

The background of the entire page is a dense, overlapping collage of butterfly wings. Most of the wings are orange with black veins and white spots, characteristic of monarch butterflies. In the center-left, there is a prominent blue butterfly with white spots and black markings along its edges.

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A SHARED LEGACY FOLK ART IN AMERICA

DECEMBER 16, 2014-MARCH 8, 2015

The exhibition offers a stunning presentation of American folk art made between 1800 and 1920. More than sixty works of art including portrait, still-life, landscape, and allegorical paintings, commercial and highly personal sculpture, and distinctive examples of furniture exemplify the breadth of American creative expression that gave everyday objects beauty and meaning beyond their original purpose.

The exhibition is drawn from the Barbara L. Gordon Collection and is organized and circulated by Art Services International, Alexandria, Virginia.

Major support for the presentation at the American Folk Art Museum is provided by HISTORY®.

Additional support is provided by Joyce Berger Cowin, the David Davies and Jack Weeden Fund for Exhibitions, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



GIRL OF THE PERIOD, possibly workshop of Samuel Robb (1851-1928), New York City, c. 1885-1900, paint on wood, 73 x 23 1/2 x 22 1/2". Photo courtesy the Barbara L. Gordon Collection.



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A groundbreaking exhibition of more than 100 masterworks from the collection is now on tour through 2017. The exhibition and national tour are made possible by generous funding from the Henry Luce Foundation, as part of its 75th anniversary initiative. www.selftaughtgenius.org



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A large, abstract background image featuring Jackson Pollock's 'Mural' (1971) at the J. Paul Getty Center. The artwork is a complex web of white, grey, and black paint splatters and drips on a dark background, creating a dense, energetic composition. The text 'CONTENTS' is positioned in the upper right corner, followed by a double orange chevron symbol.

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BY KAREN JONES

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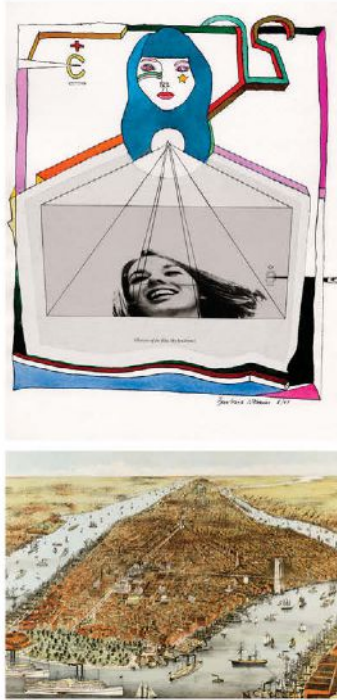
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Main Gallery

Barbara Nessim: An Artful Life

Focus Gallery

Visualizing 19th-Century New York

On view through January 11, 2015

Image Captions: Top: Barbara Nessim, *Beware of the Blue Sky Syndrome*, 1967. Courtesy of the artist. Bottom: Lyman W. Atwater, after Charles Parsons, published by Currier & Ives, *City of New York*, 1876. Courtesy of the New-York Historical Society.

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The Gold Standard

A FEW MONTHS AGO, AAM

announced that our accreditation program had been fully revamped. After a five-year overhaul, accreditation is more accessible and more streamlined, with no dilution of high standards.

The re-launch was the culmination of a wide-ranging, deliberative effort that gathered input from many voices, both inside and outside the field. What we heard above all was that the program, created more than 40 years ago, needed to be less arduous. Today, institutions seeking re-accreditation or accreditation for the first time can expect to spend up to 50 percent less time than previous applicants.

In addition, accreditation is now the flagship program of our Continuum of Excellence, which includes other valuable assessments such as Core Documents Verification and the Museum Assessment Program. Supported by AAM agreements with the American Association for State and Local History and the Association of Zoos and Aquariums, the Continuum empowers museums to progress step by step towards accreditation.

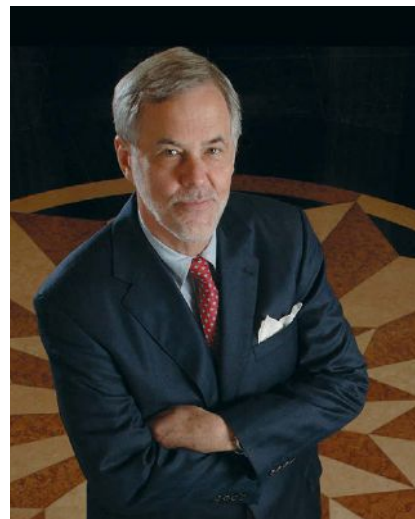
While museums now invest less time and resources in order to achieve accreditation, it is still a thoughtful process. Many leaders of accredited institutions have told us that the preparations themselves foster unprecedented

collaboration across departments and understanding of colleagues' roles. Similarly, once their museum becomes accredited, staff tell us they have a new-found pride in their institution.

But accreditation has even more tangible value. First and foremost, it assures the public that an institution has measured up to the highest standards of the field—in its governance, public programs, collections stewardship, financial and strategic planning, and overall operations. Accreditation sends a powerful message to key stakeholders—funders, school boards, city councils and elected officials at the local, state and federal levels. For these audiences, accreditation means that a civic institution in their constituency is among the finest museums in America.

These are critical messages. For the most part, museums are a self-regulated industry, an increasingly rare phenomenon. This precious position indicates that society regards museums with respect. Such rare status demands vigilance and constant care. Accreditation bespeaks an institution's integrity, professionalism and commitment to serving its community. It is emblematic of the gold standard among civic touchstones.

Accreditation can also be a powerful tool in the field's effort to convince policy makers that museums are essential pillars in America's educational



infrastructure. In order to be accepted as core educational institutions, museums need to be evaluated, no less than students, teachers and schools.

According to the Institute of Museum and Library Services, there are 35,000 museums in the United States. Currently, just over 1,000 are accredited. That figure must grow. In Pennsylvania, the number of accredited museums could rise if a bill passes requiring museums to be on the path toward accreditation in order to be eligible for state funding. Could accreditation help leverage more public funding for our institutions?

Hospitals and universities are essential community assets, providing services that foster a growing, thriving, forward-looking community. Museums play the same role in American society. But that thesis must be evaluated, analyzed and verified. Accreditation does just that.



» IN BOX

institution, which has many merits and is an incredible addition to Atlanta and the museum landscape. However, I question why you are crediting the architect, who is responsible for the shell of the building, without even mentioning who is responsible for the exhibits, which are meant to be the soul of the museum. I find it even more shocking since you are meant to represent the museum world and the people behind the curtain.

I hope to see more thoroughness in the future.

ALIN TOCMACOV
DESIGNER AND PROJECT MANAGER
ROCKWELL GROUP, NEW YORK

In "By the Numbers" in the September/October issue, you mention the jobless rate among U.S. Army vets and pose the question of



hiring vets. Good question, but you included a picture of some other country's military. It shows the not-too-uncommon lack of interest/knowledge of the military prevalent in our industry.

MICHAEL AURELE SIMONS
DIRECTOR
NATIONAL ELECTRONICS MUSEUM
LINTHICUM, MD

A mea culpa from all of us at *Museum* magazine. Indeed, the soldiers pictured in that issue are Canadian, not

American. At left is an image that would have been a better choice. Institutions looking for ways to support military personnel and their families can also consider joining the

2,000-plus museums currently participating in the Blue Star Museums program. Learn more at arts.gov/national/blue-star-museums.

Do you have comments or concerns about *Museum* magazine content? Please share your thoughts. Contact Senior Editor Dewey Blanton at dblanton@aam-us.org.

Start Building a Community on Museum Junction!

community.aam-us.org

Where Museum Conversations Happen



11

The number of ornate box turtles hatched at the Lincoln Park Zoo in Chicago this September. These turtles will eventually be released in western Illinois as part of a re-introduction program run in partnership with the U.S. Fish and Wildlife Service.



71¢

The amount that female museum directors earn for every dollar earned by male directors. The comparable gap in median wages nationally is 82¢ to the dollar.

Museum data from the 2014 National Comparative Museum Salary Survey, National wage data from the Institute for Women's Policy Research report, The Gender Wage Gap: 2013.

721

The number of museums (representing 43 countries) that participated in #AskACurator Day on Sept. 18.

@MarDixon blog

¥5 billion

(US \$812.62 million)

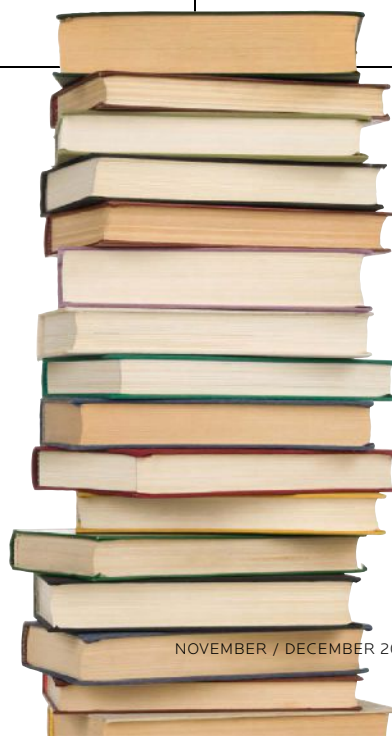
The amount of money China allocated in 2014 to support free admissions to museums, galleries, memorials and libraries.

*People's Daily Online
People.cn*

6

The median number of books read in the past year by Americans aged 18–29.

Pew Internet Research Project report on Younger Americans' Reading Habits and Technology Use





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Show Your Solidarity!

Join Us February 23–24 for Museums Advocacy Day

In February, the seventh Museums Advocacy Day will again bring the museum field to Capitol Hill to speak with a united voice for federal support of museums.

Join fellow museum directors, staff, board members, students, volunteers, business owners and citizen-advocates to help make the case. The Alliance makes it easy by providing comprehensive policy briefings and scheduling your meetings with members of Congress and their staff.

Museums Advocacy Day is now the cornerstone of the field's year-round advocacy efforts, and participants find it to be both inspiring and rewarding. In 2014, 92 percent said the event met or exceeded expectations, and 84 percent said they were more likely to advocate from home after attending Museums Advocacy Day.



Rep. Mike Michand (D-ME) meets with Abbe Museum President & CEO Cinnamon Catlin-Legutko.

**“Advocating really felt very affirming.
I never realized how much stock
legislators and their staff put into their
constituents’ viewpoints.”**

—Emily Lassiter, Educational Program Manager and Project Coordinator, North Carolina Pottery Center

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Courtesy: North Carolina Museum of Art



Boston Children's Museum

"My Sky" encourages families to look up and learn. NASA funded this traveling exhibition, which teaches visitors about astronomy through immersive and educational experiences here on earth. There's a skate park in which a light-filled dome turns those who enter into human sundials able to control the sun's movements. A child's room introduces visitors to the moon and stars, with a mechanical model that shifts the phase of the moon seen in the sky through the bedroom window. And in the backyard, stargazers can watch a full day cycle by in minutes, as well as take an up-close look at a topographical recreation of the moon. Nearby is a campfire between two tents, where visitors can listen to music inspired by the sun, moon and stars.

Throughout the exhibition, "My Sky" introduces real-life figures whose work and lives are influenced by the sky and space, from astrophysicists to artists. An accompanying website, myskyexhibit.org, features additional resources, such as an all-access video tour of the universe, a list of little-known facts about the cosmos and resources for parents to further engage their children in astronomical lessons. Through 2015. Additional venues: Stepping Stones Museum for Children, Norwalk, CT; Providence Children's Museum, RI.



Carnegie Museum of Art

Pittsburgh | Frustrated by the limitations of a single photograph, Duane Michals inscribes messages and poems on his images—an attempt to tell more of a story. “Storyteller: The Photographs of Duane Michals” surveys six decades of the 82-year-old American photographer’s work, including both the narrative sequences he began creating in the 1970s and lesser-known later examples. His subjects range from personal, intimate moments with family members to portraits of celebrity subjects, such as former First Lady Nancy Reagan, artist Willem de Kooning and the musician Sting. To Feb. 16, 2015.

Worcester Art Museum

Worcester, MA | Cool hues define the 10 works in “Abstractions in Blue: Works from The Wise Collection.” Created between 1973 and 1996, these thought-provoking creations—including a ceramic newspaper made with scrap from tile factories and freeform drawings based on human cells—are by nine Japanese artists. Each has been in some way influenced by Western techniques, typically during schooling in the United States and Europe. The color blue marks a departure from the typical Japanese palette, as does the artists’ use of new media to portray traditional subjects. To Jan. 11, 2015.



Nelson-Atkins Museum of Art

Kansas City, MO | A buffalo rawhide shield and elaborately painted robes are among the objects representing the distinct aesthetic of the Plains Indians, or those tribes that resided in the Great Plains of North America. Normally dispersed in collections throughout the West, more than 130 works come together in “The Plains Indians: Artists of Earth and Sky.” Spanning millennia, the objects include both a 2,000-year-old stone pipe and a 2011 take on contemporary designer shoes, covered with beads and traditional horse designs. To May 10, 2015. Additional venue: Metropolitan Museum of Art, New York City.

South Carolina State Museum

Columbia | Classrooms can remotely control a vintage telescope in the Boeing Observatory, one of several new additions that opened at the South Carolina State Museum this August. The 75,000-square-foot renovation and expansion project also introduced a gallery of antique telescopes, dating to 1730. A new planetarium presents both educational programs and laser light shows set to music by the Beatles, Pink Floyd and other bands, and a 4D theater uses multisensory features—blasts of air, bubbles and ankle ticklers, to name a few—to enhance both museum features and popular films. A new lobby, store and café round out the project, collectively known as “Windows to New Worlds.”



Natural History Museum of Los Angeles County

Discovered in a mine near Pretoria, South Africa, the Blue Moon Diamond is one of the rarest stones in the world, and it is currently making an appearance in Los Angeles. Boron gives the internally flawless stone its vivid color, held by only a tiny percentage of natural diamonds. At more than 12 carats, the cushion-cut gemstone was carved out of a 29.6-carat diamond found this January in the Cullinan mine. The First and Second Stars of Africa—two of the world's most important diamonds, which are now part of the Crown Jewels in the Tower of London—originated from a diamond unearthed at Cullinan in 1905. To Jan. 6, 2015.

High Museum of Art

Atlanta | Nearly six centuries ago, Italian sculptor Luca della Robbia created a series of marble panels for the Cathedral of Florence. Three of these panels have made their first journey to the United States in “‘Make a Joyful Noise’: Renaissance Art and Music at Florence Cathedral.” Originally designed as an organ loft, the trio is from a group of 10 that depicts the text of Psalm 150 alongside images of children singing, playing and otherwise enjoying music. The exhibition juxtaposes Robbia's sculptures with other musically oriented objects from the Florence Cathedral, including hand-decorated choir books. To Jan. 11, 2015.





Metropolitan Museum of Art

New York City | The entrance to the largest U.S. art museum has undergone a major overhaul. Spanning four city blocks—1,021 feet long, roughly the length of three football fields—the new David H. Koch Plaza opened to the public on Sept. 10. This comes more than a century after the original façade was completed and four decades since it was last renovated.

Two years of construction went into the \$65 million project, designed by the landscape architecture firm OLIN, which installed new fountains, pavement, lights and plant life along Fifth Avenue. More than 100 new London Plane trees were planted, doubling the number of trees previously on the plaza. Along with umbrellas, the trees are clustered to provide shade for nearly half of the space, including new seating areas that feature 30 tables and 120 chairs. Bookending the grand staircase into the museum are two new fountains, fashioned from granite quarried in Canada. Each holds some 21,000 gallons of water, which are spouted through 48 jets capable of creating a variety of water displays. Hundreds of energy-efficient lights illuminate the entire façade for nighttime passersby.

Katonah Museum of Art

Katonah, NY | After an extensive nationwide tour, "Lethal Beauty: Samurai Weapons and Armor" has taken its rare collection to a final stop. At the core of the exhibition is a group of objects and garments—full suits of armor, warrior hats and face masks, as well as swords, daggers and rifles—used and worn by the elite warrior class known as the Samurai. While at its concluding venue, the exhibition also features a selection of 12 exquisitely crafted kimonos—an elegant, feminine and equally splendid addition to the fierce, masculine Samurai offerings. To Jan. 4, 2015.



Anderson Collection at Stanford University

Stanford, CA | Quintessential modern and contemporary American works became available to the public this September with the opening of the Anderson Collection at Stanford University. Designed by Ennead Architects, the 33,000-square-foot facility houses 121 works by 86 artists, among them Jackson Pollock's *Lucifer*, Clyfford Still's *1957-J No. 1* and Philip Guston's *The Coat II* (left)—as well as paintings by such contemporary figures as Ellsworth Kelly, Sean Scully and Vija Celmins. Along with abstract expressionism, major movements represented in the collection include color field painting, post-minimalism, and light and space, as well as more local schools such as California funk art and Bay Area figurative art.

Museum of Science and Industry

Chicago | As expansive as the layout of the universe and as small as the spirals within a single sunflower seed, mathematical patterns abound in nature. A new permanent installation, “Numbers in Nature: A Mirror Maze,” allows visitors to interact with these patterns, manipulating images of snowflakes, flowers and honeycombs to reveal their underlying geometry or entering an immersive theater to explore the mathematics hidden within art, architecture and the human body. At the center of the installation is the aforementioned maze—1,600 square feet of nested mirrors for visitors to navigate before trying their hand at creating new patterns.



Let us know what's happening at your institution—new exhibit, new installation, new building. We want to help you get the word out! Send information, including high-resolution digital images, to sodonnell@aam-us.org.



Minneapolis Institute of Arts

How has nature been depicted across cultures and throughout time? “The Nature of Nature” seeks to answer this question, examining artistic representations of the natural world spanning five continents and a millennium. Objects range from 12th-century sandstone sculptures and 16th-century Chinese ink paintings to 20th-century photogravures of plants and contemporary diazotypes of sun-dappled forests. A special section on raptors includes both 19th-century depictions of these ferocious birds by Japanese printmaker Utagawa Hiroshige and live video streams of newborn falcons in their nests. Another exhibit, titled “Material Nature,” comprises objects made from plants and animals and asks how these practices have affected natural life. To July 17, 2016.



Seal of Approval

A guide to bond ratings and museums

BY DANIEL GRANT

When cultural institutions issue bonds to raise money for capital expenditures, they come under scrutiny by rating agencies such as Fitch, Moody's and Standard & Poor's. Charlene Butterfield, a director at Standard & Poor's, answers questions here for museums facing bond ratings.

What determines S&P's ratings for museums?

We look, in no particular order, at multiple factors that reflect each rating. These include management

and governance; enterprise profile or business position; operating performance and balance sheet; investment allocation and endowment spending; and debt.

In analyzing an institution's management and governance, we look at the quality of the people in positions of responsibility, the operational policies they put into place and how much turnover there is in these positions. We look at the composition of the board of trustees and its level of expertise and the

concentration of expertise. We look at the board's diversity of expertise and depth of knowledge. Are there finance, audit, development and succession-planning committees, and if so, how are they structured? What are the board practices? Are they putting their expertise to work for the museum?

In looking at the enterprise profile or business position of the museum, we consider these questions: How strong is it in its market? What are its membership and attendance figures?

Does it have a national or international reputation, or is it largely dependent upon a regional audience?

When evaluating the operating performance or balance sheet, we consider gifts, investment income, capital campaigns and income statements, as well as future expectations for income and gifts.

We want to know whether an institution is making aggressive investment choices such as hedge funds, which tend to be riskier and more opaque. We look for

illiquid assets in the endowment that can't be accessed quickly for emergencies or other urgent matters.

In our rated universe, when it comes to spending from the endowment, we note that 6 percent or greater is high, and anything approaching 6 percent we call moderately high. Five percent is an industry standard, although we understand that a variety of spending rates exist at well-run museums around the country.

Finally, we look at the debts the institution already has: how they are structured and how they are amortized. We look at the level of debt, the amount of the budget that goes toward debt service and the types of debts that museums have. Some debts are front loaded, meaning that the museum looks to pay back loans quickly, while some are more steady-as-she-goes, with institutions paying off a little bit every year. Other loans are back-loaded, with institutions making payment at the end of the loan term. A 100 percent fixed-rate loan means more predictability and less risk than 100 percent variable-rate debt. But even if a museum has 100 percent variable-rate debt, it's not a problem if there are

enough liquid assets in the endowment to cover a rise in interest rates.

How can a museum's fundraising influence its rating?

Whether museums are raising funds from their board or from the general public, we ask whether they are effective in obtaining the money they need. At many of the largest museums, you often see a high level of board support. That "above-and-beyond" giving may be critical when an institution is confronted by significant financial challenges.

Can a bond agency serve as a financial advisor?

We are not proscriptive at Standard & Poor's. We do not offer advice. Different institutions may be doing quite different things and still doing them well. There are levels of risk that potential investors need to understand. We are one firm among many rendering opinions that investors can use to make investment decisions.

What considerations could raise or lower my museum's bond rating?

Higher-rated institutions tend to have greater revenue

diversity than others. A museum that is largely or wholly dependent on income from its endowment will feel significant effects if the markets decline. A museum that is largely dependent on city, state and federal support will also see effects on its long-term prospects. Many museums have a number of revenue streams, such as gifts, admissions, memberships, sales of merchandise and facility rentals.

What if my museum is experiencing financial difficulty?

We look at the financial pressure points that the museums themselves point to. We look more favorably when management takes steps to address the problems that museums have identified. For instance, labor costs—salaries, wages and benefits—are expenses that museum leaders say they need to control. The American Museum of Natural History in New York adopted a change in its retiree health plan that helped contain costs, while the Art Institute of Chicago closed its defined benefit pension system for new employees and created a new defined contribution plan for them. These were

pressure points for them, and the changes they made in response enhanced their financial performance.

Some museums increase operating revenues by raising admissions and membership fees, which could decrease visitorship and discourage membership renewal. Should museums therefore consider limiting increases to membership rates and admission fees?

Not necessarily. Some people just want to be members for one year, and it isn't necessarily the price that affects their decision. If fewer members pay more and you know how many members you will have, budgeting is more predictable.

At various museums, we've seen the number of visitors increase, stay stable or decline. Regardless of the cause, these shifts require museums to budget and plan effectively. More important from our perspective is whether the museum can reliably forecast the number of visitors in the course of a year and plan effectively in response. <<

Daniel Grant is the author of The Business of Being an Artist (Allworth Press).



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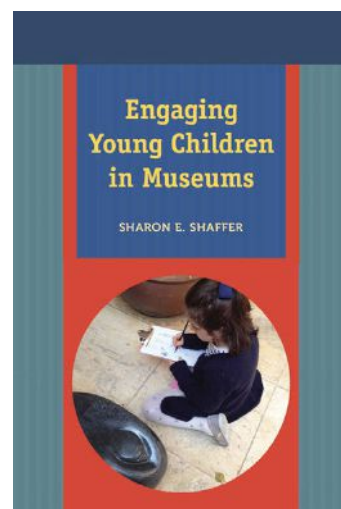
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Pens are usually forbidden in art galleries, but one museum is handing them out to visitors. While finalizing its three-year renovation project, on track to be completed this December, the Smithsonian's museum of design, the Cooper Hewitt, has also been developing a digital pen. Conceived in partnership with firms Local Projects and Diller Scofidio + Renfro, the device will allow visitors to interact with wall labels, which they can tap to save information to personal accounts. On digital tables stationed throughout the museum, users can also use the pens to further explore favorite objects—both those on display and in storage—and sketch out plans for new ones. The pen is one of several projects underway at New York City museums thanks to a \$17 million grant from Bloomberg Philanthropies; others include new apps for the Brooklyn Museum and the American Museum of Natural History.



Just released on Halloween Day, *Engaging Young Children in Museums* outlines how to make wandering through the galleries almost as exciting for little ones as trick-or-treating. Museum consultant Sharon E. Shaffer draws on her nearly 25 years as executive director of the Smithsonian Early Enrichment Center—during which she became the only educator to ever receive the Smithsonian Secretary's Gold Medal for Exceptional Service—in explaining how museum professionals can tailor activities to delight and educate their youngest visitors. Included in the 200-page book is a history of children and museums in America, as well as chapters detailing the best practices and key concepts behind creating early childhood programming.



Free of charge since January 2013, the Dallas Museum of Art recently took another step in making its collection readily available to all. This August, the institution launched a redesigned database on its website, DMA.org, to host a digital complement to its physical holdings of more than 22,000 works. Of those, more than 4,500 objects now are accompanied by digital images that can be downloaded for free and used without any content restrictions. The database also provides detailed content about the DMA's collection—including, when available, which works are on view and where in the museum they can be located—for the benefit of scholars, students and the general public.



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SHOWCASE SYSTEMS

The Elegant Alternative

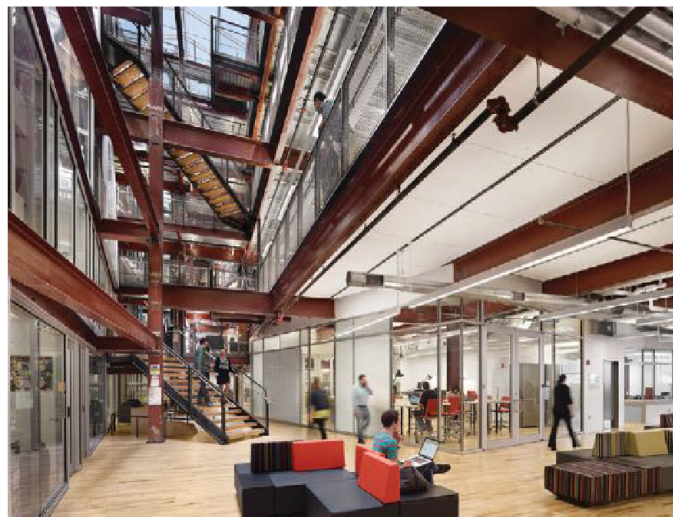
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National Museum of the United States Navy, Washington D.C.



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The Facebook group "Le patrimoine archéologique syrien en danger" has been documenting damage to Syrian cultural heritage sites such as a palace in the city of Homs (above left) and structures in the ancient city of Aleppo's al-Farafira district (above right).

Heritage at Risk

U.S. museums partner to help Syrian colleagues

BY BRIAN I. DANIELS

The news from Syria is unbearable. Over 200,000 Syrians have been killed in the conflict. The country's population has been largely displaced. And much of the country's famous archaeological and architectural heritage has been seriously damaged or destroyed. Many of us feel helpless in the face of such human tragedy. But when a Syrian scholar fled to the United States and asked for help protecting her country's cultural heritage, the Penn Cultural Heritage Center of the University of Pennsylvania Museum of Archaeology and Anthropology and the Smithsonian Institution worked together to create an emergency program.



Gunfire damage scars a 6th-century A.D. mosaic at Syria's Ma'arra Museum.

Salam al-Kuntar, deputy director of the Department of Excavations and Archaeological Research for Syria's Directorate-General of Antiquities and Museums (DGAM), left Syria in 2012 when it became clear that her life was in jeopardy. Arriving at Penn's anthropology department through the good work of the Institute of International Education, she approached the Penn Cultural Heritage Center with an idea: a grass-roots intervention program to support museum professionals and archaeologists who were documenting destruction and trying to save what they could within Syria's war-torn areas. It was an audacious proposal that could reach those taking risks to protect Syria's culture from the conflict.

We liked al-Kuntar's idea and decided to explore it further. My colleague Richard M. Leventhal and I contacted

people who had been involved in the response to the Iraqi cultural heritage crisis a decade ago, including Corine Wegener, the Smithsonian Institution's cultural heritage preservation officer. From 2003 to 2004, she helped in the recovery of the National Museum of Iraq's collections, working at the time as one of the U.S. Army's few Arts, Monuments, and Archives officers. Wegener went on to establish the U.S. Committee of the Blue Shield to support U.S. ratification of the 1954 Hague Convention—the primary international treaty designed to protect cultural heritage during armed conflict. She was willing to help, and arranged a meeting at the Smithsonian. Through conversations over much of 2013, we developed a feasible plan with al-Kuntar, her Syrian colleagues, the U.S. Institute of Peace and members of the U.S.

Committee of the Blue Shield.

Our first effort was to develop a workshop in Turkey, bringing together those individuals who were collecting information on the ground or trying to safeguard collections. Many were connected to a Facebook group called "Le patrimoine archéologique syrien en danger." Known as PASD, this network provided much of the photographic documentation about damage to Syrian cultural heritage sites in the conflict's early days. By gathering people, we hoped to identify and address the most pressing needs for heritage activists in Syria. We also hoped to offer training and guidance about the treatment of museum collections in emergency situations.

Senior Syrian opposition political figures recognized the urgency of stopping the devastation of the country's heritage, and developed their official response in tandem with our efforts. In early June 2014, the Syrian Interim Government formally announced the creation of a Heritage Task Force to coordinate and spearhead emergency efforts. Amr Al Azm, a U.S.-based dissident active in the Syrian opposition, chairs the task force. An associate professor of Middle East history and anthropology at Shawnee State University in Ohio, Al Azm served as the director of the DGAM's Scientific and Conservation Laboratories until 2004. He knows al-Kuntar well and had been working with members of PASD, many of whom were his former students and colleagues. Al Azm's support was instrumental in positioning the Heritage Task Force to collaborate with our work.

We had to overcome significant hurdles before the workshop could take place. Some were financial, and the Smithsonian and J. M. Kaplan Fund ultimately provided the necessary monetary resources. Others were logistical. All of the participants had to be vetted by the U.S. Department of State to ensure that they were not implicated in the Assad regime's unlawful activities or linked to a terrorist group. The project's financial transactions were subject to monitoring by the U.S. Department of the Treasury's Office of Foreign Assets Control. We needed permission from the appropriate Turkish governor's office. The U.S. Institute of Peace and The Day After Association, a Syrian civil society NGO based in Belgium, were instrumental in assisting with our clearances and making local arrangements for our participants. Even with all the preparations in place by late June 2014, we still waited with bated breath for our Syrian colleagues on the day of the workshop.

Arrive they did, although getting from Syria to Turkey was challenging, with the conflict raging near the passable roads. Most traveled in the dead of night, hoping to avoid the worst of the fighting. Some from ISIS-controlled eastern Syria could stay only long enough to pass on information about what was happening at sites they were monitoring; they had to return before their absence was noted.

Approximately 15 stayed to discuss lessons learned from prior conflicts and exchange information on how to secure museum collections safely during emergencies. We were also able to

send conservation materials, otherwise unavailable in Syria, back with the participants. Perhaps most important, the workshop presented our Syrian colleagues with an opportunity to talk with each other about shared problems and strategies that they were using to safeguard their heritage. Wegener, al-Kuntar, Al Azm and I hosted the workshop with Robert Patterson, an exhibit specialist at the Smithsonian's National Museum of the American Indian, and the leaders of the PASD group, who remain anonymous for their own safety.

At no point was the conflict ever far from anyone's mind. At one awful mo-

useum unfortunately bears the marks of war. It suffered collateral damage from aerial barrel bombings and has undergone repeated attacks from the al-Nusra Front and ISIS. Our Syrian colleagues were particularly concerned about protecting these collections, which are emblematic of the history and identity they were trying so desperately to safeguard. Since then, we have been working to fund an emergency effort to shield the mosaics with locally available conservation materials and other structural reinforcements. We hoped to have this project completed by October 2014.

The workshop gave Syrian colleagues the opportunity to talk about shared problems and strategies to safeguard their heritage.

ment, word came that one participant's hometown had been targeted by a barrel bombing. We paused and waited to see if his family had survived. They had, but we were reminded anew that the Syrian conflict is ongoing. There was a sense among our Syrian colleagues that the heritage of the country was worth protecting precisely so that future generations would know exactly what it meant to be Syrian.

We learned that the Ma'arra Museum, located south of Aleppo, required urgent attention. Holding a superb collection of well-preserved Roman and early Christian mosaics from the nearby Dead Cities region, the

This workshop was but a first step, and much remains to be done. Our group aims to continue this work in partnership with our Syrian colleagues, building on what we have completed thus far and the contacts we have made. Syrians are living with tremendous danger and uncertainty, and we owe support to our professional counterparts working at great risk to save our shared world heritage. <<

Brian I. Daniels is director of research and programs, Penn Cultural Heritage Center, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. This article reflects the situation in Syria as Museum went to press in October 2014.

Bank Street

“Having the opportunity once a month to come to NYC, immerse myself in learning, exploration, deep conversation and engagement with colleagues from other museums and with leaders in the field... inspired me to think bigger and more strategically about my own work.”

Shari Rosenstein Werb (class of 2000)

Director, Education and Outreach,
National Museum of Natural History, Smithsonian Institution

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What sets your museum apart? A superior educational program? Captivating labels? A beautifully designed book? Trend-setting exhibits or environmentally sustainable initiatives? With our annual awards, the Alliance and our Professional Networks recognize those institutions—and the professionals who work within them—that really distinguish themselves. The winners are an inspiration to us all.



Muse Awards

The **Media & Technology Professional Network** recognizes outstanding achievement in Galleries, Libraries, Archives or Museums (GLAM) media with the annual Muse Awards. Presented to institutions or independent producers that use digital media to enhance the GLAM experience and engage audiences, the awards celebrate scholarship, community, innovation, creativity, education and inclusiveness.



APPLICATIONS & APIs

Gold: Visitor Education Re-Vision (VERY) Application, President Lincoln's Cottage

Silver: Nature at NHM, Hello Design and The Natural History Museum of Los Angeles County

Bronze: Graphite, Indianapolis Museum of Art

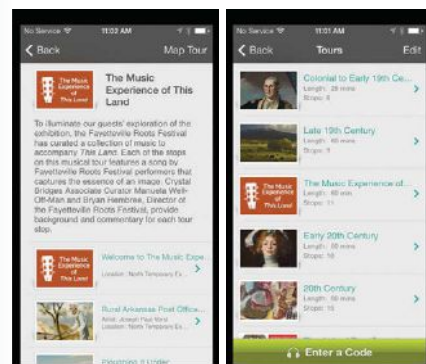


AUDIO TOURS AND PODCASTS

Gold: The Music Experience of This Land, Crystal Bridges Museum of American Art

Silver: USS Midway Museum Access Tours, USS Midway Museum and Antenna International

Bronze: Explore & Learn Pack, Taiwan National Museum of Natural Science



DIGITAL COMMUNITIES

Gold: The Brain Scoop, The Field Museum

Silver: A Queer History of Fashion, Museum at FIT

Bronze: Design and Violence, Museum of Modern Art

Honorable Mention: 9/11 Memorial Registries, 9/11 Memorial Museum

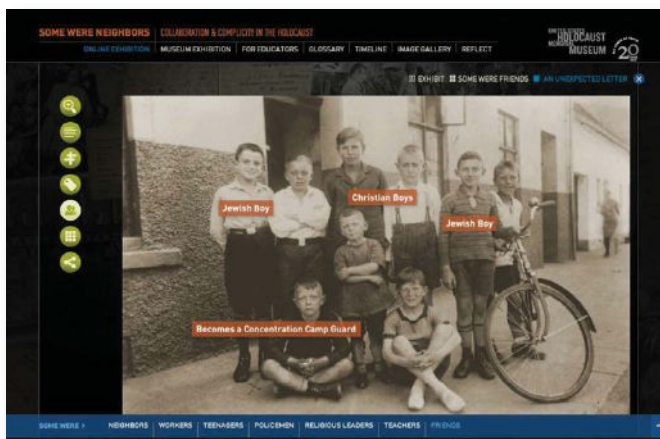
EDUCATION AND OUTREACH

Gold: Some Were Neighbors, C&G Partners for the United States Holocaust Memorial Museum

Silver: MFA for Educators, Museum of Fine Arts, Boston

Bronze: Play the Past, Minnesota Historical Society

Honorable Mention: Art and Inquiry, Coursera and MoMA Collaboration, Museum of Modern Art



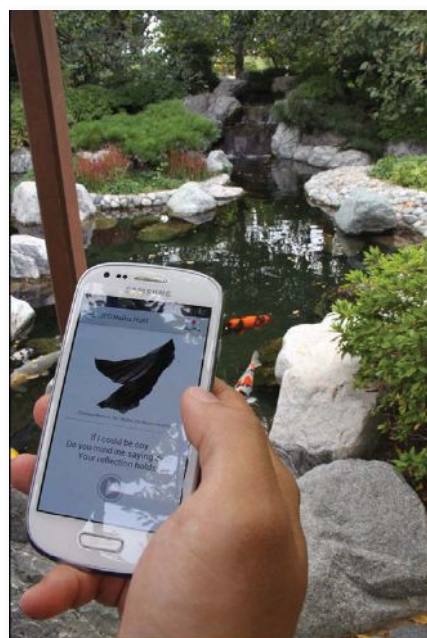
GAMES AND AUGMENTED REALITY

Gold: Future Energy Chicago, Museum of Science and Industry

Silver: The Square of Aspiration, Techart group

Bronze: Build a Future City, Museum Victoria

Honorable Mention: Body/Mind/Change, Canadian Film Centre's Media Lab



HONEYSETT & DIN STUDENT AWARD

Gold: JFG Haiku Hunt, Balboa Park Online Collaborative; Information Services International-Dentsu, Ltd.; Japanese Friendship Garden, San Diego; National Institute of Information and Communications Technology; University of California San Diego, PRIME

Silver: Think Inside the Box, Museum of Modern Art

Bronze: Hack the Box: Re-programming the Museum Experience, Corcoran College of Art + Design



INTERACTIVE KIOSKS

Gold: Our Neighborhoods, WEATHERHEAD Experience Design Group for the Museum of History and Industry

Silver: Anglerfish Interactive, Vancouver Aquarium

Bronze: Renoir's True Colors: Science Solves a Mystery, Art Institute of Chicago



MOBILE APPLICATIONS

Gold: Wild Medicine, The New York Botanical Garden

Silver: The Dream Time Machine, Techart group

Bronze: Guggenheim App, Guggenheim Museum

MULTIMEDIA INSTALLATIONS

Silver: The Shuttle Atlantis, Kennedy Space Center Visitor Complex

Bronze: The World's Fair Projections, The Field Museum

Honorable Mention: Impressionists Studio Boat, Peabody Essex Museum

INTERPRETIVE INTERACTIVE INSTALLATIONS

Gold: The Hall of the Stars, New Mexico Museum of Natural History & Science

Silver: Qianlong C.H.A.O. New Media Art Exhibition, National Palace Museum

Bronze: XOXO Tone Phones, Children's Museum of Pittsburgh

Honorable Mention: Super Future You, Museum Victoria

Honorable Mention: Bezos Center for Innovation, Olson Kundig Architects



ONLINE PRESENCE

Gold: Online Catalogue of Chinese Painting & Calligraphy, Seattle Art Museum

Silver: Magritte: The Mystery of the Ordinary, 1926–1938, Museum of Modern Art

Bronze: Na de bevrijding XL, Netherlands Institute for Sound and Vision



OPEN

Gold: Open Image Archive opens up 40,000 Swedish images, The Royal Armoury, Skokloster Castle and the Hallwyl Museum

PUBLIC OUTREACH

Gold: Operation: Lost Warrior, Asian Art Museum



VIDEO, FILM AND COMPUTER ANIMATION

Gold: Jackson Pollock's *Mural*, J. Paul Getty Museum

Silver: Nature, Revival, Storytelling, The Autry National Center

Bronze: Royal Observatory Greenwich Big Question Films, Royal Museums Greenwich

Honorable Mention: Set in Stone: Zen Garden Installation by Long-Bin, Halsey Institute of Contemporary Art



EdCom Excellence Awards

The **Education Professional Network (EdCom)** recognizes outstanding contributions to museum education by individual practitioners, by museums offering distinguished programs and publications, and by individuals demonstrating leadership within the museum field and beyond.



Excellence in Programming (recognizes exemplary creativity and innovation in museum educational programming)

Young Researchers Collaborative

Lincoln Park Zoo, Chicago

The collaborative is a nine-month program that helps educators make inquiry-based science a key component of their classroom curriculum. Focusing on animal behavior and ecology studies, the program teaches students research skills at schools and on zoo grounds. Participants learn to make observations, collect and analyze data, draw conclusions and communicate results. Grounded in best practices, responsive to community needs for science education, and rigorous in its evaluation, the collaborative is a powerful model for successful education programming.



Excellence in Practice (recognizes an individual who demonstrates exemplary service to the public through the practice of education in a museum)

Leah Melber

Senior Director, Hurvis Center for Learning Innovation and Collaboration

Lincoln Park Zoo, Chicago

Leah Melber sets the bar for what it means to be an

outstanding museum educator in terms of research, writing, innovation and programming. Her nominator observed, "Leah consistently is focused on service within her field as well as the visitors that come to her zoo every day." Her most recent service to the field is her fifth book, *Teaching the Museum: Careers in Education*, a 2014 publication of The AAM Press and a must-read for museum educators.



Excellence in Resources

(recognizes outstanding resources in print or print/multimedia formats)

Manual: a journal about art and its making

RISD Museum, Providence, RI

Elegant and engaging, *Manual* appeals to artists, designers, critics and scholars with content

developed by writers, artists and scholars. A blend of arts journal and design magazine, *Manual* offers new ways to examine and bring to life works from the RISD collection. The journal inspires imagination, serves as a resource for research, and stimulates conversations about art, design and the impact of creative making.



John Cotton Dana Award for Leadership

Lori Fogarty

Director & CEO, Oakland Museum of California

"I would describe Lori Fogarty as the kind of museum director that educators would find particularly fulfilling to work with," said her nominator. "She has transformed the Oakland Museum of California into a model that prioritizes audience engagement over

almost everything else. ... Fogarty has managed to make this internal vision feel palpable to the visitor. In almost every section of the museum, visitors will find opportunities to engage with content." In addition to her work at the museum, Fogarty chaired the Association of Art Museum Directors' Education Committee that produced *Next Practices in Art Museum Education*.



Dudley Wilkinson Award of Distinction

Sally Shelton

Associate Director, Museum of Geology and Paleontology Research Laboratory, South Dakota School of Mines and Technology, Rapid City

The Dudley Wilkinson Award of Distinction is named for Dorothy H. Dudley and Irma Bezold Wilkinson, authors of *Museum Registration Methods*. The award is issued to a museum professional who has demonstrated commitment to the highest standards of excellence in the registration profession.

Sally Shelton has served the field for more than 25 years in many capacities, including as a teacher at the Austin Nature and Science Center, assistant conservator at the University of Texas Materials Conservation Laboratory, director of collections care and conservation at the San Diego Natural History Museum, collections officer at the Smithsonian's National Museum of Natural History and more recently within her positions at the Museum of Geology. Shelton has also contributed to the education and training of new professionals coming into the museum field. Her work is a clear illustration of her dedication to and love of museums.

Excellence in Exhibition Competition

The annual Excellence in Exhibition Competition recognizes exhibitions for overall excellence or for stretching the limits of exhibition content and design through innovation. The awards are sponsored by four of the Alliance's Professional Networks: the **Curators Committee (CurCom)**, the **National Association for Museum Exhibition (NAME)**, the **Committee on Audience Research and Evaluation (CARE)** and the **Education Committee (EdCom)**.

SPECIAL DISTINCTION—IMAGINATIVE DESIGN AND INTERPRETATION

Design for the Modern Child

Philadelphia Museum of Art

This 2013 exhibition featured some of the latest furniture, toys, tableware, wallpaper and textiles designed in Australia, Asia, Europe, Great Britain and the United States, along with classics from the museum's design collection. Making its premiere appearance was a towering playhouse designed by Australian architects Bennett and Trimble that small visitors could explore and learn to build themselves from plans provided by the architects.





INNOVATIVE INTEGRATION OF DESIGN AND CONTENT

First Peoples

Museum Victoria, Melbourne, Australia

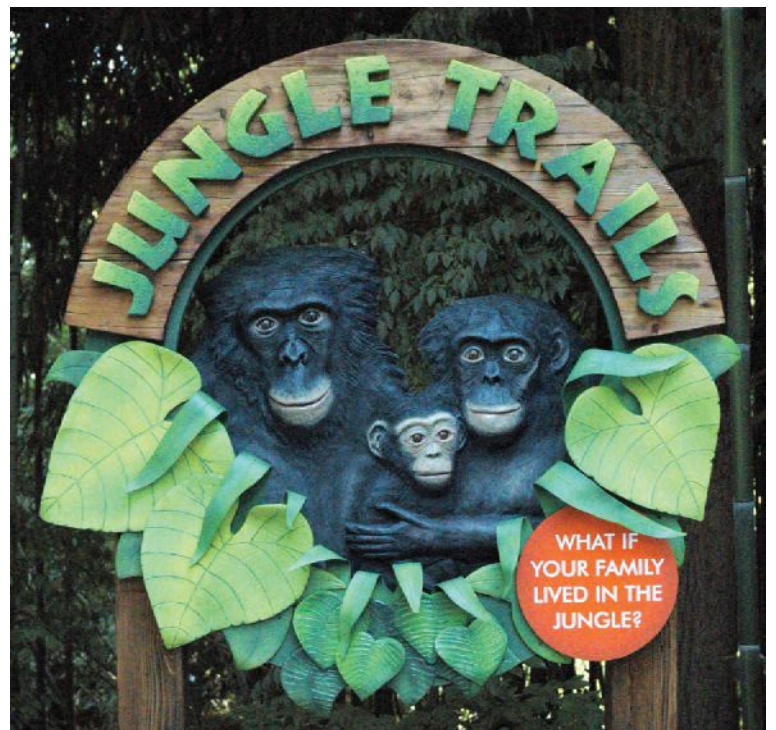
"First Peoples" is the largest exhibition ever to focus on the story of Aboriginal Victoria in Australia, celebrating 2,000 generations of the world's oldest continuing culture. The exhibit tells the story of Victoria's Aboriginal language groups, uncovering hidden histories, challenging preconceptions and inviting visitors to connect through people, place and story. Highlights include an immersive light and sound experience, and more than 600 historic and contemporary artifacts.

EXEMPLARY MODEL OF CREATING EXPERIENCES FOR SOCIAL ENGAGEMENT

Jungle Trails

Cincinnati Zoo and Botanical Garden, Ohio

In Jungle Trails, a path winds through two acres of jungle-type landscape, featuring African and Asian primates such as Sumatran orangutans, gibbons and bonobos. The exhibit appeals to visitors' emotions and motivations and encourages them to contemplate what it would be like if their family lived in the forest.



OUTSTANDING CONNECTIONS BETWEEN DESIGN, CONTENT AND COMMUNITY CONTEXT

Nature Lab

Natural History Museum of Los Angeles County

The Nature Lab is a hub of investigation where visitors of all ages can participate in real science research, learn scientific methods and engage in hands-on activities that build their observation skills. The lab features live animals, touchable specimens and citizen science projects. Intended as a bridge between the museum's indoor research and collections and its new outdoor space, the lab explores the stories behind specimens and animals.



HONORABLE MENTION

Shop Life

Lower East Side Tenement Museum, New York City

Through the exhibit, visitors explore the immigrant businesses that once operated at the museum's location. "Shop Life" features a re-created 1870s German beer saloon, as well as an interactive "sales counter" where audio and visual media clips explore the stories of turn-of-the-century kosher butchers, a 1930s auctioneer and 1970s undergarment discounters.

Excellence in Exhibition Label Writing Competition

This competition recognizes outstanding and innovative label writing in museums, zoos, aquariums, universities and libraries. It is sponsored by the **Curators Committee (CurCom)**, in cooperation with the **Education Professional Network (EdCom)** and the **National Association for Museum Exhibition (NAME)**. A panel of label experts, selected by the committees and the

competition organizers, determines the work to recognize. Each year, the competition inspires a gathering of writers and editors to discuss technique, style, and process at the American Alliance of Museums Annual Meeting's Marketplace of Ideas. It has also generated an archive for current and aspiring museum professionals to use while writing and editing exhibition label copy.

Nature Lab

Natural History Museum of Los Angeles County

Writers: Kathy Talley-Jones, Writer & Interpretive Planner, Natural History Museum of Los Angeles County

Editors: The Nature Lab Team; Kim Baer Design Associates; Carolyn Wendt, Freelance Copy Editor and Proofreader

Target audience: General audience

Label type: Introductory

Comment: I'm hooked from the header "New in Town" and a date. I'm curious and then I'm drawn into the delightful story of Reese and his lizard fascination. Sounds like some kids I know. The writer includes a few vivid details that make Reese real and engaging, such as that he caught a "bazillion lizards" with his bare hands. And the writer is spare with other words, only using what s/he needs to deliver the story climax. The short sentences build anticipation to the big reveal. I think this approach is great for an urban nature center and applaud the exhibit team for such a thoughtful approach.

—Jenny-Sayre Ramberg



NEW IN TOWN

8:30 p.m., August 14.

Reese, who's 9, searches for lizards in his Chatsworth neighborhood. He's an experienced reptile stalker and has already caught a "bazillion lizards" with his bare hands.

The lizard he catches this evening is one for the record books.

Reese knows right away it's something different. He submits a photo to the museum and learns that this is the first Mediterranean House Gecko documented in L.A.

Bunky Echo-Hawk: Modern Warrior

The Field Museum

Writer: Amy Schleser,
Exhibition Developer

Editors: Sarah Crawford,
Exhibition Developer;
Matt Matcuk, Exhibition
Development Director;
Bunky Echo-Hawk,
Curator; Alaka Wali,
Curator

Target audience: Middle school and up

Label type: Object

Comment: I'm allowed to experience and think about art—and the reality of the world in which it exists—in ways I never have before. The artist forces consideration of the past, present and future. Because it's personal, the larger call to action in this label (and probably in the painting it describes) hits hard and hits home.

—Beth Kaminsky

THE SUICIDE RATE for Native youths is three to seven times higher than the national average.

"I used my daughter as a model for this painting—those are her feet and her shoes. It was very emotional for me to even imagine her in this state. But more and more of our kids are committing suicide.

Our traumatic past isn't ancient history. It was 100 years ago and it's still affecting us. Our kids are born into generational poverty and lose hope. We need to act."

- Bunky

WarDrobe

Acrylic on canvas

Bunky Echo-Hawk

2013

On loan from Bunky Echo-Hawk



Genome: Unlocking Life's Code

National Museum of Natural History
Washington, DC

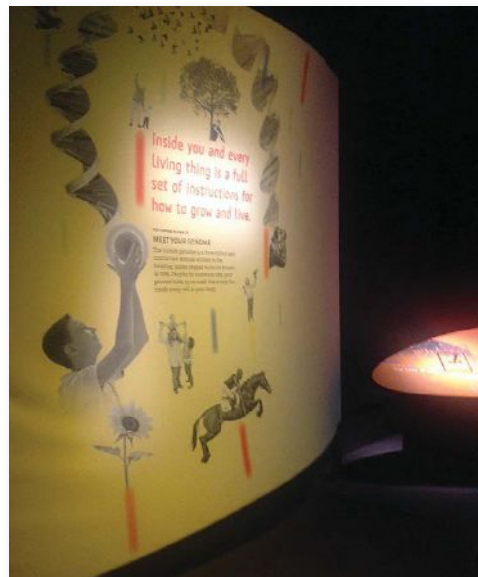
Writer/Editor: Elizabeth Jones, Exhibit
Writer, National Museum of Natural History

Target audience: General audience; tourists
to DC; family groups

Label type: Introductory

Comment: Elegant and compact, the label's language matches the subject it describes. It guides the reader from a universal statement down to a single cell inside us.

—Benjamin Filene



**Inside you and every
living thing is a full
set of instructions for
how to grow and live.**

THE GENOME WITHIN US Meet Your Genome

The human genome is a three-billion-part instruction manual written in the twisting, ladder-shaped molecule known as DNA. Despite its enormous size, your genome folds up so small that a copy fits inside every cell in your body.

The Secret Life of Birds

University of Michigan Museum of Natural History
Ann Arbor

Writer: Joseph Dresch

Editor: Eugene Dillenburg, Assistant Director of Exhibits, University of Michigan Museum of Natural History

Target audience: Undergraduate students; general public

Label type: Object

Comment: This irreverent, fun label delighted me and was a pleasure to read. I can imagine strolling by the case starting to read, and calling to the rest of my group to come over and see. ... This label doesn't take itself too seriously. It's a lovely cup of hot chocolate on a chilly day—delightful and restorative.
—Jenny-Sayre Ramberg

THIS BIRD KNOWS WHAT WOMEN WANT

Male **QUAILS** attract their mates by quickly offering up bits of food. Called “tidbitting,” the ritual is something of a race, with the fastest male often winning the female.

THIS BIRD CAN CALM THE RAGING SEAS

In Greek myth, a sailor and his wife were turned into **KINGFISHERS** by the gods, who calmed the seas for 14 days so they could nest. The wife's name, Alcyon, is the source of the word “halcyon,” referring to peaceful days.

Due to space constraints, three labels from “The Secret Life of Birds” were not included. To see the full text, visit www.aam-us.org/about-us/grants-awards-and-competitions.



THIS BIRD LIVES THE “SUITE” LIFE

The Peabody Hotel in Memphis houses five trained **MALLARDS** in a \$200,000 rooftop penthouse. Twice a day, they take the elevator down to the lobby, waddle down a red carpet, and swim in the hotel fountain. I'm not kidding.

THIS BIRD WILL LIVE FAST AND DIE YOUNG

BLUEBIRDS lead a rough life. Some 70% won't live past their first year, and the rest don't make it much longer. Doesn't sound very happy. The oldest bluebird? An eastern bluebird who lived to the ripe old age of 10 years, 5 months.

THIS BIRD IS NOT A REGISTERED TRADEMARK

TOUCANS are a popular choice for advertising, most notably for a certain fruit-flavored breakfast cereal. This mascot bird is so recognizable that when the Mayan Archaeology Initiative used it in their logo, Kellogg threatened to sue. The case was soon dropped, perhaps because it was just too silly.

American Impressionism

de Young Museum
San Francisco

Writer: Ben Erickson, Poet

Editor: Emma Acker, Assistant Curator of American Art, Fine Arts Museums of San Francisco; Timothy Anglin Burgard, Edna Root Curator-in-Charge of American Art, Fine Arts Museums of San Francisco; Devorah Major, Poets in-the-Galleries Program, de Young Museum

Target audience: All ages

Label type: Object

Comment: The label/poem made me want to see the painting, to be there when the 4th-grade writer experienced the artwork—seeing the details, the face. Would I see emotion in the expression? Speaking as the subject to the artist after the fact is brilliant, effortless, intriguing.

—Beth Kaminsky



George Wesley Bellows (1882–1925)

Waldo Peirce, 1920

Oil on canvas

Museum purchase, gift of the Charles E. Merrill Trust with matching funds from the M. H. de Young Museum Society
67.23.1

Betraying No Emotion

by Ben Erickson, fourth grade, Ohlone Elementary School

Paint me sitting
on a wooden bench
holding a cane

Paint me with a dull brown
overcoat and a turquoise
sweater

Paint me with a yellow hand
resting on a wine red hat

Paint me betraying
No emotion

Tides of Freedom: African Presence on the Delaware River

Independence Seaport Museum
Philadelphia

Writers: Ellen Snyder-Grenier, Principal, REW & Co; Tukufu Zuberi, Lasry Family Professor of Race Relations, and Professor of Sociology and Africana Studies, University of Pennsylvania

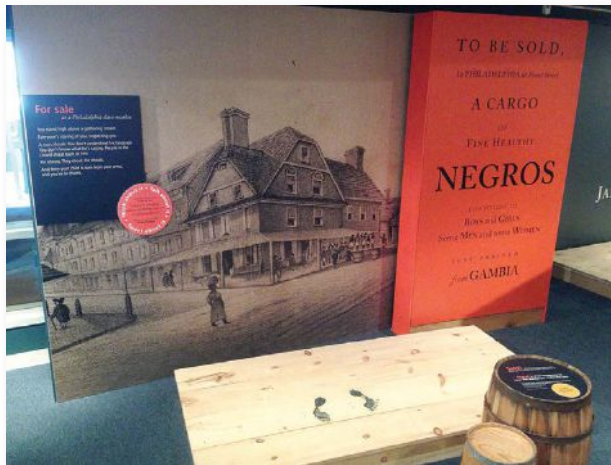
Editors: Craig Burns, Chief Curator, Independence Seaport Museum; Keith Ragone, Exhibition Designer, Keith Ragone Studio

Target audience: General audience and school groups (middle through high school)

Label type: Object

Comment: The label builds empathy in just a few lines. The second-person “you” pushes the reader to personalize. The repetition of “shout” insists we sense the fearsome commotion. The story is easy to read yet wrenching.

—Benjamin Filene



For sale

at a Philadelphia slave market

You stand high above a gathering crowd.

Everyone's staring at you. Inspecting you.

A man shouts. You don't understand his language.
You don't know what he's saying. People in the crowd shout back at him.

He shouts. They shout. He shouts.

And then your child is torn from your arms,
and you're in chains.

History Colorado Underground

History Colorado Center
Denver

Writer: B. Erin Cole, Assistant State Historian

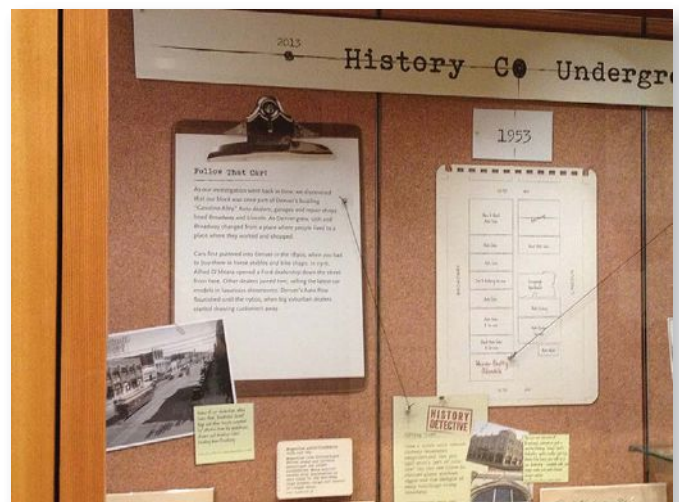
Editor: Steve Grinstead, Managing Editor; Dr. William Convery, State Historian

Target audience: Older adults; families with children

Label type: Concept

Comment: The label encapsulates a century of U.S. history in a paragraph, as seen in one place. I like the use of specific names—people made this history—and the use of words that give a sense of the pace and sound and smell of the times (“putter,” “Gasoline Alley”).

—Benjamin Filene



Follow That Car!

As our investigation went back in time, we discovered that our block was once part of Denver's bustling “Gasoline Alley.” Auto dealers, garages and repair shops lined Broadway and Lincoln. As Denver grew, 12th and Broadway changed from a place where people lived to a place where they worked and shopped.

Cars first pattered into Denver in the 1890s, when you had to buy them in horse stables and bike shops. In 1916, Alfred O'Meara opened a Ford dealership down the street from here. Other dealers joined him, selling the latest car models in luxurious showrooms. Denver's Auto Row flourished until the 1960s, when big suburban dealers started drawing customers away.



It all
Away from it all

Site Notes

Exploratorium
San Francisco

Writer/Editor: Kevin Boyd, Senior Science Writer,
Exploratorium

Target audience: Members of the public who pass through the non-ticketed outdoor areas around the Exploratorium.

Label type: Object

Comment: Clever. Simple. Yet, this little label made me think. Is it true, as I stand there, do I agree that the arrows point to “it all” and “away from it all?” And where is my “it all” and my “away from it all,” I wonder. Capturing the attention and imaginations of passersby with brief, whimsical tidbits not only offers free amusement, it probably gets more people in the door. Taking exhibit labels outside museum buildings seems a natural, obvious thing to do—let’s all do it more!

—Beth Kaminsky



Decorative bollard.
Please do not
moor ship.

Site Notes

Exploratorium
San Francisco

Writer/Editor: Kevin Boyd, Senior Science Writer,
Exploratorium

Target audience: Members of the public who pass through the non-ticketed outdoor areas around the Exploratorium.

Label type: Object

Comment: Decorative bollard. Pick me up off the floor. I LOVE these labels and how they made me laugh. I’d want to take photos of them if I was there and send them to my friends. I’d want to find more. I wish I wrote these.

—Jenny-Sayre Ramberg

True Northwest: The Seattle Journey

Museum of History and Industry
Seattle

Writer/Editor: Judy Rand, Director, Rand & Associates LLC

Target audience: Young professionals (25–40) who live/work in Seattle; parents with school-age kids; adult visitors

Label type: Object

Comment: Clear, direct, unvarnished and riveting. I’m looking into the box, making an inventory of a few, seemingly unimportant household items and suddenly I see them differently.... The writer doesn’t tell me how I should feel, or describe things I should see. The writer puts me in front of the box and the facts about rural Nepal and the challenges women face—to make up my own mind about what it means to me, and to the world.

—Jenny-Sayre Ramberg



Clean-delivery kit

A bar of soap. A clean plastic sheet to slip under the mother’s hips. A razor to cut the cord. String to tie it. And a 10-step diagram to guide the midwife. In rural Nepal, where 90% of deliveries take place at home, this box saves lives.

Children of Ludlow: Life in a Battle Zone, 1913–14

El Pueblo History Museum
Pueblo, CO

Writer: Dawn DiPrince, Assistant
Director, El Pueblo History Museum

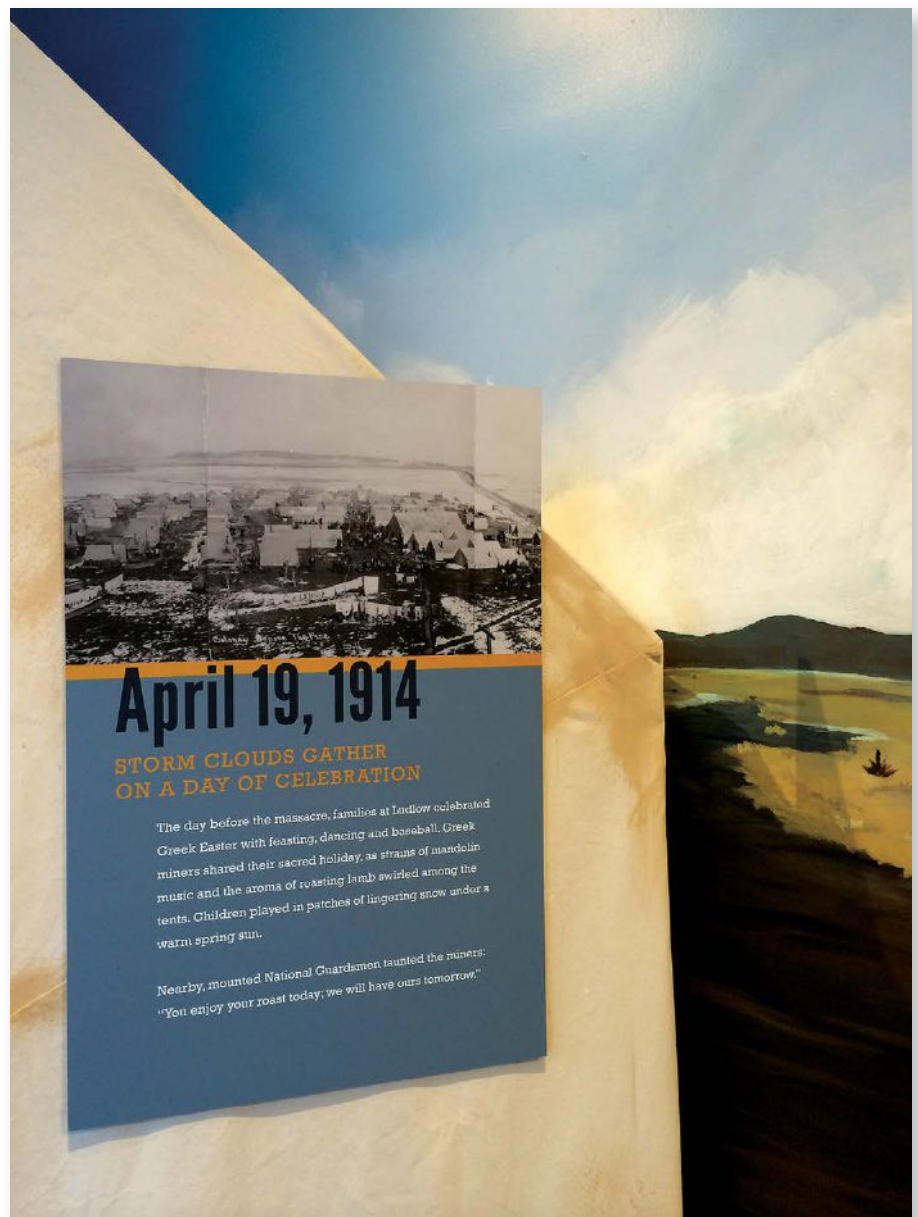
Editor: William Convery, State
Historian; B. Erin Cole, Assistant
State Historian; Steve Grinstead,
Managing Editor

Target audience: Parents and
grandparents with children, grades
7 and up

Label type: Concept

Comment: The label is powerful
and dramatic while historically
informative. Details set the scene
but also tell us a lot about the
culture of the miners in quick sketch
(Greek Easter, baseball, mandolin,
lamb, children). The text humanizes
the families as it sets the stage; it
abruptly cuts the scene short with a
threatening taunt.

—Benjamin Filene



April 19, 1914

STORM CLOUDS GATHER
ON A DAY OF CELEBRATION

The day before the massacre, families at Ludlow celebrated Greek Easter with feasting, dancing and baseball. Greek miners shared their sacred holiday, as strains of mandolin music and the aroma of roasting lamb swirled among the tents. Children played in patches of lingering snow under a warm spring sun.

Nearby, mounted National Guardsmen taunted the miners:
“You enjoy your roast today; we will have ours tomorrow.”

Sustainability Excellence Awards

At the AAM Annual Meeting last May in Seattle (the eighth greenest city in the U.S), **PIC Green** inaugurated its Sustainability Excellence Award program, which encourages museums to develop green practices and educate visitors about them. The program recognizes large and small institutions; multi-year, capital-intensive efforts; and smaller staff-oriented programs. Every successful sustainable museum initiative reduces our carbon footprint by some degree, no matter how small. Each entry was categorized by scale of institution and type of program. Judges used a weighted analysis for review.



PROGRAMMING

The Phipps Conservatory

The Phipps leads the industry in its breadth and depth of sustainable practice, from LEED-certified structures to its Center for Sustainable Landscapes—an education, research and administration facility. In partnership with local universities, the conservatory also conducts original research focusing on sustainable buildings and landscapes. A publicity program ensures that these programs reach the greater public.



FACILITIES/SITE AND OPERATION

Cincinnati Zoo & Botanical Garden

Covering 75 acres and caring for 1,800 animals, the Cincinnati Zoo has gone beyond its considerable sustainability challenges, boasting more renewable energy capacity than all other U.S. zoos and aquariums combined, and reducing water usage by 50 percent over seven years. Each building and major exhibit project completed since 2006 has received LEED certification, including four with Gold status. Among other sustainable initiatives are solid waste programs, local greenspace development, employee incentives and a food service retail program.

EXHIBITIONS

The Field Museum

The Field Museum has combined its mission to protect and preserve the world's environments and species with the ability to engage and interpret its work to a wide audience. The exhibit "Restoring Earth" is a dramatic presentation of the museum's conservation work, which protects the environment, improves local economies and fosters human connections with nature. Visitors can witness the potential repercussions of their own land-use decisions and learn to make the best choices for their gardens. The exhibit also embodies sustainable principles in its design, with designers choosing renewable sorghum panels, reusing existing exhibit elements and installing LED lighting.



HONORABLE MENTION

Museo Interactivo de Economía

Maximizing the interpretive potential of the permanent exhibit in the Sustainable Development Hall, the Museo Interactivo de Economía in Mexico City developed a comprehensive evaluation program and survey to determine visitors' understanding of climate issues and to measure exhibition performance. Staff used visitor metrics such as the Sweep Rate Index and the Percentage of Diligent Users.

Museum Publications Design Competition

Jurors sought out the best in graphic design in 15 different categories. Among the winning features of this year's entries were beautiful typography, effective use of white space and graphic creativity. Jurors also observed the positive role of branding in conveying institutional identity and message across multiple formats. Following are the first-prize winners. For a complete listing of all the winners, visit aam-us.org/about-us.

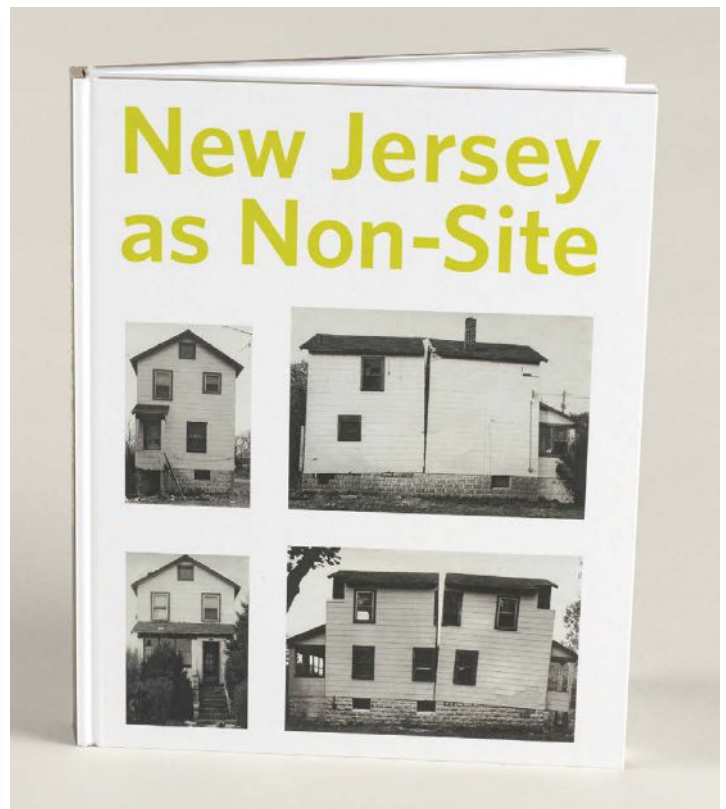
Jurors:

Antonio Alcalá, President, Studio A, Alexandria, VA

Margaret Bauer, Designer and Owner, Margaret Bauer Graphic Design, Washington, DC

Nancy Hacskeylo, Senior Graphic Designer, Freer Gallery of Art & Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC

Andrea Stevens, Director of Strategic Communications, Smithsonian Institution Traveling Exhibition Services (SITES), Washington, DC



The Frances Smyth-Ravenel Prize for Excellence in Publication Design

The “best-in-show” award, the “Franny” is given in the memory of the late editor-in-chief at the National Gallery of Art and long-time Pub Comp judge.

New Jersey as Non-Site

Princeton University Art Museum, Princeton, NJ

Designed by: Daphne Geismar

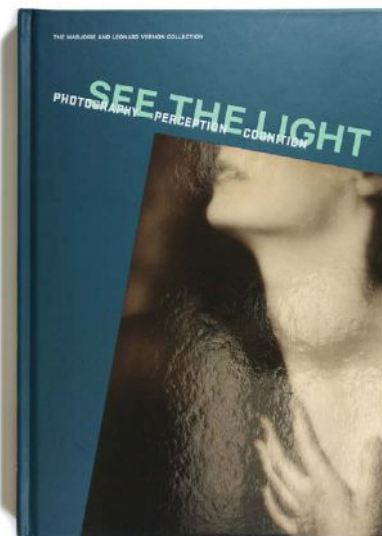
Budgets Greater than \$750,000



Capital Campaign Fundraising Packet

San Francisco Museum of Modern Art

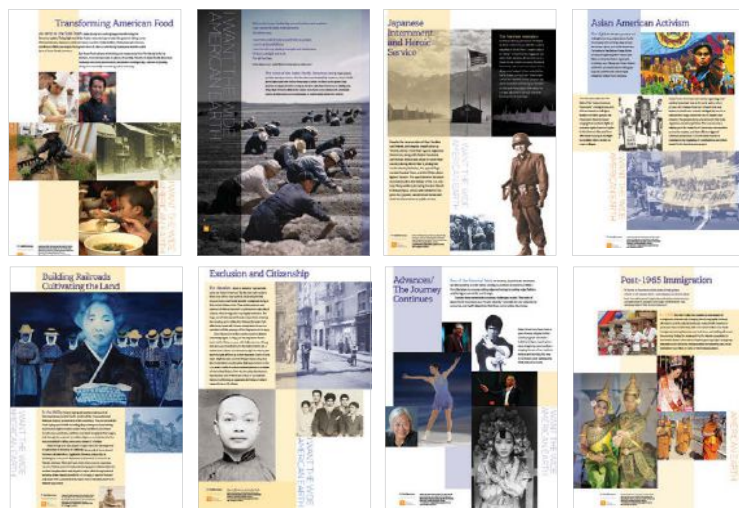
Designed by: Jennifer Sonderby, Creative Director, SFMOMA; Public Design



See the Light: Photography, Perception, Cognition

Los Angeles County Museum of Art

Designed by: Xiaoquing Wang, Green Dragon Office

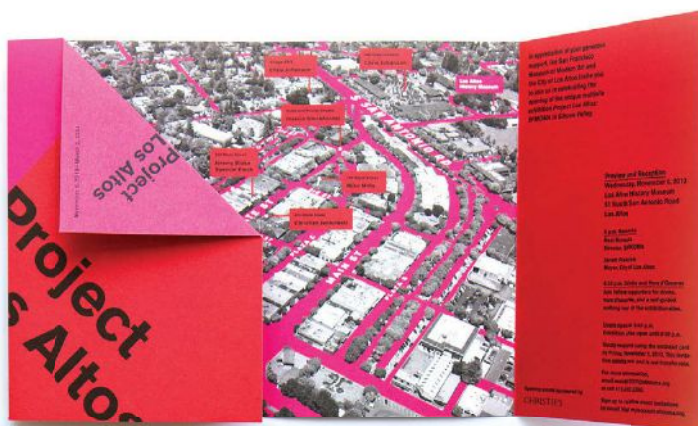


I Want the Wide American Earth: An Asian Pacific American Story, poster set for teachers

SITES-Smithsonian, Washington, DC

Designed by: Studio A





Project Los Altos—Invitations

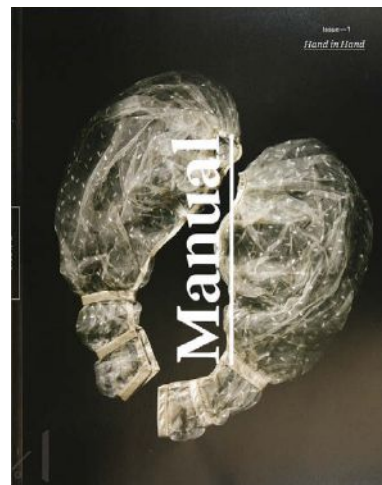
San Francisco Museum of Modern Art

Designed by: Bosco Hernández, Art Director, SFMOMA
Design Studio

Manual: A Journal about Art and its Making

RISD Museum, Providence, RI

Designed by: Derek Schusterbauer, Colin Frazer



Freer | Sackler Calendar (12 month series)

Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, DC

Designed by: Adina Brosnan McGee

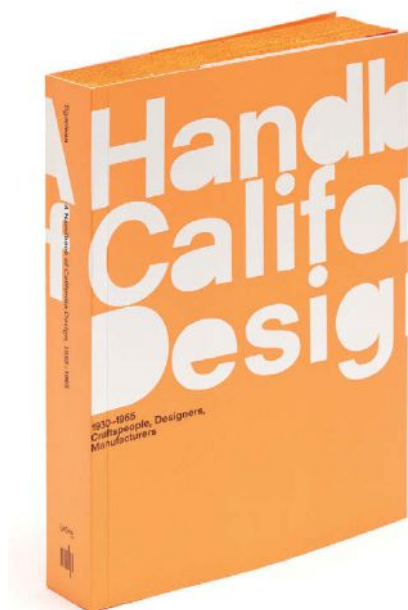




The Franklin Institute's Annual Report

The Franklin Institute, Philadelphia

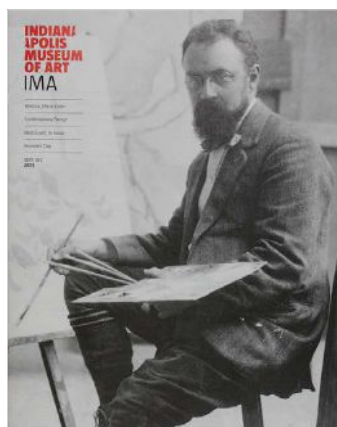
Designed by: Stephanie Pryor



A Handbook of California Design

Los Angeles County Museum of Art

Designed by: Irma Boom



IMA Magazine (Sept-Dec 2013)

Indianapolis Museum of Art

Designed by: Matthew Taylor





Future Beauty: 30 Years of Japanese Fashion (posters)

Seattle Art Museum

Designed by: Seattle Art Museum



Rebel, Jedi, Princess, Queen: Star Wars and the Power of Costume

SITES-Smithsonian,
Washington, DC

Designed by: Design Army



Future Beauty: 30 Years of Japanese Fashion (educational resources)

Seattle Art Museum

Designed by: Seattle Art Museum

Budgets Less than \$750,000



IFAR Journal, Volume 13 Number 4 2012/2013

International Foundation for Arts
Research, New York City

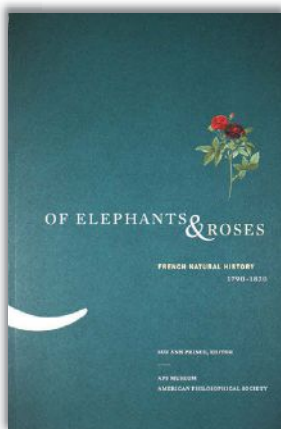
Designed by: Alice Fisk MacKenzie



Rack Card—Cyril Lixenberg

Grand Valley State University Art Gallery, Allendale, MI

Designed by: Plenty, iloveplenty.com



Of Elephants and Roses: French Natural History 1790-1830

American Philosophical Society
Museum, Philadelphia

Designed by: Marc Blaustein



A Sesquicentennial

National Parks take a new look at the Civil War

By Karen Jones



Evolution

Thoughtful men must feel that the fate of civilization upon this continent is involved in the issue of our contest. —Abraham Lincoln, in a letter to John Maclean, 1864

Nations rise and fall based on how cataclysmic events redefine them. For the United States of America, that upheaval was the Civil War. Fought nearly a century after the signing of the Declaration of Independence, it dissected the republic, pitting brother against brother in the bloodiest conflict on American soil to date. This year marks the sesquicentennial of the war's final stages. While the Civil War has lost none of its resonance 150 years later, the challenge of making history relevant for the next generation of visitors to national parks and heritage sites is ongoing.

The National Parks Service (NPS) is the chief steward and conservator of many of America's defining places, from Yellowstone to Gettysburg. It is the largest landowner of Civil War battlefields (24) and holds 6.2 million objects in its battlefield park collections. Using the sesquicentennial as a "call to arms," the service devised a comprehensive action plan early on to find ways to update its Civil War interpretations to include more diverse exhibits and programs without compromising their core mission. "One thing we do very well is talk about the battles. Nothing will change that, but some of us felt we needed to expand our interpretation," says Robert Sutton, chief historian for the NPS.

The NPS started by reviewing existing exhibitions and programs at its sites, particularly the battlefields. Traditionally presented through the lens of decisive battles, iconic leaders and brave soldiers from both sides of the Mason Dixon Line, the story of the Civil War today encompasses much more. Also key to understanding what happened before, during and after the fighting

began are the topics of slavery, the African American populations of Northern and Southern states, homefront families, the communities of both armies, women and children, medical facilities and practitioners, and the common soldier's hopes and fears.

In 2000 the NPS invited leading Civil War scholars to a symposium at Ford's Theatre, site of President Lincoln's assassination and now an NPS site in Washington, DC. Experts on subjects from causation to Reconstruction were in attendance to help devise a plan to add depth, diversity and relevance for today's visitors. "The days when America was able to claim a single uncontested memory of itself are gone," says John Hennessy, chief historian of Fredericksburg and Spotsylvania National Military Park. He adds, "Nations go to war for very specific reasons. People go to war for thousands of reasons."

Hennessy wrote the original draft of *Holding the High Ground: A National Park Service Plan for the Sesquicentennial of the American Civil War*, a comprehensive 2008 report that served as



"The Last March of the Iron Brigade," a special Gettysburg battle anniversary program held in July 2013.

a battle plan for NPS initiatives. The report states that the prevailing historic interpretation of the Civil War has taken a military focus, ignoring the diverse experiences of different people who were influenced by their race, gender, geography, socioeconomic status and cultural background.

“Are we responsible for conveying history in a learned sense, or are we responsible for caring for the memory of the war? I think we are both,” says Hennessy. He adds that the NPS remains “deeply committed” to honoring the men from both sides who fought the war, but also responsible for engaging people in a conversation about these places to help understand the war from many perspectives.

Challenges and goals outlined in the 2008 report included:

- conveying the significance and relevance of the war to today’s visitors
- addressing the institution of slavery, its role in why the war was fought, emancipation and civil rights
- repairing damaged battlefields and sites
- updating visitor centers and interpretative media to enhance the overall visitor experience
- telling stories that go beyond battles yet still honor the NPS mission

To gauge the internal scope of what was required, the NPS asked all park superintendents to “self-declare” if their venue could be called a Civil War site or had a story attached. Of the 401 parks in the network, 130 responded affirmatively. Whether the parks are primary, secondary or tertiary Civil War sites, they run the gamut from Arlington House, The Robert E. Lee Memorial to the Lincoln Home National Historic Site to battlefields like Manassas and Fredericksburg. The approaches these sites undertook were as varied as their impact on the war itself, reflecting each site’s mission, budget and staff capacities, and visitorship.

CHANGES AT GETTYSBURG

“Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated can long endure,”—President Abraham Lincoln, Gettysburg Address, 1863

Gettysburg National Military Park is one of the most famous battlegrounds in the world. Three days of intense fighting in and around the town of Gettysburg, Pennsylvania, in July 1863 turned the tide of the war in the Union’s favor—at a staggering cost in human life. The park, which will celebrate its own centennial in 2016, welcomes

“Are we responsible for conveying history in a learned sense, or are we responsible for caring for the memory of the war? I think we are both.”

up to 2 million visitors a year. It preserves and protects artifacts, land and resources associated with battle, and the Soldiers National Cemetery, where President Lincoln gave his Gettysburg Address.

The park is also a leading example of how the NPS transformed its Civil War programming in time for the sesquicentennial. For Gettysburg, this work began over 20 years ago. The heart of the Gettysburg visitor experience is rooted in the battlefield, but it begins in the visitor center that, by the 1990s, was in desperate need of an upgrade, says Katie Lawhon, NPS public affairs specialist. “Because our facilities and museum center were outdated,” she says, “we were losing our opportunity to tell the Gettysburg story in a compelling way or provide for long-term protection of the collection” of nearly 1 million physical and archival pieces. The park’s largest and most famous piece, *Battle of Gettysburg*, is a cyclorama (in-the-round) painting depicting

Confederate General George Pickett's famous charge. State-of-the-art entertainment in the late 19th century, the Gettysburg Cyclorama is one of only 20 cycloramas worldwide today. After a century of neglect, the 377-foot-circumference, 42-foot-high Gettysburg Cyclorama was badly in need of restoration.

Upgrades, restoration and new visitor centers cost money, which Congress is not always eager to provide, so the NPS partnered with the Gettysburg Foundation, a nonprofit "friends" organization that provides philanthropic support and educational outreach. To date the foundation has raised money for ongoing initiatives including substantial battlefield rehabilitation, monument and land preservation, the purchase and conservation of artifacts, and a 139,000-square-foot museum and visitor center facility that opened in 2008. The lovingly restored Gettysburg Cyclorama takes pride of place in the new center. Over 500 acres of battlefield and historic land have also been preserved.

Cindy Small, the foundation's vice president for marketing and communications, says that her organization works "hand in hand" with the NPS to ensure the brand is preserved. The foundation owns and manages the museum and visitor center, allowing the rangers to "do what they do

best, which is the running of the park and the upkeep of the monuments," she says.

Though the Gettysburg visitor center is the only privately owned and operated visitor center in the NPS network, public-private partnerships are not new to the agency. The NPS's original director, Stephen Mather (1867–1930) enlisted the assistance of the railroad companies to help promote the idea of national parks. Recent partnerships include \$80 million in grants to Yosemite National Park from the Yosemite Conservancy.

The new Gettysburg Museum and Visitor Center includes 12 museum galleries, 11 of which are based on phrases from President Lincoln's Gettysburg Address. The special exhibition "Treasures of the Civil War: Legendary Leaders Who Shaped a War and Nation," which runs through 2015, includes not only traditional figures such as President Lincoln and Robert E. Lee, but also Clara Barton and Frederick Douglass. Slavery, the African American experience and the path to civil rights are also explored in various exhibits and programs, all new since 2008.

The new visitor center inspired new programming tied to the 2011–2015 sesquicentennial commemoration of the war, while also, according to Lawhon, enabling the park to meld the authentic experience of walking the battlefield

At the new Gettysburg Museum and Visitor Center, visitors can use interactive displays (below left) and see an original battle flag (below right).



QUILTS BRING VISITORS BACK

The Civil War sesquicentennial has given museums a unique opportunity to revisit collections and create exhibitions that go beyond pivotal battles and famous military heroes. "Homefront & Battlefield: Quilts & Context in the Civil War," a traveling exhibition now at the Shelburne Museum in Vermont, explores the vital role textiles played in the politics and economics of the time, and the courage and heroism of communities on both homefronts.

"This is an important new perspective on the war," says Margaret K. Hofer, curator of decorative arts at the New-York Historical Society (NYHS), which hosted the exhibit earlier this year. With an era that has been so deeply studied, an exhibition like "Homefront" takes visitors "in through the back door. It is not giving primacy to politics and male leaders. It is about people at home and the important role of cotton." Textiles were deeply entrenched in the economics of both North and South, and the cotton picked by enslaved labor was a leading American export commodity.

"Homefront" was organized by the American Textile Museum (ATM) in Lowell, Massachusetts, where it debuted in 2012. After its stay at the Shelburne, the exhibit will travel to the Great Plains Art Museum at the University of Nebraska–Lincoln, presented in partnership with the Nebraska Historical Society. Original curators Madelyn Shaw and Lynne Zacek Bassett spent three years identifying and selecting the artifacts, of which quilts are a significant part. The result is over 130 objects, including textiles, clothing, artifacts and images. The exhibit's breadth and scope—including personal clothing, uniforms, flags, hemp and rope, fabrics and blankets—helps visitors make a connection with war-time life. The power of these objects is undeniable, whether it's the hemp rope used to hang abolitionist and slave rebellion leader John Brown, or the "Reconciliation Quilt" made by a Brooklyn



A quilt made circa 1865 from uniform fragments illustrates the life of a soldier in a volunteer Zouave regiment.

woman in 1867, depicting an American eagle and an African American man telling a white man, "Master I Am Free."

As to engaging the younger set, Hofer says that like all museums, the NYHS has employed technology to meet the "comfort level" of this generation of visitors, but often there is no substitute for authenticity. This is particularly true with articles of personal clothing. "We have noticed there are a number of objects that speak to younger people, like seeing uniforms on mannequins which bring to life the soldier on the battlefield," she says.

Hofer says that "Homefront" has a large section on women's volunteerism: "There was a huge amount of fundraising, stitching and knitting on both sides." She adds that exhibit organizers were very careful to provide equal representation. Artifacts reflect the many organized quilt-making societies in the North, and the "gunboat" circles in the South where women

A quilt made circa 1862 was likely created to raise funds for fighting the Union blockade.

stitched quilts to be sold at auction to help fight the Union blockade.

Particularly compelling are swatches of "slave cloth"—material used to clothe the nearly 4 million slaves at the time. Demonstrating the pre-war entanglement of the Northern and Southern economies, much of the rough fabric came from Rhode Island.

The Civil War has been a subject of intense study and interpretation for 150 years, but there are always new ways of looking at history, says Hofer. "It is important for museums to be a part of that and help visitors understand that [while] they might think they know everything ... there is always a new perspective."



REMEMBRANCE AT FREDERICKSBURG AND SPOTSYLVANIA

The Fredericksburg and Spotsylvania National Military Park in Virginia is the second largest military park in the world (Chickamauga and Chattanooga National Military Park is the first). It includes the Fredericksburg, Chancellorsville, Spotsylvania and Wilderness Battlefields, plus historic structures such as the Stonewall Jackson Shrine and Salem Church.

From December 1862 to May 1864, four major Civil War battles raged in and around the Fredericksburg area, with over 100,000 casualties suffered by both Confederate and Union armies. Tragedy and loss were not limited to soldiers, says chief park historian John Hennessey. "Fredericksburg was caught for two years between armies, and the civilians suffered terribly."

Planning for sesquicentennial-specific events began "long before the 150th," Hennessey says, and coincided with initiatives already in place to improve park facilities, including new visitor centers for Fredericksburg and Chancellorsville.

In May 2014, the park initiated two weeks of Civil War programs and events commemorating the battles of Wilderness and Spotsylvania, which marked the start of the deadly 1864

"Overland Campaign" in which Robert E. Lee and Ulysses S. Grant faced each other for the first time. Though continually blocked by Lee, Grant was able to push south into Virginia. Eleven months later, the Civil War was over.

Programs and events included walking tours, tactical and firing demonstrations, living history encampments, bus tours, processions, silent vigils and ceremonies. Hennessey says more than 20,000 visitors attended. Some "rose at dawn," he says, to be at the site as a Robert E. Lee re-enactor arrived at a simulated battle at the Widow Tapp Field on May 6. Six days later, visitors followed the steps of the soldiers who engaged in the war's most intense day of sustained fighting—22 hours at a battle known as the Bloody Angle. "Taps" was played on May 24 at the Fredericksburg National Cemetery to honor the victims of the brutal Overland Campaign.

"Being on the spot 150 years after something like this has happened is a powerful experience for people," says Hennessey. "An anniversary helps drop the veil of time for visitors and allows them to empathize."

with exhibits and events that explore the conflict's many facets, including those beyond actual combat.

Sesquicentennial commemorations at Gettysburg reached a peak in 2013, marking the 150th anniversary of the battle. Special programs in July of that year included "Yankees, Rebels and Civilians—The First Day of Battle Ends," which explored three iconic Town of Gettysburg sites that were thrown into utter chaos by soldiers from both armies. A full roster of family activities at the visitor center—"Family Activity Tent. Calling All Kids!"—included instruction on how to become a Junior Ranger. The ranger-led "Stay and Fight: General Meade's Council of War" took visitors to the site of Union General Meade's decisive gathering of commanders in a farmhouse behind Cemetery Ridge. "Pickett's Charge Commemorative March" invited visitors to walk across the vast field traversed by Pickett's troops, demonstrating the enormity of the valor—and futility—of the event. The park is still presenting programs and events throughout 2015 to mark the end of the war and the assassination of President Lincoln.

MILLENNIAL ENGAGEMENT

To meet the next generation of Gettysburg visitors on their own turf, Lawhon says, the NPS has a social media team creating YouTube videos, Facebook updates and Twitter feeds. The museum also features numerous interactive stations for millennial relevance. Still, for places that are rooted in the land, the true experience remains real-world engagement. "You can add technology like apps, and we need to be on target with how people are getting their information, but for us it's the power of the place," says Small. "Visitors need to go out on the battlefield."

For those who preserve history and interpret its myriad lessons, the challenge of engaging the next generation is paramount. "There is no

magic bullet," says Hennessy. "We are not just an app away from engaging kids." He adds that appreciating history requires a reflective process that comes more easily with maturity. "Am I saying you can't reach kids? No. Of course you have to use technology, but it's still just a basic delivery mechanism for content, which is a human story that played out in real places at important moments in our past." Focusing on the delivery system and not the content is "like shooting crappy ice cream out of an ice cream maker. It's ice cream, but not very satisfying," he says.

Battlefield parks already have a compelling physical presence that, combined with a seasoned ranger and interpreter, can create a memorable visitor experience for any age group, says Hennessy. "It is virtually impossible to come to these places and be with someone who is a skilled communicator who can relate the stories and their meanings and not walk away and say, 'Holy cow!' It's not an education—it's a revelation about the human experience that was our war. I believe we will never get an app that exceeds that combo. You have a moment like that and you'll remember it the rest of your life."

One of the continuing challenges facing history museums is instilling the value of exploring history in current and future generations, and determining what insights into the past can mean to the present. "I do believe that what happened at these places has meaning for our society today and for the evolution of our nation. Understanding these human experiences is critical to the health of our nation," says Hennessy. "I fear for our country ... if the day comes when there aren't people who care enough to understand and carry forth these legacies." <<

Karen Jones is a freelance writer and journalist who writes regularly about museums and nonprofits for The New York Times and other print and online venues.

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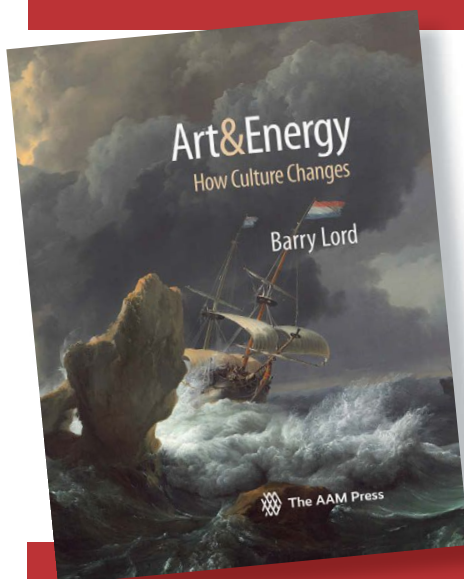
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- p. 14:** (top) South Carolina State Museum Telescope Gallery; photo by Brett Flashnick; (center) photo by Tino Hamid/courtesy NHMLA; (bottom) Luca della Robbia, *Trumpeters and Young Girls Dancing* (detail), 1431-1438. From the Collection of the Opera di Santa Maria del Fiore, Florence. Photo: Scala/Art Resource, NY.
- p. 15:** © Metropolitan Museum of Art.
- p. 16:** (top) Tosei Gusoku armor with multi-colored lacing and flesh-colored cuirass, Edo period, 18th century. Courtesy of Private Collection. Photo by Forrest Cavale, ZacForrest Cavale and Zach Niles of ThirdElementStudios.com; (bottom) Philip Guston, *The Coat II* (1977). Anderson Collection at Stanford University.
- p. 17:** (left) J.B. Spector/Museum of Science and Industry, Chicago; (right) Paul Shambroom, Level A
- HAZMAT suit, yellow. ("Disaster City" National Emergency Response and Rescue Training Center, Texas Engineering Extension Service [TEEX], College Station, TX), 2004. © Paul Shambroom, 2004.
- p. 23:** Le patrimoine archéologique syrien en danger, Facebook page.
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- p. 57:** Quilt, Uniform Cloth, ca. 1865. Made with Zouave uniform fabrics, Schuykill Armory, Philadelphia. Collection of Kelly Kinzle.
- p. 58:** Appliqué Quilt, ca. 1862. Attributed to Mrs. Martha Jane (Singleton) Hatter (1815-1896) of Greensboro, Alabama. First White House of the Confederacy, Montgomery, Alabama. 1928 Gift of Mary Hutchinson Jones.
- p. 62:** photo courtesy Alaska Aviation Museum.
- p. 64:** Joyce J. Scott, *Buddha (Fire & Water)*, 2013. Courtesy of Goya Contemporary. Photo by Michael Koryta.





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ADVOCACY

Alaska Aviation Museum as Advocate Exemplar



Sen. Lisa Murkowski (R-AK), right, presents a flag and citation to World War II pilot Lewis Erhart (now deceased), center, accompanied by his son Lew, left, at the Alaska Aviation Museum last July.

Gail Phillips is tireless in her efforts on behalf of the Alaska Aviation Museum. As a board member for 10 years, including two years as chair, Phillips has worked in many different ways to strengthen the small Anchorage-based institution, which has a budget of approximately \$500,000. In her view, advocacy is the most effective and efficient method of support.

Phillips knows whereof she speaks. Her career as a respected state official spans two decades, including four years as speaker of the Alaska House of Representatives. Phillips understands firsthand the

power of constituent voices and the critical need for museums of all sizes to forge a working relationship with elected officials at all levels of government, including the district staff of federal officials, who often serve as the conduit to elected representatives in Washington, DC.

“Museum leaders and board members must keep advocacy top of mind,” she says. “For some museums, particularly smaller ones, it may seem challenging at first. But what museums need to remember is that [elected officials] need you as much as you need them.”

Phillips admits she has

an advantage, having held prominent positions in the state. Yet she contends that elected officials are keen to learn of public institutions’ good work in their communities, especially when it helps their constituents.

Led by an active and engaged board of directors, the Alaska Aviation Museum has quite an advocacy success record. Organizations rent the museum for political fundraisers; an Alaska House Transportation Committee meeting was conducted in a 737 aircraft. The museum has regularly invited all Alaska state legislators—including those who don’t represent the institution’s district—for an annual visit. With the state’s federal officials, the museum boasts similarly impressive advocacy results, hosting legislative gatherings such as a U.S. Senate Aviation Town Hall meeting. Sen. Lisa Murkowski (R) was a highlight of the museum’s annual Salmon Bake & Fly-Over celebration last summer, presenting an honor plaque to a 94-year-old Alaskan aviator and World

War II veteran.

“Congressman Don Young (R) spent quality time with us, going through all the assets and collections” Phillips says. “Senator Mark Begich (D) recently visited the museum, touring our exhibits.” She urges museums not to feel intimidated by elected officials. “It was easy to get them involved,” she says. “All we had to do was invite them, and I would encourage the boards of any museum to do the same. Our elected representatives cannot do the job of representing us well unless they know what they are talking about, and inviting them to visit your museum is one way to ensure continued support.”

Phillips affirms the cardinal rule of advocacy, regardless of the level of government: “Be bipartisan. Make sure both sides of the aisle are involved with your museum. That will help you build support, no matter which party is in charge.”

All this effort is paying enormous dividends. In the past two years, the museum has received \$860,000 in project-specific state grants.

PEOPLE

A grant from the Alaska Division of Libraries, Archives and Museums has provided an archivist to collaborate with staff on proper care and preservation of the museum's extensive archives. The city of Anchorage and local businesses have supported the museum's student education programs with grants. What's more, the museum's reputation has earned it numerous grants from corporations and local philanthropies. And museum officials feel certain they will receive full attention if they need to call on their federal elected representatives for help with a problem.

The moral of the story, according to Phillips: "Advocacy works." <<

NEW JOBS

Shannon Martin Roberts to executive director, Santa Fe Children's Museum, New Mexico.

Sarah B. Drake to development operations coordinator and **Andrew Eschelbacher** to Susan Donnell and Harry W. Konkel Assistant Curator of European Art, Portland Art Museum, Maine.



▲ **Jo McCoy** to assistant director, Studebaker National Museum, South Bend, Indiana.

Andrew Washburn to registrar, Alaska State Museums, Juneau and Sitka.

Nathaniel Prottas to director of education, **Daniel C. Beaudoin** to director of development, **Taylor Catalana** to associate manager of media and exhibition, **Adrianne Rubin** to director of exhibitions and **Bruno Nouril** to manager of institutional giving, Museum of Biblical Art, New York City.

Aimée E. Froom to curator of Islamic art, Museum of Fine Arts, Houston.

Isabel Stauffer to director of collections management, Dallas Museum of Art.

Stephanie Moyer to museum educator, Robert R. McCormick Museum at Cantigny Park, Wheaton, Illinois.



▲ **Lynda Kennedy** to vice president, education, Intrepid Sea, Air & Space Museum Complex, New York City.

Lauren Ross to curator, Institute for Contemporary Art, Virginia Commonwealth University, Richmond.



▲ **Anna Cannizzo** to Durow Curator of Collections and Decorative Arts, Oshkosh Public Museum, Oshkosh, Wisconsin.



▲ **Jennifer Ross** to director of development, Gibbes Museum of Art, Charleston, South Carolina.



▲ **Ron Platt** to chief curator and **Cia Segerlind** to public relations coordinator, Grand Rapids Art Museum, Michigan.

TRANSITIONS

Arnold L. Lehman, Shelby White and Leon Levy Director of the Brooklyn Museum, has announced that he will retire in mid-2015. Lehman joined the Brooklyn Museum as director in September 1997. Under his leadership, the Brooklyn Museum has undergone nearly two decades of sustained growth, more than doubling its audience and its endowment, and expanding and significantly enhancing its landmark building. The museum has refocused attention on the visitor, re-envisioning and re-installing much of its permanent collection and developing a dynamic exhibition program for its Brooklyn site and traveling exhibitions. Through these efforts, the museum has renewed its commitment to its community of artists, families and young people.

KUDOS

Douglas Worts, a native of Toronto, has received the 2014 Museum Studies Fellowship from the Georgia O'Keeffe Museum in Santa Fe, New Mexico. This new program provides opportunities for a community of museum professionals to work collaboratively, explore new ideas and conduct independent research. "We are hoping to create a type of think tank ... to encourage deep thinking about what we do as museum professionals," said Georgia O'Keeffe Museum Director Robert A. Kret. "Our goal is to build on the work of each fellow to benefit the local museum community." The program will include a workshop

for community museum professionals and leaders of cultural institutions.

IN MEMORIAM

Elizabeth Egbert, noted artist and executive director of the Staten Island Museum, and mother of indie-pop musician Ingrid Michaelson, died Aug. 30 after a long illness. She was 69.

A beloved figure in Staten Island's arts community, Egbert became the museum's director in 2002. She previously served as executive director of the Hudson Valley Children's Museum in Nanuet, New York, vice president for administration at the Staten Island Botanical Garden, assistant director of the Staten Island Children's Museum, and both acting curator and interim director of the Newhouse Center for Contemporary Art at Snug Harbor.

"The passion that Elizabeth had when she discussed the Staten Island Museum was unbounded," said Ralph Branca, chair of the museum. "She had a mind for the business aspects of her job, but it was clear that she had the soul of an artist. Only her family, her son, daughter, husband and sisters were more important. She was a bright light in our community and she will be sorely missed."

A distinguished sculptor known for her large works of outdoor public art, Egbert also taught art, sculpture and painting at various New York City colleges and universities prior to getting involved in museum administration.



Born in Baltimore and based in Maryland, designer Joyce J. Scott worked with artisans on Murano Island in Venice, Italy, on her newest glass creations. Best known for her elaborate and provocative neckpieces, the contemporary artist pushed her own boundaries for this sculpture, one of three collectively known as the *Buddha Series* (2013). Evoking earth, wind, water or fire, each luminous Buddha is made of hand-blown Murano glass and is in some way affected by an earthly presence fashioned from beads. At once physically impressive and metaphysical, they're among some 50 works in "Maryland to Murano: Neckpieces and Sculptures by Joyce J. Scott," on view at the Museum of Arts and Design in New York City to March 15, 2015.

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