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The Education Issue



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RALPH FASANELLA *Lest We Forget*

September 2–November 30, 2014

Ralph Fasanella: Lest We Forget is organized by the Smithsonian American Art Museum with generous support from Tania and Tom Evans, the Herbert Waide Hemphill Jr. American Folk Art Fund and Paula and Peter Lunder. The C. F. Foundation in Atlanta supports the museum's traveling exhibition program, *Treasures to Go*.

Ralph Fasanella (1914–1997), *The Great Strike: Lawrence 1912*, 1978, oil on canvas. Building and Construction Trades Department, AFL-CIO. Image courtesy Estate of Ralph Fasanella. © 1978, Estate of Ralph Fasanella.



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Willem van Genk: Mind Traffic is coproduced by the American Folk Art Museum and the Museum Dr. Guislain, Ghent, Belgium.

Willem van Genk (1927–2005), *Untitled (Brooklyn Bridge)*, 1960, mixed media on paper, collection De Stadshof, Museum Dr. Guislain, Ghent, OS1102125. Photo by Guido Suykens, Ghent.



WILLEM MIND VAN GENK TRAFFIC

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Model of iconic entry sculpture at Abbott Square for Santa Cruz Museum of Art & History.



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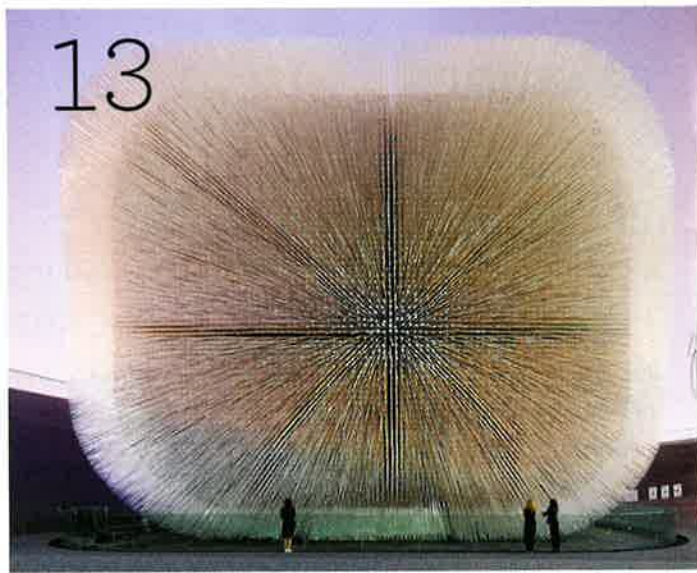
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The Only Constant is Change

BY THE TIME YOU read this column, you may already have heard of my decision to step down as president of AAM next May. In many ways, this was a difficult decision. It was difficult because no one could ever have a better job than the one I have enjoyed for the past seven years. It was difficult because I have loved having the opportunity to work in the museum field, get to know many of you, and see firsthand the amazing and inspiring work that you all do, day in and day out, serving communities, preserving heritages, and providing people of all ages and backgrounds with unique and enduring educational experiences.

On another level, my decision to leave this job that I have loved was very easy. We have just completed AAM's biggest transformation since our founding 108 years ago. Rethinking and innovation driven by our strategic plan, "The Spark," has spurred a 48 percent membership growth to date and operating surpluses two years in a row (after many years of operating deficits). With your support, leadership provided by the board of directors and the work of my amazing colleagues, AAM is thriving again. But we cannot rest on our past achievements. AAM is committed to redefining the 21st-century professional association and looking for better ways to serve the museum field. As we develop our next strategic plan and shape our continued evolution, AAM deserves a leader with new ideas, perspectives and energies. Change at the top is good when an organization has committed itself to continuous change, as we have.

My decision was made easier by the knowledge that AAM has a very strong and committed board, and a great leader in our chair, Kaywin Feldman. She is leading the search committee for the next president, and I know that my successor will count on your support in leading AAM into a new era, guided by the outcomes of the strategic planning process that we are just beginning.

It has been a privilege to serve you and the museum field. I have enjoyed every minute of it. My travels so far have taken



me to almost 450 museums in 46 states, and whether I was at the Walter Anderson Museum of Art in Ocean Springs, Mississippi, the National Czech & Slovak Museum in Cedar Rapids, Iowa, the San Diego Zoo or any of the other museums that I visited, I saw you museum professionals working long hours, often with scant resources, always looking for better ways to serve your communities. My admiration for you and your work is enormous, and I will never stop telling your story about museums and their essential role in our society.

Over the next nine months, rest assured there will be no diminution of AAM's services to you in support of your noble work. I promise you that my energies will not slacken as we continue to advance our shared cause. I hope to see you often in the future, and I will certainly see many of you in Atlanta next April, for the 109th AAM Annual Meeting (it's going to be great—don't miss it!), or at one of the many other museum meetings that are on the calendar in the months ahead.

All the best to you.

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

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



The Institute of Museum and Library Services (IMLS) is doing the museum field a disservice with the premature release of data purported to represent the number of active museums in the U.S. as 35,144 [By the Numbers, July/August 2014]. Even the most cursory review of the lists immediately reveals duplications, defunct institutions and organizations that clearly fail to meet any accepted definition of a museum. It is of no benefit to our efforts to accurately advocate for the needs of museums to have a federal agency promulgate data that can immediately be refuted by any informed reviewer. Museums and museum service organizations should avoid using this as-yet unreliable data until further steps are taken to clean up and verify.

CARL R. NOLD
PRESIDENT AND CEO
HISTORIC NEW ENGLAND

The public release of the Museum Universe Data File launches museums into the world of big data and makes

it possible for them to be players in the information future.

As [AAM Center for the Future of Museums Founding Director] Elizabeth Merritt writes, "[L]et's not lose sight of the big picture: now that the data is out there for anyone to play with,

some pretty cool things are going to happen." The file has already ignited the imaginations of game developers, journalists, academics and even Wikipedians who are all using it in exciting ways.

We agree with Carl Nold that the file will be improved as informed reviewers provide information about duplicates, additions or defunct institutions. We are collecting this information and planning for a re-release of the data every six months. However, discerning which institutions meet an accepted definition of a museum and which do not is a much more difficult task.

Without an accepted definition, our best option is to provide a "museum universe" that can be accurately verified and documented over time, with the input of informed professionals and the public. The Museum Universe File Documentation, which was published along with the data file, describes the steps IMLS took to develop the file and helps data users understand the scope and the limitations of the list.

We hope you will take part in this effort by visiting the

IMLS website to learn more, helping to clean up the file and participating in upcoming webinars. Please contact us at research@imls.gov.

CARLOS A. MANJARREZ
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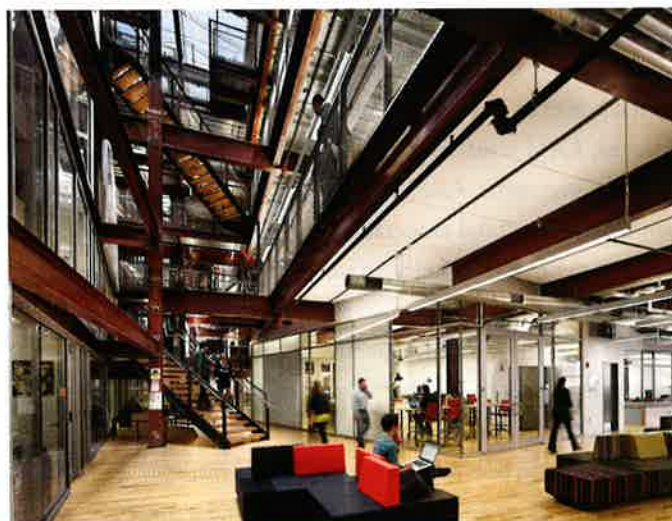
VIA TWITTER

@magmidd:
Hat tip to @AAMers for making April Ashley this month's *Museum* magazine covergirl a la @Lavernecox on the cover of @TIME #happypride

@BrainyRaney:
There's a #hedgehog in @AAMers's latest issue of *#Museum* magazine! AWESOME! Any magazine that features a hedgehog is a good one.

CORRECTION

The funder of AAM's forthcoming Small Museums Accreditation Academy was misidentified in "From the Chair," July/August 2014. It is the National Endowment for the Arts.



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57
million

Number of Americans living in multi-generational households in 2012 (double the figure in 1980).

Pew Research on Social Trends
pewsocialtrends.org

75%

Portion of UK museums reporting financial benefits from "going green."

From a 2014 survey by Julie's Bicycle and BOP Consulting
juliesbicycle.com/media

20%

In 17 states, portion of public school kindergarten population that is Latino.

pewresearch.org



21.4%

Jobless rate among the youngest veterans of the U.S. Army, aged 18–24. Does your museum have HR policies in place to encourage the hiring and training of veterans?

Labor Department Bureau of Labor Statistics
bls.gov





NATIONAL ENDOWMENT FOR THE

Humanities

What's new for museums at NEH?

The National Endowment for the Humanities (NEH) will mark its 50th anniversary next year. Originally created by President Lyndon Johnson as part of his Great Society initiatives, NEH has been supporting engagement in the humanities in myriad ways over the last half century. In recent months, William “Bro” Adams was confirmed as the new NEH chair, and the agency re-located its Washington, DC, headquarters. NEH has long been a critical source of funding for museums of virtually every type and size. Karen Mittelman, director of the Division of Public Programs, shares here the latest developments at NEH—especially those that affect museums.

How will the new chair influence the NEH?

We are very excited about the confirmation of Dr. Adams as our new chair, following his appointment by President Obama. As the former president of Colby College, “Bro” brings to the NEH a demonstrated passion for and dedication to the humanities, and we are eager to work with him and to advance his vision for the agency.

Chairman Adams will immediately help to shape a new agency-wide initiative, Standing Together: the Humanities and the Experience of War (neh.gov/veterans/standing-together).

This initiative recognizes the importance of the humanities in helping Americans to understand the experiences of service members as they return to civilian life. We are inviting proposals across all divisions of the NEH that draw on the power of the humanities to help public audiences grapple with the experience, history and meaning of war.

What museum-related projects does NEH handle?

There's a misperception in the field that NEH is only interested in history and art

museums. People are surprised to learn that we work with a very wide range of museum-related projects at science and nature centers, zoos and botanical gardens, libraries and historic sites. And we work with institutions both large and small, from local historical societies to major museums.

We also fund digital projects through several different grant programs. The Digging into Data Challenge Grants (neh.gov/grants/odh/digging-data-challenge) from the NEH Office of Digital Humanities help museums to explore their collections in new

ways. One of the more remarkable recent projects is the IMPACT Radiological Mummy Database. IMPACT has brought together over 20 museums from around the world that have mummies in their holdings, compiling digital scans of these mummies into a single database that can be used by researchers.

In the Division of Public Programs, a brand-new grant line called Digital Projects for the Public (neh.gov/grants/public/digital-projects-the-public) supports museum projects that draw on new digital technology to engage audiences. We are open to a variety of projects, including virtual field trips, mobile tours, apps, and interactive games for youth and family audiences.

We know that museums are eager to harness the power of new technologies to attract audiences. Yet it can be difficult to identify the right digital format, or to match your ideas to new

digital and Web platforms. We offer two levels of funding—Discovery grants and Prototyping grants—to allow museums to collaborate with digital producers and scholars in developing their projects. Our goal is to support projects that demonstrate how digital tools can be creatively employed to deepen and enhance learning for visitors, both virtual and face to face.

How does NEH help museums find resources for adequate staffing and opportunities for young museum professionals?

Museums should take a look at our Positions in Public Humanities program. If you are applying for a Museums Implementation grant, you can request a supplement for a Position in Public Humanities. This program funds two-year, entry-level positions at museums, historical societies and historic sites for recent public humanities program graduates whose expertise is critical to a project's success. We recognize that museums have had a difficult time creating new jobs in the last few years. We hope this program

will help to reinvigorate the interpretation of the humanities in the museum field by incorporating fresh ideas and new perspectives, while also giving new graduates experience in public humanities positions.

How does NEH bring together different disciplines?

We recently added a new call for projects that explore the intersection of the sciences and the humanities. We're inviting projects that help Americans to understand science and technology by seeing them in relation to other areas of human inquiry. A great example is the New York Botanical Garden's exhibition, "Darwin's Garden: An Evolutionary Adventure." With support from NEH, the garden's imaginative exhibits allowed visitors to examine plants the way Charles Darwin did, learning about genetic variation and evolution, while at the same time tracing broad changes in the intellectual life of the 19th century.

We're particularly eager to see collaborative projects that bring together the creative resources of museums

across disciplinary lines—science museums, children's museums, art and history museums, botanical gardens, zoos—to explore the intersections of your work.

How can a museum improve its chances of being awarded an NEH grant?

There are two things every museum should know about applying to the NEH. First, the most important thing you can do is call us and talk to a program officer. Program officers work very closely with applicants, explaining the review process, reading drafts of proposals and answering questions. Second, understand the review process. Every proposal that comes to NEH is evaluated by a peer review panel. For museums applying to the Division of Public Programs, proposals will be assessed by five outside experts: typically three humanities scholars with broad public history experience, and two museum professionals (curators, directors or educators). You should write your proposal with these reviewers in mind.

What kinds of projects does NEH want to support?

There is no one answer to that question. In FY 2013 the agency supported a total of 123 museum projects with \$11.5 million in funding. Our support for museums includes preservation and cataloguing of cultural and historical collections; major historical and art exhibitions; the interpretation of significant historic sites from Monticello to the Grand Canyon; reading and film discussion series; innovative digital media; and long-term endowment and capital campaigns.

In the Division of Public Programs, we look for powerful ideas and projects that are anchored by strong humanities scholarship. We also look for great storytelling, which we all know is essential to any public humanities project, whether it's a museum exhibit, a digital game or a documentary film. Above all, tell us why your project is important and why public audiences will care about it. «



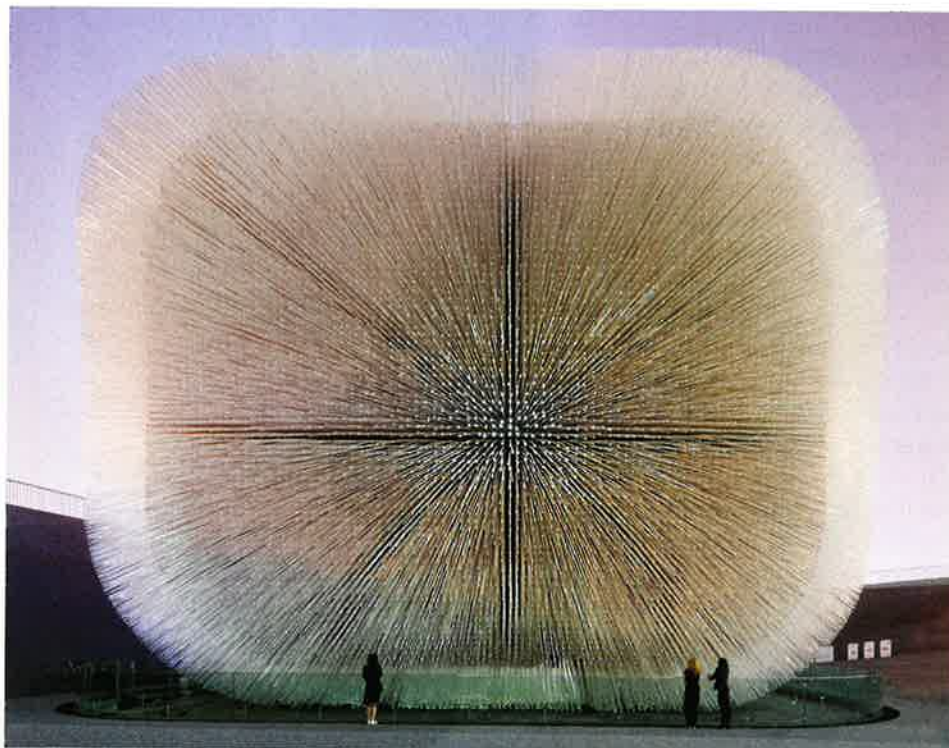
Sterling and Francine Clark Art Institute

Williamstown, MA | The museum debuted its new visitor center on Independence Day, complete with fireworks. The Japan-based agency Tadao Ando Architect & Associates designed the center, which includes more than 11,000 square feet of space for special exhibitions, along with a new café and shop. Constructed of glass, concrete and granite, the structure is connected to the original museum building—itsself newly renovated by New York's Selldorf Architects—by both indoor and outdoor walkways. A tiered reflecting pool also brings together the 140-acre campus, part of an overall landscape design by local firm Reed Hilderbrand that features enhanced walking trails and vistas of the surrounding mountain ranges.

In the Clark's main building, the museum's permanent collection has been reinstalled within new galleries for American paintings, European sculpture and decorative arts. Included are 73 French paintings that have been traveling the world for the past three years. The visitor center also debuted a special summer exhibition on July 4: "Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum," a collection of bronze vessels and bells dating to circa 1800 BCE, will remain on view to Sept. 21.

Nasher Sculpture Center

Dallas | The flame-filled copper cauldron for the 2012 Summer Olympics, London's movable Rolling Bridge and the city's first new double-decker bus in 50 years all sprang from the imagination of Thomas Heatherwick. Deemed "the next Leonardo da Vinci" by the *New Yorker* magazine, the 44-year-old English designer has been churning out innovative new ideas since the 1990s. "Provocations: The Architecture and Design of Heatherwick Studio" examines these works, from such early concepts as a zippered handbag that Heatherwick developed for Longchamp, Paris, to his ongoing projects in South Africa, Singapore and Dubai, among other locales. Through 2015. Additional venues: Hammer Museum, Los Angeles; Cooper-Hewitt, National Design Museum, New York.



Reuben H. Fleet Science Center

San Diego | Letters transform into living creatures and humans morph into spirit animals in "Illusion: Nothing Is As It Seems." Twenty-one playful installations make up this mind-bending exhibition, which challenges visitors to distinguish the real from artifice. In "Typographic Organism," alphabetic characters seem to move when visitors blow on them, and in "Simply Smashing," some 200 water-filled wine glasses warp visitors' vision—even without the alcohol. Oil rises from the floor back into its can, and digital bugs make skin crawl as they creep off their screen and onto visitors' bodies. Additional venue: Discovery Place, Charlotte, NC. Traveling through 2017.

Field Museum

Chicago | Without air conditioning, airplanes or grocery stores, plants and animals still manage to keep cool, travel great distances and track down sustenance. The marvels of natural engineering are anatomized in "The Machine Inside: Biomechanics," revealing how living things survive and thrive. With some 50 specimens on view, exhibits delve into plants' ability to withstand gravity, wind and water pressure and animals' knack for getting around, whether it's by jumping, slithering or swimming. Visitors can feel how a giraffe pumps blood all the way from its heart to its head and see how a flea spring-loads its legs to leap into the air. To Jan. 4, 2015.



Mariners' Museum

Newport News, VA | Perhaps more terrifying than the massive beasts that once roamed the earth are the ones that used to live underwater. "Savage Ancient Seas: Dinosaurs of the Deep" goes far beneath the surface to examine the ancient "sea monsters" that ruled the oceans more than 65 million years ago. Suspended skeletons represent the 12-foot-long fanged Xiphactinus, known for engulfing its prey whole, and the 45-foot-long Tylosaurus, dubbed the "T. rex of the ocean," among other creatures. More docile but no less impressive is the Archelon, a 4,500-pound turtle that rivaled the size of a luxury car. To Jan. 4, 2015.

Frist Center for the Visual Arts

Nashville | Known for his country hits "Hillbilly Rock," "Tempted" and "Western Girls," as well as many others, Marty Stuart is also an accomplished photographer. More than 60 of the five-time Grammy Award-winning artist's shots are on view in "American Ballads: The Photographs of Marty Stuart." Taken since Stuart first began touring at age 13, these snaps capture the people and places he has encountered throughout his storied career. Pictured are fellow music legends—such as Johnny Cash, Stuart's former father-in-law—and less famous but equally fascinating characters that he met throughout his travels. To Nov. 2, 2014.



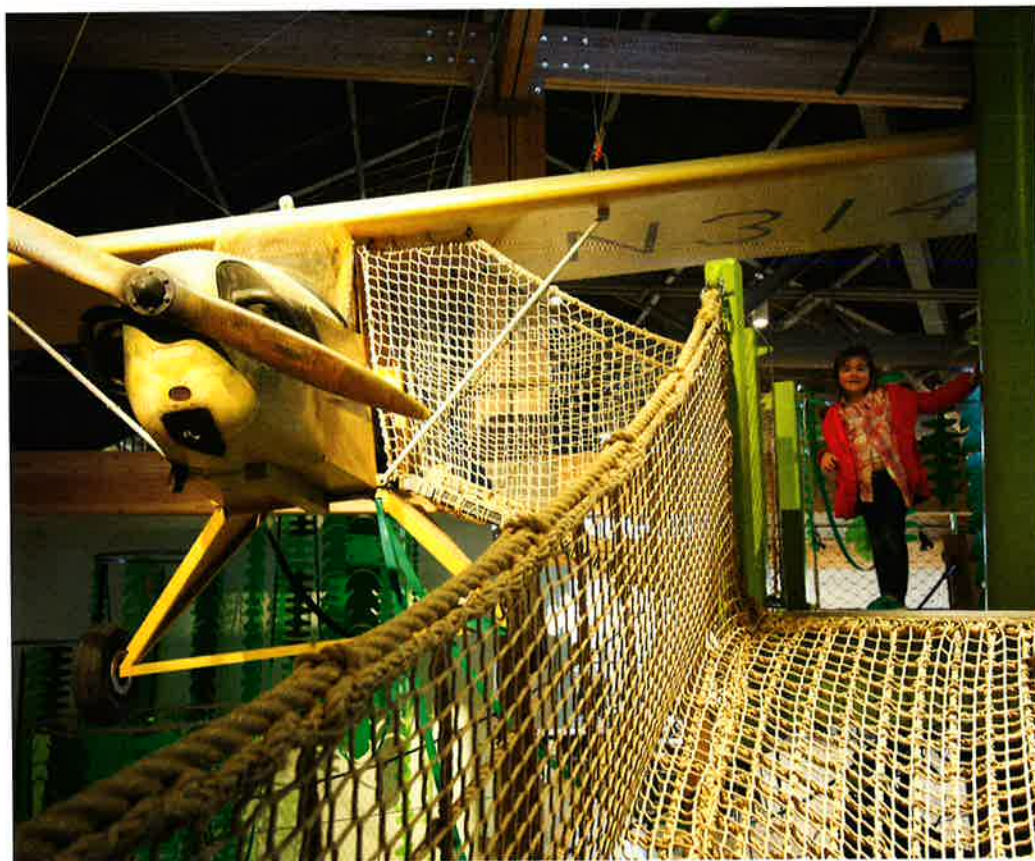
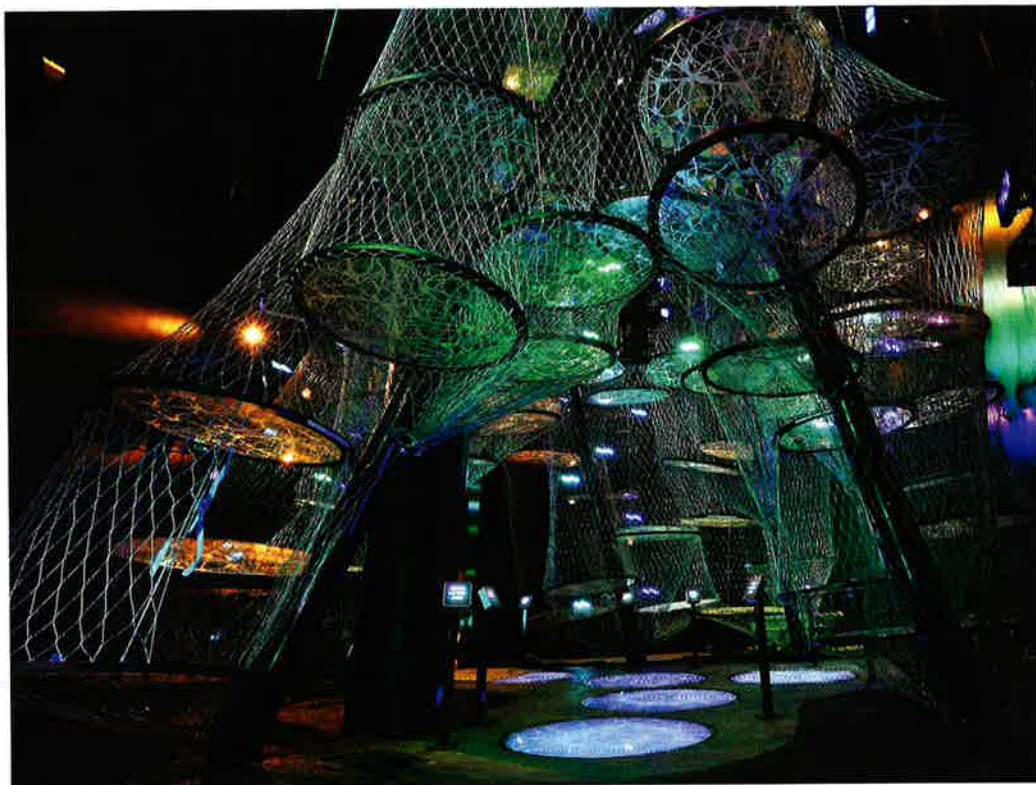


National Center for Civil and Human Rights

Atlanta | Civil rights leader and Congressman John Lewis, human rights activist Alina Diaz and several Freedom Riders were among the nearly 1,000 attendees at the grand opening of the National Center for Civil and Human Rights. The center opened to the public on June 23, becoming the first such institution in the city and one of the only global human rights museums in the country. Within the 43,000-square-foot facility are installations dedicated to both past and present-day efforts to protect our rights. Three main exhibitions are on view: a continually rotating selection of Martin Luther King Jr.'s papers and personal items; a gallery examining the overall American Civil Rights Movement; and "Spark of Conviction," which asks visitors to consider ongoing struggles for human rights throughout the world. For the center's first year, a fourth, temporary exhibit highlights a group of works by late local artist Benny Andrews. Titled "The John Lewis Series," these paintings depict scenes from Congressman Lewis's life. Architect Philip Freelon, best known for co-designing the forthcoming Smithsonian National Museum of African American History and Culture, created the center's structure in partnership with HOK, the largest architecture and engineering firm based in the United States.

Franklin Institute

Philadelphia | Open-heart surgery was performed to bring the Franklin Institute's new Nicholas and Athena Karabots Pavilion to life. A favorite exhibit for decades, the institute's reconstructed Walk-Through Heart is now joined by a Walk-Through Brain in the 53,000 square-foot pavilion, which opened to the public on June 14. In "Your Brain," now the museum's largest installation, visitors can act as electrical signals wandering through a two-story mesh reconstruction of a neural network. The \$41 million project also delivered new education and conference centers, both housed within the three-story, limestone-and-glass addition designed by SaylorGregg Architects.



Museum of Natural Curiosity

Lehi, UT | Children can easily wander from a metropolis—make that Kidopolis—to a rainforest full of ancient ruins in this new museum. Based in Thanksgiving Point, a nonprofit complex, the \$28.5 million museum opened in May. The 45,000-square-foot space features some 400 interactive experiences, from a 45-foot-tall monkey head for kids to crawl through, to rope bridges that wind through the rainforest's canopy. Outside are an additional five acres of museum space, where young visitors can learn about nature in the Discovery Garden and operate simple machines on the Archimedes Playground.

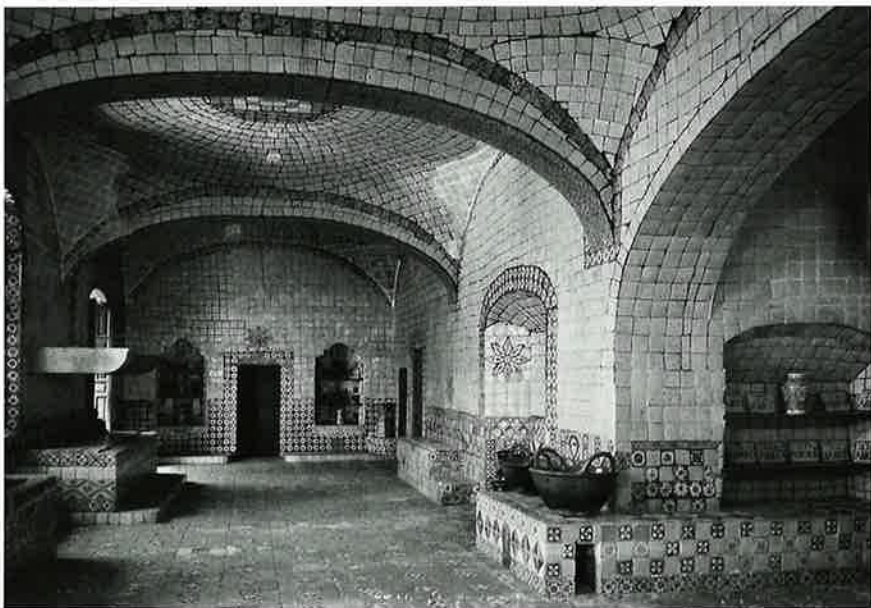


Walker Art Center

Minneapolis | In 1962, African American artist Benjamin Patterson wrote "Pond," a so-called "action score." Wind-up toys were set on a grid, their haphazard movements directing the sounds made by the human participants surrounding it. This piece is among more than 100 live-action works revived in "Radical Presence: Black Performance in Contemporary Art." The survey spans from Patterson's Fluxus movement and conceptual art performances of the 1960s to present-day productions. For example, Theaster Gates's 2012 interactive installation *See, Sit, Sup, Sip, Sing: Holding Court*, which invites passersby to gather around a classroom table and discuss their thoughts, will be present throughout the exhibition. To Jan. 4, 2015.

GLBT History Museum

San Francisco | Facts and figures of the fight for gay rights are honored and explored in "Queer Past Becomes Present." Exhibits in this multifaceted presentation highlight icons of the movement, such as San Francisco Supervisor Harvey Milk, activist and entertainer José Sarria and immigrant Jiro Onuma, whose collection provides the sole visual evidence of same-sex relationships within a Japanese American internment camp. Other installations examine the activism of gay youths in the Bay Area since the 1970s, local organizations' response to the AIDS virus and the city's lost "Gayborhoods." To Dec. 31, 2014.



Mexican Museum

San Francisco | Tantalizing food-filled photographs and artifacts stimulate the senses in "La Cocina: The Culinary Treasures of Rosa Covarrubias." Rosa (née Rolanda) was a Broadway dancer when she met her future husband, artist Miguel Covarrubias, in New York City nearly a century ago. The couple moved to Mexico, where they befriended—and threw lavish parties for—Diego Rivera, Frida Kahlo and other leading artistic and intellectual figures of the day. Featuring ceramics and colorful utensils from Rosa's personal *cocina* (kitchen), this exhibition also teaches visitors about the history of Mexican cuisine. To Jan. 18, 2015.

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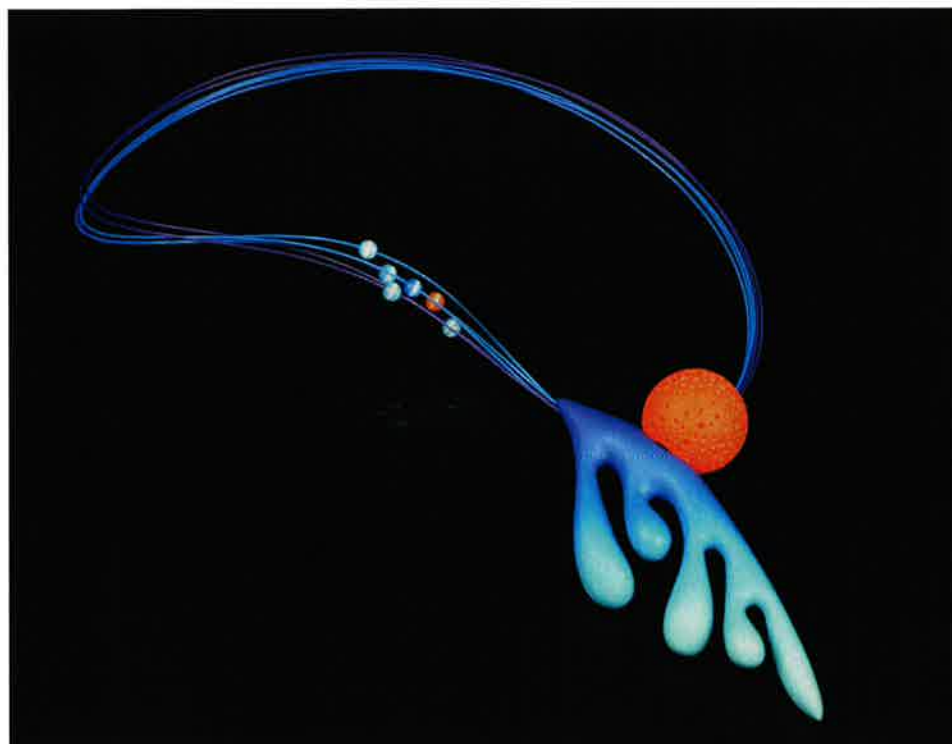
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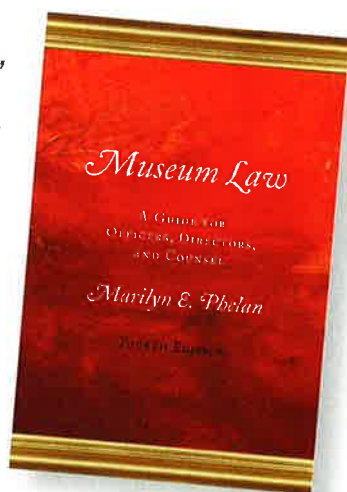
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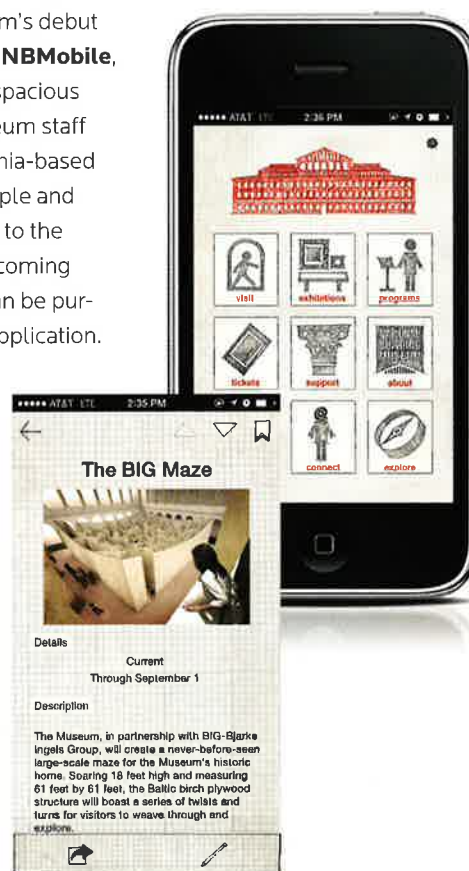
Hailing from the Maryland suburbs, the bustling capital of Bogotá and the valleys of Tasmania, among other diverse locales, international contemporary jewelers unite in New York City this fall. The 14th edition of **"LOOT: Mad About Jewelry"** will open at the Museum of Arts and Design on October 6. Both an exhibition and a pop-up shop, this five-day event will bring together 50 emerging and established artists to showcase their designs and discuss the inspirations behind them. Jeffrey Lloyd Dever evokes his childhood among the East Coast streams and woodlands in his vivid, sculptural works, while Karen Konzuk, based in Canada, transforms her passion for industrial architecture into her clean, minimalist accessories.

Museum Law: A Guide for Officers, Directors, and Counsel

is considered an essential guide by many in the field. First published two decades ago, the fourth and newest edition of the book was released this spring, full of updates about laws related to art, artists and the museums that play host to both. Within its more than 500 pages is a comprehensive range of topics, covering both domestic and international regulations. Issues covered by author Marilyn E. Phelan, a leading expert in museum and cultural heritage law, are as broad as copyright and freedom of expression and as detailed as the rules governing gift shops and snack bars.



The National Building Museum's debut mobile application, known as **NBMobile**, aids visitors in exploring this spacious institution. Designed by museum staff in collaboration with the Virginia-based company CrowdTorch, the Apple and Android app introduces users to the exhibitions on view and to upcoming programs—tickets to which can be purchased directly through the application. While inside the museum, visitors can use NBMobile to take notes and photos, which they can then share through their personal social media networks. Trivia questions and tours—an audio and a self-guided architecture option are available—add to the in- and out-of-museum experience.





DUDE, I'M IN A MUSEUM!

Collaborating with skateboarders at the Smithsonian

The interaction between museum and skateboarder has traditionally been fraught with conflict. If your museum has some kind of plaza outside, you probably know the drill: skaters show up, tempted by slopes and walls. And then security guards send them away, leery of injury and lawsuits. But what happens when museums reach out to skateboarders? Since 2006, the Smithsonian Institution has been collaborating with the skate community, exploring their culture as an exemplar of innovation. The resulting relationship serves as a model for museums aiming to engage unconventional and diverse audiences. The collaboration soared to new heights in the summer of 2013 with Innoskate, a public festival at the Smithsonian's National Museum of American History in Washington, DC. The program celebrated invention and creativity in skate culture through demonstrations, hands-on education activities, presentations by inventors and innovators, and donations of objects to the national collections. This

summer, two Smithsonian affiliate museums—the Polk Museum of Art in Lakeland, Florida, and the Museum of History & Industry (MOHAI) in Seattle—hosted their own Innoskate events.

At the AAM Annual Meeting in Seattle this May, museum professionals and skateboard industry representatives gathered to share the details of their successful partnership. Leading the session was **Jeffrey Brodie**, deputy director, Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution, Washington, DC. Other presenters were **Ryan Clements**, founder and co-owner, Excel Management and The Boardr; **Josh Friedberg**, executive director, International Association of Skateboard Companies (IASC); **Elizabeth (Betsy) Gordon**, project manager, National Museum of the American Indian, Smithsonian Institution, Washington, DC; and **Julia Swan**, public programs manager, Museum of History & Industry, Seattle.

Following are highlights from the conversation.

Brodie: The ongoing collaboration between the Smithsonian and the skate community has been both so successful and so much fun. Since the initial points of contact between our two cultures, the increasing complexity and sophistication of our work and accomplishments have included the recording of podcasts and oral histories, the creation of a traveling exhibition, the awarding of research fellowships to study skate history, and the donation of skate objects and archival materials to the national collections. We are now negotiating a new agreement to develop a children's book about invention and innovation in skateboarding.

This collaboration enables us to explore and connect disparate subject matter—invention, innovation and history in skateboarding—from new directions and perspectives. In this way, we're able to present a vibrant and textured story to our visitors. And most importantly, both the museums

Left: A skater at the Innoskate festival at the National Museum of American History.

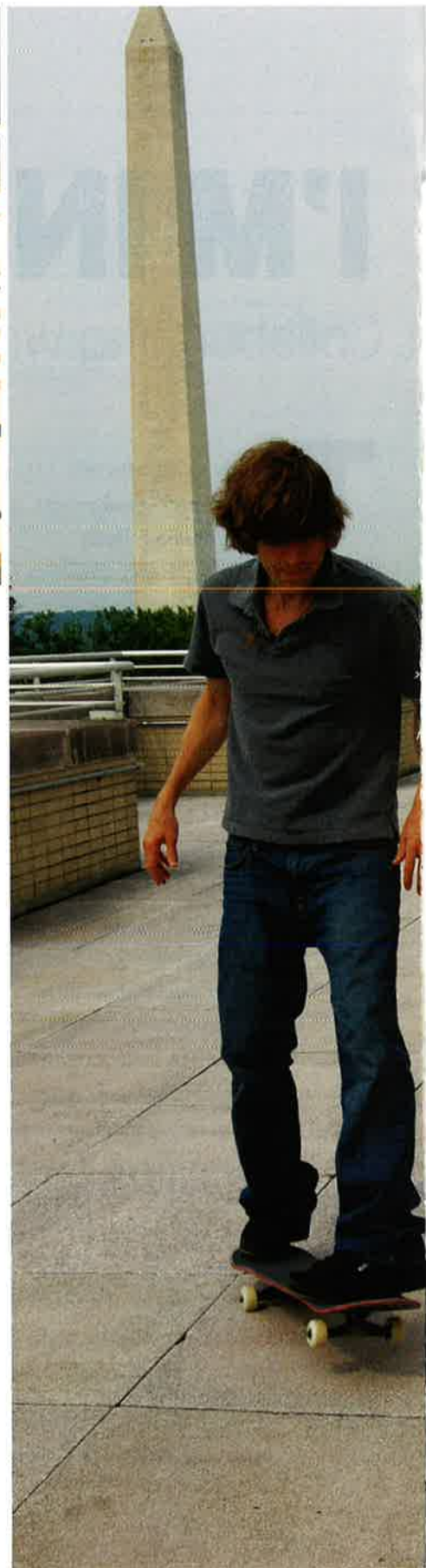


and the skate communities are finding that we're able to leverage this collaboration to reach new audiences. In the course of this work together, we have developed successful strategies and techniques for working with external partners and sharing cultural authority. At times, this wisdom has been the result of careful planning and deliberation, but as often as not, it's the beneficial byproduct of taking risks and making some mistakes.

The Lemelson Center at the National Museum of American History is dedicated to documenting the history of invention, demonstrating the impact of invention on American society and encouraging creativity in young people. We do this through a variety of scholarly programs, research fellowships, public programs, educational programs and public festivals like Innoskate. The title of this

session—"Dude, I'm in a Museum!"—is a direct quote from a skateboarder who attended one of our events, expressing shock that he was in a museum and that the museum was featuring skateboarding as a core subject. That quote attests to the impact of our partnership and the success of the Innoskate program to bring history, skateboarding, invention and diverse audiences together.

Innoskate was intentionally built as an extension and complement to the 10th anniversary of the global Go Skateboarding Day, a central event in skate culture and one of IASC's biggest events of the year. With the Washington Monument and the National Mall as a backdrop, leading skateboarding participants and inventors explored the impact of skate culture—including technological and artistic innovations—in American



The Smithsonian welcomed skate enthusiasts, including professional skateboarder Rodney Mullen (center), to skate at the National Museum of American History during Innoskate.

culture. Throughout the day, we looked at the evolution of skateboard technology. We looked at the influence of skate fashion on American mainstream fashion and culture. We looked at the creation and invention of skaters' tricks, in the air from ramps and on the street. We had a final session looking back at skateboarding's history to see where the new innovations were going to take skate into the future. We collected approximately 50 objects—including professional skateboarder Tony Hawk's first skateboard—for the national collections and archives, and received widespread media attention.

Most significantly, Innoskate was the product of our collaboration between the skate and museum communities. We formed a cohesive working group. Through regular conference calls and in-person site visits, we've collectively shared the responsibil-

worked together on public relations and marketing, event schedules, creating budgets and fundraising. Our recent efforts have focused on extending the collaboration to include new partners—the Polk Museum of Art and MOHAI—that are working with their local skate communities in Lakeland and in Seattle.

Betsy Gordon is known in some circles as the Smithsonian skate girl. She curated a show called "Ramp It Up: Skateboard Culture in Native America" at the National Museum of the American Indian, and really started the collaborations between the Smithsonian and the skate community. Betsy, why was it important to start building these relationships and documenting skate culture?

Gordon: I first came into skateboarding through my son. I'm a skate mom, so I always liked skate culture. I

The collaboration enables us to explore invention, innovation and history in skateboarding from new directions and perspectives.

ity for developing all aspects of the program, including the selection of program participants, themes of panel discussions, and ensuring that the connections among invention, innovation and skateboarding were expressed throughout the event. We

realized when I started working at the National Museum of the American Indian that there was a really interesting story to be told about American Indian kids skating. They had their own distinct skateboard competitions and skateboard companies with Native

» Inside VIEW

graphics. I had a lot of pushback in my museum from people confronting me with incorrect stereotypes about skaters. As a Native museum, we challenge and correct stereotypes. So this was just an extension of our mission, but it wasn't easy. My museum was not on board (no pun intended!) because they thought the worst type of kids would be in their museum. I had to say, "These are *exactly* the kids you want in your museum. They're filmmakers. They have a sophisticated sense of graphics and design. They're incredibly passionate, and they're not coming to the museum because there's nothing for them to see or do."

I wanted to tell that story—and not just the Native American story of skateboarding, because as I got to know more about skating, I thought it had a fabulous history that is both American and global. That's when I started looking for partners at the Smithsonian.

Brodie: The Lemelson Center picked it up because part of our mission is to explore invention in a variety of ways. We look for interesting intersections of innovation and invention with American life, and we want to encourage people, especially young people, to think of themselves as inventive. The opportunity to present skate culture and skateboarding as an inventive process was really intriguing.

Josh, it's not part of your normal daily work to come into contact with a museum. When we started to get to know one another and talk about this, what were your first impressions?

Friedberg: Working with a museum is well outside the normal scope of



Above: Learning about skateboard creation at the Polk Museum of Art.

how we promote skateboarding. It's not a contest. It's not a demo. It doesn't involve pros on a regular basis or traveling around the world to promote skateboarding. When Jeff and Betsy showed interest, I saw it as an opportunity to help get skateboarding out to an audience that probably wasn't used to seeing it.

Brodie: What were some of your initial concerns?

Friedberg: Our main concern is always ensuring that skateboarding

is represented the way that we know it should be represented. In a lot of situations, we're the organization that gets to dictate those rules. When partnering with someone as large as the Smithsonian, how do we protect the integrity and authenticity of skateboarding while integrating it into this plan that they have? That was the biggest one for sure.

Brodie: Julia, what was your experience with the skate community in Seattle?

Swan: There was a lot of trepidation within our institution about taking on a subject like skateboarding. How many of you work at museums where you have to shoo skateboarders off your facility? We do. How can we change the rules of our museum for one day to say, "Please come here and do this activity that we normally don't want you to do"? And how can we do that in an authentic and meaningful way? But we found that our community of skateboarders here in Seattle was really enthusiastic about two things: being connected to Innoskate, which they had heard about, and being approached by a cultural organization that had a genuine interest in working with them.

Brodie: What were some of the other social and cultural differences between the groups, and how did you overcome them?

Friedberg: On paper, Ph.D. historians and skateboarders don't seem like the exact right mix, but what we found is that with genuine mutual interest and respect for the abilities from both sides of the fence, it became one of the most fun collaborations that we've worked on. If you believe that the person or group you're partnering with has your best interests in mind and you have their best interests in mind, you can overcome any of those challenges.

Clements: In skateboarding, our whole business is based on marketing. It's based on what's cool and what's perceived as cool. Telling the Smithsonian, "Hey, that's not cool," was a challenge. They would say, "What do you mean? This is the flyer." I'm

like, "No, no, no. You can't put that out. That's not cool. I can't put that on the website. I can't Instagram that. That has to be redone completely." That was a learning experience, trying to get our point across in a cool way and not be offensive.

Brodie: We needed to learn and appreciate that how skateboarding was represented on that flyer was really, really important to the skate community.

Friedberg: When skateboarding is approached from the mainstream, there are a lot of preconceptions: it's stoner, punk kids causing trouble, or it's the sports angle. It's the X Games or Street League or Dew Tour. What made me feel comfortable about working with Lemelson was that they said, "We can see what you guys do is innovative, and we want to understand how you make that happen."

talk more?" That's not how I'm used to communicating professionally. But you have to think carefully about how you communicate with any group.

Brodie: It was important to bring skaters to the museum to see what we did—to show them other exhibitions, archival materials and collections so they could understand how what we're doing with skateboarding fits into a broader global picture. I wanted them to feel that they were part of the museum's work, not just part of that one event.

Clements: Skateboarders take it ultra sensitive if we feel like people aren't doing what's in the best interests of skateboarding. When I went to the Smithsonian last year a few months before the event, I thought I was just doing a site visit. But we had the most intellectual conversations I've ever had about skateboarding with non-

These are *exactly* the kids
you want in your museum.
They're incredibly passionate.

Swan: My takeaway is to invest the time in understanding the language of the group. A great example is trying to reach a particular skateboarder in Seattle we were told over and over we needed to talk to. He doesn't use e-mail. I didn't know how to reach this guy, so I had to go to his shop, talk to his shop guy, get his phone number and then text him: "Hey, you don't know me. I work at a museum. Can we

skateboarders. I was really impressed with that because I was like, oh, they actually care.

Gordon: Building trust in relationships and having face time is essential for any program with any community. You can't go in there and say, "Can I use you to make me look good?" That's what happens a lot with Native American communities, and it's the

continued on page 54

The Education Forecast

By Elizabeth Merritt

An excerpt from *Building the Future of Education: Museums and the Learning Ecosystem*, a 2014 publication of AAM's Center for the Future of Museums.





In September 2013, more than four dozen educational policy experts, practitioners, funders, education innovators, reformers, student activists and others shaping the conversation about U.S. education converged on the National Building Museum in Washington, DC. Their goal: to launch a national dialogue about the future of education and how leaders from the worlds of education and museums can work together to integrate the nation's educational assets into a vibrant learning grid.

They came at the invitation of the American Alliance of Museums' Center for the Future of Museums (CFM), and The Henry Ford, in response to forecasts from CFM and other futures organizations that America is on the cusp of transformational change in the educational system. The current structure has been destabilized by rising dissatisfaction with the formal educational system, the proliferation of nontraditional forms of primary education, and funding crises at state and local levels. New horizons are opening

simultaneously via technological advances in communications, content sharing and cultural expectations regarding access, authority and personalization. A different era is beginning, characterized by learning economies based on diverse methods of sharing and using educational resources.

The CFM and The Henry Ford see this transition as an opportunity to ensure museum resources are used to their fullest advantage in 21st-century education. What role can museums play in this new era? How can they help their communities understand and navigate the coming changes? Can museums help forge a common vision of a preferred future for education and play a leadership role in its creation?

Building the Future of Education: Museums and the Learning Ecosystem summarizes the content and shares some of the ideas coming out of the convening. For the complete version, please go to aam-us.org/resources/center-for-the-future-of-museums/future-of-education.

Museums are educational powerhouses. Did you know:

- Museums spend more than **\$2 billion a year** on education. The typical museum devotes three-quarters of its education budget specifically to K-12 students.
- Museums receive more than **55 million visits** every year from students in school groups.
- Museums create educational programs in math, science, art, literacy, language arts, history, civics and government, economics and financial literacy, geography and social studies, often tailored to the needs of state and local curriculum standards.
- Each year, museums provide more than **18 million instructional hours** for educational programs such as guided tours for students, staff visits to schools, school outreach through science vans and other traveling exhibits, and professional development for teachers.

You'd think, given these stats, people would consider museums as kin to schools, colleges and universities. Yet museum people find themselves having to explain, over and over, that museums are fundamentally educational institutions, with learning embedded at the heart of our missions.

Maybe in the future we won't have to explain. I say that because it looks like the U.S. is headed into a century in which museums, as experts in immersive, experiential, self-directed, hands-on learning, will be sailing in the educational mainstream, rather than ed-dying at the fringe.

I'm a professional museum futurist, and one major goal of futures studies is to observe and interpret the pattern and pace of change that will shape our future. Typically any area of endeavor (e.g., transportation, medicine, manufacturing) is characterized by "eras" that start and end with transformative, innovative



Children explore the Carnegie Museum of Natural History in Pittsburgh.

change. Within an era, people riff on that era's "dominant technology," which might be a physical invention, a philosophy or an organizational paradigm. Change comes slowly at first, then in a great soaring arc of progress as people discover ways to capitalize on the new paradigm. Eventually this growth peters out, as the innovation that fueled the era becomes obsolete, no longer suited to the needs of a changing world. An era ends when the next great innovation takes off, leaving the old dominant technology gasping in the dust.

We see signs that the U.S. is nearing the end of an era in formal learning characterized by teachers, physical classrooms, age-cohorts and a core curriculum—what some people call the era of industrial-age learning. The signals presaging this transformation include the rapid increase in nontraditional forms of primary education

such as homeschooling; near record dissatisfaction with the existing K-12 education system; funding crises for schools at the state and local levels; growing gender imbalance in higher education; and proliferation of digital content and digital delivery platforms designed to transform the nature of classroom learning.

There are strong indicators that the next era of education will be characterized by self-directed, experiential, social and distributed learning that is designed to foster the 21st-century skills of critical thinking, synthesis of information, innovation, creativity, teamwork and collaboration. In such a future, museums can play a critical role, both as resources for learners, and as teachers of teachers, sharing what they have learned from their last century of education.

The disruptive shift between eras is a time of



challenge and opportunity: challenges to the existing power structure and to those prospering under the old paradigm; opportunities for new players to emerge and for previously underserved groups to come into their own. A fundamental shift in the paradigm underlying America's educational system would rock the foundations of our society, holding out the promise of redressing long-standing inequities that stratify our society and hobble economic mobility. Right now—this decade—is our window of opportunity to influence the direction we take in coming decades. We need to envision the potential futures that could arise from the ashes of the old era as it flames out, choose the future we want to live in and take action to make it real.

Drivers of Change: Forces Shaping the Future of Education

To understand our options—potential bright and dark futures that might come to pass—we need to understand the forces influencing our path forward. So our convening started with an exploration of these drivers of change.

Three major forces shape the path we take into the future:

- *Trends* exert their influence steadily over time, as something becomes more or less common and has a greater or lesser effect on the world.
- *Events*, occurring at a specific place and time, can reinforce, accelerate a trend or work against it.
- *Choices* are the actions individuals and organizations take to consciously shape the world.

Here are several examples of trends exerting a significant influence on the world of education, assembled in collaboration with my co-presenter, Katherine Prince of KnowledgeWorks:

Inside-Out Urban Schools: The rise of after-school, summer and other expanded learning opportunities creates learning outside the traditional school building and school time. These opportunities are built around the growing evidence that anywhere, anytime learning can reinforce and extend formal learning, resonate with learners who don't thrive in the traditional classroom and prevent the "summer slide" that is particularly damaging to low-income students. Notable examples:

- The Providence After School Alliance operates the AfterZone for middle schoolers, and the Hub for high school students—citywide systems that serve over 2,000 young people with experiential, community-based, after-school learning programs.
- Learning Labs in Libraries and Museums are being created throughout the country with the support of the Institute of Museum and Library Services and the MacArthur Foundation. The labs engage middle and high school youth in mentor-led, interest-based, youth-centered, collaborative learning using digital and traditional media, at sites that include the New York Hall of Science; Oregon Museum of Science and Industry; Da Vinci Science Center in Allentown, Pennsylvania; and Museum of Fine Arts, Houston.

The End of the Neighborhood School: Communities have long been fiercely protective of the schools in their own back yards, valuing the way these schools keep their children close to home, in their own neighborhood, with the support of their peers. Now the economic crisis and state and local funding crunches are driving a wave of school closures and consolidations in New York City, Philadelphia, Detroit, Chicago, Washington and elsewhere in the nation. This may increase the willingness of parents, already unhappy with school performance or school options, to opt out of the public school system



and into independent charter schools, private schools, homeschooling or unschooling.

The Decline of FTE: Traditional schools are designed to prepare students for traditional jobs—which are increasingly rare. We are seeing the decline of full-time, long-term employment and the rise of the “gig economy”—one in which more and more people are freelancers, piecing together bits of work. Online services like oDesk, TaskRabbit and Gigwalk facilitate matching workers with employers more quickly and efficiently than the old fashioned temp agency, providing tools for anyone to patch together an income from diverse bits of work. If, in the future, more of our children grow up to be TaskRabbits, that may affect the kind of education, training and real-world experience they need to succeed in the odd-job workforce.

Mind-reading technology: The development of technology that can tap into human brains will tell us what is really going on in there—both conscious and subconscious responses. Teachers are already deploying tools, such as Khan Academy’s learning analytics, that give them real-time feedback on where students are stumbling and what kind of help they need. NeuroFocus has already deployed portable, wireless electroencephalogram (EEG) scanners for market research. As the hardware becomes even smaller and less intrusive, how long before it is harnessed to track learners’ attentiveness, concentration and mood?

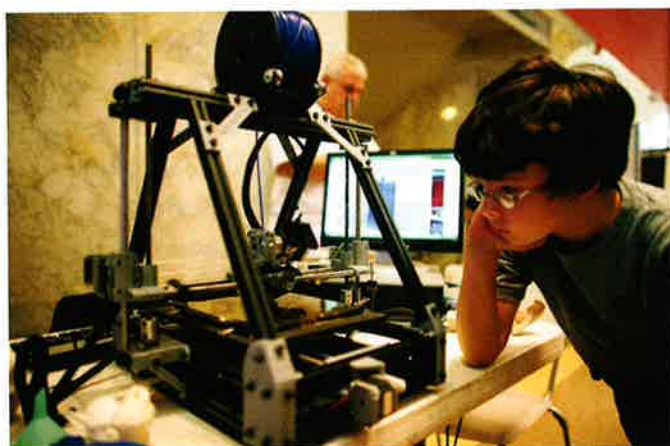
If trends are like rivers, slowly carving channels through the sands of time, disruptive events are like storms, leaving their imprint on the landscape in a single stroke. The past few years have been crowded with events that, in a few decades, we may believe have left a significant mark on the future.

In 2011 the HASTAC/MacArthur Foundation Digital Media and Learning Competition, supported by the

Mozilla Foundation as well as the Bill & Melinda Gates Foundation, announced Badges for Lifelong Learning, providing 30 development grants for platforms and projects related to “digital badges”—an assessment and credentialing mechanism housed and managed online. In our rapidly evolving educational environment, digital badging has emerged as an alternative credentialing system that enables learners to assemble their own curriculum from a wide variety of resources—some online, some face-to-face—and get credit for what they know and what they’ve achieved. In a 2011 speech, Secretary of Education Arne Duncan identified digital badging as an important emerging educational technology that “has the potential to propel a quantum leap forward in educational reform.” The HASTAC/MacArthur competition jumpstarted the development of open-source resources capable of supporting this quantum leap.

In 2013, former New York Schools Chancellor Joel Klein helped launch Amplify, a free Massive Open Online Course (MOOC) offering AP credit for computer science, adopted by 3,000 schools, with the goal of increasing the number of women and minorities represented in computer sciences. MOOCs are another

3D printing at the Pittsburgh Mini Maker Faire.





We are seeing the decline of full-time, long-term employment and the rise of the “gig economy,” in which people are freelancers, piecing together bits of work.

game-changer for education, enabling thousands or tens of thousands of students at a time to access the best instructors and instructional content, at little or low cost. While the majority of MOOCs are aimed at college-level and adult learners, Amplify demonstrates that MOOCs are moving into K-12 learning as well.

Both digital badges and MOOCs are disruptive in part because they provide alternatives to the status quo. If a student is not doing well on traditional tests, that may not matter so much if their digital backpack is filled with evidence of successfully completed projects and real-world accomplishments. If a given school district is not providing high-quality STEM training or has cut arts education, MOOCs may provide a way for students to supplement those gaps. But what if a school fails entirely? One of the most interesting events of 2013 is something that didn't, in the end, actually happen, but the mere fact that it almost happened sheds light on this question. In spring 2013, the Buena Vista School District in Michigan fired all of its teachers and closed its schools because it had run out of money. About 400 students were faced with the prospect of a truncated school year. Rather than accepting early closure, parents and teachers banded together to propose the Buena Vista Skills Camp as a voluntary substitute for school, focusing on math and reading,

with instructors receiving an hourly wage. While many people questioned whether a skills camp would constitute a “proper education” or an “adequate substitute” for school, it was clearly preferable to no school at all. In the end, a compromise was negotiated and the school reopened for the remainder of the school year. Such a camp could set a precedent for restructuring the relationships among schools, teachers and students.

Sometimes an event can take the form of a statement or report recognizing and validating the importance of a trend. In 2012 the National Governors Association released a report documenting that 36 states have disconnected “seat time” (time spent in the classroom) from the awarding of educational credit. States are waiving seat time many different ways (by basing credits on mastery of material, allowing for individual seat-time waivers, basing credit on performance-based assessments, etc.) and for individuals with many different needs (students who have fallen behind, students who excel, students who don't do well in traditional academic environments, etc.). As states formally validate learning that takes place outside the classroom, this paves the way to educational networks that encompass a range of place-based experiences (including museums), as well as online resources. «

Elizabeth Merritt is founding director, Center for the Future of Museums, American Alliance of Museums. Building the Future of Education: Museums and the Learning Ecosystem was produced with funding in part from the Robert & Toni Bader Charitable Foundation. The Henry Ford provided collaborative support, with Chief Learning Officer Paula Gangopadhyay serving as co-editor of the report, and co-organizer and co-moderator of the convening.

The Museum Educator Evolution



Few would dispute that education and the role of educators in museums have changed over the years. To explore how the profile, responsibilities and focus of museum education have evolved, Museum brought together four individuals who have experienced it firsthand. The conversation was inspired in part by last year's 40th anniversary of AAM's Education Committee (EdCom), one of the field's professional networks.

Our panel of experts spans the scope of museum education.

Sarah Jesse, the moderator for our discussion, is associate vice president of education at the Los Angeles County Museum of Art and current chair of EdCom. **Ann Fortescue** began her career as a museum educator and is now executive director of the Springfield (Ohio) Museum of Art. **Nathan Richie** similarly began as an educator, now serves as director of the Golden History Museums in Golden, Colorado, and is the immediate past chair of EdCom.

Marley Steele-Inama is audience research and evaluation manager at the Denver Zoo and a member of the EdCom board, and has experienced the expansion of museum education into other aspects of overall operations.

Once there was scholarship that supported the work that museum educators were doing, the conversation began to change.

Jesse: How would you articulate the evolution of the museum educator, either from your own personal experience or from what you know about the history of the field?

Richie: In 1987, Stephen Dobbs and Elliot Eisner wrote an article called "The Uncertain Profession: Educators in American Art Museums." At the time, education was created as a role to justify the collection. It was a conduit between the collection and the people. Everything that we did was in justification of that. Now education plays a much more primary role. The focus on the visitor happens across all parts of the museum—what the visitor wants and needs and how they're best going to get that. Generally education has filled that role. It's gone even further now, moving beyond the education department into other areas—to technology, social media, communications. Even curators of art have drunk the Kool-Aid.

Fortescue: One significant change has been the focus on data-driven research on museum learning that has guided decision making. The two giants in the field are John Falk and Lynn Dierking, who have studied the museum experience. And then there was the large NEA- and NEH-funded study on museum learning that came out in the early

1990s. Once there was scholarship that supported the work that museum educators were doing, the conversation began to change. Now we had documentation that our work made a significant difference. Before then, there were those who were focused on academic validation, feeling that was needed. The question had been: Did our work really matter

Programs like the Denver Zoo's Summer Safari camp create a "pipeline" to encourage continued visitor involvement.





Learning about wildlife at the Denver Zoo.

Museums are recognizing that they are not solely places for the well-to-do or the retired who pursue lifelong learning.

in the same way as the research, scholarship and publication of other disciplines in the field?

Steele-Inama: I agree. Now that we do have the research in place, we are demonstrating the impact and becoming the backbone of many museums. We're not just an additive or an extra department. The reason we exist is for education; our collections and research support that public education. I see that firsthand in our institution. As a conservation

organization, Denver Zoo has always been about education. We've highlighted our conservation work and we're shifting in our imperatives to focus on education—not only on our guests, but on our role as an educational institution in our community. We're getting at that bigger perspective: the role we're playing in public schools, in the universities. It's transcended to a new level.

Jesse: I entered the museum education field in 2002, and a

lot of that history was not really known to me. My first boss was Wendy Woon, who's now director of education at the Museum of Modern Art. She's a real visionary. One of the first things she did when I started working for her was hand me some books by Falk and Dierking and say, "Read these." I thought that there was always this kind of research and scholarship associated with our field. It wasn't until later that I learned I was reaping the benefits of the struggle of our predecessors and a field-wide recognition that hadn't really existed before.

That article from 1987 was called "The Uncertain Profession." Is there an adjective you would use to describe museum education today?

Fortescue: I'd say emboldened and confident.

Jesse: Oh, I like that.

Steele-Inama: Intentional.

Richie: Unbounded. It's got a lot of room to grow. There are so many areas where it can continue to grow and change.

Jesse: Can we talk more about the factors that led us to a higher profile and greater visibility within our institutions?

Fortescue: One thing that has changed field wide is a focus on accessibility. There's been a movement away from "build it and they will come," whether the build-it is an exhibition or a physical bricks-and-mortar building, to the recognition that we have to work on making our museums accessible. There are different strategies and tactics that we undertake to do that work. The shift is somewhat societal. Museums are recognizing that they are not solely places for the well-to-do or the retired who pursue lifelong learning. That change has been a natural or companion development role: namely, the responsibility of the museum educator to ensure accessibility on the very broadest level.

Richie: I agree totally. I was thinking about the importance of *Excellence and Equity*, which was published in 1992. Read that now and it hits you: "How

is this revolutionary? This is exactly what museums ought to be doing." But at the 2013 AAM Annual Meeting in Baltimore, former EdCom Chair Bonnie Pitman talked about the difficulty of her experience chairing the Excellence & Equity Taskforce. She shared how the taskforce nearly failed on a number of occasions. In many ways, our field has done a complete 180 from where we were in 1992 to where we are today. That shows a great deal of progress. To Ann's point, it's all about access and community and what you're doing for the people you serve.

Steele-Inama: I think, too, of the shift in accountability in the formal education system in the mid-'90s. We had to react and respond to that—making sure our school and teacher programs are accessible, as well as programs that are geared toward the general visitor.

What we have learned from the formal education systems and how we've implemented this in the informal world has been an interesting journey for me. I started in the field in the late '90s, when standards were just getting implemented in the formal field. Research on how people learn and on how they learn in informal environments, as well as the No Child Left Behind Act of 2001, have demonstrated larger systematic changes that have shaped the way we view ourselves as a part of, but distinct from, that world. How can we take the best of that and apply it to our work and to how we know people are learning in our institutions?

Richie: Philanthropy has changed a lot in the past 20 years as well. So many foundations and organizations want to see a focus on outcomes and want to know where their money is going. That

Visitors at the Springfield Museum of Art.



has had an important impact on how museum programs are designed.

Fortescue: For individual donors, it's also become increasingly important to know that their dollars are making a difference. Now, as a museum director, I am finding it easier to raise money for art education programs than for exhibitions. Expectations are also becoming outcome based and driven by data. There's much more work to do in raising those dollars. It's easier when you have successful museum education programs because there is a body of research on museum learning with which to benchmark and

place our education results in context.

Jesse: Acknowledging the overall educational mission of museums implies that education is the responsibility of everyone in the institution, not just the formal education department. What are the implications of this concept for museum education? Does it hurt everything we've fought for? Is this the right way to think about it, or is it a non-factor for us?

Fortescue: I'd go back to the shift towards the importance of the visitor experience. In museums the visitor experience is everyone's responsibility. Early on, that

defaulted to museum education, but there's a marked difference between museum education and visitor experience. The distinction between the two has been and continues today to be blurred.

Richie: Riffing on that, education is also about communication. We're trying to communicate to an audience. It's not just the education department who's looking at the visitors. There's much more understanding now, because of research and evaluation, about what visitors are able to consume while in a museum. We don't have labels that are a mile long anymore. There's a best practice emerging of language and conversationality that's going to hook your visitor a little better. Then there's the social media aspect, a new, blossoming area in which education has a stake, enabling us to touch our visitors after they've left the building.

Steele-Inama: Our definition of education has broadened so much over the years. It is outside of the scope of one department. But each institution has to figure out what that means for them. For us it came down to defining what a "program" meant, and once we defined the term "program," we realized it transcended departments. If you are doing social media, that is a program. If you are delivering an animal demonstration, that is a program. If you are writing content for the

Visitors learn about a past era through different sites at the Golden History Museums.



membership newsletter, that is a program. It is conveying messages, it is interpreting content. That's all education. Any time we convey messages to our audiences, that is education and part of the visitor experience. We've created standards for our education department. Now we're sharing them throughout the institution and being very strategic about how we do that, because not everyone is trained and has the same knowledge, skills and attitudes toward education that we do as a department. What do you need to instill a belief system that runs throughout your entire organization that education is part of the job, just like customer service? It really comes down to defining within your institution what it all means.

Jesse: Ann, you talked about the blurred lines between visitor experience and education. What is the distinction? What's in the wheelhouse of education versus visitor services?

Fortescue: The position I had immediately before my current one was director of education and visitor services at a large museum. I often found myself moving back and forth between the two, as the overall creature comforts of the visitor experience were necessary for the work that we had done as museum educators. This helped the visitors access the information and experience the exhibitions

Any time we convey messages to our audiences, that is education and part of the visitor experience.

on different levels. One foundational piece of museum audience research is that the visit starts at the parking lot or at the directional sign. That wasn't a topic of discussion when I was in graduate school. Visitors come through our doors with a set of pre-visit experiences, most of which we have no control over. But others we have an opportunity to influence.

Jesse: I wanted to be sure we talk about the effect of this evolution on the public. When we think about the quest of our predecessors to have a seat at the table, it's important to remind ourselves that it wasn't just about power for power's sake. It was because, with education at the table, museums would be better, more relevant and more accessible. How have you seen the visitor directly benefit from the elevated role of education within the institution?

Steele-Inama: One of the first things that pops in my mind goes back to the adjective I used earlier: intentional. Not only are our individual programs intentionally designed with outcomes, but the programs are connected

intentionally so that you're creating a tributary for people to follow through. We often use the term "pipeline" in education to describe this process. What we see in our organization is children coming with their families for a general visit. They have a love for animals and they love learning about them. They ask their parents if they can go to summer camp. They sign up for summer camp. They keep coming back year after year. Their understanding of animals increases, their passion continues to grow and then one day they're applying to be a teen volunteer. Then five years later we're hiring them to be the camp instructors. Had we not had all these systems in place for them to move through, we may have lost them along the way. This means our mission has been achieved. This summer we have eight camp staff who went through that pipeline. If we don't have those educational opportunities, we cannot achieve our missions.

Richie: A very concrete manifestation is the proliferation of

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education wings that have been built on museums lately. The Denver Art Museum has a new gallery that's dedicated to education. They built an entire new addition onto the Denver Museum of Nature & Science just for education and school groups. The Art Institute of Chicago built a huge, new wing that is largely devoted to education. These investments are having a huge impact on visitation.

Jesse: Do you think there's something about educators that makes them adept collaborators or change makers within their institutions?

Fortescue: I do. Nathan alluded to it earlier: the high degree of responsibility we have to communicate effectively to a wide array of people. We have to be good practitioners of both listening and of conveying information. Those are skills that lend themselves very well to being collaborative, being adaptive.

Jesse: So have we arrived? Or is there more that we need to do to continue to shine a light on the vital role of education within museums?

Fortescue: I don't want to say that we've arrived, because on one level I don't think we ever will have arrived. Over the past 30 years, there has been both an internal and external shift that's affecting



Programs for kids at the Denver Zoo include the overnight Bunk with the Beasts program and birthday party packages.

museums and educators. Museum experiences are profound, impactful, and they make a significant difference to the individuals who visit us. We don't always know what that impact is, but when we do, we shine the light on that, and on the data that supports that. The position of museum education will change as our knowledge base changes. Who knows what kind of impact changes in technology and communication will have going forward? Will we all have 3-D printers? Will we be able to replicate the objects in our collections as part of a museum education program?

Steele-Inama: Where I'm not sure we're there yet is with those external, larger systems—the schools, local governments and even Congress. Just five years ago in the federal stimulus package, museums almost did not get any of that funding. Zoos and aquariums did not get any of the

funding. We were lumped with casinos, golf courses and swimming pools. That message was a big blow to our community. We were not considered to be important within the comprehensive education system. So I feel like we still have a ways to go as museums with those external forces and systems to get them to realize the important role we play in educating our citizens, our communities.

Fortescue: This is where AAM has made and continues to make a significant difference. As for the “arrived” part, I think maybe we've arrived at a level of awareness, recognition and visibility as the practitioners of museum education internally. But externally, to Marley's point, there's still a lot of work to do to help our communities understand how relevant and meaningful our work is, both with them and for them. That's where advocacy, all year round, comes in.◀



Something in Common

Museums find alignment with the Common Core State Standards.



What do Common Core State Standards mean for museums? At “Museums in a Common Core World,” a 2014 AAM Annual

Meeting session, museum educators discussed strategies for connecting museum resources with K-12 schools through the Common Core, an educational initiative intended to improve U.S. academic progress. Leading the session was **Naomi Coquillon**, manager, youth and teacher programs, National Museum of American History, Smithsonian Institution, Washington, DC. Other session participants were **Juline Chevalier**, curator of education, Nasher Museum of Art, Duke University, Durham, NC; **Anna Glenn**, curator of public programs, Museum of Fine Arts, St. Petersburg, FL; **Rebekah Harding**, assistant outreach manager, Autry National Center of the American West,

Los Angeles; **Kaci Norman**, community programs coordinator, Columbus Museum, Columbus, GA; and **Claudia Ocello**, president & CEO, Museum Partners Consulting LLC. This group developed the list of Common Core resources for museums on page 44.

On the following pages, Naomi Coquillon provides background on the Common Core State Standards and explains their relevance to museums, and Juline Chevalier offers an example of the standards in action at her museum. Chevalier has also authored an article about this project for the fall 2015 issue of the *Journal of Museum Education*.



Left and following pages: The Nasher Museum of Art's Common Core-based Words & Pictures program invites students to the museum for guided tours and activities. See page 45.

Common Core State Standards: An Overview

By Naomi Coquillon



AAM President Ford W. Bell argued in an August 2013 interview with CNN that “museums are educational institutions, as essential to our

communities as schools, libraries and utilities.” The Common Core State Standards have the potential to reinforce this claim. Working with the standards can help museums increase our reach, strengthen our connections to our K-12 audience and collaborate with each other. While controversial, the standards promote skills that align well with the work of museums.

Common Core State Standards are “learning outcomes”—or expectations for what students should know, understand and be able to do—currently in effect in 43 states, the District of Columbia, four territories and the Department of Defense Education Activity (the agency that manages schools for military children). The National Governors Association led the development of the Common Core, along with the Council of Chief State Schools Officers, a nonprofit organization of elementary and secondary education department heads. The standards grew from a 2008 report written at the behest of Janet Napolitano, then chair of the National Governors Association, to draft recommendations for improving education and creating a more competitive workforce. Development of the standards began in 2009; they were released in 2010. Common Core assessments are scheduled for the 2014-2015 school year, although

pilot assessments began in the previous school year.

The Common Core Standards drive the development of curriculum in each state and are designed to train students in the complex thinking and evidence-based argumentation that will be essential for jobs of the future. Standards were developed for English/language arts and mathematics, with supplemental literacy standards for history/social science and science and technical subjects. The English/language arts standards are broken into reading, writing, speaking and listening, and language standards that emphasize content-rich nonfiction and complex texts, particularly technical texts. In elementary school, students are expected to read approximately equal amounts of fiction and nonfiction, and move to 70 percent nonfiction and 30 percent fiction by high school graduation.

The Common Core’s emphasis on original sources, close examination of text and other materials, and exploration of multiple perspectives follows the approach of many museum education departments. The following excerpts from the “college and career readiness” anchor standards in reading and writing, for example, suggest the opportunity for museums:

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Gather relevant information from multiple print and digital sources, assess

the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

The standards encourage student-centered, inquiry-based learning in which students formulate and articulate independent responses to prompts, supported by evidence. Museum educators do this work daily. A teacher-facilitated tour using close examination of art images—a technique known among educators as Visual Thinking Strategies—necessarily puts students at the center of the inquiry, and requires close analysis of the work and responses supported by evidence. A history museum visit integrating a primary source investigation workshop mirrors Common Core expectations for students to carefully read a source and articulate their understanding using the text.

Given that the Common Core Standards have been adopted across the country, they represent an opportunity for museums to collaborate, increase their reach and advocate for themselves. At the Nasher Museum of Art, Juline Chevalier and her team have developed the Words & Pictures language arts program, which allows and encourages other museums to tailor lessons to their own collections. (See page 45 for a more comprehensive description.) As teachers connect and share resources that mesh with the Common Core, we gain a national audience for our K-12 resources. Teachers anywhere can apply museums' online and traveling materials to their classroom lessons. Finally, museums can demonstrate their value when they offer resources to K-12 classrooms seeking to develop skills outlined in the Core.

Some teachers and district



administrators have expressed concern that not enough resources or support are available for implementing the goals of the Common Core. Here museums can also play a role. At the National Museum of American History, we have geared all of our professional development programs to the Common Core. We try to demonstrate to teachers that the skills outlined in the Common Core are essential to our work, and that they are achievable. A danger exists, however, in labeling everything “Common Core aligned” and overwhelming teachers with materials that only lightly touch on the goals of the standards.

Museums may find themselves caught up in political battles if they choose to stake a position on the Common Core. Opponents of the Common Core believe that the standards represent a federal overreach into state and local control of education. Common Core advocates, however,

are quick to note that the standards were not created by the U.S. Department of Education. College and career-ready standards were required for some forms of federal support, but states are not required to adopt the standards.

Pilot assessments have brought on a new wave of criticism. Many teachers have found the assessments too vague or too challenging, or have struggled to prepare their students for the computer-based testing format. Others question the role that testing and textbook companies have played in the assessment process. Concerns over federal overreach and assessments have led a number of states—Oklahoma and Indiana, likely followed by Louisiana and South Carolina—to repeal the standards. Texas, Virginia, Alaska and Nebraska never adopted the standards, and Minnesota adopted only the English/language arts standards.

Common Core Resources for Museums

Common Core Essentials

Common Core State Standards:

corestandards.org/

Common Core Lessons:

achievethecore.org

Overview of the Common Core:

[vox.com/cards/commoncore/
what-is-the-common-core](http://vox.com/cards/commoncore/what-is-the-common-core)

A Guide to the Common Core, from U.S. News & World Report: usnews.com/news/special-reports/a-guide-to-common-core

Articles on Common Core Implementation and Assessment

Overview of Common Core by Diane Ravitch

[washingtonpost.com/blogs/
answer-sheet/wp/2014/01/18/
everything-you-need-to-know-
about-common-core-ravitch/](http://washingtonpost.com/blogs/answer-sheet/wp/2014/01/18/everything-you-need-to-know-about-common-core-ravitch/)

Overview of Common Core by Joy Resmovits for the Huffington Post
[huffingtonpost.com/2014/01/10/
common-core_n_4537284.html](http://huffingtonpost.com/2014/01/10/common-core_n_4537284.html)

Common Core—The Teacher and Parent Perspective

Recent Polls: Do Educators Support the Common Core?

[edutopia.org/blog/recent-polls-
common-core-teachers-in-favor-
anne-obrien](http://edutopia.org/blog/recent-polls-common-core-teachers-in-favor-anne-obrien)

How the Common Core is slowly changing my child
[mrsmomblog.com/2013/10/02/
how-common-core-is-slowly-
changing-my-child/](http://mrsmomblog.com/2013/10/02/how-common-core-is-slowly-changing-my-child/)

Are you ready for Common Core?

Teachers weigh in
[blogs.kqed.org/mind-
shift/2013/08/are-you-ready-for-
common-core-teachers-weigh-in/](http://blogs.kqed.org/mind-shift/2013/08/are-you-ready-for-common-core-teachers-weigh-in/)

What do the Common Core State Standards mean for history teaching and learning?
[teachinghistory.org/
issues-and-research/
roundtable/25348](http://teachinghistory.org/issues-and-research/roundtable/25348)

Despite the challenges of implementation and assessment, many teachers and administrators favor the basic focus of the standards. A 2013 poll conducted by the National Education Association found that more than 75 percent of its members supported the standards either “wholeheartedly or with some reservations.” A 2014 Gallup poll conducted in partnership with *Education Week* found that two thirds

of district superintendents believe that the Common Core will improve education in their district.

By demonstrating that the approach supported by these educators aligns with the work of museums, we strengthen our relationship with our school-age audience and prove our relevance to our communities.

Common Core Case Study: Words & Pictures

By Juline Chevalier



In 2012, the Nasher Museum of Art at Duke University received a \$75,000 grant from the National Endowment for the Arts to develop

Common Core English/language arts lessons infused with visual art. The grant also funded the creation of a website to share these lessons. The result is the Nasher Museum's Words & Pictures language arts program (wordsandpictures.nasher.duke.edu), which integrates visual arts into the language arts curriculum for kindergarten, first and second grades. Words & Pictures lessons are designed for classroom use to teach students the skills outlined in the Common Core. Lessons focus on identifying and creating point of view, fact and opinion, and story structure (beginning, middle, end). Students also engage in comparing, contrasting and supporting interpretation with evidence through carefully observing and discussing artwork; reading and discussing related books; and written activities. The lessons were written by K-2 classroom teachers and elementary art

teachers from Durham Public Schools, and implemented in their classrooms during the 2012–2013 academic year. During this time, the teachers refined and revised the lessons; we launched the Words & Pictures website in fall 2013.

The lessons are written so that they can be completed with artwork from other museums in states that use the Common Core, thereby increasing our potential connections within the field. The investment in time and energy from other institutions is minimal—they only need to provide Nasher Museum staff with digital images of artwork in their collections. The returns for these museums can be huge, as they will have a ready resource to share with educators, linking English/language arts, Common Core State Standards and artwork from their permanent collection.

When visiting the Words & Pictures website, teachers can choose to browse lesson plans or the artwork gallery. Users searching by lesson plan see a full list of 45 lessons illustrated with thumbnails of artworks. Here they have the option to search lessons by grade level, Common Core

standard number or keyword. Teachers who would rather select an artwork and find lessons using that piece can browse the artwork gallery.

At the top of each lesson on the website, users can quickly view basic information including expected classroom time commitment, focus skills addressed and learning targets. Further down the page, the lesson is explained in detail and the full list of standards is enumerated, along with ideas for differentiation, modification and assessment. To utilize the artworks that accompany any lesson, users can click on an image that then fills the screen on a black background, avoiding the need to download images onto a PowerPoint or other slideshow.

When a teacher selects the second grade lesson “Are You My Mother? An Opinion Writing Unit,” for example, he and his students view *Love Mom*, a 2011 work by Beverly McIver that captures the artist’s mother glancing over her shoulder

at the viewer. Students read and decode the Langston Hughes poem “From Mother to Son” and carefully examine artworks from the Nasher Museum’s collection that feature female subjects. They compare two artworks and select the one they believe could show a woman speaking in the poem. Then they write an opinion piece supporting their choice with visual evidence from the artwork and written evidence from the poem. This lesson can be easily implemented with images of women from other museum collections.

The Words & Pictures project has also invited students to visit the Nasher Museum. Guided tours reinforce concepts and skills covered in lessons and allow students to see the actual artworks they had previously viewed only in digital reproductions. On numerous occasions, students excitedly shout, “I’ve seen that before!” as we approach an artwork. When teachers use a lesson in the classroom that features artwork from a museum in the school’s city or state, students are more likely to form personal connections, and the lesson becomes more interesting. As teachers experience the value of connecting visual art and language arts in the comfort of their classrooms, it becomes easier for them to understand and advocate for a field trip to see Words & Pictures artworks in person.

External stakeholders like instructors and principals were easy to work with on this project since the NEA grant paid teachers for their time writing lessons and covered all costs of museum field trips. We could more easily convince principals to allow students to miss classroom instructional time for museum visits by identifying the specific Common Core standards addressed on the tour. Teachers and students who had not yet used Words





Beverly McIver, *Love Mom* (2011). Second graders study the painting in the "Are You My Mother?" Words & Pictures lesson.

& Pictures usually accompanied project participants on their field trips. Several of these instructors told us they were surprised and pleased to see that tours and activities connected directly to their classroom curriculum.

Teachers who developed Words & Pictures lessons continued to use them in the 2013–2014 school year. Students completed short written surveys, and a small group was interviewed to evaluate the program. Compared to their control group peers, Words & Pictures students showed a slight increase in the sophistication and detail of their answers about books they read, and they were much better at providing strong evidence to support their interpretations of artwork. Following is a sample of responses by first and second

grade students in the Words & Pictures program to the survey question, "Do you think looking at and talking about art helps you with anything at school? If yes, please explain how."

"When I use art, it gives me more details to my writing."

"I think yes, because it helps me express and tell other people about how I feel."

"Because it helps me explain stuff in school, like why you like something."

We look forward to expanding the website to include artwork from museums across the country. If your museum is interested in submitting work for inclusion on the Words & Pictures site, contact Juline. chevalier@duke.edu. <<

Beware of *Marriage*

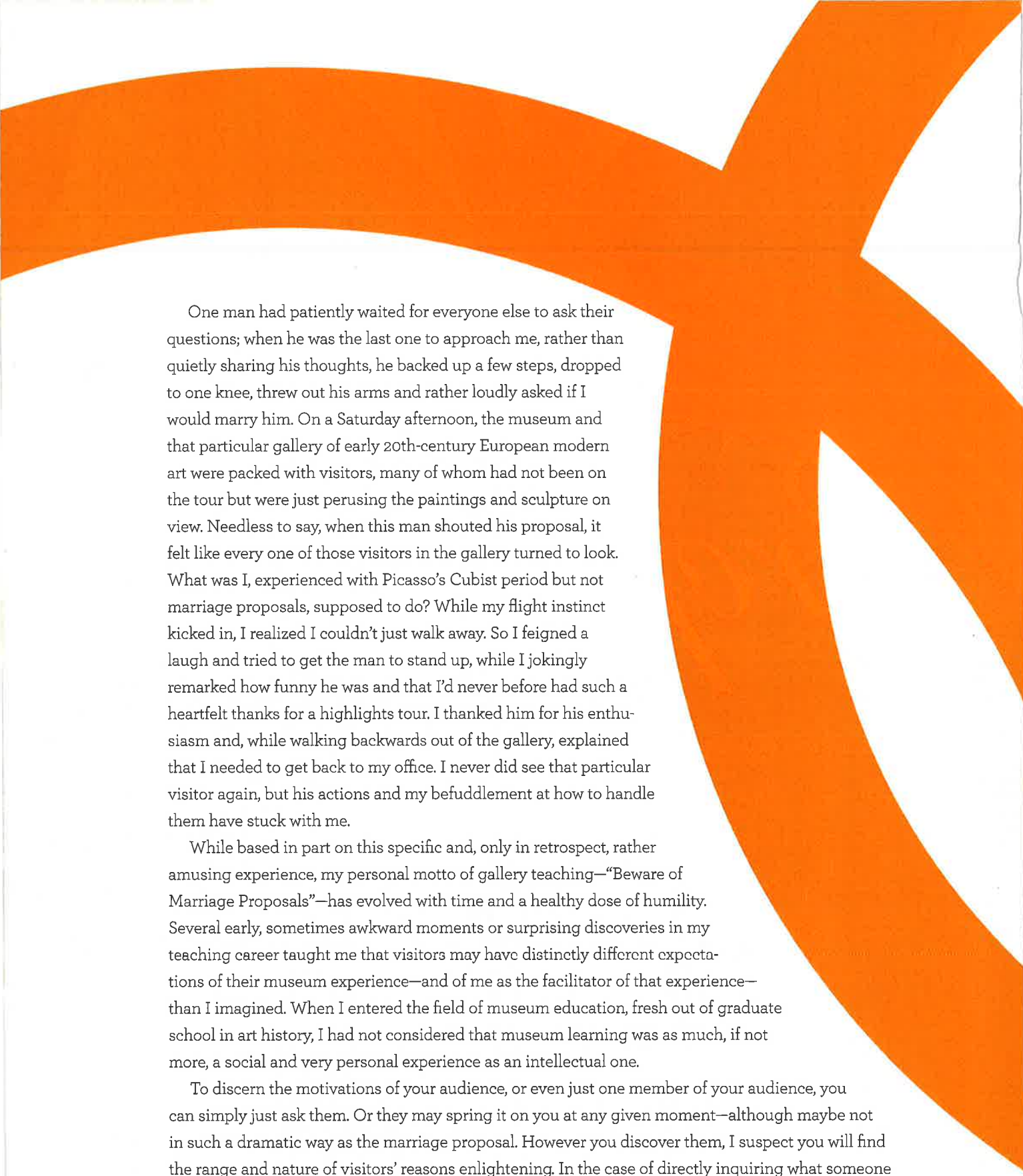
By Sarah Alvarez

An excerpt from Teaching the Museum: Careers in Education, edited by Leah M. Melber, Ph.D., and published by The AAM Press, 2014.



Proposals

About three years into my career as a museum educator, I gave a Saturday afternoon highlights tour of the Art Institute of Chicago. This was a regular occurrence for me and, after a few years of practice, I had begun to feel fairly confident in my abilities both as a public speaker and in managing a large group through the museum. I don't recall the specific route I took, but our final stop was Picasso's Cubist portrait, Daniel-Henry Kahnweiler (1910). After sharing some basic information about the style, subject and historical context of the painting, I thanked the group for their time and wished them a pleasant afternoon in the museum. Per usual, a few members of the group stayed on to ask me questions or share personal opinions about works of art on our tour.



One man had patiently waited for everyone else to ask their questions; when he was the last one to approach me, rather than quietly sharing his thoughts, he backed up a few steps, dropped to one knee, threw out his arms and rather loudly asked if I would marry him. On a Saturday afternoon, the museum and that particular gallery of early 20th-century European modern art were packed with visitors, many of whom had not been on the tour but were just perusing the paintings and sculpture on view. Needless to say, when this man shouted his proposal, it felt like every one of those visitors in the gallery turned to look. What was I, experienced with Picasso's Cubist period but not marriage proposals, supposed to do? While my flight instinct kicked in, I realized I couldn't just walk away. So I feigned a laugh and tried to get the man to stand up, while I jokingly remarked how funny he was and that I'd never before had such a heartfelt thanks for a highlights tour. I thanked him for his enthusiasm and, while walking backwards out of the gallery, explained that I needed to get back to my office. I never did see that particular visitor again, but his actions and my befuddlement at how to handle them have stuck with me.

While based in part on this specific and, only in retrospect, rather amusing experience, my personal motto of gallery teaching—"Beware of Marriage Proposals"—has evolved with time and a healthy dose of humility. Several early, sometimes awkward moments or surprising discoveries in my teaching career taught me that visitors may have distinctly different expectations of their museum experience—and of me as the facilitator of that experience—than I imagined. When I entered the field of museum education, fresh out of graduate school in art history, I had not considered that museum learning was as much, if not more, a social and very personal experience as an intellectual one.

To discern the motivations of your audience, or even just one member of your audience, you can simply just ask them. Or they may spring it on you at any given moment—although maybe not in such a dramatic way as the marriage proposal. However you discover them, I suspect you will find the range and nature of visitors' reasons enlightening. In the case of directly inquiring what someone is looking for in her museum experience, I recall a number of distinct responses. The first came from a woman whom I was specifically asking about her interest in a modern architecture exhibition she had just visited. She informed me that her primary reason for coming to the museum—and she did so frequently—was to see El Greco's *The Assumption of the Virgin* (1577–79) and to pray in front

of it. Her visit to the architecture installation on that day was just a side note to her true motivation. This exchange took place literally just weeks after I began working at the museum and was indeed an early indicator to me of the diversity of visitors and reasons for viewing art that I would encounter in my new career. In my naïveté, I wondered both how such a secular place as an art museum could suffice as a church, of which there are so many in Chicago and nearby the museum, and how such a relationship with and reliance on that particular painting could develop. I never did get the answer to either question from that woman, but the story has remained in my memory.

Another instance occurred somewhat further along in my tenure after developing more of a rapport with a group of “regulars” who attend multiple gallery talks every week. I became curious about why (and how) they came to the museum so frequently and why they never seemed to mind hearing about the same works of art, over and over, even attending the same gallery talk repeatedly—and taking delight in correcting me when I misspoke! So of course, I just asked them. One group of men always seemed to show up and leave together, but otherwise their lives didn’t intersect. For them, the gallery talk was a social event or medium they could rally around, and it gave them a sense of belonging that maybe they couldn’t find elsewhere. Similarly an older woman who comes to the museum literally every day explains that her walk down Michigan Avenue to the Art Institute is her daily “constitutional.” She lives alone, so the social nature of the gallery talk provides her something she needs emotionally.

There was a common thread among these responses: they all found a sense of connection and comfort in the repeated act of attending the tour and reaffirming what they already knew about works of art. Sure, they enjoyed learning new things and would often share their enthusiasm for new exhibitions or museum acquisitions. But underneath it all—or even overtly on the face of it—they found pleasure in their repeated museum experiences in the same way that some of us love to reread a favored book and revisit its cast of characters as if they were old friends. This was a clear indication of an emotional need and outcome from the services I was providing that I had truly not considered when I accepted the job—and, at that point, I’d never even read a book or article by John Falk!

My interactions over the years with these “regulars” bring

to mind the other half of the “museum visitor expectation” equation (the first being what they expect to learn or experience): the visitor’s hope or belief about me as the facilitator of that experience. What I think and expect to be a discrete interaction in the museum—a gallery talk—is truly much more in the eyes of certain visitors. Again, this was a surprise for me initially, and something with which I’ve had to come to terms. The “regulars” want to see me as their friend or pal. They want to connect with me and my colleagues, just as they did with the works of art. They send us postcards from their travels and they hang out after each talk to chat and tell us about the latest exhibition they saw or lecture they attended. They act a bit like groupies. In addition to the “regulars” at the gallery programs, there is one in particular who rides the same

commuter train as I do and has often wanted to sit with me for the 40-minute ride or walk with me the mile from the station to the museum (his office is near the museum). One might say this is just an occupational hazard of our work and, on occasion, I have had to be very blunt and explain that I am not available to talk, or walk and talk. On other occasions, I have also intentionally stepped out of view, moved to a different train car, or taken a slower or more circuitous walking route on the street. It is at these moments that I am reminded that, while I don’t honestly expect a marriage proposal from this person, there are all sorts of expectations about the relationships we establish with visitors when we engage with them during a public program.

My anecdotes and comments might suggest that I am antisocial and uninterested in even the

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slightest form of informal chatter—or, alternately, that I have a totally magnetic personality that attracts all these visitors. Sorry to disappoint any readers, but neither of these things is true. Rather, I have had a series of experiences that has taught me what it really means to be an educator. If I think back to my own education, I admired my teachers for their knowledge and, in the best cases, I was inspired by their passion for their subject. These teachers motivated me to continue to learn and to love to learn. I've come to understand that as either classroom or museum educators, we not only transmit knowledge, but we can inspire, engage and even offer comfort and a sense of connection to our students. Successful learning experiences are often just as social or emotional as they are intellectual. Humbly, I've also realized that my role

in that experience is only one part. As with the woman who came to pray in front of El Greco's masterpiece, it was the art itself that motivated her—I had nothing to do with it. In the case of the others, who were actually participants in my tours, my role as educator became inextricably tied to the value that the art and the museum holds for them on a personal level. Over my career, I have come to appreciate the importance of these expectations and continually look for and experiment with teaching strategies that nurture such hopes. It motivates me to find room for improvement, even if it means that every so often I have to change train cars or walk backwards out of a gallery with a nervous smile on my face. «

Sarah Alvarez is director of teacher programs, Art Institute of Chicago.

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Inside View
continued from page 25

same with skateboarding: "Hey, I'm going to take your culture and put it in my museum and not even ask you for advice." That's the worst way to do things, especially with a culture like skateboarding that has been so fundamentally misunderstood and negatively stereotyped.

Friedberg: Innoskate focuses a lens on skateboarding that helps overcome some of those stereotypes. We now have a path through an extremely respected institution to teach the world what we know skateboarding is. That's what is exciting to me.

Brodie: The definition of collaboration has become rather elastic and imprecise. Our definition has been that we are multiple groups working together. We're each contributing unique skills, knowledge and resources to create or achieve something that is of much greater value and impact than we could have realized individually. Balance and equity are not part of that standard definition, but I would argue that it's really critical to success. It wasn't necessarily by design or plan, but we've maintained a good balance in workloads, responsibilities, time, money and other resources that each of





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us individually and as organizations have invested in these events and activities. That creates a working environment in which we are easily able to share authority, responsibility and ownership of the projects.

It's also important to appreciate human complexity. It's easy to think of collaborations as something that occur between corporate entities—in this case the Smithsonian and the skate community or the Smithsonian and IASC. But at the core, the collaborations are really between people. Each working relationship will reflect our individual personalities, behaviors and attitudes. Therefore, the collaborations are going to be complex and nuanced in very specific and often unpredictable ways.

You've heard a lot about trust, sharing, honesty and openness. How do you actually do that? For starters, you have to share that commitment to identify and resolve conflicts or issues of concern. You have to be willing to take an active role and invite your collaborators to share their ideas openly and directly. The goal has to be to resolve disagreements rather than winning the argument. That kind of trust is critical to creating an environment where you and your collaborators feel secure and willing to share ideas openly and freely. <<

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“ 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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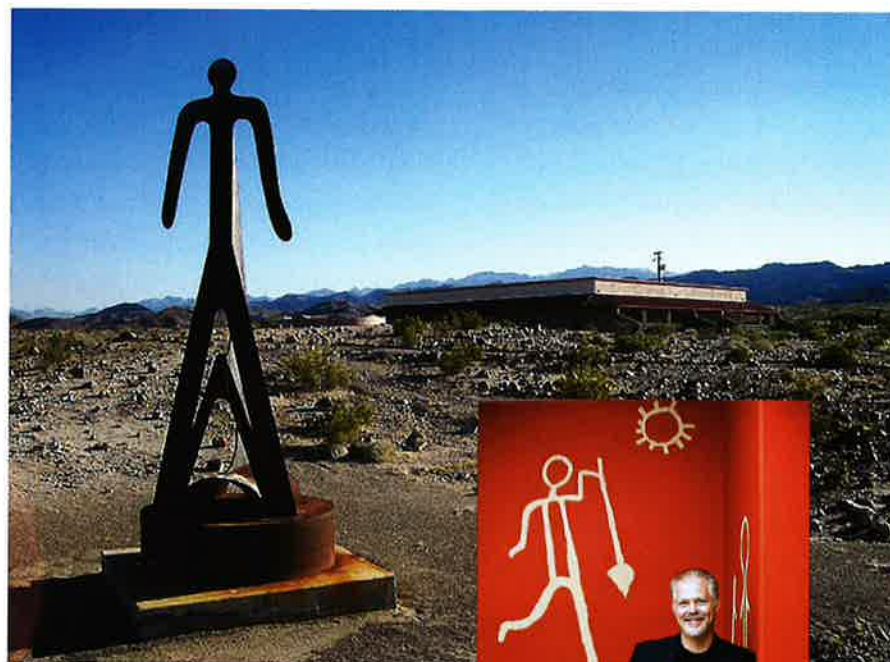
MAPPING A ROAD TO EXCELLENCE

Imperial Valley Desert Museum

WHEN HE TOOK OVER the leadership of the Imperial Valley Desert Museum in Ocotillo, California, in 2011, Neal V. Hitch faced a clear and daunting challenge. The Imperial Valley Desert Museum Society had completed the construction of a new facility in 2008, but was unable to open due to economic constraints. Hitch's charge was to lead the institution into a new era, in a new building, while providing public access to an archeological collection that had been in temporary storage for 37 years.

Hitch and his small museum's team—three full-time employees, three part-time employees and 50-plus volunteers operating within a budget of less than \$300,000—set about the task with deliberate speed. He signed the museum up to participate in two Alliance programs that are part of the Continuum of Excellence: the Museum Assessment Program and Core Documents Verification.

The museum applied for and received a grant from the Museum Assessment Program (MAP), which is funded by the Institute of Museum and Library Services (IMLS) and administered by the Alliance. From the four choices that MAP offers, the Imperial Valley Desert Museum chose the Collections Stewardship assessment. In each assessment, a museum first does a self-assessment of its operations in the target area; a volunteer peer reviewer then provides a thorough in-person



consultation, followed by a written report. MAP was specifically created for small to mid-sized museums nearly 35 years ago, and delivers concrete and prioritized recommendations.

The Core Documents Verification program is a relatively new Alliance offering that provides public confirmation that an institution has an educational mission and core policies in place that meet standard practices for professional museums. Hitch submitted his five core documents to AAM, which reviewed them against a set of required elements.

Hitch initially examined the museum's adherence to standards and best practices so that MAP could look at the big picture and identify priorities. Over six months, the museum completed this initial work, then decided to undergo both MAP and Core

Documents Verification almost simultaneously. Sounds ambitious, but Hitch explains how it was the right move: "We finally found exactly what we needed to move the museum forward from the core documents program. The sample documents AAM's Information Center provided were tailored specifically to our size and type of museum, and it was immediately clear to all of us where we needed to focus."

How did the museum complete these programs, given its relatively tiny staff? "We assigned one staff member to lead the effort on each of the five

core documents,” Hitch explains, “but throughout the entire process we collaborated and shared information and developments constantly. This proved effective, and also helped build a real sense of ownership. I knew that when we started to look hard at our policies and plans, change was inevitably going to be necessary. The approach to constantly share information, especially with our board, built buy-in for those changes up and down the organization.”

Hitch had another asset in tackling these improvement programs: the ideal person to lead the MAP effort. Jessica Brody is the museum’s head curator and has experience dealing with at-risk collections in an emergency environment. She was adept at identifying priorities

and efficient solutions. Hitch says he also benefited when James Burns, executive director of the Desert Caballeros Western Museum, was assigned as the MAP site visit peer reviewer. “Because we had rewritten our core documents, his assessment provided a key review prior to submitting them to AAM,” Hitch recalls. “Our formal evaluations were very productive, but an informal discussion of strategic plans with Dr. Burns during his on-site visit was one of the unforeseen highlights of the MAP. I reevaluated and reorganized our institutional strategic plan, and this became the plan eventually approved by AAM.”

The museum also took a strategic approach to MAP, using it to identify its top five institutional priorities in

preparation for completion of the Conservation Assessment Program (CAP). The museum thus avoided covering the same issues twice. Hitch and his team moved smoothly from short-term priorities to long-term goals, and also established priorities for grants.

“We put in a lot of work and extra time in 2013,” Hitch says, “but in October we successfully completed our Core Documents Review, and in December we became an approved federal curation facility. So crises solved. AAM to the rescue”

For more information on MAP, Core Documents Review and the Continuum of Excellence, visit the Alliance website at aam-us.org. «



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▲ **Walter O'Neill** to director, Art School, Boca Museum of Art, Boca Raton, Florida.

John D. Childs to head of conservation services, 9/11 Memorial Museum, New York City.

Robin Nicholson to director, Frick Art and Historical Center, Pittsburgh.

Christine Hoffman to museum site manager, Chappell Hill Historical Society, Chappell Hill, Texas.

Kirsten Jensen to senior curator of exhibitions, Michener Art Museum, Doylestown, Pennsylvania.

Mary K. Siefke to chief financial officer, Toledo Museum of Art, Ohio.

Elizabeth A. Sackler to board chair, Brooklyn Museum, New York.



▲ **Jorge Zamanillo** to museum deputy director and **Michael Knoll** to vice president of curatorial affairs, HistoryMiami.

Karol Wight to president and executive director, and **Alan Eusden** to chief operating officer, Corning Museum of Glass, Corning, New York.

Melissa Chiu to director, Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, DC.

Timothy O'Brien to assistant director, exhibitions, SFO Museum, San Francisco.

Julieane Frost to manager of marketing, communications and design, Worcester Art Museum, Worcester, Massachusetts.

René-Pierre Azria, Margaret "Meg" Goodman, Audrey Wilf, Jane Wilf, Wendy Fisher and David L. Resnick to board of trustees, Jewish Museum, New York City.

Massimiliano Gioni to artistic director, New Museum, New York City.

Rebekah Beaulieu to assistant director of operations, Bowdoin College Museum of Art, Brunswick, Maine.

Sylvia L. Yount to Lawrence A. Fleischman Curator in Charge of The American Wing, The Metropolitan Museum of Art, New York City.

Darrel Flanel and Jeffery Hotchkiss to board of directors, The John and Mabel Ringling Museum of Art, Sarasota, Florida.

Susanna Lachs Adler, Elijah S. Dornstreich, Abbie Green Friedman and Mark T. Oster to board of trustees, National Museum of American Jewish History, Philadelphia.

Amanda Clark MacMullan to chief philanthropy officer, Peabody Essex Museum, Salem, Massachusetts.



▲ **Rex Garniewicz** to president and CEO, Coastal Discovery Museum, Hilton Head Island, South Carolina.



▲ **Victoria Ramirez** to director, Bullock Texas State History Museum, Austin.

Jill Ahlberg Yohe to assistant curator of Native American art, Minneapolis Institute of Arts.

Claire Ertl to director of marketing and public relations, Westmoreland Museum of American Art, Greensburg, Pennsylvania.



▲ **Manuela Well-Off Man, Chad Alligood and Mindy Besaw** to curator, Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Rose Demir to associate director of education and community engagement, Guggenheim Abu Dhabi, United Arab Emirates.

Tianlong Jiao to curator of Chinese art, Asian Art Museum, San Francisco.

Devin Lander to executive director and **Dana L. Krueger** to associate director, Museum Association of New York, Troy.

Ari Novy to executive director, United States Botanical Garden, Washington, DC.

Janice Klein to executive director, Museum Association of Arizona, Phoenix.

Elizabeth Sutton to executive director, Ogden's Union Station Foundation and Museums, Ogden, Utah.

Julian Gray to executive director and **Leslie Moclock** to curator, Rice Northwest Museum of Rocks & Minerals, Hillsboro, Oregon.



▲ **Tom Costello** to executive director, Friends of the National Arboretum, Washington, DC.

Kenneth Brummel to assistant curator of modern art, Art Gallery of Ontario, Toronto, Canada.

Jerre L. Stead to chairman, American Writers Museum Foundation, Chicago.

Daniel Piazza to chief curator of philately, Smithsonian's National Postal Museum, Washington, DC.



▲ **Samantha Hightower Kelly** to director of education, Tacoma Art Museum, Washington.

W. James Burns to executive director, University of Arizona Museum of Art and Archive of Visual Art, Tucson.

Deborah Smith to development director, Eastport Arts Center, Eastport, Maine.

Catherine Gilbert to vice president, CNSE Children's Museum of Science and Technology, Troy, New York.

KUDOS

South Carolina Governor Nikki Haley presented **Historic Columbia**, Richland County and John Milner Associates with the 2014 Historic Preservation Honor Award on June 11 for their restoration and rehabilitation of the Woodrow Wilson Family Home, South Carolina's only presidential site. The award recognizes exceptional accomplishments in the preservation, rehabilitation and interpretation of South Carolina's architectural and cultural heritage.

In 2005, Historic Columbia closed the Woodrow Wilson Family Home due to structural problems. The building's owner, Richland County, provided funding, along with grants and private donations, resulting in a comprehensive physical rehabilitation. The architectural firm of John Milner Associates performed an in-depth analysis of the entire property and structure, culminating in a historic property report guiding site rehabilitation according to Department of the Interior standards. The project replaced the roof, repaired historic gutters and replaced 92 percent of the foundation. Scientific analysis of the layers of paint on the house uncovered the original exterior and interior colors; the current paint job reflects the original scheme as closely as possible.

Inside, renovations done by earlier property owners were removed, restoring the house to its original flow. A new outbuilding based on the property's former carriage house includes restrooms, storage areas and a catering kitchen.

On June 16, the American Society for Engineering Education (ASEE) presented its "President's Award" to Museum of Science, Boston President and Director **Ioannis Miaoulis** and the museum's **National Center for Technological Literacy** (NCTL). This award recognizes entities that encourage K-12 students to pursue engineering careers and/or influence public opinion and create recognition of the critical role that engineering plays in today's technology-driven society.

Ten years ago, Miaoulis launched the NCTL to enhance knowledge of science, technology, engineering and math for everyone, introducing engineering as early as elementary school and continuing it through high school and beyond. The NCTL works with education, government and industry to integrate engineering in schools and museums nationwide. NCTL curricula have reached an estimated 73,700 teachers and 6.1 million students in 50 states.

IN MEMORIAM

Jane Clark Chermayeff, a curator and planner, died of brain cancer on July 11. She was 64 years old. Born in Poughkeepsie, New York, she was a long-time resident of New York City. Chermayeff dedicated her professional career to the arts, museums and children, cherishing the quote, "Life without a swing is a misunderstanding." She was president and founder of Architectural Playground Equipment Inc., whose recent projects include Brooklyn Bridge Park and Beauvoir Outdoors at the

National Cathedral in Washington, DC. She was a member of numerous professional associations, The Museum Group, the New York Studio School, The Conservation Trust of Puerto Rico and the Century Association, among others.

Chermayeff's love of learning for its own sake was woven throughout her work designing powerful, award-winning exhibits and environments. Her work and talent took her all over the world, including most recently Chicago's Millennium Park and Val-Kill, the Eleanor Roosevelt National Historic Site.

Sam Hunter, founding director of Brandeis University's Rose Art Museum, died on July 27 in Princeton, New Jersey. He was 91.

Hunter came to Brandeis in 1960 as director of the Poses Institute of Fine Arts, and shortly thereafter became the first director of the Rose. His insights into the art of his day allowed him to build the museum's acclaimed collection of modern and contemporary art.

A native of Springfield, Massachusetts, Hunter served in the U.S. Navy from 1943-46, rising to the rank of lieutenant junior grade and receiving five battle stars.

Hunter also worked at the Museum of Modern Art, the Minneapolis Institute of Arts and the Jewish Museum, and lectured as a visiting professor at Cornell University. In 1969, he became professor of art history at Princeton University and curator of modern art at its art museum. He retired from Princeton as professor emeritus in 1991.

ACCREDITATION PROGRAM REINVENTED

New Application and Self-Study Launched

FOR THE FIRST TIME since 2010, the Accreditation Program is accepting new applicants. The Alliance is pleased to welcome museums into a completely transformed program—modernized and streamlined to provide a more accessible, relevant and achievable experience, with no watering down of the standards or rigor.

Instead of a three-year process dominated by a voluminous paper Self-Study, museums will complete the entire accreditation review process in about 11-16 months and submit all their materials online. Not only 50 percent shorter than the paper version, the online Self-Study for first-time applicants features customized questions for museums that don't own collections or only borrow objects, and provides question-by-question help.

The site visit has also undergone significant change to make more effective use of the peer reviewers' and museums' time and bring greater consistency to the reporting. The site visit and Self-Study have been refocused to bring increased attention to a museums' impact, trajectory and capacity, so the review is not just about process and policies.

The launch of the reinvented accreditation process for first-time applicants caps off a five-year effort that also included the debut of a streamlined and differentiated approach to reaccreditation, a more inclusive and transparent selection process for Accreditation

Commissioners, and the creation of the Core Documents Verification program that offers museums a preparatory and recognition step on their pathway to accreditation.

All of these changes were driven by what the field demanded of its accreditation program. The Alliance thanks the many hundreds of museum professionals who gave input, the numerous funders that provided nearly \$600,000 in grants,

and the discipline-specific organizations that continue to be such valuable partners in the Alliance's efforts to unite the field and nurture excellence through standards and the Continuum of Excellence.

Learn more about the Accreditation process and how to apply at the Alliance website (aam-us.org). «

SMALL MUSEUMS

Alliance Resources for Small Museums

BY CECELIA A. WALLS

DID YOU KNOW THAT approximately 41 percent of Alliance members are museums with budgets of less than \$350,000? We understand that dedicated staff at smaller museums wear many hats and do not have time to scour the Internet for resources to help them do their jobs. Fortunately, AAM has a valuable set of tools available, from strategic planning guidelines to sample core documents to budget-conscious development strategies. Following is a sampling of Alliance resources to help you succeed without having to reinvent the wheel.

Sample Documents

If your museum is a Tier 3 member, you have access to the Information Center's sample document library (aam-us.org/resources/information-center/sample-documents). With sample collections management policies or strategic plans from smaller museums just like yours, you don't have to start from scratch every time.

Customized Research

Have a question about standards? Want benchmarking data or successful examples of projects you are considering? Staff from Tier 3 museum members can simply e-mail infocenter@aam-us.org. We'll help you out.

Professional Resource Library

Our online resource library (aam-us.org/resources/resource-library), available to Individual, Tier 2 and Tier 3 members,

offers several hundred curated and annotated resources on a wide range of topics, including:

- accountability and ethics
- board structure
- collections care
- governing documents
- grants
- historic preservation
- institutional planning
- risk management

Core Document How-To's

Use the free, all-access Alliance Guides and hands-on activities to develop or revise your five core documents (aam-us.org/resources/assessment-programs): mission statement, code of ethics, strategic institutional plan, disaster preparedness/emergency recovery plan and collections management policy. The guides take you through the required elements and steps for crafting each document, and the activities will help your board and other stakeholders assist in the writing process.

Blogs and Social Media

Sign up for a free weekly digest of trends, tools and technology from the Center for the Future of Museums (aam-us.org/resources/center-for-the-future-of-museums). Here you'll find blog posts like "Small Museums in an Age of Scale," and

» COMMUNITY

thought-provoking articles to help you make sense of today and be ready for tomorrow.

Make sure you also join and follow the regularly updated blog and Twitter feed for the Small Museum Administrators Professional Network (smac-aam.blogspot.com). This group of almost 400 museum professionals is a great place to network with peers sharing similar strengths and challenges, and is free for Individual Professional members.

Online Learning on Your Schedule

Did you miss the recent webinar Collections Assessment for Small Museums? A recording has joined 80 other recorded webinars available for download. Tier 3 members can access them for free (aam-us.org/resources/online-programs)!

How to Be a Better Advocate

Alliance Advocacy Alerts (aam-us.org/advocacy/take-action/advocacy-alerts) allow small museums to get breaking news about legislative updates and advocacy opportunities, access resources and learn ways to take action. Sign-up is

free and open to anyone.

Free online resources can help you champion your museum and the field as a whole. Examples include:

- Advocacy—Why should I care? I'm not a CEO! (aam-us.org/advocacy/resources/tips-tricks)
- Why Should I Advocate for My Museum? (aam-us.org/resources/publications/museum-magazine)
- Economic Impact Statement (aam-us.org/advocacy/resources/economic-impact-statement)
- Invite Congress to Visit Your Museum (aam-us.org/advocacy/resources/invite-congress)
- Why Advocacy Should Be a Best Practice of Museums (aam-us.org/docs/default-source/advocacy)

The Alliance is continually adding to its resources for small museums. When you're looking for a little help and time is limited, go to the Alliance website (aam-us.org) and take advantage of your member benefits. <<

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NEW MEMBER BENEFIT OFFERS COST SAVINGS

The Alliance unveils a new benefit for Tier 2 and Tier 3 museum members this September with the launch of the Alliance Purchasing Cooperative, offering collective buying power to generate cost savings for individual institutions. Through the cooperative, Alliance members can purchase supplies and materials at 10–75 percent discounts from over a dozen national suppliers.

The Alliance Purchasing Cooperative is designed to provide savings across your museum's operations. At launch, the cooperative encompasses frequently used museum products, including collections care (Hollinger), office supplies (Staples), lighting and electrical (Wesco), party rentals (Classic Party Rentals) and janitorial supplies (Georgia Pacific). For capital improvement projects, the cooperative offers savings on roofing, plumbing and paints, with work ongoing to enlist new suppliers.

The Alliance Purchasing Cooperative is flexible and easy to use. It is free to Tier 2 and Tier 3 museum members and does not require signing up or logging in. You may choose to work with one supplier or several. If you are already doing business with one of the suppliers, you can move your purchases to the cooperative and start saving. If you are a government or university museum, you may already participate in similar purchasing programs that suit some of your needs. However, look at the cooperative for your museum-specific purchases.

The Alliance maintains a dedicated website that connects you with the suppliers. When you are ready to start discounted purchasing, simply use the online form to contact the supplier. The supplier will verify your membership status and tell you how to set up an account. The cooperative website also has tools to help you choose the programs that are best for you. You can use the "Design a Savings Plan" tool to assess your buying needs and match them to appropriate suppliers. You then receive a report with details and discounts for each supplier.

Tier 1 museum members are encouraged to examine the Alliance Purchasing Cooperative benefits and consider upgrading to Tier 2 or Tier 3 membership; the savings realized may more than offset the cost of annual dues.

For more information about the Alliance Purchasing Cooperative, please visit aam-us.org/membership. «



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"Nothing modest or matronly will do for this occasion," spat Rhett Butler at Scarlett O'Hara, tossing this burgundy ball gown in her direction. Vivien Leigh wore the costume to a birthday party for Scarlett's beloved Ashley in *Gone with the Wind*, one of many stunning ensembles featured in the 1939 film. Newly restored, this and other original dresses will be among more than 300 items from the movie—including behind-the-scenes photographs, rare footage and notes taken by producer David O. Selznick—in "The Making of 'Gone with the Wind.'" Marking the film's 75th anniversary, the exhibition is on view from Sept. 9 to Jan. 4, 2015, at the Harry Ransom Center of the University of Texas at Austin.

NATIONAL SEPTEMBER 11 MEMORIAL MUSEUM

PHOTO CREDIT:
JIN LEE, 9/11 MEMORIAL



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