, Claremont, CA.



Worcester Art Museum

Worcester, MA | Documentary photographers Dominic Bracco II, Carlos Javier Ortiz and Louie Palu have personally experienced the horrors of pervading violence. "Guns Without Borders in Mexico and Central America" comprises images that reveal how guns have shattered the lives of victims, their loved ones and their communities. Included are Bracco's pictures from Ciudad Juárez, Mexico, one of the world's most dangerous cities; Ortiz's series "El Sueño," focused on gun violence in Guatemala; and Palu's "Mira Mexico," following the gang- and drug-related violence along the country's border with the United States. To Nov. 9, 2014.



Minneapolis Institute of Arts

From K2S Architects' Kamppi Chapel of Silence, a meditative space within a bustling Helsinki square, to Hollmén Reuter Sandman's Women's Centre, an inviting structure for African women in Senegal, Finnish designers have been making waves worldwide over the past 15 years. "Finland: Designed Environments" celebrates architecture, fashion, graphic design and other visions by contemporary Finns. The exhibition includes five themes, exploring Finnish design conceptions for urban areas, summer escapes and saunas, clothing and jewelry, home décor and even new venues, such as food and sensory design. To Aug. 17, 2014.



Philadelphia Museum of Art

For more than half a millennium, a line of 27 monarchs reigned in the period known as the Joseon dynasty, leaving behind a sweeping legacy for modern-day Korea. "Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910" is a broad look at life in this era, from the customs of the king and court to the daily rituals of their citizens. Painted screens, scrolls, furnishings, fashions and religious objects illustrate the traditions and beliefs that underpinned Korean society at this time. To Jan. 11, 2015. Additional venues: Los Angeles County Museum of Art; Museum of Fine Arts, Houston.



National Building Museum

Washington, DC | A kaleidoscopic dollhouse, decorative terra cotta from the Audubon Ballroom and a sales kit from the Underground Homes company (used to convince Americans to construct fallout shelters) are among the items in "Cool & Collected: Recent Acquisitions." Each of the wide-ranging permanent-collection objects in this exhibition in some way speaks to the lessons of architecture and design. A special focus is on sculptor Raymond Kaskey. Most famous for his work on DC's World War II Memorial, Kaskey also has sculptures on display across the country, such as the Portlandia statue in Oregon and the figure of Queen Charlotte at a North Carolina airport. To May 25, 2015.



Iolani Palace

Honolulu | Built in 1882 by King Kalakaua, Iolani Palace was the official royal residence of the Kingdom of Hawaii until it was overthrown in 1893. The Victorian-era structure then served as the capitol building until 1969; about a decade later, it was restored and opened to the public as a museum. Today the palace has been returned to its Victorian greatness, as the original colors and textures have been restored to the Grand and Upper Halls, Gold Room, and King's and Queen's Bedroom. Based on years of research, archival sources and historic photos, reproduction textiles have been recreated for these spaces. Custom carpets have been woven, bed hangings have been fabricated and original furniture has been re-upholstered to match its initial beauty.

Rubin Museum of Art

New York | Tibetan medicine follows the philosophy that three key "humors," or forces, determine the state of physical and mental health: wind, bile and phlegm. In "Bodies in Balance: The Art of Tibetan Medicine," which traces this centuries-old science, visitors can answer a questionnaire to figure out which of these humors dominates their own systems. They can then follow a color-coded route that will wind past the elements of the exhibition most related to their personal constitution. In total, "Bodies in Balance" features some 140 objects from the 9th century through the present that demonstrate the ongoing evolution of Tibetan medical knowledge. To Sept. 8, 2014.





Brooklyn Museum

Brooklyn, NY | Celebrating the 50th anniversary of the Civil Rights Act, "Witness: Art and Civil Rights in the Sixties" explores how art both reflected and shaped this tumultuous time. More than 100 paintings, sculptures, graphics and photographs show how artists translated the Civil Rights Movement into their works, and how they used their creations as acts of protest in and of themselves. This includes Jack Whitten's *Birmingham 1964*, which layers black paint, aluminum foil and a stocking over a newspaper account of confrontations between demonstrators and police in Alabama. There are also assemblages by Los Angeles artists Noah Purifoy and John T. Riddle

Jr. using materials from the 1965 Watts Rebellion, the race riot that resulted in 34 deaths and more than 1,000 injuries. Photographs by Richard Avedon, Bruce Davidson and Gordon Parks, among others, demonstrate how these artists captured key moments of the movement as both observers and activists. Danny Lyon's photograph of Bob Dylan performing for Student Nonviolent Coordinating Committee workers is juxtaposed with Davidson's shot of the car in which Ku Klux Klan members murdered a civil rights activist. To May 10, 2015. Additional venues: Hood Museum of Art, Dartmouth College, Hanover, NH; Blanton Museum of Art, University of Texas, Austin.

» DÉBUTS

University of Pennsylvania Museum of Archaeology and Anthropology

Philadelphia | Eighty Native consultants contributed their ideas and stories to "Native American Voices: The People—Here and Now." While the more than 250 objects on view date back some 11,000 years, the sprawling exhibition focuses on the present-day lives of Native Americans. In videos, audio recordings and written accounts, Native artists, activists, scholars and leaders speak out on the most pressing issues facing their tribes today, including personal identity, religious freedom, political sovereignty and cultural continuity. More than 100 tribes will be represented throughout the course of this five-year rotating installation. To 2019.



Harn Museum of Art

University of Florida, Gainesville | Japan's Tokaido Road connected the ancient capital of Kyoto with the city of Edo, known today as Tokyo. Dotted by more than 50 stations along the way, this official highway system was the country's most heavily traveled route before World War II. "Life is a Highway: Prints of Japan's Tokaido Road" explores the history of this major artery, as represented in works by Utagawa Hiroshige, Utagawa Kuniyoshi and Sekino Jun'uchiro, among other Japanese printmakers. Incredibly popular in Japan, these images also inspired a culture of virtual tourism in the United States. To Aug. 17, 2014.

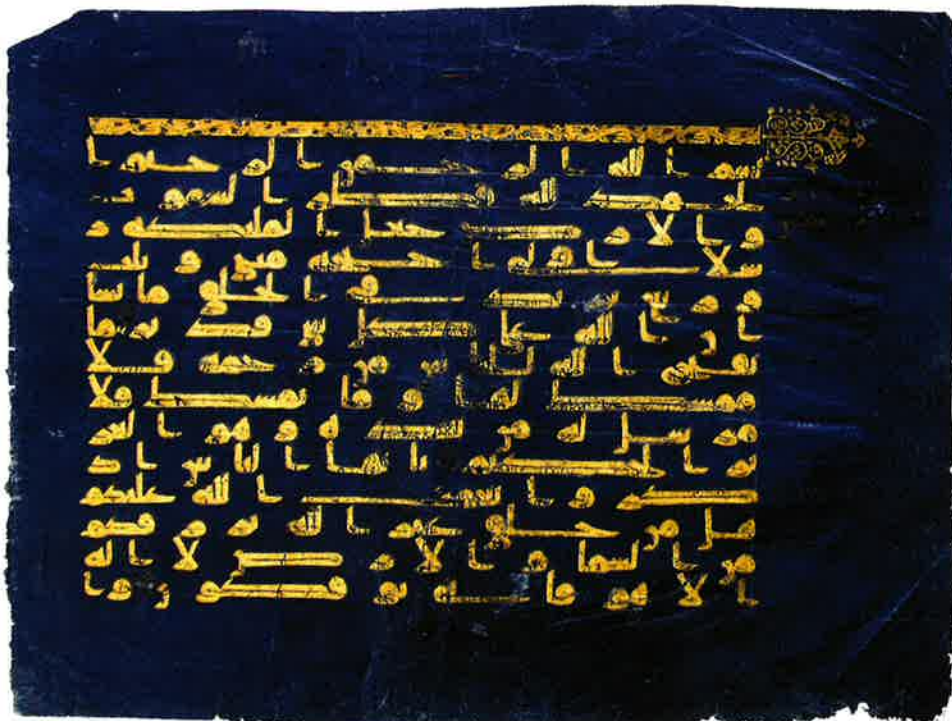


Monterey Bay Aquarium


Monterey, CA | The world's smallest squid and one of its biggest cuttlefishes cohabitate in a new living exhibition. "Tentacles: The Astounding Lives of Octopuses, Squid and Cuttlefishes," a \$3.5 million project, includes some two dozen species equipped with these long, squirmy appendages, from the giant Pacific octopus to the Hawaiian bobtail squid. Accompanying artworks reveal how tentacled creatures have fascinated humans for more than 4,000 years, a span that ranges from ancient Minoan pottery and Roman tiles to new kinetic sculptures created specifically for the exhibition by contemporary artist Nemo Gould. To September 2016.

Dallas Museum of Art


Following its debut in Seville, Spain, "Nur: Light in Art and Science from the Islamic World" brings 150 objects from around the world to Texas. "Nur" translates to "light" in Arabic. Accordingly, this exhibition examines the role of light in two key sections—one showcasing artistic developments that enhance light's effects and another focused on scientific innovations related to light or enlightenment. The first section includes manuscripts that gleam thanks to gold pigments, for example, while the second features equatorial sundials and anatomical instruments. To June 29, 2014.



VISIT OUR NEW ECOMMERCE STORE
Register as a Distributor & Receive Exclusive Pricing

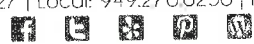


Protect your artifacts with LED light



Display & Exhibit Lighting

www.step1dezigns.com | sales@step1dezigns.com
630 Terminal Way | Costa Mesa, CA 92627
Tel: 800.822.8527 | Local: 949.270.0250 | Fax: 949.270.0253



100's of styles & colors available on-line



QUICK SHIP!
Many of our cabinets are built to near completion and in-stock – so we can ship to you in days, not weeks

Best Prices!
Our crowd control & station pricing can't be beat!

New!
iPad Stands



Control Your Crowd!

DISPLAYS2GO

800-572-2194
www.displays2go.com



American Alliance of Museums

Subscribe Today

“The Exhibitionist is a valuable resource. I have kept almost every issue and refer to the old issues regularly.”



The Exhibitionist is now available by subscription to all Alliance members for only \$25 a year.

Published by NAME, the professional network for exhibit development, design and production, this semi-annual peer-reviewed journal features thought-provoking articles on exhibition theory and practice, along with news, critiques, book reviews and technical how-to's.

For more information, visit aam-us.org or call 866-226-2150.

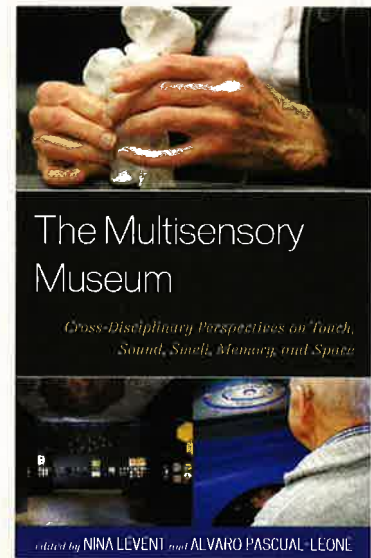


Don't Blink!

In what might truly be described as a surreal experience, iPhone users can now have a staredown with Salvador Dalí. The Dalí Museum's new "Staring Contest" app allows players to lock eyes with the artist (or, equally surreally, with one of Andy Warhol's Campbell's Soup cans or a giraffe) in a battle of the blinks. Circus music plays as users line up their eyes with Dalí's in an attempt to outstare him—which proves to be an impossible task, since the wide-eyed painter never bats an eyelid. If Dalí himself had designed an app, this would probably be it. The St. Petersburg, Florida, museum developed "Staring Contest" with advertising agency Goodby Silverstein & Partners of San Francisco and New York City. The two organizations previously teamed up to create the popular Hipstamatic app, which allows users to apply dreamy filters to their iPhone photos.

9/11 Remembrance

This storyteller pottery figure represents a man who lost his wife on 9/11. She is seen as an angel perched on his shoulder, while he gathers his children and grandchildren around him and in his arms. Standing at 6 3/4 inches tall, this piece was created at the Cochiti Pueblo, located 55 miles north of Albuquerque, New Mexico. In the 1960s, Cochiti Pueblo potter Helen Cordero invented the genre of storyteller pottery figures, which she based on the longstanding "singing mother" design. Dennis Anderson, who formed this sculpture, bases his work on Cordero's example and real-life stories. Available at the Field Museum, Chicago, for \$1,100.



Whole Body Experience

From "Please DO Touch the Exhibits!" to "The Museum as Smellscape," a new book hitting museum studies shelves this spring explores how the five senses can be engaged in cultural experiences. *The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space* unites museum professionals with psychologists, neuroscientists, architects and other specialists to examine how physical interactions influence visitors' understanding of objects and exhibitions. Special emphasis is placed on discussing how museums can reach audiences that are sensorially impaired. *The Multisensory Museum* is edited by Harvard Medical School neurology professor Alvaro Pascual-Leone and Nina Levent, executive director of the Art Beyond Sight Collaborative in New York City, part of Art Education for the Blind.

Flourishing from STEM

A MUSEUM INSPIRES A TEEN'S CAREER ASPIRATIONS.

- *In the last issue of Museum, we introduced Spencer Hahn—one Great American Museum Advocate honored at this year's Museums Advocacy Day. Also recognized that day was Simone Batiste. Following is her story of how the Chabot Space & Science Center has nurtured her passion for science.*



For 16-year-old Simone Batiste of Oakland, California, the relationship with her museum was spurred by one of the staples of life: bread.

"I can remember when I was really little—probably around 2—my older sister was part of the programs at the Chabot Space & Science Center," Batiste says. "When I would go with my mother to pick her up, my sister would tell us stories about what she had done at the museum, and bring home samples of the bread they had made. When I was 5—the youngest age you could enroll in summer camp there—I started going to the museum. And it was just the best experience. Soon I was making my own bread—and ice cream, with just milk, ice and rock salt!"

Eleven years later, Batiste is still a regular visitor to the museum. In fact, it seems a bit challenging for the aspiring doctor to recite all the programs she participates in at the Chabot Space & Science Center. And her understanding of science goes well beyond foodstuffs. "Maybe the biggest thing I learned at the Chabot Space & Science Center is how everything in the world and everything in the universe fits together," she says. "Science has taught me how things work."

The mutually beneficial relationship between Batiste and the Chabot Space & Science Center led to her selection by AAM as one of two Great American Museum Advocates in conjunction with Museums Advocacy Day in February. She and her family traveled to Washington, DC, to take part in the event, meeting with legislators on Capitol Hill, including Sen. Dianne Feinstein (D-CA) and her own congresswoman, Rep. Barbara Lee (D).

The trip to the nation's capital was just one of the journeys Batiste has embarked upon with the Chabot Center. The museum launched a project called the Digital Sky Student Partnership with the Hong Kong Space Museum. Batiste was part of



Great American Museum Advocate Simone Batiste (right) with her sister Camille (left) and Chabot Space & Science Center Executive Director & CEO Alexander Zwissler (center).

the contingent of young people participating in the project, part of AAM's Museums Connect program, funded by the U.S. Department of State's Bureau of Educational and Cultural Affairs.

"We connected with the Hong Kong students via social media and Skype," she recalls. "The goal of the project was to create a planetarium show that would show the differences in our night skies between Hong Kong and the Bay Area. We also learned about the astrological differences between the Greek mythology of the night sky and the Eastern version of this kind of mythology.

"But the amazing thing was we got to travel to Hong Kong and actually look up at the night sky there. The science and astrology were interesting, but the greatest thing was that we were able to immerse ourselves in each other's cultures. Now I can say I know people on the other side of the world that I really care about. That is really awesome."

Batiste clearly has an affinity for science. But which came first, her love of science or her bond with the museum?

"I would have to say the Chabot Center made me a fan of science," she says. "I think I've always been curious about the world and what everything meant and how it worked. Unlike school, you can go to the museum and just receive all this interesting information about STEM [science, technology, engineering and math] subjects, but you do not have to worry about being tested on it."

Inspired by the museum and its informal learning environment, Batiste has a vision of how she wants to make science her life's work. "I hope to be a reconstructive surgeon when I grow up," she says matter-of-factly. "I want to go to Stanford University and study medicine. The Chabot Space & Science Center has really helped me to become more interested in the STEM subjects, and through the Peer-to-Peer program there, I'm now teaching other kids about the technologies and science behind things."

Simone Batiste's enduring relationship with her museum began with bread. Today she still finds considerable nourishment there. «



World Trade Center tridents, featured in the Pavilion of the 9/11 Memorial Museum.



The Heart of Memory

Voices from the 9/11 Memorial Museum formation experience.

The debut this spring of the National September 11 Memorial Museum marks the culmination of an eight-year odyssey. Involved in the collaborative process of envisioning this important new institution were an array of contributors—all charged with translating the imperatives surrounding the impact of 9/11 into a cogent and meaningful experience. Curators, educators, exhibition developers, architects, media producers and landmark preservationists all brought their expertise and perspectives to the table. Representatives of different constituencies—family members of victims, survivors of the attacks, first responders, former recovery workers, and lower Manhattan residents and business owners—all had a vested interest in what this museum should and would present. All these voices came together to help form the museum, scheduled to open to the public on May 21. Following are reflections from some of the key players.



A remnant of the radio and television antenna from the World Trade Center's North Tower.

Alice M. Greenwald

Director, 9/11 Memorial Museum

All museums that document events defined by unimaginable personal loss and collective trauma will inevitably face challenges during the planning phase. The 9/11 Memorial Museum was no exception. But the work to create this particular museum also took place within the context of intense public scrutiny, divergent expectations of what would be appropriate to present at such an emotionally charged site and the daunting responsibility to construct an exhibition narrative that would effectively codify a history not yet written. Core challenges included the balance of commemoration with education, historical documentation, and the presentation of information that is occasionally both graphic and provocative. Adding to these complications were temporal proximity to the event itself; key

constituencies' continuing personal and communal grief; and the extremely public, and at times, politicized, planning process for a museum commemorating an event at once highly local, distinctly national and essentially global.

At virtually every step of the planning process, the exhibition design team had to negotiate each of these considerations. The 9/11 Memorial Museum reflects a deliberative process that made tactical use of key planning tools and practical strategies, including audience segmentation analysis, narrative sequencing, and the integration of new media to enable first-person voices to complement and reinforce a setting of palpable authenticity.

At the 9/11 Museum, that setting is a physical given. The museum is not simply located at the site of the attacks; it is seven stories below ground in a space defined by in-situ historic remnants. Because federal preservation law mandated that those remnants be publicly accessible,

the museum was built in a contemporary archeological site whose authenticity of place had to be fully integrated with the narrative that would unfold within it. In the words of lead exhibition designer Tom Hennes, the “here and now” needed to work seamlessly with the “there and then.”

Given that nearly 2 billion people are estimated to have watched the events on 9/11, and with the museum opening just over a decade after the attacks, planners anticipated a range of visitor entry narratives, knowing many would bring their own memories to the experience. A key challenge was figuring out how and when to use the more conventionally didactic, authoritative “museum voice” versus how and when to allow visitors to complete the narrative within a more affective, experiential environment.

On 9/11, events occurred simultaneously in multiple locations; this was not a story that could be told in a conventionally linear way. So the design evolved to accommodate multiple options for engagement, available simultaneously through different though concurrent modes of storytelling. Because this complex storyline would be presented within the envelope of a historic site, the power of place had to be integrated with the storytelling. Designers chose to combine exhibition content with the unique features of the physical and built environments to provide visitors with a progressive accretion of information. As visitors encounter objects and information more than once, the design facilitates the performative equivalent of historiography, shaping facts and events into a coherent narrative that is both known and felt.

In Civil War museums, diaries and letters

convey individual experiences. For 21st-century history museums, new media offers new opportunities. Voice mail messages, e-mails, cockpit recorders and radio transmissions provide an unparalleled sense of being inside this story. But using them brings ethical dilemmas, demanding careful consideration of visitors’ emotional thresholds. When is listening to a recording of someone’s final words in the public space of a museum appropriate? When does historical documentation violate individual privacy and dignity? These questions were at the heart of every design decision made.

The core creative team responsible for the 9/11 Museum spent years deliberating over how to shape a memorial museum that would offer a safe environment in which to explore difficult history. While the events of 9/11 are the foundation of the experience, the museum does more than facilitate learning. It is a place where an encounter with history connects visitors to the shared human impacts of this event, transforming what can seem like the anonymous abstractions of terrorism and mass murder into a very personal sense of loss.

As much about “9/12” as it is about 9/11, the museum provides a case study in how ordinary people acted in extraordinary circumstances, their acts of kindness, compassion and generosity of spirit demonstrating the profoundly constructive effect we can have on each other’s lives by the choices we make, even in the face of unspeakable destruction. The 9/11 Memorial Museum takes you on a journey into the heart of memory as an agent of transformation, empowering each of us to seek a deeper understanding of what it means to be a human being living in an interdependent world at the start of the 21st century.

Michael Shulan

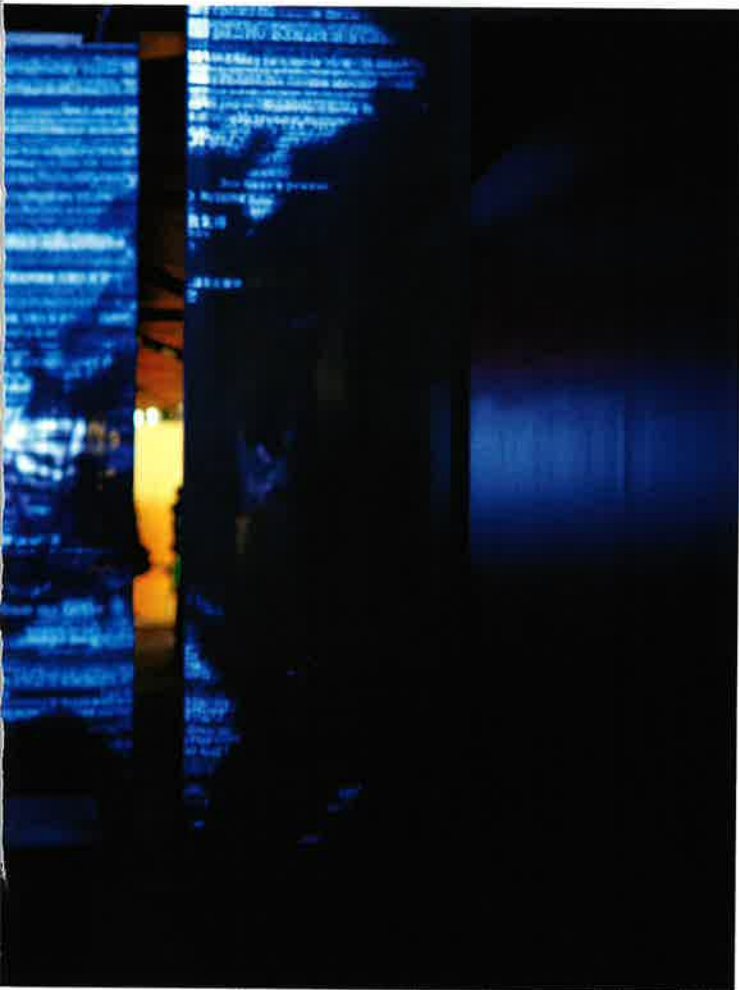
Creative Director, Museum Planning, 9/11 Memorial Museum

Every history museum has an obligation to give its visitors the facts and to do so in a way that is clear and comprehensible. This is particularly true of the 9/11 Memorial Museum, whose subject is highly complex, concerning not only the terrorist attacks of September 11, 2001, but their background—going back decades—and their aftermath, the effects of which we are still experiencing today. In planning the museum, we wanted not only to give visitors the facts but to impress upon them that history is not simply a fixed story of the past but a continuum—and that asking questions and being observant are critical in our ever more interconnected world.

Because the museum expands across 110,000 square feet and its form is dictated both by the topography of the original World Trade Center and its archeological remnants, we saw the visitor's path as a journey. In one sense, this journey is explicit and physical: people entering the Museum Pavilion at street level descend seven stories via a ramp, visit various exhibitions and then ascend, exiting onto the Memorial. In another sense, their journey is metaphorical and historical: visitors leave the redeveloped World Trade Center site and the living city and descend to discover the history of what happened not only here but at the Pentagon and at the crash site of Flight 93 near Shanksville, Pennsylvania. They learn how people everywhere reacted to the tragedy, as well as the story of the World Trade Center, and they come back up to the Memorial and the city with a new understanding of the past and its connection to the present.



In creating this journey, we developed a loosely progressive narrative that works on both levels. Visitors start with the Introductory Exhibition at the head of the ramp and then move through a visual field created by a fractured global map, listening to the voices of people around the world speaking about where they were when they first learned of the attacks. The map and soundscape give way to photographs taken of crowds in New York City and Washington, staring at the burning towers and the smoldering Pentagon. These images of witnessing cue and prepare visitors for their first view into the expanse of the museum. As seen from an overlook, the huge space known



"We Remember," the museum's introductory exhibit.

chronological and physical narratives, and also mark the shifts in emotional response experienced collectively over the course of the day.

We consistently created nodes of information and story clusters centered around artifacts. In Center Passage, adjacent to the entry to the historical exhibition and leading toward Foundation Hall, four large and imposing artifacts sit close to the floor on minimal mounts, and a fifth hangs overhead off the structure that sits above the North Tower footprint. Not arranged in a line or grid, each seems ambiguous from a distance. But as visitors circulate around them, they discover photographs, videos, oral histories, maps and brief labels that tell powerful stories. A twisted and melted skein of metal turns out to be a fire truck, FDNY Ladder 3, whose company lost all 11 of its responding members on September 11. An object that resembles the *Gemini* space capsule is revealed as a tiny fraction of the radio and television antenna from the top of the North Tower. A huge rotor is actually the motor of one of the Twin Towers' 198 elevators, feats of engineering that made such tall structures feasible. A huge piece of steel becomes a tiny piece of the structural box columns whose cut ends are adjacent to it, embedded in concrete, preserved when the site was cleared. And the vastly larger piece of steel hanging overhead is from the facade of the North Tower at the exact impact point of hijacked Flight 11, its bent and twisted contours forming a chilling record.

Not every visitor will be able to see or absorb everything, especially in a first-time experience at the museum. But everyone will come away with an awareness that history is composed of many interconnected stories, and that each of us has a part in it.

as Foundation Hall is dominated by the slurry wall originally built to keep the waters of the Hudson River out of the World Trade Center site when it was being constructed in the late 1960s. The wall held fast against the collapse of the towers on September 11.

Throughout the museum, and especially in the historical exhibition, we use photographs to orient visitors. The section that explores the day of the attacks covers all three sites and proceeds chronologically. Huge documentary images of the towers—as well as of the Pentagon and the Pennsylvania crash site—serve as visual and temporal markers, visible from a distance. These photographs orient visitors to the

Tom Hennes

*Principal, Thinc Design; Lead Exhibition Designer,
9/11 Memorial Museum*

Most of us who come to the 9/11 Memorial Museum will bring strong, emotion-laden memories of the day of September 11th. We remember where we were and how we felt watching the events transpire. Most will have a sense of how the events changed our lives and the world. Even people who had no direct experience of the day—those too young or those born afterward—will have had powerful feelings passed to them by adults, older siblings and mass media. Because of the way the human brain processes threatening and destabilizing events, many of our feelings about an event like 9/11 are formed through experiences that occur outside the reach of conscious awareness. In other words, much of what forms such feelings is not directly knowable.

The exhibition design for the 9/11 Museum anticipates not only that people coming into the museum will have experienced 9/11 in wide-ranging ways, but also that a measure of that experience lies in sensory impressions outside conscious awareness. This creates the potential for unexpected responses to the museum itself—which might be painful, dislocating, eerily familiar or even revelatory to individuals. This dynamic compelled Thinc's design team—which included a practicing psychoanalyst—to begin its work by considering the ways different kinds of people might respond to and use the museum.

We conducted a workshop to envision the characteristics of more than 30 such user groups, and then imagined ways the museum could serve the divergent needs of a selected sample of them. This technique resulted in a chart that plotted different groups' use of the museum at different levels of encounter and connectedness.

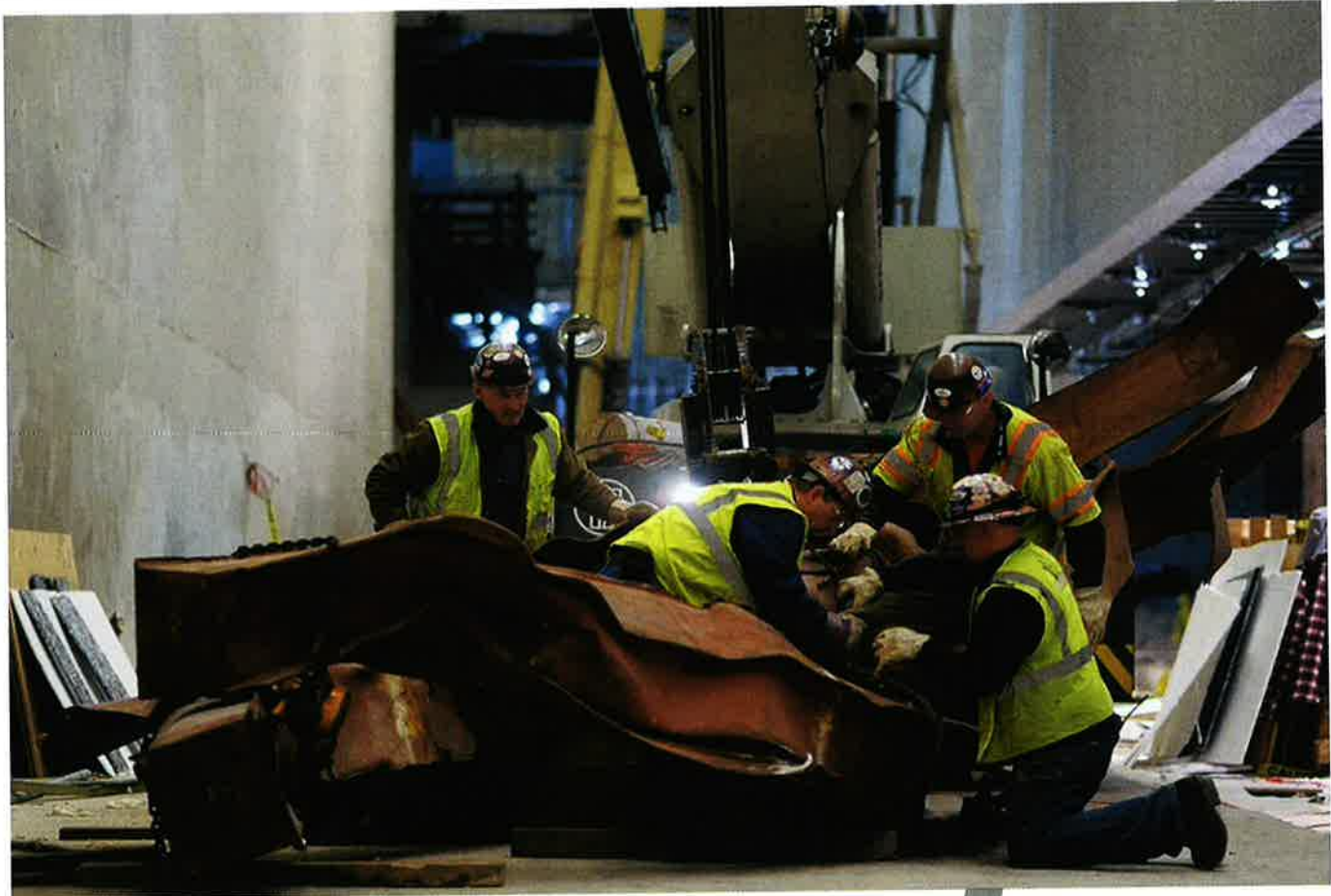
The uses ranged from a brief visit to a more sustained relationship across many visits. The connections ranged from scant awareness to profound experiences of loss. We then extracted emergent patterns into a core set of purposes and design principles to guide the work and enable the team to envision its task with added flexibility and perspective.


This process also gave rise to another, seemingly dichotomous aspect of the work. The rituals of memorializing typically follow a narrative that, particularly for Western culture, moves from shock, through action, to a kind of collective redemption. The archetypal story outlines a path from recognition of a horror committed; through giving of aid, comfort and assistance; to completed reconstruction. Traveling this route gives society an essential means of bringing closure to an unbearable event and is supposed to enable us to move on. In the case of 9/11, however, this essential memorialization process stands in tension with an awareness that the legacies of this event are still very present—in the news, in our conversations and in global politics. Ongoing conflict, the threat of further attacks, and continued debate over the competing needs of safety and liberty are all signs that 9/11 continues to exert enormous influence on political and social relations, and on our ability to negotiate human difference around the globe.

To be experienced by a broad range of people as truly authentic, the 9/11 Museum must support the paradoxically contemporaneous functions of bringing closure and acknowledging 9/11's continuing impact. At the same time, it must provide a coherent journey through this complex emotional terrain.



Above: The 9/11 Memorial Museum's Foundation Hall under construction. Below: Workers prepare a section of "impact steel" for installation in the museum.





To support that coherence, the designers conceived an initial sequence of experience that draws upon processional aspects of public memorialization: encountering the site, remembering the loss, bearing witness, reconstructing and reflecting. This entry experience is intended to create a consistent beginning for virtually everyone, after which people are free to explore where their interest takes them. Our working assumption, which draws on a breadth of literature on mourning, memorialization, narrative history and psychology, is that this coherent initial sequence gives the museum a stable base from which to offer the diversity of materials and encounters that different people, with equally different motivations for visiting and expectations for the visit, will seek. Reassured by this implicit (and to some degree familiar) processional sequence, visitors might better absorb the complex and unexpected content of the exhibitions—and deal more successfully with the emotional responses that may result. Similarly, an ending sequence helps people bring closure to the narrative arc of their encounter with history.

Making a broad range of information and narratives available, while providing a stabilizing basis for the experience, can give museum users expanded ways to encounter those aspects of 9/11 that they already identify with—and those aspects that are unfamiliar or contrary to their own experience. This offers a way for any of us to use the exhibition to open ourselves empathically to others' experience of 9/11 and to gain new perspectives on our own experience—both through the re-encounter with our memories and through the wider range of experiences represented. In that way, the museum not only enables us to honor the dead and encounter the site and history of these attacks, but also to build our capacity to engage with the complex world that is their result.

Jake Barton

Principal, Local Projects; Media Designer, 9/11 Memorial Museum

September 11 has been described as one of the most documented events in history. Watching this global media event unfold in real time, we were connected to others as they, too, witnessed it live.

Given the nature of this history, the 9/11 Memorial Museum is unprecedented in the quantity of media it presents, and in the relevance of that media as artifact, collection and medium for visitor participation.

When Local Projects was first invited by Thinc Design to partner for the exhibition design competition, we asserted that media design would be critical from the very start of concept design. As members of the original team that designed the “storybooth” for StoryCorps, a national oral history project, we had the impulse to integrate first-person voices as a central element within the 9/11 Museum experience. We knew that this presence would lend authenticity to the exhibits, matching the powerful and raw archeology of the greater museum space.

I remember a moment when we matched a time-stamped event—“9:59 am 2 WTC, the South Tower Collapses in 9 Seconds”—with a first-person oral history quote we had found describing the impact: “Like a waterfall, thousands of panes of glass shattering.” We were beginning to see how effective it was to connect the voice of “objective reality,” i.e., timestamps and locations, with the voice of “subjective experience,” i.e., those who experienced the event first-hand. We elected to include the extraordinary oral history of Stanley Praitnath, who worked on the 81st floor of the South Tower, speaking in his own



"In Memoriam" features portraits of the nearly 3,000 people who were killed in the September 11, 2001 and February 26, 1993 attacks.

voice: "This plane is coming in at eye level, eye contact. I can still see the big 'U' on this plane, and this plane is bearing down on me, and I dropped the phone, and I screamed, and I dove under the desk."

This technique invited those who survived the event to share their experiences with visitors who might know nothing about it. Having people tell their stories actualized the museum's mission: to remember the thousands of victims, recognize the endurance of those who survived and hear directly from those who risked their lives to save others.

This approach catalyzed the museum's commitment to broadening the use of oral history to include the visitor's own voice. Whether telling one's own 9/11 story, recording a remembrance for someone who was killed, or adding an opinion about some of the more challenging questions raised by 9/11, visitors are invited to contribute their own stories to the museum. Some of these "9/11 stories" have been assembled into the first installation, "We Remember." In an audio collage of overlapping memories, people from around the world recall where they were, how they heard, whom they called and what they felt. Acknowledging visitors' own entry narratives, this opening exhibit signals that the experience of 9/11 is collective and ongoing.

Whether online through the user contribution website "Make History" (also designed by Local Projects for the 9/11 Memorial and Museum) or inside the museum, the collection of visitors' personal experiences acknowledges the role of witness played by so many. Over time, this archive of individual reflections will also help the curatorial team track evolutions in our understanding of 9/11 and its impact.

One of the final media pieces deals directly with the changing nature of the post-9/11 world. Called "Timescape," it mines an ever-growing archive of major news outlets from 9/11/01 to the present. Through an algorithm developed by Local Projects with Ben Rubin, Mark Hansen and Jer Thorp, themes, players and topics emerge from the news reports, evolving into new associations over time. This final piece presents the collective voice of our news and even arguably our culture, chronicling events catalyzed through the moment of 9/11 that frame our world today.

Together these media pieces grapple with one of the core challenges of the 9/11 Memorial Museum: how to convey history before an "official" history has been written. The museum uses its variety of media installations not only to document what happened on 9/11, but to convey the complexity and meaning of the post-9/11 world. We look forward to adding your voice to the project.

David Layman

Principal, Layman Design; Historical Exhibition Designer, 9/11 Memorial Museum

Good design often comes from a place of joy. When a project's design approach is rooted in an exciting, innovative idea or a previously untried technique, or simply intends to surprise and delight, the resulting design reflects that joy.

How, then, does one undertake the design process for an exhibition that springs not from joy, but from terror or deep sorrow? Most conventional approaches are either inadequate or inappropriate and more likely to yield results that are unintentionally thoughtless, hurtful or even offensive.

Exhibitions rooted in horrific loss of life and large-scale atrocity require the planning team to confront a daunting array of complicated issues well before the first thumbnail sketch is penciled. Innumerable fine lines of tone, presentational sensibility, authenticity and stylistic convention need to be drawn. For the 9/11 Memorial Museum's historical exhibition, some of the questions were:

- Should the general tone of the exhibition be neutral—detached from the narrative and allowing the storyline to dominate? Or should the tone be reflexive to echo the emotional current in the narrative?
- How can design effectively modulate disparity of scale to convey both the enormity of physical devastation and the intimacy of a personal effects item?
- How should the experience be shaped to prevent visitors from becoming overwhelmed by the cumulative impact of the events being documented? Can the design offer relief? Should it?

- How do you design the ending for an exhibition documenting an event whose long-term impact is still unfolding?

While we couldn't fully answer these questions (and dozens more), we still had to grapple with them. Using three strategic approaches, we determined how to shape the experiential landscape and present sensitive content:

Overall Strategies (*addressing overarching concerns such as tonality, the contour of the visitor experience and primary themes*), e.g., mapping the emotional topography:

This is not a typical historical exhibition that establishes a formal relationship between the visitor and the content. Because this exhibition presents an event many visitors will have personally experienced in some fashion, and because some will be re-living their own memories of that day, didactic text panels take a back seat to content presented in layers and multisensory environments.

Although the narrative maintains a neutral voice, it still must engage in a dialogue with the visitor. Both exhibit and visitor are witnesses to that day, sharing memories each step of the way. In order for that dialogue to be effective, the emotional topography must correspond to the content. Relative areas of emphasis must be assigned; sensitive events must be anticipated and positioned carefully; temporal sequence must be coherently orchestrated. The visitor path must be sculpted and visual clues placed so that the experience unfolds in an intuitive way.

Given the subject matter, a visit can be emotionally and cognitively complex. There is the risk of disengagement unless the topography is mapped out in advance.

Compositional Strategies (*techniques that guide visitor focus*), e.g., modulation of moments:

The central events that transpired on 9/11 and its aftermath were momentous. The exhibition could present only those large events and still be coherent and moving. But many of the small moments are equally powerful. Given the difficulty of knitting dissimilar narrative components together, with large moments typically overshadowing small ones, a strategy of modulation is required. Large events serve as defining moments that anchor a particular area. Intimate moments, nestled into niches or conveyed via audio wands, punctuate the narrative. Sometimes the most difficult content is pulled off the main narrative path altogether. The locations and rhythm of these massive and intimate moments are carefully arranged to provide balance and pacing.

Pragmatic Strategies (*common-sense measures that predict and meet the emotional needs of the visitor*), e.g., early exits:

The exhibition offers thoughtfully planned, clearly signed exits along the visitor path. These are not emergency exits, but offer the option of a respite or early departure for any visitor who may want to step away at a given point.

These strategies represent a few approaches to sensitive presentation of the traumatic moments of 9/11. This is an unapologetically historical exhibition, and the integrity of its content cannot be compromised. But good design must also anticipate the profound emotions visitors will likely experience. To varying degrees, we each carry wounds from that day, and we will bring them with us into this space. While the 9/11 Museum may remind us of the pain suffered, it is also a place of catharsis, healing, introspection and inspiration. Ultimately, for a project that does not originate from a place of joy, the benchmark of good design may be how an exhibition can accommodate us as we weep. <<

Museum Pavilion, designed by architectural firm Snøhetta.

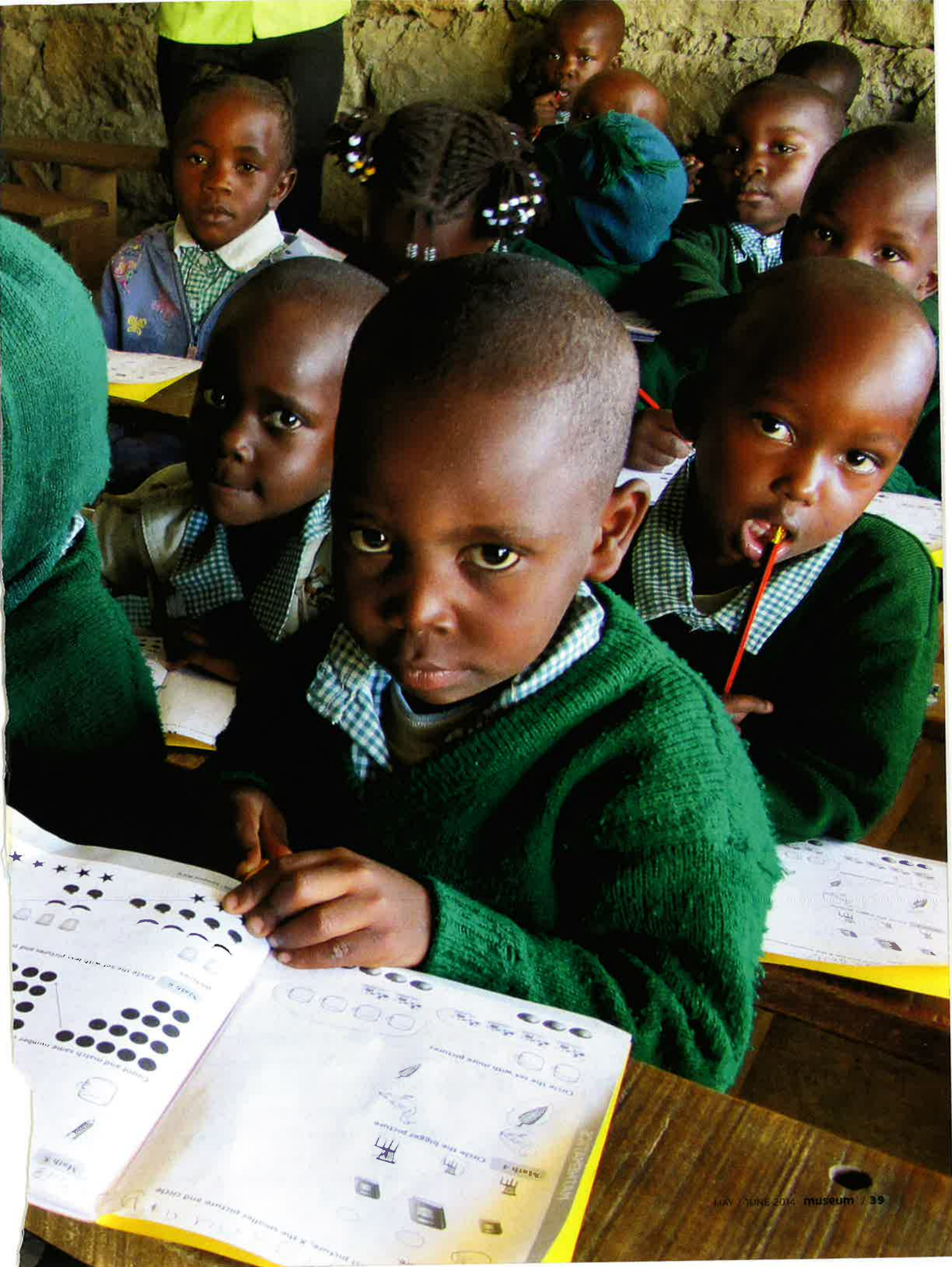




For Profit for Good: The rise of the social entrepreneurs

An Excerpt from *TrendsWatch 2014*

By Elizabeth Merritt





For years, well-meaning critics have been telling nonprofits to act more like businesses: to do a better job marketing, to innovate, to develop a strong brand identity. It's even been suggested that nonprofits sometimes use their tax-exempt status as an excuse to operate inefficiently. Now we are seeing the flip side of the coin, as for-profit businesses tackle traditionally nonprofit goals. "Social entrepreneurship" is the growing realm of mission-driven business enterprises that view financial success as a way to create more and better good. What if it turns out that for-profit organizations can do a better job than the "independent sector" at solving the world's problems?

Social entrepreneurship is a big, messy term used in

many ways, but let's focus here on for-profit businesses that explicitly factor mission delivery into their bottom line. They aren't just donating profits or materials to a related issue (e.g., TOMS shoes, Ben & Jerry's) or practicing "corporate social responsibility" by recycling, saving energy or giving money to charitable causes. Their business model is structured around providing a product or service that addresses social or environmental needs. These entrepreneurs agree with the founder of Zipcar, who feels that "focusing on the business is what makes you successful in mission as well, because it makes you pay attention to what people want."

Mission-driven companies have a lot of choices for how to structure their operations. As we discussed in *TrendsWatch*

Previous pages: The goal of Bridge International Academies' for-profit "school in a box" model is to provide quality education for \$5 a month.



2012, emerging hybrid legal entities (benefit corporations, L3Cs) provide the option of combining some of the advantages of the for-profit and nonprofit worlds. But some entrepreneurs are deciding that the benefits of the for-profit model (e.g., access to capital) and the disadvantages of nonprofit structure (e.g., cumbersome governance) make straight for-profit the best way to do a lot of good.

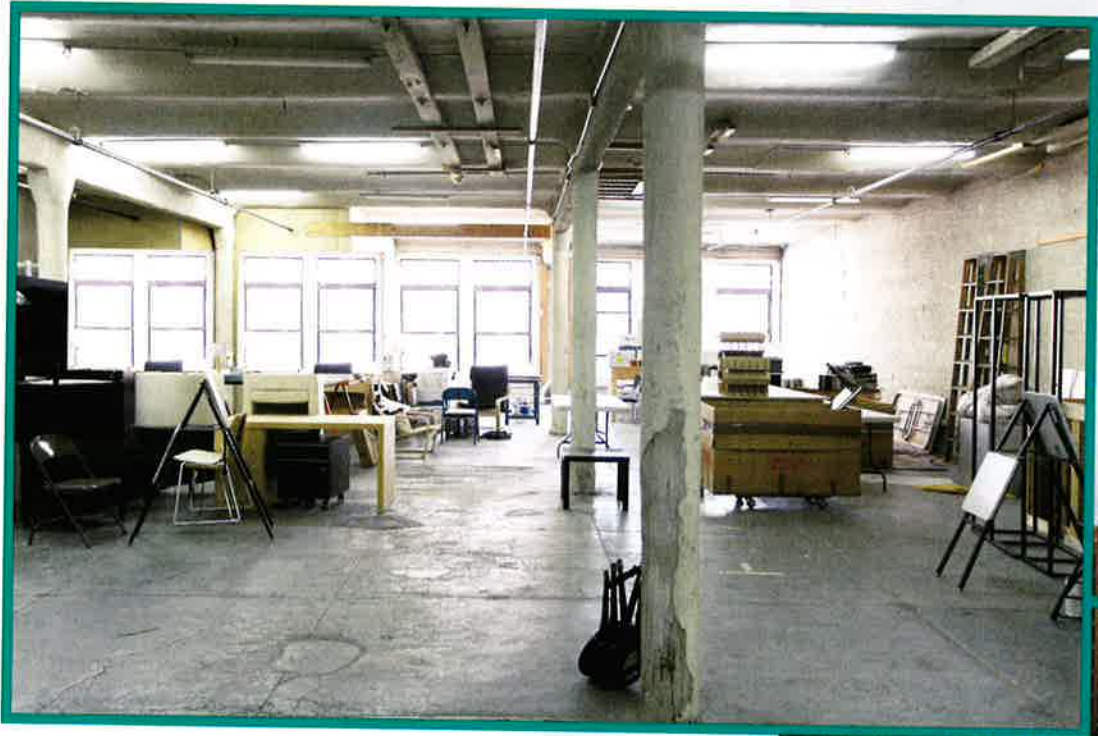
Take, for example, the case of Saul Garlick, founder of the nonprofit ThinkImpact, a company that fosters microenterprise in third world countries to meet local needs. Garlick, struggling to meet payroll and expand services, assessed his options (nonprofit, hybrid, for-profit) and decided to convert ThinkImpact into a for-profit to free the company from the “treadmill of donor dependency” and increase his ability to

amass capital and scale up. Or consider the way the D’Eri family tackled the challenge of employment for adults with autism: 80–90 percent, including their son, are unemployed. To address this social need, the D’Eris could have founded a nonprofit that provided jobs or training. Instead they started Rising Tide Car Wash, a business designed to capitalize on the abilities of autistic adults rather than alleviating their disabilities. Not content to help just their own family and community, they are expanding the business into other geographic areas.

The rise of for-profit social enterprise is being reinforced by the parallel rise of impact investing: people wanting to do good with their money not through charity, but through investing in companies that give a return both in cash and in mission-driven results. Funders, especially younger, high-wealth donors, fund according to measurable impact, rather than a fuzzy desire to “support the arts” or help their community. If they can have more impact for their dollars by investing in a hybrid nonprofit or a for-profit business (and get a modest financial return on their dollar as well), well, that seems like a no-brainer, right?

The ranks of social entrepreneurs are increasingly populated by Millennials, driven by the economic realities of their generation, their aspirations and their values. Only 60 percent of Millennials have jobs, half of which are part time. Perhaps in part because of the lousy job market, 54 percent either want to start a business or have already started one. It isn’t just about the money, either: millennials see small businesses as a social form, a way to express their artistic or moral aspirations. Polls show that 85 percent of Millennials want their work to make a difference in the world, and 71 percent want to work for a company that encourages global or community social responsibility.

While the popularity of for-profit social enterprise is soaring, the reputation of the nonprofit sector is taking a dive. Even reputable nonprofits are being criticized for not having a big enough impact on the problems they are trying to solve—for being good, but not good enough. Fundraiser and activist Dan Pallotta argues that American social attitudes and regulatory structures doom the nonprofit sector to be small and ineffective. In his March 2013 TED talk (over 2.6



The New Museum of Contemporary Art, New York (shown here with sculptures by Chris Burden on facade) is developing space next door as a business incubator.



million views and counting), Pallotta preached his message that expecting nonprofits to pay low (non-competitive) salaries and skimp on their marketing budget—all without access to investment capital—cripples their ability to solve problems.

What This Means for Society

The growing importance of social enterprises may signal a fundamental shift in the traditional division of responsibilities between the “three sectors”—government, for-profit and nonprofit. If for-profit companies with social missions rack up big wins in solving problems in areas of need such as health care, education, civil justice, foreign aid and the environment, will that change public perceptions about the best way to tackle social needs and social good? How might that, in turn, affect attitudes towards nonprofits, charitable contributions and tax-exempt status?

There is already a growing split between the way policy makers and donors regard nonprofits that perform social service functions such as feeding the hungry, housing the

homeless and helping the poor, and their attitude towards cultural nonprofits. In current debates about budget and funding, the former are often treated as not only good, but as a group on which to offload the social safety net responsibilities heretofore assumed by the government. The latter are increasingly being seen as hobbies of the rich and undeserving of public support. If social enterprise tackles the role traditionally filled by the “social service” nonprofits, with notable success, will it deepen this divide? Might that, in turn, fragment the nonprofit sector and erode its willingness or ability to advocate as a group for policies favorable to the sector?

If social enterprise catches on, mainstream for-profit companies may start examining how they can use their core business to achieve social good. An early signal of this potential: in June 2013, Bre Pettis, founder of the 3D printing manufacturer MakerBot, sold the company to Stratasys for \$600 million. In November, Pettis, who stayed on as MakerBot’s CEO, announced the launch of MakerBot Academy, with a mission of integrating 3D printing into education. Instead of



What This Means for Museums

What if for-profit businesses become effective competitors in delivery of traditional museum missions? Not just for-profit museums, but other entities that achieve the same ends. Some have noted the irony of the big fuss made when Jeffrey Deitch, an art dealer hired to run the Museum of Contemporary Art Los Angeles (MoCA), reputedly forced out highly respected (academic, museum-trained) chief curator Paul Schimmel...who promptly became a partner in a commercial gallery. Schimmel says he will organize the exhibitions to be “more thoroughly researched and elucidated, and...dressed with many other museum-style fixings, including educational programming, scholarly publications and auxiliary programming.” As this article comments, “combining sustainable business practices with museum quality exhibitions, it’s a trend that could catch on, right?”

Having a competitor in the marketplace of doing good may challenge nonprofits, including museums, to up their game. Museums traditionally boast about their “unique” products and services, as if providing a great experience for only a small set of the total population was something to be proud of.

“I think people make the mistake of distinguishing for-good versus for-money. The notion that nonprofits are the right—or even better—vehicle for doing good in the world is no longer true. That may have been the case at one time, but today, ethical, well-run businesses with products that make life better are remarkable at improving lives at scale.”

—Saul Garlick, founder and CEO of ThinkImpact

a chicken in every pot, Pettis envisions a MakerBot® Desktop 3D Printer in every school in the U.S. He is reputed to have sunk a “Gates-sized contribution” into making it work, partnering with nonprofits like DonorsChoose.org, but not making the academy itself a separate nonprofit.

Social enterprise generally assumes that any good thing can and should be scaled up; this may lead funders and donors to expect the same from nonprofits. Might “unique” become a pejorative term when applied to museum operations?

Museum Examples

The **New Museum** in lower Manhattan is building a business incubator slated to open in 2014. The museum will invite up to 70 emerging designers, architects, tech developers, artists and others to occupy the space. The goal is to generate ideas that make money for their creators, who pay fees to the museum to work in the incubator, and help the city by addressing the environment, transportation, poverty, food and other urban challenges.

The **Spark!Lab National Network** is an entrepreneurial endeavor of the Smithsonian's Lemelson Center for the Study of Invention and Innovation. Spark!Lab uses hands-on activities to engage children and families in the history and process of invention, from having a great idea to bringing it to market. By licensing the design and educational content of Spark!Lab out to other museums, the Lemelson Center creates an income stream for its own operation as well as creating a network of permanent satellite locations that form a mutually reinforcing community of practice about education and about the business model for this enterprise.

The **Children's Museum of Richmond (CMOR)** has opened two satellite locations, both to expand the population it serves and increase its financial sustainability. The museum had to raise nearly \$1 million over three years to invest in this expansion, but staff had good data supporting the market for this leap—many parents reported that the

transit time to the original location was a significant barrier to attendance. When they embarked on this course, CMOR staff were surprised they seemed to be the first children's museum to adopt a "branching strategy," and found themselves besieged by calls from colleagues interested in following suit.

Gore Place, a historic house and estate in Waltham, Massachusetts, operates a small farm complete with sheep, goats and poultry. In 2013 they completed the first year of a three-year plan to see if the farm can turn a profit without support from the museum. While they earn a modest amount from a farm stand (two large technology parks recently invited them to set up weekly farm stands on their grounds as well), the museum actually earns more from selling tickets to farm-related activities than from the crops themselves (a strategy pursued by many small family farms in this "experience economy"). Gore Place also gave away over 6,000 pounds of vegetables to community kitchens last year, an ancillary "good" of which the museum is particularly proud.



Gore Place Farm Stand.

Social enterprise isn't only about food, housing, medicine. It can also be about culture. For example, Artsy is a for-profit company dedicated to arts education via an online platform that both sells art and displays digitized art, some of it from museum collections. Artsy's chief curator, Christine Kuan, explains that "[b]eing for-profit, in the sense of taking a sales commission from artworks that sell through our website, is a sustainability plan that makes sense in the online realm and it enables us to be free to the public."

Museums are working hard to document how they help meet essential social goals—to establish that they are "necessary rather than nice." If social entrepreneurs show they can be better than nonprofits at making real inroads on truly "necessary" social goals, will that leave museums undisputed only in the areas that are "nice?" Will it change the way museums measure success and the argument we make for support?

The majority of museums are distinguished from the rest of the nonprofit sector by the collections they hold in trust for the public. Yet most people don't know that the works they see on exhibit are the tip of the iceberg, and they haven't been taught to value, and pay for, the collections behind the scenes. Despite proposals that the Detroit Institute of Arts raise money by renting out works currently not on display, museums generally don't generate enough income from the collections in storage to pay for their preservation and conservation. Museums already compete in the marketplace for income from ancillary activities (shop, space rentals, special events). If for-profit enterprises out-compete museums at producing the mission-driven products and services (exhibits, education) that help support our collections, what does that leave us?

Museums Might Want to...

- Revisit their ambitions for scale and impact, and consider how much good they want to do in order to feel successful. For example, museums are proud of their work as educational institutions. As Michael Edson, director of Web and new media strategy at the Smithsonian Institution, points out, "dreams come in different sizes," but "a billion learners is the scale of dream [museums] need to have if we are going to seriously discuss improving education in America."

- Consider entrepreneurial methods of delivering and scaling up successful programs and services. Use philanthropy as a source of capital to build sustainable income streams, rather than as fleeting support for projects that will disappear once funding dries up. And before using underwriting to deliver free services, consider whether they are undermining their own ability to charge a price that would provide these services in a sustainable manner.
- Look for for-profit, hybrid and governmental partners who might help museums create joint projects-for-good that generate sustainable income streams. Joining forces with entrepreneurs who can draw on museum resources while sharing the resources of their own business platform may enable museums to reap the benefits of social enterprise without completely reinventing their own organizational structures.

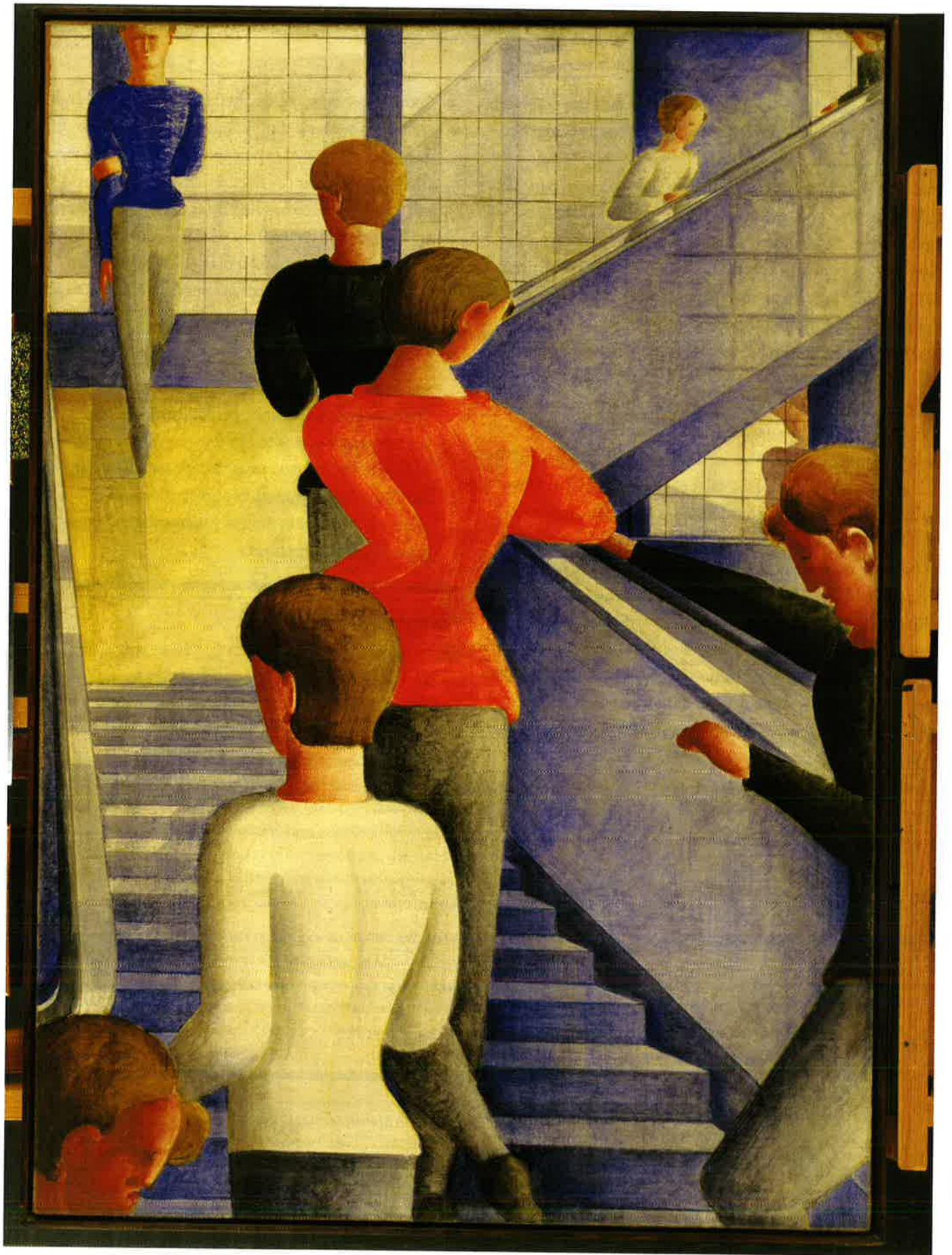
Further Reading

David Bornstein, *How to Change the World: Social Entrepreneurs and the Power of New Ideas* (Oxford University Press, updated edition 2007). Bornstein, founder of the Ashoka foundation, shares stories of finding, mentoring and scaling up the work of social entrepreneurs around the world.

John Elkington, Pamela Hartigan, Klaus Schwab, *The Power of Unreasonable People: How Social Entrepreneurs Create Markets That Change the World* (Harvard Business Review Press, 2008). This book explores market-based solutions to "society's most intractable problems." Draws on the expertise of staff of foundations funding social entrepreneurs, including the Schwab Foundation for Social Entrepreneurship, the Skoll Foundation for Social Entrepreneurship and the World Economic Forum.

Jane C. Wei-Skillern, James E. Austin, Herman B. Leo, *Entrepreneurship in the Social Sector* (SAGE Publications, 2007). Written to support undergraduate and graduate courses in entrepreneurship and social enterprise, this textbook contains numerous Harvard Business School case studies addressing business models, funding, growth and collaborations. <<

Elizabeth Merritt is founding director, AAM's Center for the Future of Museums (CFM). TrendsWatch 2014 is a CFM publication. For ordering information, please see page 12.



In his latest book, *Art & Energy: How Culture Changes* (The AAM Press, 2014), Barry Lord traces how our efforts to access and control sources of energy—from our ancient mastery of fire through our exploitation of coal, oil and gas and now renewable energy—profoundly transform how we view art and culture. Energy transition, he maintains, is a powerful engine of cultural change.

ELECTRIFICATION: TRANSFORMING THE WORLD

AWAKENING IN ONE OF the masters' bedrooms in the Bauhaus Dessau is possibly the most aesthetically enjoyable reward that I and my wife and partner Gail Dexter Lord have ever received for the work we do. We were helping to plan the future development of German architect Walter Gropius's masterpiece, and so were delighted to accept a night in one of the bedrooms originally occupied by Gropius himself or another of the definitive, early 20th-century artists who taught at the Bauhaus, such as Swiss painter Paul Klee or visionary Russian artist Wassily Kandinsky. The crisply defined, curtainless windows of the gleaming white interior were a confident statement of the rationality and functionalism of this second home of the greatest design school ever built. Preserved but neglected by the East German government, the building was now being meticulously restored to its original paint color, clean lines and supple massing of volumes.

What brought the entire modernist movement to mind was the main staircase. This was partly because of Oskar Schlemmer's famous

painting of it, but also because its lines and proportions, enclosed by a tower of glass, so clearly proclaim a strictly functional world without ornament. For the Bauhaus students (many of whom became famous themselves), this staircase invited them to ascend to a new world, one that they could change for the better.

What a vista for a student of art, design and architecture! It was part of the wider reassessment of all values that affected every aspect of life in the 14 years (1919–33) of the Bauhaus. It was a vista shared with the French architect Le Corbusier, who famously saw houses as “machines for living.” It was rooted in the determined optimism of the revolutionary Russian constructivists and precursors like the Dutch De Stijl movement. But here was the Bauhaus, founded just a year after the mass destruction of World War I, the disastrous apotheosis of the culture of mass production. Here art and design were taught in a completely new way. Bauhaus students took this message of confidence in rationality and functionality out into the wider world, as they were obliged to do: the Nazis

Left: Oskar Schlemmer, *Bauhaus Stairway* (1932).

closed the school immediately after they seized power in 1933.

Bauhäusler were vastly influential in shaping the world around us today. The school's last director, Mies van der Rohe, took his uncompromising international modernism to the United States, where Gropius was also teaching. Hungarian master Laszlo Moholy-Nagy founded "the New Bauhaus" in Chicago. Marcel Breuer established his international pre-eminence as an industrial designer. Many other graduates and former faculty were teaching or practicing their art, design or architecture in Russia, Japan, the United States and elsewhere. The skyscrapers that surround us in our cities, the factories with sawtooth roofs that flood the work space with natural light, the plastic chairs we sit on in so many of our institutions, the design of almost all of our appliances and the sans-serif print on the packaging that they come in are just a few of the ways our world was transformed by Bauhaus artists, designers and architects.

Using only the modern design principles of solid geometry, color theory, fidelity to materials and attention to ergonomics, the Bauhaus proclaimed complete confidence in its ability to build a whole new world. The aesthetics of the Bauhaus and of modernism followed the dictum attributed to the late 19th-century American architect Louis Sullivan: "form follows function." The school taught that a better world could be built on this rational basis of functionality.

Art could change the world. Where did this newfound confidence come from? For that matter, how do we account for the fact that from the late 19th century and through most of the 20th, for the first time in history, millions of people believed that it was possible to change the world? Whether architecture, art, design, economics, politics, religion or almost any other field, people were suddenly convinced that they could create

a new world. This confidence in the culture of transformation has been continuously reinforced over more than a century by a new source of energy that began by transforming night into day: electrification.

Five Waves of Transformation

If we could flip a switch to turn darkness into light—not just the warm glow of an oil lamp but the full-daylight effect of the first commercially available light bulb that Thomas Edison perfected in 1879—what couldn't we change? Over the ensuing 135 years, electrification, our most intimate energy source, has continually reassured us that it is possible to change both ourselves and society.

Transformation has occurred in five successive waves. First, Edison's invention inspired enormous confidence in our capacity for transformation, especially in the last two decades of the 19th century. The rapid development of an electrical power grid and circuits made it possible to electrify manufacturing as well, thereby transforming the culture of production.

Second, electrical domestic appliances began to change work in the home, first in the United States in the early 20th century and later in Europe, inspiring hope for a total transformation of the role of women and the status of housework in our societies.

Third, the phonograph and the cinema, then radio and television transformed our awareness of who we could be, how we are different and how much we share with others elsewhere in the world. Recorded or broadcast words and deeds could affect the entire world around us. In new art forms, popular entertainment and methods of advertising and propaganda, the medium became the message and vice versa.

Fourth, from the mid-20th century forward, air



Transmission lines near the intersection of Niagara Junction, 1906.

conditioning further demonstrated our capacity to change the world: we could now alter the climate, especially around the equator where “air-con” made sustained intellectual and creative work possible.

Fifth, wired and then wireless digitization has transformed the meanings of knowledge, learning, work and interpersonal relationships. Now floating on an electronic “cloud,” we are once again inspired by our capacity to change ourselves and the world.

All new energy sources change us. But the culture that came with electrification after 1879 was not incremental. It was transformative. By entering into our daily lives so directly, and by completely revising the basic assumptions of both our working and our domestic lives, electrification accomplished a qualitative change, making it possible for men and women in all parts of the planet to imagine that their lives and societies could similarly be transformed and

improved. Electrification was and remains our most intimate energy source, present at all times in our homes, from the switch on the wall for the lights and the air conditioner to the on-off switch for your personal computer. Electrification has inspired many of us to believe that anything can be enhanced, including who we are and how we live and work with each other.

Transforming the Arts

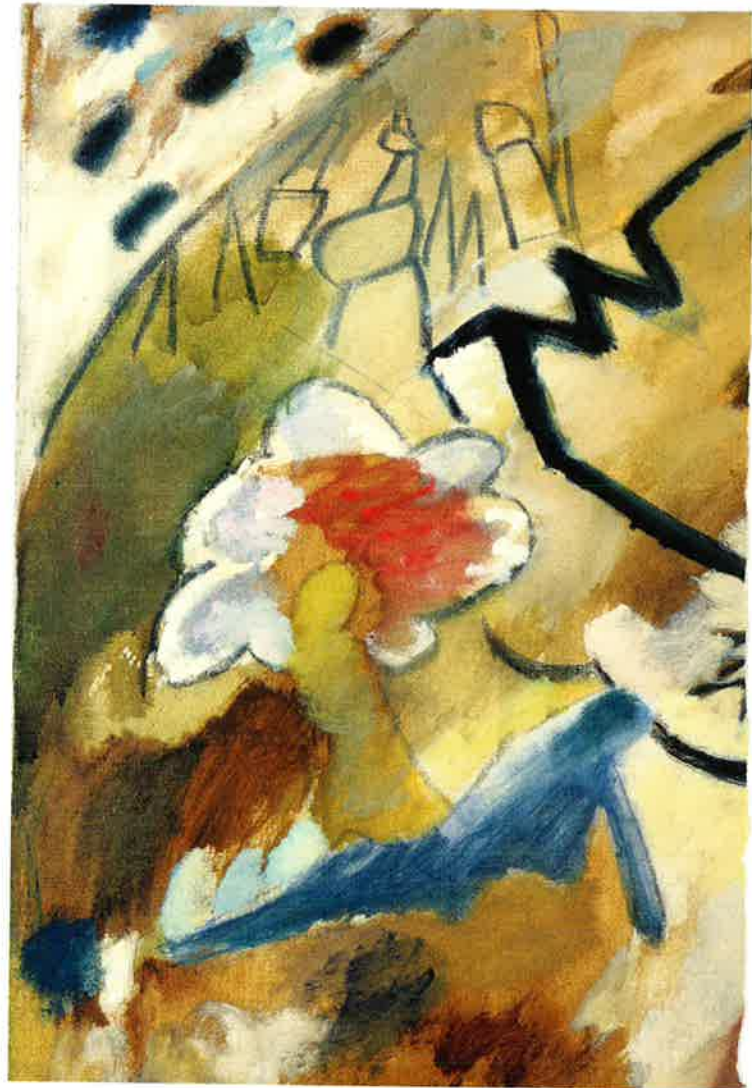
The belief that a contemporary approach to music, art, drama, dance, photography, cinema or literature could change the world was a powerful driver of aesthetic culture throughout the 20th century. This belief was rooted in international modernism, the aesthetic that the Bauhaus taught as a movement for the transformation of art and society.

Visual artists—painters, sculptors and photographers—had been among the first to see the

potential for transformation in the age of electric light. In the 1890s, an avant-garde in each of the arts was beginning to transform the very concept of what art is about. In the previous decade, Vincent van Gogh and Paul Gauguin had begun to use color to far more emotive effect, while Paul Cézanne evoked three-dimensional solidity by means of brush strokes that were at once expressive and structuring. In the first decade of the 20th century, Pierre-Henri Matisse was among the modernist painters whom critics named "*les fauves*" (wild beasts) because of their willingness to transmute "savagely" the colors of the world around them. Just as electrification had transformed night into day, for these artists it was possible to paint the glow of flesh, the flare of a sunset or animals in the fields with hues that were not known in nature.

Picasso, Georges Braque and others went further, transforming painting first into an analysis of the subject by geometrical means, then into a synthesis of these "cubist" elements, some represented by materials such as newspaper headlines or café menus collaged onto the canvas. Picasso was equally adept at three-dimensional cubism and collage, producing sculpture in which the handlebars of a bicycle might become a bull's horns.

Artists were often classified according to the styles that defined their collective identities: post-impressionists, for example, or fauves. The cubists barely had time to communicate their restructuring of the visual world before a group of Italian artists advanced futurism. Like so many of the art movements of this time, the futurists articulated their objectives in a manifesto. Theirs, proclaimed in 1909, renounced the art of the past and celebrated technology, speed, violence and war. For its author, poet Filippo Marinetti, building the new world meant destroying the old. Five years later, World War I would



fulfill his misguided aspirations all too well.

A decade before he taught at the Bauhaus, Russian artist Wassily Kandinsky grasped the potential for the ultimate transformation of art into abstraction as he responded to the avant-garde, atonal music of Arnold Schoenberg. Kandinsky rose to the challenge of a visual equivalent in painting. He discarded even the expressionist distortion of subject matter and painted fully non-representational works of art. Both in music and in painting, artists were willing to transform all the traditional values of their disciplines in the attempt to create something greater than what had come before.

In rapidly industrializing pre-revolutionary Russia, Vladimir Tatlin and a group of artists,



Left: Wassily Kandinsky, *Improvisation with Horses* (1911).
Below: Vladimir Tatlin, *Model of the monument to the Third International*, 1919–1979.



artisans and architects around him used solid geometry to transform art into a means of constructing a new world. Constructivism was expressed most graphically after the Russian revolution of 1917 in Tatlin's plans for a "Monument to the Third International." Tatlin's revolutionary vision was that each of three geometric solids—a cylinder, cone and sphere—would rotate at different speeds and serve as the International's assembly hall and its radio broadcasting studio and transmitter, while cinematic images would be projected on the monument's solid surfaces, proclaiming the latest news to all those gathered around it.

Teaching in the art schools of this revolutionary society, Konstantin Malevich led his students

to develop what he called "suprematism."

Malevich's non-representational 1918 painting, *White on White*, was a radical transformation of the art of painting, not merely because the all-white canvas was non-representational, but also because it eschewed the usual assumptions of value due to expressive contrasts of color or form. *White on White* asserted that a work of art could communicate its fundamental values in and for itself. Suprematist canvases or sculpture disdained all contingent relations with subject matter, form or even contrast of colors, transforming our understanding of what a work of art can be.

Not only artists of the Russian avant-garde were seized with the mission of transforming

what a work of art can be. At the Café Voltaire in Zurich during World War I emerged the Dada movement, so named because the artists were willing for their work to be seen as infantile, even as its transformative character was revealed. Dadaists refused to produce works of art that could decorate the homes or museums of the class of wealthy patrons whose financial interests had led, they believed, to the war. Marcel Duchamp's *Urinal* eventually became the best-known Dadaist sculpture, resulting in predictable outrage when it was first exhibited as art.

A more positive campaign to take painting beyond decorative and portable canvases was the Mexican muralist movement. Diego Rivera had worked with Picasso and other modernists in Paris before he returned to his native country in the wake of its revolution. In the early 1920s, he and other Mexican artists such as Jose Clemente Orozco and David Siqueiros covered the walls of Mexico City's public buildings with murals that told the story of their countrymen, from the pre-Columbian civilizations through the Spanish invasions to the struggles for social justice in their own time. Contrasting the imagery of their country's indigenous people with the European interventions in their history and emphasizing the power of working people throughout, the Mexican murals are among the strongest expressions of confidence in our potential to transform the world.

All of these movements for the transformation of art and life provided the context within which the Bauhaus set out to teach a new way of creating art, architecture and design. International modernism swept aside the imitative manners of most Victorian and Edwardian furniture. One of its most striking contrasts with the foregoing mass production culture of the coal age was its insistence on respecting the integrity of the artist's materials. International modernism taught that the inherent qualities

Talking with Barry Lord

"Energy transition is a powerful engine of cultural change." What do you mean by energy transition?

Energy transition is always happening because people are always moving to a new source of energy. Sometimes it takes centuries or even millennia. Other times it happens much more quickly, but it's the transfer from one source of energy to another. Right now we are in the early stages of the transition to renewable energy. The dominant source of energy today, of course, is oil and gas, but renewable energy is incoming. We can see the ideas, the cultural values that renewable energy brings with it, which I call the culture of stewardship—stewardship of the earth, stewardship of the body. You can start a fight at any cocktail party just by mentioning renewable energy. That's because those ideas are still controversial; they're still very much debated.

What culture will renewable energy replace, assuming it gets established?

The culture of consumption. That came to us with oil and gas, especially in the 1960s when oil replaced coal as our major energy source worldwide. The culture of consumption is now universally accepted. We may not approve of it. But we have to accept it because oil and gas are our dominant energy source.

You theorize that artistic expression is shaped by how we access and control our energy sources. An example?

The transition to electricity in the late 19th century had a tremendous influence on our cultural values. It kept teaching us faith in the possibility of changing the world—what I call the culture of transformation. We were able to change night into day with the electric light bulb. What could we not change, if we were able to do that? What followed was tremendous change—in the office, in the factory, in the home. The role of women was transformed by electrification. Electrification brought us cinema and television and, more recently, digitization.

Oil and gas are not about transformation of culture and art, then?

Oil and gas are all about the culture of consumption. They are not about production, as coal was. Labor-intensive production is relatively insignificant in the world of oil and gas. It's all about delivery. The nexus of value shifts to the other end—how many barrels will ship and what the price will be. The culture of transformation was a time of social

movements, a belief in the ability of the individual to change conditions around him or her. The culture of consumption teaches us that the individual is foremost a consumer—"I shop, therefore I am." In the late 1970s, Margaret Thatcher said there is no such thing as society—by that, she meant social movements. We're all individuals—buyers.

So how does that play out in art?

In the visual arts, the genius of the culture of consumption was Andy Warhol. Warhol understood the new value of fame. That's why he painted Mao and Jackie and the other portraits. Each time, he varied his process and managed to evoke something that was coming out of the valuation of things in and for themselves. It was Warhol's faith in fame in and for itself. In the same way, consumption teaches us the value of consuming in and for itself, and, of course, the value of brands. Because Warhol painted the brand of Mao, the brand of Jackie, the brand of Marilyn. That's very different from modernism, which was the expression of the culture of transformation in the visual arts—confidence in the ability of art to change the way we saw the world, the confidence of cubism, futurism and all the other isms that came out of modernism.

Has that modernist faith in changing the world disappeared in art movements today?

It's very much under threat. I spoke recently on the theme to a university class, and the students were frankly dumbfounded by the question. Do we still believe in the ability to change the world? It ought to be, one would think, that this fifth wave, this latest wave of information technology, would give us confidence in the ability to change everything in terms of knowledge and creativity and how we access works of art. But that is not really happening. The emerging phenomenon of renewable energy depends on storage. We have solar panels, wind turbines. The whole culture of stewardship depends first on our ability to store things and protect that storage. Access to data becomes critically important.

How do museums fit into your art and energy model about cultural transformation?

You can see the cultural changes associated with each energy source in the major museums that characterize each period. The Victoria & Albert Museum is the museum of the culture of production that came to us with coal. When Queen Victoria toured "The Exhibition of the Works of Industry" in 1851, she commented that all the artifacts were displayed like goods in a shop—products of the new mass markets that coal had made possible.

The Museum of Modern Art is an exemplar of the culture of



transformation, the modernist belief that art and design can and did change the world, stimulated by each wave of electrification, beginning with the light bulb. Artists, architects and designers who responded to these stimuli founded international modernism, and MoMA was built for them.

The Museo Guggenheim Bilbao, complete with Jeff Koons's puppy in front of it, exemplifies the culture of consumption. Visitors in many of today's museums are encouraged to consume the museum experience, especially of artists as brands. On the other hand, the current move toward a more "participatory" museum with community engagement aided by social media shows the influence of the incoming culture of stewardship that is associated with renewable energy.

What will the future museum of the culture of stewardship look like?

It's probably too early to say, but certainly the California Academy of Sciences in San Francisco with its green roof is one big step toward it. Data are stored energy, and storage is crucial to renewable energy sources, so libraries and archives of data, images and information are also relevant. The Arab Image Foundation in Beirut has stored some 300,000 negatives from over 150 family albums as an alternative people's history of the Arab world. Such archives may be a model for the future. <<



Marcel Breuer, Cesca Side Chair (model B32), 1928.

of a material such as wood should be made evident in a wooden table or chair, as in the Scandinavian use of unembellished teak in furniture of the 1950s and '60s.

Form followed function, from typewriters to dirigibles. Automotive design soon abandoned the forms inherited from the carriage trade and embraced improvements in functionality. "Streamlining" was also applied to the new diesel locomotives and airplanes. American architects

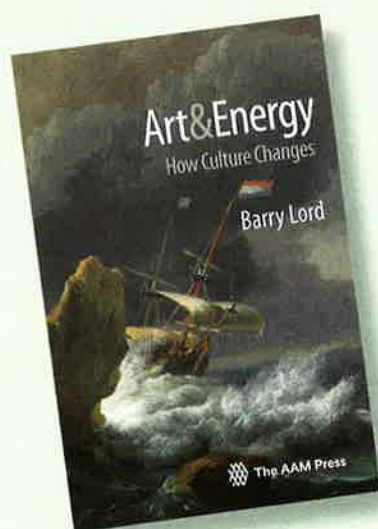
in fast-growing Chicago had been the first to use steel-frame structures to develop skyscrapers, which soon became ubiquitous, especially after 1911 when Otis produced the world's first commercial electric escalator. In place of smokestacks, skylines of tall buildings became the test of how contemporary a city was. Erecting the world's tallest building became a hallmark of global leadership that successive cities vied for—and still do.

MoMA showed that a museum in an age of constant transformation could collect and display nothing but modern and contemporary art.

The culture of transformation rejected all imitation in favor of innovation, while also giving birth to a new type of museum: New York's Museum of Modern Art opened in October 1929, just as the stock market crashed and the Great Depression of the 1930s began. It had been assumed that art museums presented only works of art history. MoMA, funded by the Rockefeller family foundation, showed that a museum in an age of constant transformation could collect and display nothing but modern and contemporary art. The new institution's first director, Alfred Barr, drew up a chart to show the genesis of modern art, including all the "isms"—a history of the constant transformation of visual art that

accompanied this startlingly electrified century.

In architecture and industrial design, too, MoMA proposed a radically functional response to the fussy surface decoration and imitative shapes of Victorian mass production. MoMA's collection featured such masterpieces as Marcel Breuer chairs and Olivetti typewriters. The result is an aesthetic that has completely transformed the look and feel of the 20th century in contrast to all that had gone before. But the new design was not just about surfaces: what is often missed in style histories is its social-political as well as its aesthetic intent. Modern design proposed to inform and support a whole new way of living. «



Art & Energy: How Culture Changes By Barry Lord

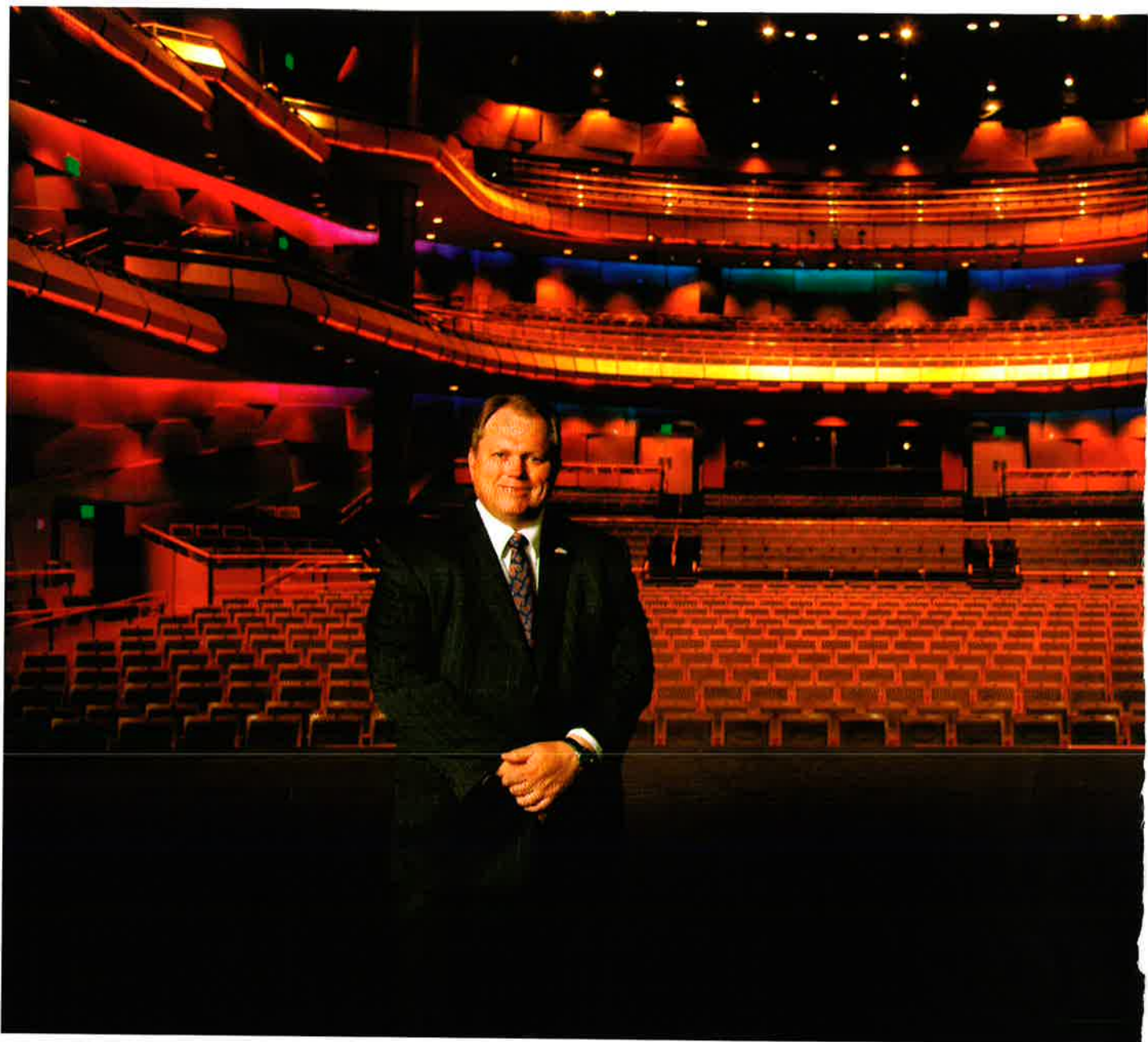
World-Renowned Museum Innovator and Thought Leader

Art & Energy: How Culture Changes traces how the development of each new source of energy, from the prehistoric mastery of fire to renewable energy today, becomes a powerful engine of cultural change.

This provocative, engrossing work will inspire all of us to look at art—and culture itself—from an entirely new perspective.

A publication of The AAM Press.

To order, e-mail bookstore@aam-us.org or call 202-218-7099.



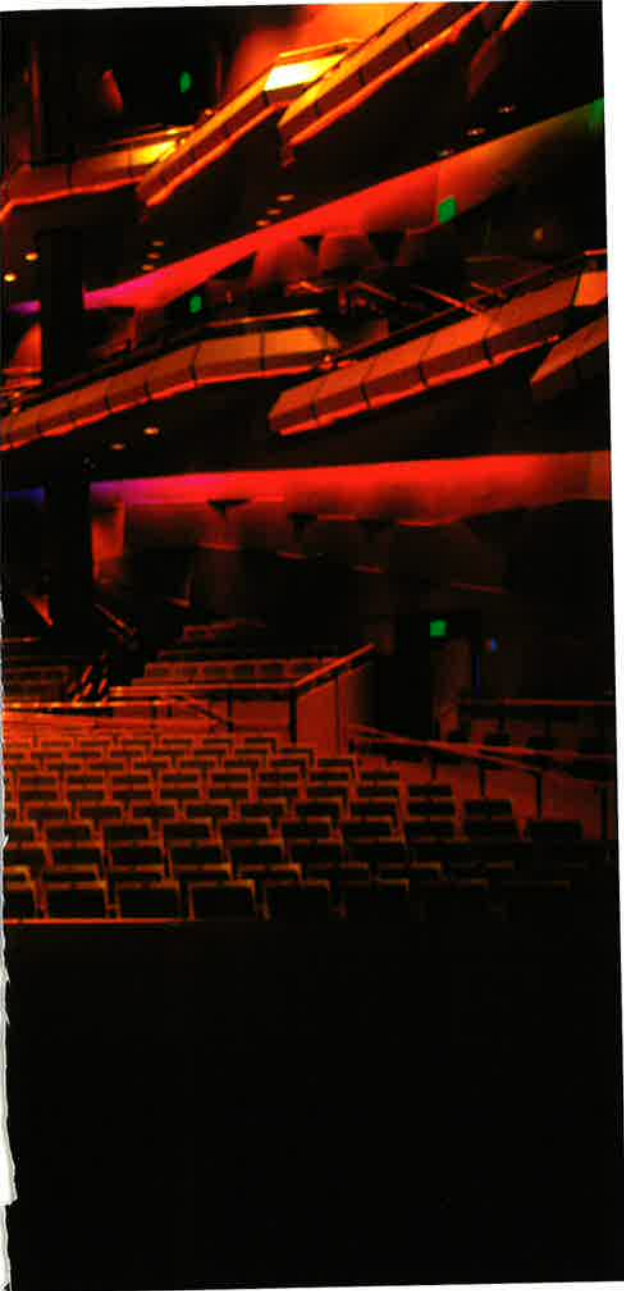
On the Same Team

A conversation with Mayor Scott Smith

Mayor Scott Smith of Mesa, Arizona, is earning a reputation as one of the most innovative leaders of a major municipality in the country. Taking office at the outset of the Great Recession, he steered the state's second largest city (population: 500,000-plus) through the economic turmoil while also preserving Mesa's cultural jewels. Of particular note was the successful working partnership the city forged with the Mesa Historical

Society, enabling the institution to continue to serve the public and ensure its long-term sustainability.

Smith took time out from running his city, leading the U.S. Conference of Mayors and mounting a campaign for governor to talk with *Museum* about how cultural organizations can better collaborate with local governments, as well as his belief in the power of museums and the vital role they play in building a community.



We're impressed by your work with the Mesa Historical Museum, helping it become an even more vital service to the community. Could you tell us how that evolved?

I came into office in June of 2008, and within about three weeks we got financial reports showing that we were facing a \$60 million-plus deficit. We decided that we weren't going to just cut, we weren't going to furlough, we weren't going to layoff. We had to revisit and revive the way we did business and the ways that we provided services.

In Mesa, like most cities our size, 70 percent of the budget is dedicated to public safety, police, fire, courts. We could have shut down every function of the city except fire and police

and not even come close to covering the budget deficit. It was obvious that the old way of doing things was not going to work. So we said, "Let's not talk about what we have to do now. Let's talk about what kind of a city, government and services we're going to create that'll deal with this new reality."

In a normal situation, you would have cut what are often considered luxuries. Museums would have been at the top of that list. But we decided that we didn't want to live in a city that did nothing but provide police and fire services. We took quality of life and the full community package very seriously. We went to our cultural, arts groups and museums and said, "We're going to go into survival mode for the next two to five years minimum, so we have to figure out new ways that we can partner." At the same time we were handling our budget deficits, our arts foundation and our museum groups were going through a decline in contributions. So it was a double whammy.

The historical society is not part of the city government. We partner with them, but they are a distinct organization, whereas our other museums are part of the city's arts and cultural department. We pulled the historical museum into a contractual relationship in which we hired them to provide heritage services to the city. They moved from being a completely separate entity to being integrated into our operations. That was primarily so we could make it through the deepest canyon, but it also taught us ways we could be more efficient. It taught us ways that we could share resources. We had curators working at three different museums who would do an exhibit at the natural history museum, come over to our youth museum and then end up as part of a project of the historical museum. By sharing space and doing some creative things, we redefined our relationship.

Most importantly, we helped the historical

society redefine their approach. We agreed that most historical museums have artifacts that are interesting, wonderful and beautiful, but often they may not attract the kind of traffic you need to be sustainable. So we took a more contemporary approach that would bring in a new audience. We helped formulate an exhibit called “Play Ball: The Cactus League Experience.” Spring training baseball seemed like the perfect vehicle—it’s one of the major economic drivers of the city’s economy. The city got them the space for the exhibit, which proved to be the impetus to redefine their mission.

They also had an old facility that was off the beaten path and costing them money. So they got very creative with traveling exhibits. One was at the Phoenix International Airport, others were in shopping malls, others were in city buildings, others were in lobbies of libraries. They got much more nimble, and we let them use space and covered a lot of their expenses. It was a win-win situation because we got to use their expertise, too. This was not a one-way street.

As we came out of the lowest point of the downturn, we had a bond issue that included two citizen-driven projects relating specifically to the historical museum. One was the restoration and rehabilitation of an old post office and federal building into a beautiful new permanent site for the historical museum. The other is the restoration of an old spa built in the 1930s. Both were included in our successful bond issue.

Your HEAT (Health, Engineering, Aerospace and Tourism) initiative is also intriguing. How do you see museums fitting into that?

HEAT is about focusing on what your community does best, economically speaking. You can’t succeed in the economic realm without creating a sense of who you are, and you need to use that to build upon so you know where you’re going. If you’re ready to develop economically, people have to believe that your community has the whole package. That’s where arts, culture and

museums come in. You are much more attractive to investors and investment if you have organizations and institutions in your community that give you a strong sense of community. That’s where museums fit in.

We often try to convince elected officials like you that a museum fits into the category of “need to have,” as opposed to “nice to have.”

Right. We don’t allow it to be called an amenity. It’s not an amenity. It’s part of your critical mission.

Do you have any advice for museums about how they can better demonstrate that they are indeed “need to have”?

They have to connect with their constituency. In this case, the constituency is the residents of the city. For example, Mesa’s Arizona Museum for Youth just went through a name change and mission change. They’re now the i.d.e.a. Museum. They needed to be more contemporary and connect with people more directly. Sometimes grandiose isn’t the best way. The Mesa Historical Museum found out that some of their most successful exhibits were smaller, traveling exhibits. Being nimble and more contemporary can help you create a memorable experience for people.

Remember that museums are competing with all other entertainment. I know sometimes museums don’t like to think of it that way, but you really are competing for people’s attention and dollars against all the other entertainment and other educational opportunities. Whether you look at a museum as an entertainment or educational entity, or as a combination (and I like to think that museums are both), you’re competing in a crowded market. For you to be not only viable but relevant, you have to connect to people. That’s what our historical museum did by looking at spring training baseball. It’s contemporary, but it’s cool to go back and look at things that happened 60 years ago—to see how spring training in Mesa has evolved.

Continued on page 60



Left: Architectural rendering of the new Mesa Historical Museum facility, scheduled to open in early 2016.

Below: "Play Ball: The Cactus League Experience," on display at the Mesa Historical Museum.



Reinventing the Mesa Historical Museum

Like many museums, the Mesa Historical Museum has experienced financial challenges. In 2006 City of Mesa citizens declined to vote for a primary property tax, continuing the tradition of naming Mesa as the largest city in the country to operate without one. As a result of this failed referendum and the emerging global financial crisis, city leadership vowed to make deep cuts to city-funded programs. These cuts included the defunding of a competitive grant program that had been the museum's chief source of income for 20 years. Overnight, many nonprofits in the community lost all city support.

This event turned out to be a blessing and a curse for the museum. It caught the board unprepared with no substantial savings. The situation also brought to light the fragility of the museum's model and mission, as community support could not be rallied fast enough to replace the city funds. The museum's traditional linear approach to storytelling, its predominantly

pioneer-inspired collections and its waning support from founding family descendants had made it irrelevant. The financial crisis was a catalyst for the museum, exposing a flawed paradigm and forcing a fast reconciliation between institutionalized practice and community need. With a new CEO, a nearly complete board turnover, community input and a great deal of risk taking, the museum embarked on a journey to reinvent itself.

Staff and trustees came to the realization that there was a disconnect between the ways by which we analyzed and presented the history of the community and our ability to connect to societal change. In addition, museum practice had taken a reactionary approach to change when, perhaps more than ever, it was in a unique position to play a central role in contextualizing the rapidly changing dynamics of our region.

The first step in creating the new museum

Continued on page 61

Continued from page 58

You currently lead the U.S. Conference of Mayors, and it's been said that the mayoral level is where the rubber meets the road in terms of American government. What tips would you offer to museums that want to better interact with their mayors and form a more productive relationship?

We still struggle with this in Mesa because people in museums and people in politics are often living in different worlds. They should live in the same world, because it's all about how you build a community. That's a mayor's primary interest—to build a community that people want to live in and invest in. There's no doubt that institutions like museums are a significant piece of the puzzle. If you approach the mayor saying,

"Hey, we want to work together to build a better city, a better community, a better lifestyle," it goes a long way. The mayor thinks that you're on their same page. All too often, because of the challenges with funding, there's an almost adversarial relationship: the museums always want the city to do more; the city wishes the museum would quit whining and understand that they're not at the top of the priority list. They should be saying, "How do we work together to create a better city? We have the same goal in mind." Feeling like you're on the same team puts things in perspective for the mayor, who can then look at a museum as an integral part of defining the community. <<

SHOWCASING "SUNKEN TREASURE"

Mary Rose, at Portsmouth Historic Dockyard



By Appointment to HM The Queen
Display Case Suppliers
ClickNetherfield Limited
Livingston

CLICKNETHERFIELD



ClickNetherfield, protecting the Treasures of The Mary Rose: A story spanning 500 years in a showcase spanning 35 meters.

E: r.skorch@clicknetherfieldusa.com
www.clicknetherfield.com

Continued from page 59

was changing its model. Motivation for continuing the museum had to reach beyond collecting and preserving the past and beyond the familiar stories of the town's founding. We decided that we would become a museum that exists for the purpose of building community. We asked: In what way is the presence of heritage within the community required for building the future of the city/region? What is the museum's role in answering this question?

Through challenge and a process of honest reflection, a new vision emerged. The new museum is a heritage services-based organization that takes a more objective approach to utilizing the full complement of its resources and those of its partners. It seeks to explore the common experiences that unite people across the Salt River Valley by juxtaposing a historic overlay with contemporary examinations of our community.

The reinvention of the museum resulted in mending the museum's relationship with the city, and a new partnership was formed in 2008. The new relationship is a direct result of both the reinvention of the museum and the recognition that the museum has something the city needs in order to serve its constituents. In this partnership, the museum provides an array of heritage-based services to the city under contract. As a contractor, museum services are viewed in a different light. The museum provides services as valuable as any other worthy of a city contract. It is not seen as looking for a handout, but rather as a significant partner in an effort to build a better community.

An example of a project that has been transformational for both partners is the Arizona Spring Training Experience, which evolved from the "Play Ball" exhibit (see page 58). The partnership has worked to help the museum develop its spring training baseball programming into a greater collaborative featuring programs and

partnerships across Arizona. Included are 13 exhibitions, significant new research, product development, a Cactus League Hall of Fame and plans for a permanent baseball museum in the valley. The baseball program has helped the city strengthen its role as a statewide leader in sports and cultural tourism, and has helped to break down the imaginary walls between valley cities as the museum and the City of Mesa share the baseball experience through exhibitions and other programs with a number of communities.

The new partnership has also allowed the museum to move exhibit operations to a city-owned downtown space, which has increased attendance and inspired the museum to creatively

In what way is the presence of heritage in the community required for building the future of the region?

use its own historic campus in a new capacity as a regional collections facility. It has brought forth a willingness from the city to ask the citizens for bond funding to create a state-of-the-art home for the museum in a city-owned historic property as part of the newly thriving downtown arts and cultural district. The new museum will open in 2016.

Self-reflection on the part of both the museum and the city has created a relevant service model that supports heritage within Mesa. It has heightened both partners' abilities to expand service to the broader region, and has forged a sustainable model for future work.

—Lisa A. Anderson, President and CEO, Mesa Historical Museum and Play Ball: The Cactus League Experience <<

» PHOTO CREDITS

Cover: Photo by Jin Lee.

p. 5: Courtesy of National Museum of American History/Behring Center.

p. 15: (top right) Students on a field trip at the Crystal Bridges Museum of American Art. Photo © 2013 Stephen Ironside/Ironside Photography.

p. 16: Francisco Goya, *Y no hai remedio (And There Is No Remedy)* from *The Disasters of War*, c. 1811–12 (1st edition, printed 1863). Pomona College Museum of Art, Gift of Mr. Norton Simon, P74.67.

p. 17: (top) *Guereca's Wake*, 2010. Family and friends gather around the body of 15-year-old Sergio Adrian Hernandez Guereca, who was killed by a Border Patrol agent. Photo © Dominic Bracco/Prime/Pulitzer Center; (bottom left) K2S Architects, Helsinki (Kirrmo Lintula, Niko Sirola and Mikko Summanen). Kampii Chapel of Silence, Helsinki, 2008–2012. Photo by Marko Huttunen; (bottom right) *Seal of King Yeongjo* (r. 1724–1776), 1890. Artist/maker unknown.

p. 18: (left) Portlandia, Assembly in Foundry. Kaskey Studio; (top right) Gold Room. Photo courtesy Lance Rae; (bottom right) Medicine Buddha Bhasajyaguru, Tibet, 18th century. Museum der Kulturen, Basel, Sammlung Essen.

p. 19: Edward Kienholz, *It Takes Two to Integrate (Cha Cha Cha)*, 1961. Collection of David R. Packard and M. Bernadette Castor, Portola Valley, California. © Kienholz. Photo courtesy of L.A. Louver, Venice, California.

p. 20: (left) Utagawa Kuniyoshi, *Kawasaki: Niitta Yoshiiki* (1843–1847). Collection Samuel P. Harn Museum of Art. Museum purchase, gift of friends of the Harn Museum; (right) Squash Blossom Necklace, ca. 1900–1910. Ashiwi (Zuni Pueblo), New Mexico. Image courtesy Penn Museum.

p. 21: (top) Octopus. © Monterey Bay Aquarium; (bottom) Two pages from a Qur'an manuscript. Late 9th–early 10th century. Raqqada Museum of Islamic Arts, Tunisia.

p. 23: (top left) © 2014 – Salvador Dalí Museum, Inc., St. Petersburg, FL; (bottom left) photo by Josh Rink.

p. 24–5: Photos by Cable Risdon, Risdon Photography.

p. 26, 28: Collection 9/11 Memorial Museum, Courtesy of the Port Authority of New York and New Jersey. Photos by Amy Dreher.

p. 30–31: Photo by Jin Lee.

p. 33: (top) Photo by Amy Dreher, (bottom) photo by Jin Lee.

p. 35: Rendering by Thinc Design with Local Projects.

p. 37: Photo by Amy Dreher.

p. 38–39: Photo courtesy Bridge International Academies.

p. 40–41: Photo courtesy SO-IL.

p. 42–43: Courtesy New Museum/photos: Dean Kaufman.

p. 44: Courtesy Gore Place.

p. 46: Oskar Schlemmer, *Bauhaus Stairway* (1932). Gift of Philip Johnson. The Museum of Modern Art, New York. Image © The Museum of Modern Art, licensed by SCALA / Art Resource, NY.

» ADVERTISER GUIDE

ADVERTISER	WEBSITE	PHONE	PAGE
2015 Annual Meeting & MuseumExpo	aam-us.org	201-289-1818	C4
American Folk Art Museum	www.folkartmuseum.org	212-265-1040	1
Arakawa Hanging Systems, Inc.	www.arakawagrip.com	888-272-5292	4
Blue Telescope Studios	www.studios.blue-telescope.com	212-675-7702	4
Center for the Future of Museums	www.futureofmuseums.org	202-289-1818	12
ClickNetherfield Ltd	www.clicknetherfield.com	0044 1506-835-200	60
CypherWorx	cypherworx.com	888-685-4440	3
Denver Botanic Gardens	www.botanicgardens.org	720-865-3501	2
Design and Production Incorporated	www.d-and-p.com	703-550-8640	C2
Displays2Go	www.Displays2Go.com	800-572-2194	22
Distinguished Programs	www.distinguished.com	212-297-3179	C3
Dorfman Museum Figures, Inc.	www.museumfigures.com	800-634-4873 or 410-284-3248	14
Exhibitionist magazine	aam-us.org	866-226-2150	22
GLASBAU HAHN America	www.glasbau-hahn.com	845-566-3331	7
Hadley Exhibits Inc.	www.hadleyexhibits.com	716-874-3666	14
MuseumRails	www.MuseumRails.com	888-672-1890	13
Save the Manatee	www.savethemanatee.org	800-432-5646	14
Step 1 Dezigns	www.step1dezigns.com	949-270-0250	22
TAKIYA	www.takiya.com/en	216-382-774	2
TandD US, LLC.	www.tandd.com	518-669-9227	13
Weldon Exhibits	www.weldonexhibits.com	415-686-1625	14

p. 49: Courtesy of National Museum of American History/Behring Center.

p. 50–51: Wassily Kandinsky, *Improvisation with Horses* (1911). © ARS, NY. Private Collection. Art Resource, NY.

p. 51: Vladimir Tatlin, *Model of the monument to the Third International*, 1919–1979. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY. Photo: Adam Rzepka.

p. 54: Marcel Breuer, *Cesca Side Chair (model B32)*, 1928. Manufactured by Gebrüder Thonet, Vienna, Austria. The Museum of Modern Art, New York. Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

p. 59: Photos courtesy Mesa Historical Museum.

p. 64–65: Photos by Cable Risdon, Risdon Photography.

p. 72: Image courtesy Kentucky Derby Museum

Coming in the July/August

museum

Making the Civil War
Relevant for Today's
Audiences



The Children's Museum of Memphis

First Accredited: March 2014

Staff Size: 20

Budget: \$2.5 million



At the Children's Museum of Memphis, we have always had a cohesive board and staff relationship, and benefited from an extremely committed staff—many of whom have been with the museum for 10, 15, even 20 years. Our commitment to our mission and the youngsters we serve has been embodied in everything we do, right down to our style of capitalizing "Children" in all our communications.

That said, we wanted a starting point to become the very best. Whether or not you achieve accreditation, the format and approach of the process makes you a better museum. We can attest to that. The self-examination, the organization of the museum's documents and processes, and the critical self-review—all of these processes made us better. We think more critically now as we make decisions regarding the institution's future.

Being accredited makes you feel part of a nationwide mission for all museums. The camaraderie and kinship of other museums allows us to more freely share with one another. AAM provides the best resources for all museums to better collaborate and find crucial information for our field.

Achieving accreditation has been a big morale boost for all of us, and renewed our commitment to serve the Children of Memphis and the region.—*Richard Hackett, Chief Executive Officer*

MUSEUMS ADVOCACY DAY 2014

On Feb. 24-25, 314 museum advocates representing 50 states visited 335 congressional offices to make a unified case to Capitol Hill. Thank you to everyone who traveled to Washington, DC, or advocated from home to support federal funding, charitable giving incentives and the vital roles museums play in communities. Visit the Alliance's advocacy webpage to view a more complete photo gallery. Save the date for the next Museums Advocacy Day: Feb. 23-24, 2015.



▲ Great American Museum Advocate **Silvana Batista (D)** with Rep. **Barbara Lee (D-CA)**.



◀ Left: Federal agency leaders (l-r) Susan Hildreth and Claudia French, Institute of Museum and Library Services; Wendy Clark, National Endowment for the Arts; moderator John Wetenhall, The George Washington University Museum & The Textile Museum; Carole Watson, National Endowment for the Humanities; Stephanie Toothman, National Park Service; Joan Ferrini-Mundy, National Science Foundation.
 ◀ Middle left: Kevin Russell of Blackbaud and Alliance President Ford W. Bell.
 ◀ Near left: Don Wildman, host, Travel Channel's *Mysteries at the Museum*, speaks at the Congressional Breakfast.





▲ Above: Advocates meet with Sen. Roy Blunt (R-MO).
 ▲ Great American Museum Advocate Spencer Hahn with Children's Museum of Indianapolis mascot Rex, who accompanied Spencer to Washington, DC.
 ► Far right: A meeting in the office of Rep. Rodney Frelinghuysen (R-NJ).
 ▼ Below left: Advocates meet with Sen. Lisa Murkowski (R-AK).
 ▼ Below right: Advocates gathered in front of the office of Sen. Patty Murray

(D-WA),
 ▲ Above, far right: Alliance President Ford W. Bell, Alliance Board Member Tey Marianna Nunn and Senator Tom Udall (D-NM).
 ▲ Above: Rep. Paul Tonko (D-NY) addresses the crowd during the congressional reception.
 ▲ Above right: North Carolina advocates meet with a congressional staff member from the office of Rep.



Museums Advocacy Day Supporters

The Alliance wishes to express appreciation to the following organizations and individuals who have generously supported the museum community and the 2014 Museums Advocacy Day.

SPONSORS

blackbaud™

BoardEffect



WOLF Consulting
SERVICE TO MUSEUMS AND CULTURAL ORGANIZATIONS

CO-CONVENOR AND HOST

Museum Education Program
at The George Washington University

CO-CONVENORS

ASSOCIATION
OF ZOOS &
AQUARIUMS



LEADERS



ASSOCIATION OF
CHILDREN'S
MUSEUMS



PARTNERS



CONTRIBUTORS

American Institute for Conservation of Historic & Artistic Works • Association for Living History, Farm and Agricultural Museums • Association of Academic Museums & Galleries • Colorado-Wyoming Association of Museums Federation of State Humanities Councils • George Washington University Museum Studies Program • Iolani Palace Johns Hopkins University Advanced Academic Programs • Museum Association of New York • National Association for Interpretation • Oklahoma Museums Association • Stray Boots • Virginia Association of Museums

HONOR ROLL

Brock Adler • Americans for the Arts • Association of African American Museums • Bob Beatty • Ford Bell • Buffalo Bill Center of the West • Margo Carlock Joshua Chadwick • Council of American Jewish Museums • Karen de Seve • Ellen Ferguson • Jay Fisher • Kathy Kelsey Foley • Ford County Historical Society • Andreina Fuentes • Brenda Granger • Jason Illari • Mayako Ishikawa • Heather Johnson • Kansas Museums Association • Thereasa Kapust Fiona Lamb • Robert Lancefield • Letilia Carper Long • Laura Lott • Lowell Area Historical Museum • Maxwell Museum of Anthropology, University of New Mexico • Museum Studies • Michigan Museums Association • Maria Mortati • Brent Mundt • Museum Association of Arizona • Museum Education Roundtable • Museum Management Consultants, Inc. • Museum Search and Reference • Museum Store Association • Museum Trustee Association Christina Newhard • Quintanilla Schmidt Consulting • San Angelo Museum of Fine Arts • Frances Schulz • Small Museum Association • Southeastern Museums Conference • Carol Stapp • John Taylor • Texas Association of Museums • Wisconsin Federation of Museums • Woodson Art Museum

PEOPLE

NEW JOBS



▲ **Barbara Bradshaw** to manager of guest services; **Barbara Parker** to director of programs; **Bernadette Moore** to director of marketing, communications and design; and **Heidi Pinkston** to director of exhibitions, Piedmont Arts, Martinsville, Virginia.

Sara Loughman to exhibitions manager, Williams College Museum of Art, Williamstown, Massachusetts.

Nancy Proctor to deputy director for digital experience, Baltimore Museum of Art.

Kris Anderson to executive director, Utah Museum of Contemporary Art, Salt Lake City.

Stephen Whittington to executive director, National Mining Hall of Fame & Museum, Leadville, Colorado.

James Gerhardt to chief advancement officer, National Museum of American Jewish History, Philadelphia.

Fionn Meade to senior curator of cross-disciplinary platforms and **Isla Leaver-Yap** to Bentson Visiting Film Scholar, Walker Art Center, Minneapolis.

Lynn McMaster to president and CEO, Please Touch Museum, Philadelphia.

Scott Stulen to curator of audience experiences and performance, and **Tricia Y. Paik** to curator of contemporary art, Indianapolis Museum of Art.

Sean Ulmer to executive director, Cedar Rapids Museum of Art, Iowa.



▲ **Sona Datta** to curator of Indian and South Asian art, Peabody Essex Museum, Salem, Massachusetts.

Jim Richerson to executive director, Sangre de Cristo Arts & Conference Center, Pueblo, Colorado.

Chris Bishko, Edgar De Sola, Olga Milan-Howells, Alfredo Pedroza, Safa Rashtchy and **Ann Rockefeller Roberts** to board of directors, The Mexican Museum, San Francisco.



▲ **Amy Scott** to chief curator and Marilyn B. and Calvin B. Gross Curator of Visual Arts, and **John Collinson** to director, foundation and government Grants, Autry National Center of the American West, Los Angeles.

Robert Schindler to curator of European art, Birmingham Museum of Art, Alabama.



▲ **Samantha Topol** to manager of grants and donor engagement, The Mary and Leigh Block Museum of Art at Northwestern University, Evanston, Illinois.

Caroline Goeser to W.T. and Louise J. Moran Chair of the department of learning and interpretation, Museum of Fine Arts, Houston.



▲ **Claudia Keenan** to executive director of the foundation and deputy director for resources and visitor experience, Virginia Museum of Fine Arts, Richmond.

Tom Tomlinson to executive director, The Charleston Gaillard Center, Charleston, South Carolina.



▲ **James F. Peck** to executive director, Old Jail Art Center, Albany, Texas.



▲ **Diane Wright** to Carolyn and Richard Barry Curator of Glass, Chrysler Museum of Art, Norfolk, Virginia.



▲ **Dennis Kois** to president and CEO, Milwaukee Public Museum.



▲ **Bill Ryan** to board president, The Discovery Museums, Acton, Massachusetts.

Gretchen Henrich to director of the interpretive education division; **Jeremy Johnston** to curator of western history and the Buffalo Bill Museum, and managing editor, *The Papers of William F. Cody*; **Beverly Perkins** to director of the museum services division

and chief conservator; and **John C. Rumm** to director of the curatorial division and curator of public history, Buffalo Bill Center of the West, Cody, Wyoming.

KUDOS

Kathy Kelsey Foley, director of the Woodson Art Museum, Wausau, Wisconsin, was named a 2014 Fellow of the Wisconsin Academy of Arts, Sciences & Letters. Foley is one of seven 2014 Fellows selected by the academy.

IN MEMORIAM

Martin "Marty" Sullivan, the former director of the Smithsonian's National Portrait Gallery, died in February at his home in Piney Point, Maryland. He was 70 years old. Throughout his distinguished 35-year museum career, in which he led seven museums and museum organizations, Sullivan also served on the AAM Accreditation Commission and as a peer reviewer for AAM's excellence programs. He served with the ICOM-US board and chaired the U.S. State Department's Cultural Property Advisory Committee. He was widely respected for his role in the creation of the Native American Graves Protection and Repatriation Act (NAGPRA). Sullivan will be posthumously awarded the 2014 Award for Distinguished Service to Museums this May. To learn more about the award and Sullivan's career, please turn to page 70.

Atlanta Supports the Arts!



An AAM capital convening with Atlanta flair: (l-r) William Pate, president and CEO of the Atlanta Convention and Visitors Bureau; Andrea Streat, AAM director of meetings; and Ford W. Bell, AAM president. An ardent advocate for the arts in Atlanta, Pate addressed 300 delegates from around the U.S. on Museums Advocacy Day.



According to Atlanta Convention & Visitors Bureau CEO and President William Pate, he and tens of thousands of other Atlanta football fans are ecstatic that AAM will bring its 2015 Annual Meeting & MuseumExpo to his city. As he explained to the 300-plus museum advocates at the annual congressional breakfast during this year's Museums Advocacy Day, it is an exuberance rooted in history.

"Let's see," Pate said, "in 2013 you were in Baltimore, and that was the year the Baltimore Ravens won the Super Bowl. This year, you are preparing to go to Seattle, and the Seahawks won the Super Bowl. I'd say things are looking bright for our beloved Atlanta Falcons for next February's Super Bowl."

But Pate's real enthusiasm for the 2015 meeting in Atlanta is his—and his city's—deep-rooted commitment to museums and the arts, seeing them as essential to building communities where businesses invest, families grow and tourists flock.

Writing in the *Atlanta Business Journal* earlier this year, Pate cited Atlanta's arts and cultural community as "an unsung hero in attracting visitors and conventioners to our city," citing reports from the mayor's office indicating that 65 percent of Atlanta visitors attend an arts or cultural event.

Pate told the advocates on Capitol Hill that his job enables him to constantly herald the richness of Atlanta's arts and cultural offerings, from the

High Museum of Art to Zoo Atlanta (celebrating its 125th birthday this year), from the Fernbank Natural History Museum to the Atlanta History Museum, from a museum dedicated to the mission and memory of Martin Luther King, Jr., to the presidential library of Jimmy Carter. Particularly intriguing for the audience was the possibility of swimming with the whale sharks at the Georgia Aquarium.

"We can't wait to have you come to Atlanta," he told the assemblage in February, anticipating both the largest gathering of museum professionals in the world and a Falcons championship.

ADVOCACY

Travel Channel Host Makes the Case for Federal Funding

BY GAIL RAVNITZKY SILBERGLIED

Don Wildman, host of the Travel Channel's *Mysteries at the Museum*, was a terrific museum advocate when he joined us in Washington, DC, for Museums Advocacy Day in February. When asked to testify to Congress on AAM's behalf in support of funding for museums through the IMLS Office of Museum Services, he enthusiastically agreed. Following are excerpts from his written testimony that was shared with the U.S. House Appropriations Subcommittee on Labor, Health and Human Services, Education and Related Agencies:

"[F]or six highly rated seasons, I've had the extreme honor of hosting a television show, *Mysteries at the Museum...*, which tells the stories behind artifacts in museum collections.

"My testimony today is presented on behalf of the American Alliance of Museums, the largest organization of museums and museum professionals in the world, and we are respectfully asking the subcommittee to provide \$38.6 million for the Office of Museum Services (OMS) at the Institute of Museum and Library Services (IMLS), its fully authorized amount, in fiscal year 2015.

"Museums are among our nation's most popular, most trusted and most beloved institutions. There are approximately 850 million visits to American museums each year,

more than the attendance for all major league sporting events and theme parks combined. Museums also spend over \$2 billion on educational programming, and a total of \$21 billion in their local economies. Clearly museums are economic engines and job creators.

"IMLS is the primary federal agency that supports the museum field, and OMS awards grants to help museums digitize, enhance and preserve their collections; provide teacher training; and create innovative, cross-cultural and multi-disciplinary programs and exhibits for schools and the public..."

Wildman went on to describe several 2013 OMS grants addressing minority job training, environmental science, collections care, STEM education, Native American history, digitization, endangered species, college preparedness, youth literacy and teacher training at a diverse range of museums. "[E]ach time a federal grant is awarded, additional local and private funds are also leveraged," he wrote. "Two-thirds of IMLS grantees report that their Museums for America grant had positioned the museum to receive additional private funding..."

Even the most ardent deficit hawks view the IMLS grant-making process as a model for the nation. Each grant

is selected through a rigorous, peer-reviewed process. And due to the large number of grant applications and the limited funds available, many highly rated grant proposals go unfunded each year:

- Only 28 percent of Museums for America/Conservation Project Support project proposals were funded.
- Only 15 percent of National Leadership project proposals were funded.
- Only 15 percent of Sparks Ignition Grants for Museums project proposals were funded.
- Only 46 percent of Native American/Hawaiian Museum Services project proposals were funded.
- Only 31 percent of African American History and Culture project proposals were funded.

Wildman closed with personal sentiments about museums and the role they have played in his life:

"[T]he interviews I conduct with museum professionals for my television show have confirmed for me what I've known since I was a kid—that museums are cool, really cool. If there's one thing Americans young and old love, it's a good story about

Continued on page 70

AAM Honors Marty Sullivan with Award for Distinguished Service to Museums

Martin “Marty” Sullivan, mourned throughout the museum field following his death on Feb. 25, will be posthumously awarded the 2014 Award for Distinguished Service to Museums at the Annual Meeting & MuseumExpo in Seattle. The presentation will be made to his widow, Katherine, and their two children during the general session the morning of May 19.

The AAM Award for Distinguished Service to Museums recognizes sustained excellence and unusual service by an individual with at least 20 years experience in the field. Criteria include the individual’s cumulative contribution to his/her institution, the museum profession and the larger museum community. This award is not necessarily given annually.

Sullivan’s remarkable career culminated in his service as director of the Smithsonian Institution’s National Portrait Gallery in Washington, DC. He also headed the Indiana Humanities Council, National Endowment for the Humanities, New York State Museum, Heard Museum of Art in Phoenix and Historic St. Mary’s City, Maryland.

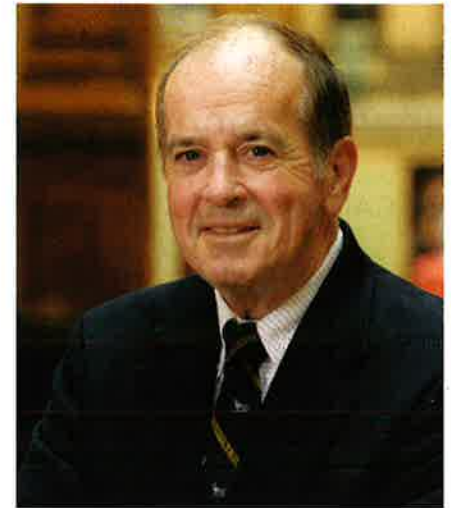
Sullivan served 12 years on the

AAM Accreditation Commission (including six years as chair), was vice-chair of the AAM Board of Directors, on which he served 13 years, and was a dedicated peer reviewer for AAM’s excellence programs.

In a letter of support for Sullivan’s nomination, Smithsonian Secretary Wayne Clough noted, “He brings to the Institution, and indeed the entire museum field, knowledge born of experience and wisdom rooted in his deep commitment to scholarship as public service.”

Sullivan’s life was characterized by selflessness and service. He chaired the U.S. State Department’s Cultural Property Advisory Committee, where he helped advise on actions to deter worldwide theft of antiquities and ultimately resigned this post to draw attention to the looting of antiquities in Iraq. He also served on and chaired the Native American Graves Protection and Repatriation Act Review Committee during its formative years.

“Marty’s tireless efforts to advance museum standards and ethics may be unrivaled,” said AAM President Ford



W. Bell. “Certainly AAM never had a better friend, nor a more devoted and tireless supporter and volunteer.”

In a letter supporting Sullivan’s nomination for the Award for Distinguished Service, Irene Hirano Inouye, president of the U.S.-Japan Council and former chair of the AAM Board, said, “Marty’s long career as a museum director at significant institutions...has benefited not only those institutions but the field at large. In addition to Marty’s work with the Accreditation Commission, he was always willing to support other colleagues, share information, lead new initiatives. His work with diverse communities and his advocacy for a more inclusive museum community has inspired others to strive for these values.”

Continued from page 69

America, and that’s what museums have to offer...

“I was raised outside of Philadelphia. Without museums, I’d have never walked through the left ventricle of the super-sized heart in the Ben Franklin Institute. But for

the Academy of Natural Sciences, I’d have never understood the difference between a stegosaurus and a triceratops. I wouldn’t have had that first encounter with Vincent van Gogh at the Philadelphia Museum of Art. It’s impossible to imagine my

childhood without museums or to imagine my adulthood. They’re our lifeline to the past—and an inspiration for the future.”

For Wildman’s complete written testimony, please see the Alliance’s advocacy website (aam-us.org/advocacy).

Melanie Johnson Wins Nancy Hanks Memorial Award for Professional Excellence in Museums

Melanie Johnson has a simple yet profound personal philosophy: “The art of happiness is serving *all* people.” This principle has now become the creed of the entire team at Space Center Houston, where Johnson is director of education. For the monumental change she has sparked at the museum, Johnson will be honored with the 2014 Nancy Hanks Memorial Award for Professional Excellence in Museums during the AAM Annual Meeting & MuseumExpo general session in Seattle, May 19.

First given in 1985, the award commemorates the late Nancy Hanks, who served as chair of the National Endowment of the Arts for eight exceptional years, among other accomplishments. Hanks was known for her lifelong support of cultural endeavors, and in particular her encouragement of young professionals in the cultural arena. The award recognizes a specific achievement that has benefited either the honoree’s home institution or the museum field at large. The cited achievement may be in any area of a museum’s operation: administration, exhibitions, education, public relations, registration, collections management or development. Alternatively, the accomplishment may benefit the museum field generally (for instance, a development plan, membership plan, exhibition design or collection policy that can serve as a model for other museums).

Johnson has been credited with transforming Space Center Houston, turning what had been considered an attraction into a vibrant, effective museum for the history of space flight—all with less than five years both on the job and in the museum field. Johnson came to Space Center Houston after a successful career in higher education administration. Her influence extends well beyond the museum’s walls: her educational initiatives have made a profound impact on Houston schools, while also influencing how NASA’s eight other visitor centers across the nation tell the inspiring story of space flight.

“Dr. Melanie Johnson is living proof of what museums, committed as they are to our common educational mission, can accomplish,” said AAM President Ford W. Bell. “The positive impact museums everywhere have, every day, is due to the people who work in them. I have been privileged to meet innumerable dedicated museum professionals, and Dr. Johnson sets the standard for our entire field.”

In nominating Johnson for the award, museum board member and education committee chair Paula McCann Harris noted that Johnson has been able to spark “an unprecedented cultural shift in the organization that would render it a transformative leader in space education delivery.”

Blue Star Update

For each of the past four years, more than 2,000 museums in all 50 states have offered free admission to active military personnel and their families from Memorial Day through Labor Day as part of the Blue Star Museums program. The program is a collaboration among the National Endowment for the Arts, Blue Star Families and the U.S. Department of Defense.

Participating museums find many ways to salute veterans, military personnel and their families. “The Sullivan County Historical Society...goes far beyond the Blue Star Museums program designation of free admission...during a limited period,” says William F. Burns, president of Sullivan County Historical Society, a 2013 Blue Star participating museum located in Hurleyville, New York. “Our organization assists individuals in historical and genealogical research for a fee at our facility, but veterans and their spouses are given this service free at all times and forever.... Our volunteer staff and members are fully aware of the significant contributions of our military, and are especially pleased with our decision to offer this service.”

Has your museum already implemented this important initiative? Does your institution serve veterans, active duty military and their families? *Museum* would like to hear your stories. E-mail us at communications@aam-us.org. If you would like your museum to do more on this front, gather information and sign on as a 2014 Blue Star Museum at arts.gov/national/blue-star-museums.



The 140th Kentucky Derby will be raced this May. Opening just in time is “Horse Play,” an exhibition showcasing how the Greatest Two Minutes in Sports have translated into countless hours of playtime for derby enthusiasts. More than 50 equine toys and games are displayed in the exhibition, which itself takes the form of an interactive game. Along with viewing actual artifacts—such as this vintage Kentucky Derby dice game—visitors can try out oversized versions of toy thoroughbreds and other equestrian playthings. Also on view are photographs and videos showcasing highlights of the past 139 years of this high-stakes race. To Dec. 31, 2014.
Venue: Kentucky Derby Museum, Louisville, KY.

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



Are you doing enough to protect her?

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.

Now is the time to take a closer look at your liability protection. Even if you have D&O and umbrella liability insurance, your directors and

officers may not be adequately protected. Most umbrella policies exclude this vital coverage.

Learn how you can better protect your directors and officers without increasing your costs. Ask your broker to contact the umbrella specialists at Distinguished Programs.

**Brian Parks at 303-862-9396 or
bparks@distinguished.com.**



For a free
brochure,
scan here





**American
Alliance of
Museums**

1575 Eye St. N.W., Suite 400
Washington, DC 20005



Atlanta

April 26–29, 2015

American Alliance of Museums 2015 Annual Meeting & MuseumExpo

Come connect with colleagues in the mixture of energy and charm that is Atlanta—
a city born of perseverance and innovation.

Call 202-289-1818 for more information.