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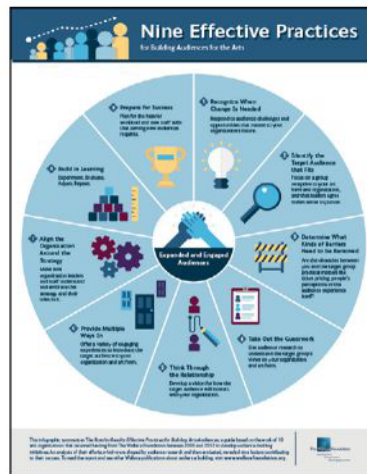
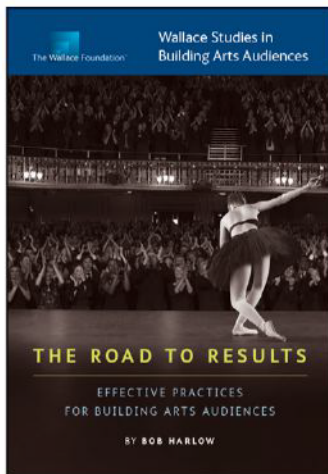
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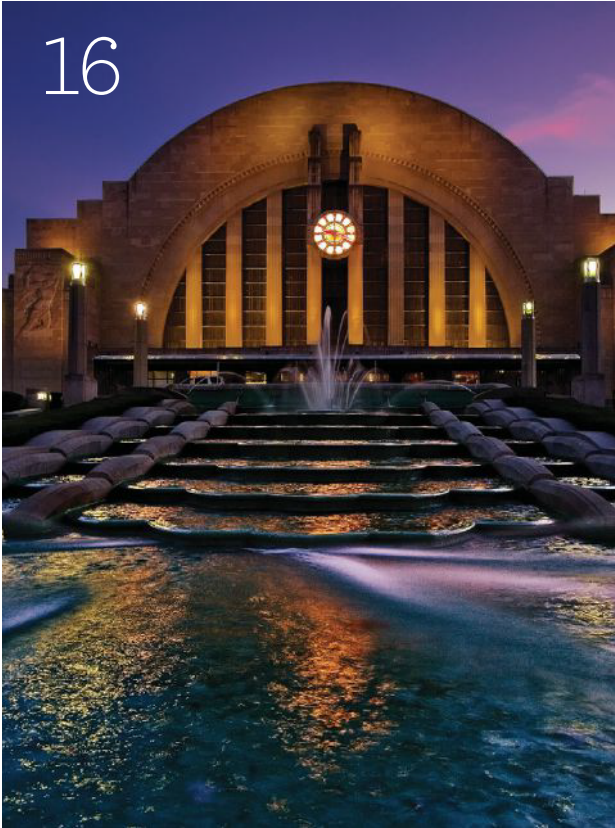
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Cover: Gordon Parks, *Outside Looking In*,  
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# MUSEUM



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Creative Director	<b>SUSAN v. LEVINE</b>
Managing Editor	<b>SUSANNAH CASSEDY O'DONNELL</b>
Senior Designer	<b>SELENA ROBLETO</b>
Contributing Editors	<b>GUZEL duCHATEAU, ELIZABETH MERRITT, JOELLE SELIGSON, GAIL RAVNITZKY SILBERGLIED, GREG STEVENS, CECELIA A. WALLS</b>

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## We've Come a Long Way

ON FEBRUARY 23–24, more than 300 museum professionals will travel to Washington, DC, to participate in AAM's seventh Museums Advocacy Day.

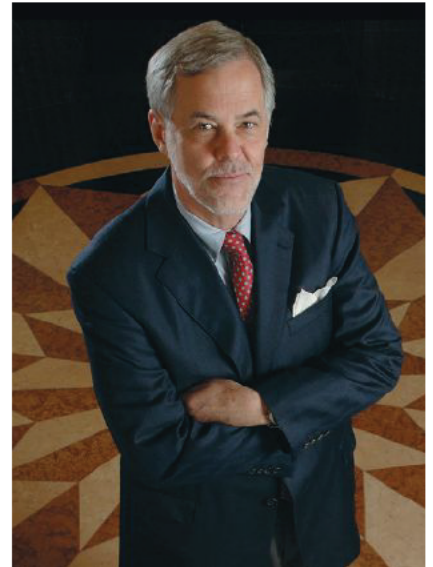
That is not breaking news. I suspect most AAM members, while duly noting the forthcoming event, might proceed with their tasks without missing a beat. But while this is not the kind of headline to inspire news desks across the country to mobilize, it is still a notable statement, if only because it is seen as so unremarkable.

The key word above may be "seventh." Museums Advocacy Day is now a touchstone on the annual museum calendar. And while 300 participants may seem small in comparison to the 5,000-plus who attend a typical AAM Annual Meeting & MuseumExpo, these individuals represent a genuine cross-section of our wide-ranging field. Those who come to Washington to attend issue briefings and to meet with their elected representatives come from every size and type of museum, including history, art, natural history and children's, in addition to zoos, aquariums and gardens. In the mix are museum directors, trustees, educators, curators, and marketing and promotion professionals, as well as an ardent contingent of independent professionals and, perhaps most inspiring, students. The 300 or more who make the trip

to Washington mirror our field in microcosm.

Museums Advocacy Day has extended its reach well beyond Capitol Hill, with our regional and discipline-specific partner organizations helping to create an online toolkit that enables those unable to travel to DC to advocate from anywhere on Museums Advocacy Day and throughout the year. Although this is not yet the national movement that we hope to build, each year more and more key constituencies—elected leaders, policy makers, the media, the public—are hearing the vital message of museums and the value they bring to communities everywhere.

Our message is certainly being heard on Capitol Hill. Last year, a record number of members of Congress signed on to letters in support of federal funding for the IMLS Office of Museum Services. Congressional champions like Rep. Paul Tonko (D-NY)—see my interview with him on page 40—Rep. Leonard Lance (R-NJ), Rep. John Lewis (D-GA) and Sen. Roy Blunt (R-MO) have fought tirelessly to support museums, both within their constituencies and nationally. And in a climate that has prioritized budget cutting, museum funding has remained relatively steady, thanks largely to the efforts of all you passionate advocates rallying to the cause each time



threatening legislation loomed.

That challenge is only getting more daunting these days. Convening in January, a new Congress always presents new opportunities. With Museums Advocacy Day in February, our field will be among the first to meet face to face with many new members of Congress, a potential advantage.

Museums advocacy has come a long way since the first Museums Advocacy Day in 2009. United, speaking with one strong, persuasive voice, we can make sure that museums are imbued with the status they deserve, as essential community institutions, vital pillars of the educational infrastructure and powerful economic engines. Consider the progress we've made in six Museums Advocacy Days. Working together, there are no limits on the future success of the museum field. <<

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



**CORRECTION**

The jurors for the Museum Publications Design Competition were not listed correctly in the awards section of the November/December 2014 issue of *Museum*. The jurors for the

2014 competition were as follows:

**Antonio Alcalà**, president, Studio A, Alexandria, VA

**Bennett DeOlazo**, creative director, Studio B, Alexandria, VA

**Maria Habib**, senior director of design, design lab instructor, Corcoran Gallery of Art, Corcoran College of Art + Design, Washington, DC

**Marty Ittner**, creative director, m-Art, Takoma Park, MD

**Amy Mannarino**, manager of communications and marketing, National Museum of Women in the Arts, Washington, DC

**Amy Pastan**, writer/editor, Washington, DC

**Andrea Stevens**, director of strategic communications, Smithsonian Institution Traveling Exhibition Services (SITES), Washington, DC

I am concerned that the recent article "Mapping a Road to Excellence: Imperial Valley Desert Museum" [Community, September/October 2014] gives the wrong impression about the relationship between federal agencies, nonfederal museums and repositories that curate federal collections (particularly archeological collections) and AAM. First, the article implies that a

nonfederal museum can undergo some of the excellent AAM programs, such as the Museum Assessment Program and Core Documents Verification, and become an "approved federal curation facility." Second, the article implies that an "approved federal curation facility" exists. Neither is true.

Federal curators and archeologists who are responsible for millions of federal museum objects appreciate the hard work that is performed to curate federal collections at hundreds of nonfederal repositories. They also look to professional societies such as AAM to provide professional standards to guide federal policy,

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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 Escondido, California in 2008, David V. Birch faced a clear and daunting challenge: The Imperial Valley Desert Museum's collection had outgrown the convenience of some facility space, but no real plan existed for the future. The museum was in a state of transition, with a new building, the possibility of public access to the archaeological collection that had been in temporary storage for years.

Birch and his team's mission was to create a vision for the museum's future, to build a new facility and to create a museum opening within a budget of less than \$1 million. He also had to work with the Imperial Valley Desert Museum's Board of Trustees and the Imperial Valley Desert Museum's staff to create a vision for the museum's future.

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process. That process simply does not exist in statute or regulation for federal agencies to use.

The Department of the Interior (DOI), for example, has standards by which we evaluate nonfederal facilities that curate or propose to curate our collections, including those stated in 36 CFR 79, Curation of Federally-Owned and

evaluate nonfederal repositories that are derived from both federal regulation and from key standards found in the AAM's Accreditation and Core Documents Verification programs. DOI's standards and procedures are only applicable to our agency. A nonfederal repository that curates one of our bureau's collections is not automatically eligible to curate collections from another agency or even one of the other DOI bureaus.

In closing, nonfederal repositories that meet individual federal agency standards are the backbone of our ability to curate and make accessible the nation's museum treasures for

present and future generations. We in the Department of the Interior cannot do this work effectively without our nonfederal partners, but we must be clear about our relationships. <<

**S. TERRY CHILDS**  
MANAGER, DEPARTMENT OF THE  
INTERIOR MUSEUM PROGRAM  
WASHINGTON, DC

procedures and practice. However, federal agencies and their bureaus do not use AAM standards and programs or any other mechanism to designate an "approved federal curation facility." This wording implies that such a facility has undergone a rigorous federal certification

Administered Archeological Collections. Those same regulations, however, do not provide a formal process to approve or certify facilities that meet the 36 CFR 79 standards. Therefore, DOI has developed its own standards and methods to

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# 17%

The portion of museums nationwide located in rural areas with fewer than 20,000 residents. Other museums reach these communities with traveling vans, portable exhibits and robust online resources.

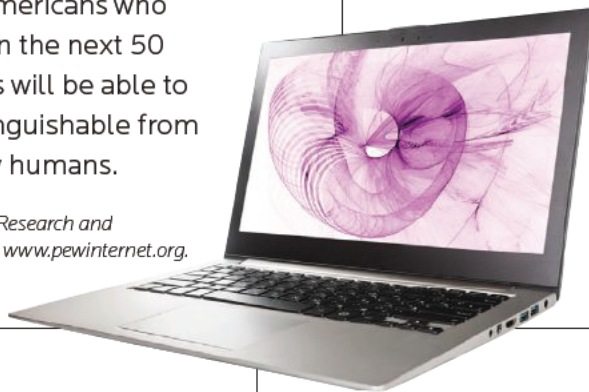
[aam-us.org/about-museums/museum-facts](http://aam-us.org/about-museums/museum-facts)



# 51%

The portion of Americans who expect that within the next 50 years, computers will be able to create art indistinguishable from that produced by humans.

National survey by Pew Research and Smithsonian Magazine, [www.pewinternet.org](http://www.pewinternet.org).



# 11

The number of countries that have made "substantial progress" in implementing accords to repatriate art looted by the Nazis. Seven countries were listed as having taken some steps and 23 as having made no significant progress.

*Jewish Claims Conference report, fall 2014.*



# 20

The percentage of Neanderthal genes that live on in the human genome.

<http://news.nationalgeographic.com/news/2014>

# 70

The percentage of people who have never purchased artwork for their home.

Toluna Research Group study, on behalf of UGallery, [www.privateartinvestor.com](http://www.privateartinvestor.com)

## Cooper Hewitt, Smithsonian Design Museum

**New York City** | After a three-year renovation and expansion, Cooper Hewitt, Smithsonian Design Museum reopened to the public on December 12. A \$91 million campaign added 60 percent more gallery space and broadened the institution's entire campus, located on New York City's famed Museum Mile. Suiting the museum's devotion to historic and contemporary design, the visitor experience has been technologically enhanced. Upon walking through the new East 90th Street entrance, each guest is given an interactive pen with which they can digitally collect favorite objects on view and try out creating their own designs on high-definition tables.

Ten exhibitions spread across four floors inaugurated the revamped space. "Designing the New Cooper Hewitt" offers a behind-the-scenes look at the museum's reinvention. The Process Lab delves into the design concepts explored in such displays as "Beautiful Users," a look at user-centric design, and "Maira Kalman Selects," a selection of objects curated by the artist. In addition, an entire floor of the museum is now devoted to its permanent collection, with exhibits including "Hewitt Sisters Collect," which for the first time tells the story of Eleanor and Sarah Hewitt, who founded a museum within Cooper Union in 1897.





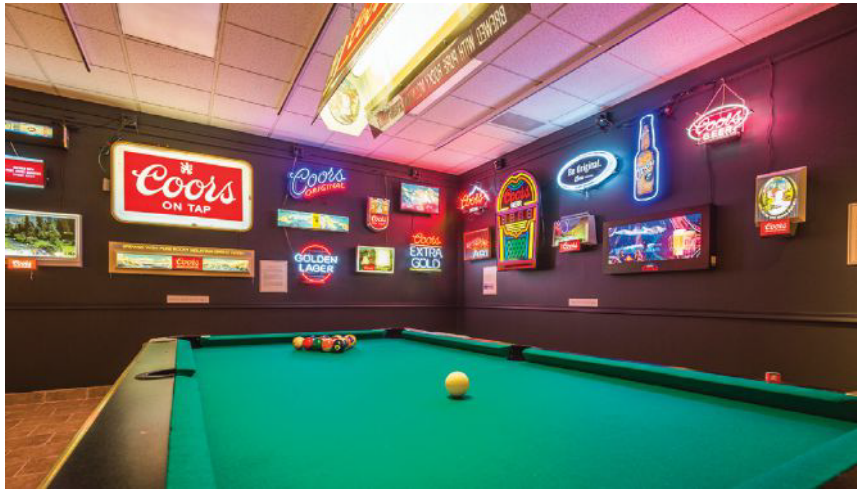
### Denver Art Museum

Cartier is immediately associated with classic jewelry and watches, but the legacy of this French company—founded in 1847 by Louis-François Cartier—extends beyond accessories. “Brilliant: Cartier in the 20th Century” features an array of historical creations that Cartier fashioned between 1900 and 1975. Among these glittering objects are a clock presented to President Franklin D. Roosevelt in 1943, a gold enamel cigarette case specially designed for Virginia Graham Fair Vanderbilt and a necklace embedded with diamonds, emeralds and rubies that was made for Mexican actress Maria Felix. The exhibition also explores Cartier’s influence on men’s style and the development of the modern wristwatch. To March 15, 2015.

### Annenberg Space for Photography

**Los Angeles** | In the face of rising waters and devastating storms, people living in coastal communities have had to rethink and rebuild to quite literally keep from going under. “Sink or Swim: Designing for a Sea Change” uses photography to investigate these efforts in waterside communities around the world. Striking images by renowned photographers include the controversial sea walls built in Japan after the 2011 tsunami, makeshift rafts that flood victims in Thailand had to use to navigate waist-deep waters and a rollercoaster off the coast of New Jersey nearly covered by the ocean after Hurricane Sandy. To May 3, 2015.





### Golden History Center

**Golden, CO** | Before Coors became a staple of watering holes worldwide, founder Adolph Coors, Sr. had to work to spread the word about his signature brew. The beer company's first illustrated ads—calendars full of attractive women—came out in 1893, and the brand hasn't stopped advertising since. "Calendar Girls to Cowboys: The Art of Selling Coors" traces nearly a century of such promotions in a gallery designed after a pool hall. Dozens of neon signs hang on the walls of this recreated tavern room, where visitors can play billiards while checking out some of the most famous campaigns in Coors history. To Oct. 11, 2015.

### High Museum of Art

**Atlanta** | "Gordon Parks: Segregation Story" looks back at the powerful images captured by this trailblazing photographer. Parks was *LIFE* magazine's first African American photographer, and it was for that publication that he took some of his most recognized shots. In particular, the exhibition presents color prints that Parks took for a 1956 photo essay titled "The Restraints: Open and Hidden" that centered on a black family living in segregated Mobile, Alabama. While on the surface these pictures simply show events in one family's daily life—working on the farm, going to church—they also laid bare the injustices of the Jim Crow South and of racial prejudice in general. To June 7, 2015.





### National Museum of Women in the Arts

**Washington, DC** | Perhaps the most recognizable woman on the planet, the Virgin Mary, mother of Jesus Christ, has been represented by numerous artists in countless forms. Her image was a key subject of Western art for more than a thousand years. More than 60 depictions of Mary come together in “Picturing Mary: Woman, Mother, Idea.” Cultural and religious institutions throughout Europe and the United States—including the Vatican Museums in Rome, the Louvre in Paris and the Uffizi Gallery in Florence—lent paintings, sculptures and textile works for the installation. Along with top international museums, the exhibition unites works from legendary artists of the Renaissance and Baroque periods. Michelangelo, Botticelli and Dürer’s talents are highlighted, as are those of women artists, such as Sofonisba Anguissola, Artemisia Gentileschi and Orsola Maddalena Caccia, an Ursuline nun. The six sections of the exhibition examine various takes on Mary’s persona. Beginning with visions of Mary as a daughter and then a young (and later, grieving) mother, they go on to show her as a revered figure and a cherished connection between heaven and earth. To April 12, 2015.

## » DÉBUTS

### Florida Museum of Natural History

**University of Florida, Gainesville** | Cloud sculptures dangle from the ceiling of the museum's newly renovated Central Gallery, now known as the Charles and Wanda Denny Gallery. As the first room that visitors enter—and the museum's main space for public events—the gallery was redesigned as a more welcoming area that gives a taste of what's to come in the museum. Video screens on the walls of the 2,200-square-foot lobby, redone by HealyKohler Design, feature images of natural history; sand hill cranes decorate the windows. The space also hosts a Columbian mammoth skeleton, considered the museum's icon, along with rotating objects from the collections, such as whale vertebrae and shark teeth.



### North Dakota Heritage Center and State Museum

**Bismarck** | An expansion plan that carried on through two decades and seven governors has finally been realized for the North Dakota Heritage Center and State Museum. The institution's 97,000-square-foot addition opened to the public last fall, marking the state's 125th anniversary. Two new galleries were added: the Inspiration Gallery: Yesterday and Today, tracing North Dakota's history over the past two centuries, and the Governors Gallery, a special exhibition space dedicated to the seven governors who helped shepherd the museum's expansion. A new theater, café and outdoor spaces round out the center's revitalization.





### Jewish Museum

**New York City** | Better known as “Madame,” Helena Rubinstein created an eponymous beauty empire that made her one of the richest women on the planet. Along with transforming herself—from a girl in a small Polish town to an iconic female entrepreneur—Rubinstein broke ground in the art world. She was among the first collectors to embrace modern art from Europe and Latin America as well as African and Oceanic sculpture. Examples of these genres are on view in “Helena Rubinstein: Beauty Is Power,” along with Madame’s miniature period rooms, designer clothing, vintage advertisements, and other materials representing her dynamic career and personality. To July 12, 2015. Additional venue: Boca Raton Museum of Art, FL.



### Tacoma Art Museum

**Tacoma, WA** | A new wing that opened in November centers on a substantial donation of western American art. The gift of the Haub Family Collection added 295 artworks to the museum’s holdings, by such artists as Georgia O’Keeffe, Gilbert Stuart and Frederic Remington. The oldest work is Stuart’s circa 1797 *Portrait of George Washington*; the most recent ones date to just six years ago. Nearly half of this grouping is presented in the inaugural exhibition “Art of the American West: The Haub Family Collection,” on view through November 2015 in the museum’s four new galleries.

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## Tell Your Story

### Demonstrating a museum's economic and cultural value

BY JEFF REXHAUSEN

The job of museums around the country is bringing stories to life. Yet even the best museums struggle at times with telling their own story about the value they provide to their communities. The ability to deliver this narrative is often the key to generating financial support to continue excellent programming, maintain important collections and acquire relevant traveling exhibits.

With well over a million visitors a year, Cincinnati Museum Center is one of the most highly attended museums in the nation. It is also an extremely valuable regional asset—a public good that benefits everyone in the Cincinnati area, both culturally and economically. Doug McDonald, the museum's president and CEO, asked the Economics Center at the University of Cincinnati to conduct an economic impact study with a focus on the museum's value to the region.

The motivation for commissioning this study

was grounded in a strong sense of responsibility for contributing to the region's cultural development. The museum's leadership wanted to articulate a vision for the museum's future while tackling some very real challenges.

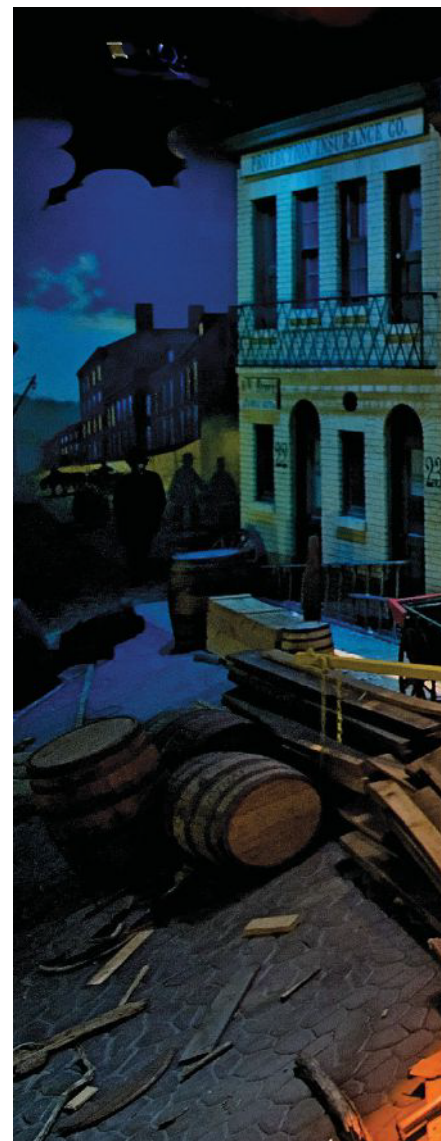
#### Focusing the Study

In discussions prior to initiating the Economics Center's work, the museum's leadership identified priorities: to highlight the museum's role in the cultural richness of the region and the attraction of nonlocal visitors to Cincinnati. The study was

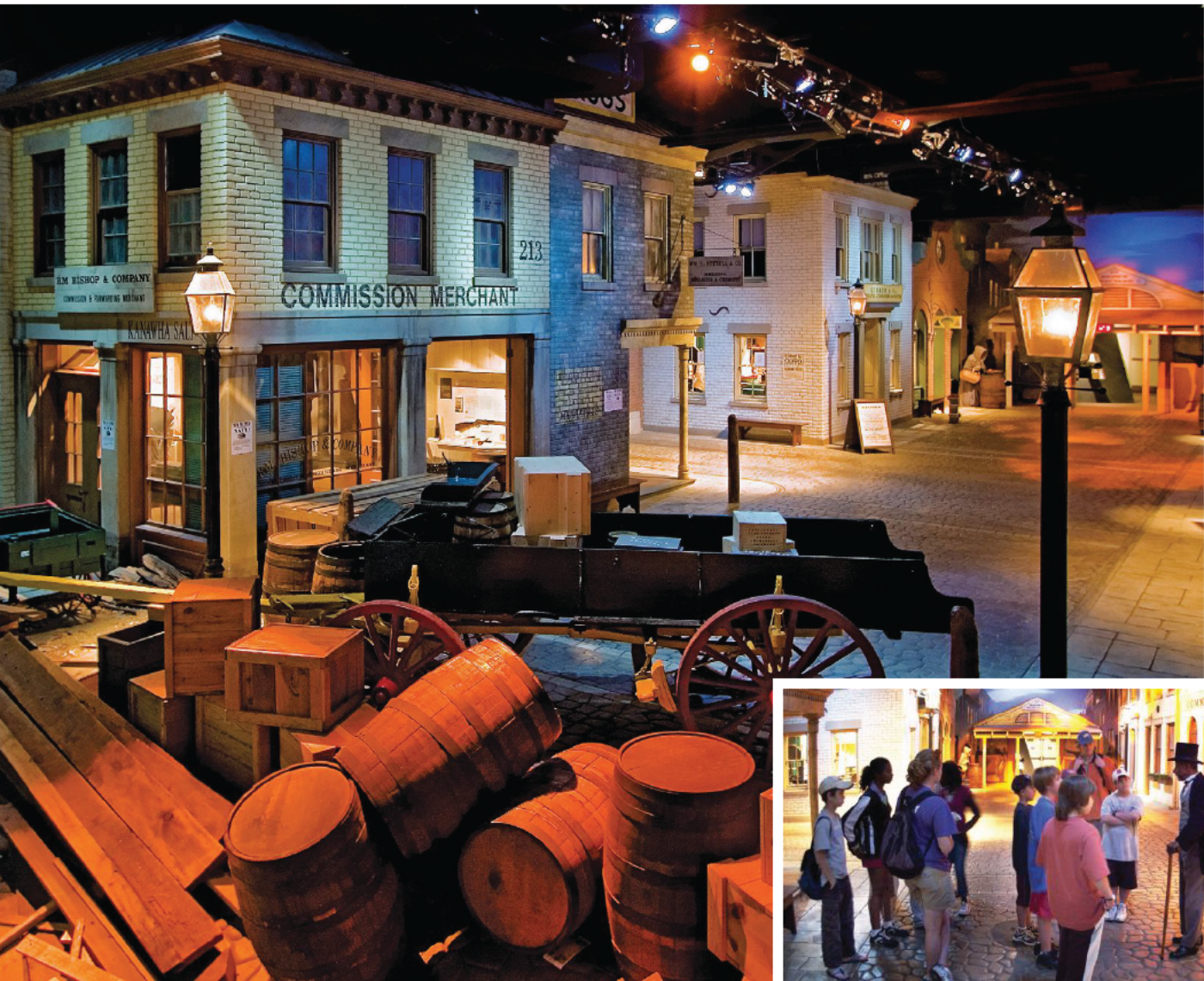
also to be used as a basis for explaining the importance of an increased investment in the museum by individuals, as well as the public and private sectors.

The museum's location within the historic Union Terminal building is both an advantage and a challenge. The art deco Union Terminal may be one of the most recognizable Cincinnati icons for millions of travelers along Interstate 75, but it is an aging asset that was in decay long before the museum moved there in 1990.

For the museum, raising



money to fix the major facility problems at Union Terminal has been a constant obligation. In the past, the citizens of Hamilton County (where Cincinnati is located) have consistently supported modest tax levy requests that have allowed the museum to slow the pace of the building's deterioration.



In 2014, the focus shifted from continuing modest support for building maintenance to investing in its restoration—a much larger undertaking. When we're talking about restoration of this asset, we're really talking about big money. The estimated cost of more than \$200 million to restore this national landmark is beyond

the capacity of private philanthropy; public involvement was clearly required. The economic and cultural value of the museum was to be squarely at the center of any request for public support.

### Gathering Information

The Economics Center's team collected data from

museum staff and a variety of other sources. The museum provided details about its revenues and expenditures, membership and ticket sales, origins of visitors, programming and spending by contractors.

When conducting an economic impact study, the information-gathering process can be messy, as the

task is not part of the normal work of museum staff members. Several data pools may exist, but the research team must sometimes review each data point with staff to determine what is most relevant. In this case, the museum was readily able to provide full detail on its own revenues and expenditures. Because some activities

## ECONOMIC IMPACT OF MUSEUMS

### Museum Spending

Museum Operations	\$24,397,000
Museum Capital Expenditures	\$2,765,000
On-Site Contractor Expenditures	\$1,749,000
<b>Total Museum-Based Spending</b>	<b>\$28,911,000</b>
Indirect Impact	\$33,391,000
<b>Impact of Museum Spending</b>	<b>\$62,302,000</b>

### Visitor Spending

Off-Site Visitor Spending	\$25,495,000
Indirect Impact	\$26,293,000
<b>Impact of Visitor Spending</b>	<b>\$51,788,000</b>

**TOTAL IMPACT:**  
**\$114,090,000**

such as cleaning and food service are contracted out, the staff also collected information from those vendors.

Information about membership, visitors and their spending, and program participation was maintained in different data systems by different people, and discrepancies could occur even around the same metric. For instance, attendance numbers (typically tracked by marketing, programming and financial staff) needed to be reconciled so that an accurate figure informed the final report. The research team also updated its

model of the local economy in order to calculate the museum's economic impact.

Two elements added depth and richness to the final report: interviews with

community leaders and stakeholders, and more detailed descriptions of various programs. Interviewees identified museum programs or initiatives

Interviewees described Cincinnati Museum Center as "a key part in the ecosystem of enlightenment," "impressive and rare and highly coveted," and "a 'best in class' operation."

they consider particularly important and described the resulting benefits for the community. This commentary about the importance of the museum's programming supplemented the statistics with more qualitative information about the museum's value.

### Quantifying Value

The analysis of a museum's economic impact on its community includes a number of categories. For Cincinnati Museum Center, data on visitors, tourist spending, tax revenue and jobs were used in concert with its own spending to describe its value.

- **Visitors:** Very detailed data on attendance, memberships and ticket sales by type underwent a careful matching and analysis process to produce key statistics on visitors by place of origin: within the museum's home county, outside the county but within the metropolitan area, and outside the region. This analysis revealed that in 2013, the museum hosted 1,364,000 visitors, 38 percent of whom came from outside the Cincinnati region.
- **Tourist spending:** Out-of-town visitors are

a particularly important source of economic impact. They bring “new money” into the local economy through their spending, not only at the museum, but for lodging, dining and other entertainment. Spending by tourists when they are not at the museum, but in town because of it, contributes to the overall impact. Similar spending by locals does not count toward the overall impact because it is not “new money.” The research team found that the museum generated *\$25 million in tourist spending at local businesses.*

- **Tax revenue:** Local officials (and taxpayers) are often quite interested in numbers about the amount of tax revenue generated since these dollars actually make it into local government coffers. Calculating these figures in an economic impact study can be complex because of varying tax sources (admissions tax, sales tax, income tax, hotel tax), tax rates and spending patterns throughout the region. The Economics Center calculated that the museum produced *more than \$1.9 million in tax revenue for Cincinnati, Hamilton County and*

*other jurisdictions within the county.*

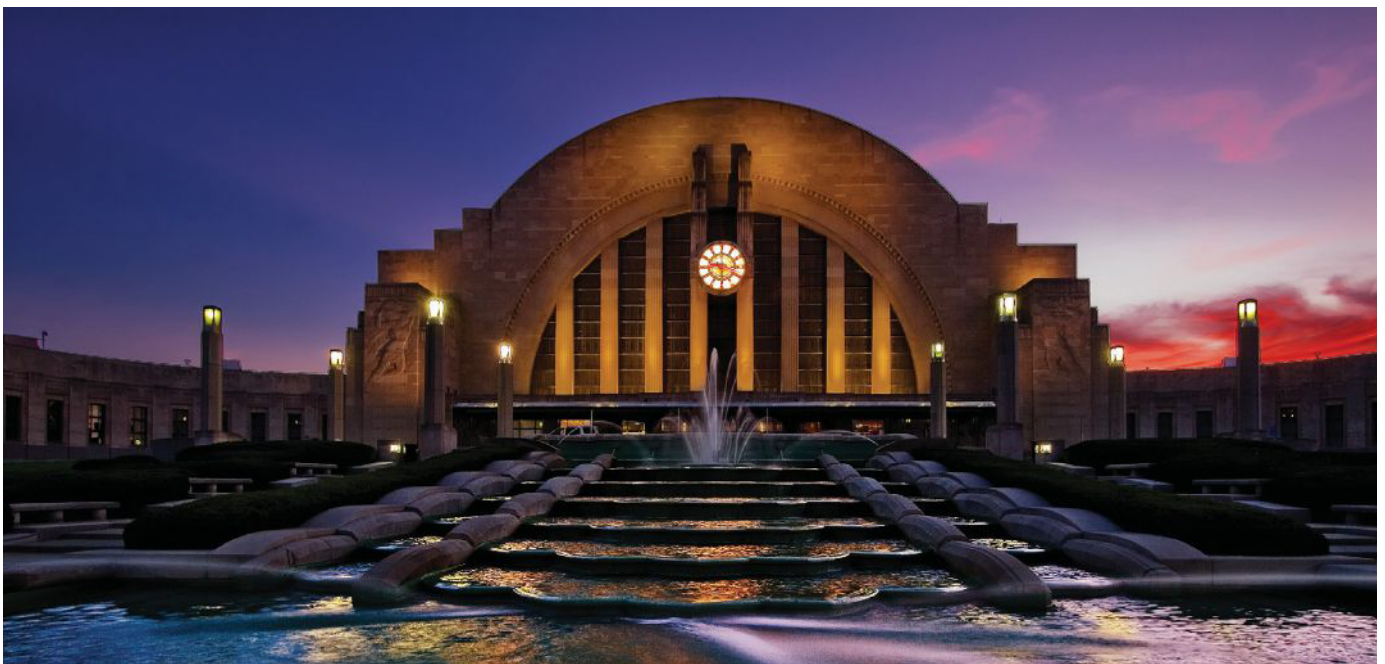
- **Local jobs:** Another way to demonstrate a museum’s value is to quantify its impact on employment and wages. This involves a two-step analysis: synthesizing data on a museum’s own employment, as well as its in-house contractors, with details about museum, construction and visitor spending to determine direct impacts; and using economic modeling software to calculate the indirect impacts. This process revealed that the museum accounted for *1,278 local jobs, with*

*over \$40 million in wages and benefits.*

- **Total impact:** Often, the first question from reporters is, “What’s the big number?” They are, of course, referring to the total economic impact. For the museum, this calculation required one analysis of its direct spending and another of the offsite spending by out-of-town visitors. A chart (facing page) from the final report presents the elements of this finding.

### Storytelling

An economic impact study is never just about the numbers. It’s about using



Cincinnati Museum Center needed to raise \$200 million to restore its national landmark building, Union Terminal.

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the figures to educate a particular audience about the benefits that they may not recognize or readily think about. The context of the study matters even more than the numbers. It's about attracting interest from key people. It's about creating an image and having the communication tools to tell a compelling story.

As a result, knowing what to highlight in the final report is key. On several occasions, the Economics Center met with the museum's leadership to

determine what elements of the impact analysis and the supplemental interviews should be part of the final, 12-page report to the community. This extensive discussion—even debate—combined the expertise of researchers who have completed dozens of similar studies with the museum leaders' intimate knowledge of their institution's strategic plan. Together, they identified the key elements of the story.

One illustration of crafting the ultimate story is an

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**Over \$10 million** of \$16 million in gifts and grants comes from outside the county.

**More than 70%** of membership and ticket sales revenue comes from outside the county.

**\$25 million** is spent by visitors at local stores, restaurants, hotels and other businesses; 85% of this spending occurs in Hamilton County.

excerpt from the report's discussion of how the museum helps the local economy by bringing new money into

the county. Three particular numbers were highlighted to summarize the major aspects of the museum's

value to the county, as shown in the chart above.

The Economics Center incorporated quotes from

interviewees throughout the final report to enrich the story. For example, the president of the University

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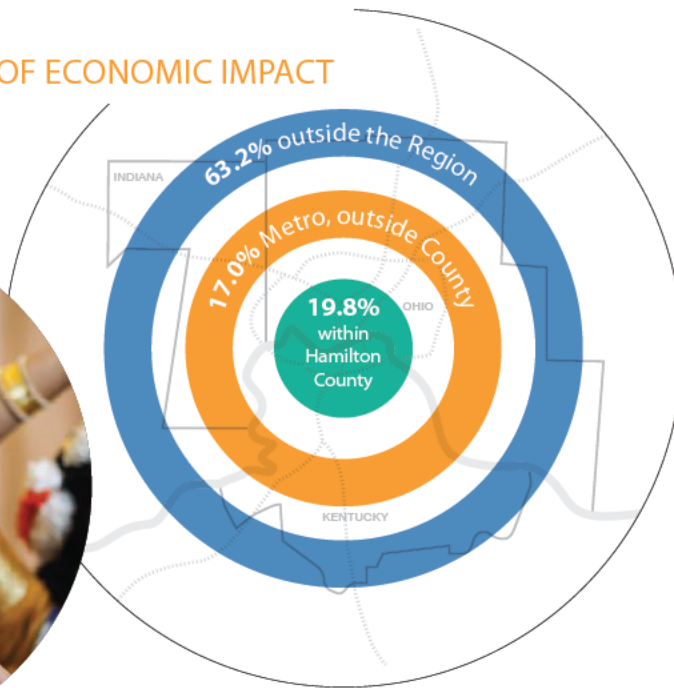
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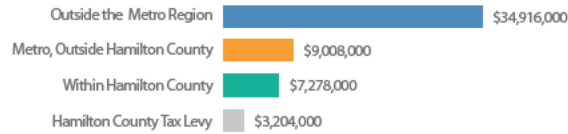


Fort Collins Museum of Discovery

## SOURCES OF ECONOMIC IMPACT



SOURCES OF DOLLARS THAT PRODUCE THE ECONOMIC IMPACT  
Visitors grants and contributions from:



of Cincinnati noted the “first-rate exhibits that bring to Cincinnati ... treasures that are not available in most cities our size,” while the president of the convention and visitors bureau commented on the iconic character of Union Terminal, asserting that “you can’t find anything comparable” in the country.

Visually depicting sources of the museum’s economic impact (left) in a two-page spread also helped focus on particular aspects of the



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story. This combination of elements reinforces and extends other aspects of the report.

This use of graphic design can both interest and inform an audience. The final report used graphics to emphasize certain key findings. The museum was also able to incorporate these visual elements into a range of future communications strategies such as brochures, its website and social media outlets.

For museums around the

country, economic impact studies can be a terrific tool for garnering public support for capital projects as well as operating support. The iterative process that the Economics Center carried out with the leadership of the Cincinnati Museum Center is best for producing such studies.

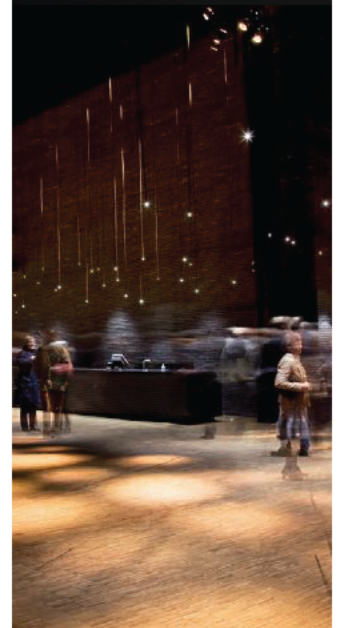
Cincinnati Museum Center has a huge economic impact and a great story to tell. And on Election Day, 61 percent of voters in Hamilton County

imposed a quarter-cent sales tax on themselves to support the restoration of Union Terminal. <<

*Jeff Rexhausen is senior research associate at the University of Cincinnati's Economics Center. He has directed more than 100 economic impact studies, as well as numerous other research projects. He blogs about current economic issues at [economicscenter.org/blogs](http://economicscenter.org/blogs). Contact him with questions about this or other Economics Center research at [jeff.rexhausen@uc.edu](mailto:jeff.rexhausen@uc.edu).*

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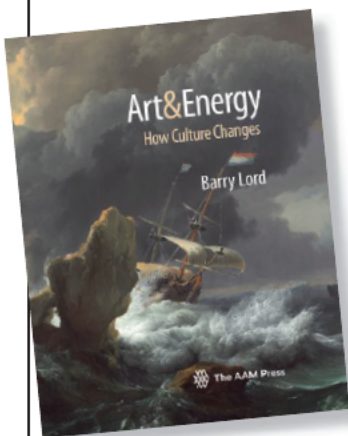
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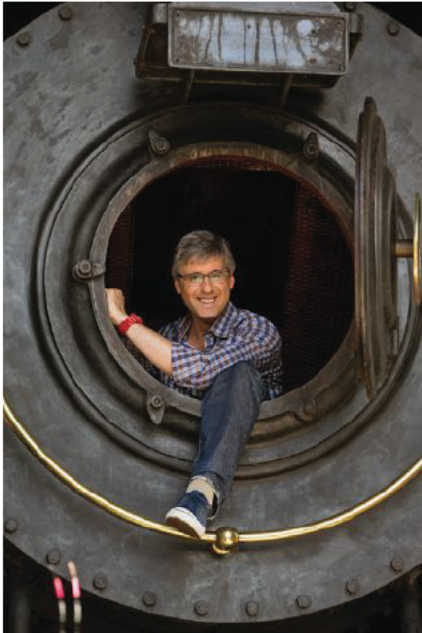
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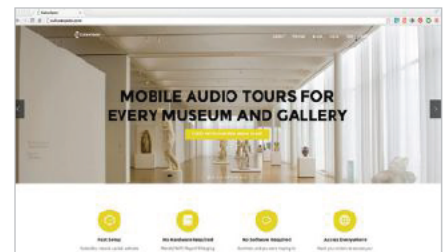
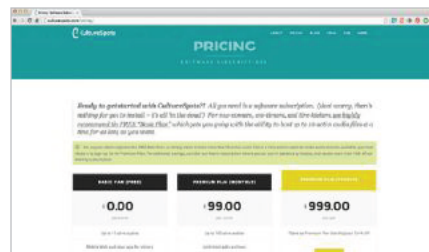


The Henry Ford is known for its collection of historical American objects; Mo Rocca is known for alternately informing and amusing audiences on television programs including *CBS Sunday Morning*, *The Daily Show with Jon Stewart* and *My Grandmother's Ravioli*. The museum and the humorist have come together to add another small-screen production to the latter's repertoire: *The Henry Ford's Innovation Nation with Mo Rocca*. Airing every Saturday morning on CBS, the show celebrates the spirit of invention by highlighting works by such forward-thinkers as Thomas Edison, the Wright Brothers and, of course, Henry Ford—as well as present-day innovators. Recent episodes have explored the magic of auto-tune, the potential of nanotechnology, and teens who have designed battery-free flashlights and oil-producing algae, among other creations. The program is scheduled to run through spring 2015.



Launched last October, CultureSpots allows museums to provide audio tours without having to shell out for expensive or unwieldy technology. Instead of checking out and lugging around specially programmed devices, the mobile tool allows visitors to simply load and listen to the Web-based audio on their personal smartphones. Museums

can subscribe to CultureSpots and host a tour of up to 10 exhibits free of charge, and it's free for visitors to use as well. Developed by Philadelphia-based entrepreneur Cliff Stevens, the tool had its official launch event at Drexel University last fall. The school's Academy of Natural Sciences was among 15 institutions selected to pilot the platform. Other participants include the Franklin Institute, the Library Company of Philadelphia and the University of Pennsylvania's Arthur Ross Gallery.



Museums can be frustrating or intimidating places for visitors with visual impairments. NC NatSci, a new app by the North Carolina Museum of Natural Sciences, aims to help such guests enjoy the museum as fully as those without disabilities. Available for free on the Apple App Store, the tool contains basic information about the museum as well as audio and multimedia features for each of its exhibit spaces. Also included are accessibility features such as voiceovers, zoom functionality, captioning and more. By tapping

into the app's offerings, visitors who have trouble seeing can visualize what the museum has on view and plan their trips accordingly. Plus, anyone can use NC NatSci to map out an upcoming visit or to relive one afterward.



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# HOW FAR HAVE WE COME?

**CIVIL RIGHTS  
MUSEUMS EVOLVE  
AND TRANSFORM**

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**BY JEFF LEVINE**

Atlanta's Center for Civil and Human Rights unites the stories of two powerful movements.





**O**f necessity, museums that document the nation's civil rights struggle must also confront the litany of moral wrongs committed against African Americans—particularly as we observe the 50th anniversary of the civil rights movement and the passage of the landmark Civil Rights Act of 1964.

This commemoration has been underway for some time and in many different ways. A 2008 Association of African American Museums survey of 159 U.S. institutions actively curating some aspect of black history revealed a range from the A. Philip Randolph Pullman Porter Museum in Chicago to the W.C. Handy Home and Museum in Florence, Alabama, honoring the famed blues artist. The association analysis notes that while some African American cultural organizations opened their doors in the 19th century, the most rapid period of growth started in 1980, particularly in the South, commensurate with increasing black economic and political influence.

Whether the anniversary timing is deliberate or coincidental, new museums with a mission to spotlight civil rights or black culture and history are either opening their doors or rapidly taking shape on the drawing board. This road of sacrifice and protest will take you from the nation's capital to largely Southern landmarks of shame and hard-fought redemption.

“Understanding the 50th anniversary of the Civil Rights Act really is not just a teachable moment about

the civil right movement but [having] Americans remember how they've expanded their liberty based on the actions of a small group of people,” says Lonnie Bunch, director of the Smithsonian's National Museum of African American History and Culture, currently under construction in Washington, DC.

Like any museum, one devoted to civil rights builds your knowledge and alters your perceptions in new and unexpected ways. What sets these institutions apart is that they showcase not only artifacts and a particular time or place, but ideas and aspirations. It's not just what's within the museum's four walls but what that content has to say about the world outside.

Civil rights museums hope to educate without preaching, inspire without pandering and, while rethinking the evils of the past, avoid casting a pall on the future. They transform artifacts like the Woolworth's lunch counter in Greensboro, North Carolina, into a sober reminder that as recently as 1960, many African Americans were unable to enjoy a cup of coffee in the immediate company of whites. Known as the “Greensboro Four,” a group of young black men insisting on their right to be served at the segregated counter became a highly publicized and powerful symbol of resistance. Their gesture of defiance grew into a massive national protest by some 70,000 people who peacefully targeted segregation in churches, libraries, beaches and swimming pools. On Tuesday, July 26, 1960,



the Greensboro lunch counter was finally desegregated—and now resides at Greensboro's International Civil Rights Center and Museum.

During the Freedom Summer of 1964, activists seized a pivotal moment to protest racism. Later that year, millions of Americans celebrated the passage of the Civil Rights Act that outlawed discrimination based on race.



The National Civil Rights Museum at the Lorraine Motel is built on the site where Martin Luther King Jr. was assassinated.

For many, remnants of that turbulent time exist only as black-and-white TV news clips. Living memories fade, and many architects of that era have disappeared along with them. But their blueprints of reform remain. Neither those times nor their import will ever be forgotten if the ambitious efforts of civil rights museums in the South and elsewhere succeed.

In many ways, the evolution of civil rights museums mirrors the American experience, sometimes for better but often for worse. A logical starting place is Washington, DC, with the construction of the long-delayed Smithsonian museum focusing on the black experience. The \$500 million structure is scheduled to open on

the National Mall in 2016, after 100 turbulent years in the making. “This is a story that’s bigger than the civil rights movement,” says Bunch. The struggle to build the museum is “now seen as one of America’s most successful moments when it comes to change and transformation,” he says.

The effort dates back to 1915, when a “Committee of Colored Citizens”

proposed a monument for “Colored Soldiers and Sailors who fought in the Wars of Our Country.” In the intervening century, the plan was stymied by competing priorities and legislative setbacks. Recommendations by black and white leaders to build the structure met with mixed and sometimes outrageous results.

In 1923, the U.S. Senate “authorized the construction of a monument to the ‘Faithful Colored Mammies of the South,’ inspiring protests and rebukes from African Americans all over the country,” according to a 2002 museum planning commission report detailing the frustrations that thwarted the museum’s construction. The report also notes that in 1929, President Calvin Coolidge authorized a commission to build a structure “as a tribute to the Negro’s contribution to the achievements of America.” That commission was ultimately abolished in 1934 during the Roosevelt administration

and stripped of financial resources. (Congress still found enough money in the depths of the Great Depression to build the Jefferson memorial; FDR personally laid the cornerstone in 1939.)

Interest in the museum resurged after the assassination of the Rev. Dr. Martin Luther King Jr. in 1968. But the turning point came in 1989 when the Smithsonian “began to shift from outright opposition or indifference to the project to out-and-out support,” the 2002 report explains. With Rep. John Lewis (D-GA) as its longtime congressional champion, a bipartisan bill to establish the museum finally passed in 2003, but the groundbreaking didn’t take place until 2012. It was a bittersweet occasion. “The problems we face today as a nation make it plain that there is still a great deal of pain that needs to be healed. The stories told in this building can speak the truth that has the power to set an entire nation free,” Lewis said in prepared remarks that day.

Now 74, Lewis spearheaded black history documentation efforts that parallel his searing years at the forefront of the civil rights movement. An organizer of the 1963 March on Washington, Lewis later endured a brutal beating at the hands of the Alabama State Police during a protest march across the Edmund Pettus Bridge in Selma. The Smithsonian’s Bunch describes Lewis as “a true American hero” and an inspiration. “Part of the strength of America has been that there are people who have risked all,” says Bunch.

After the struggle and sacrifice that created this museum, Bunch says he’s humbled by the opportunity to open its doors. “America’s this amazing place that is only made better when people push, prod, demand that America live up to its ideals, and we hope we stimulate that commitment,” he says.

Museums are generally built around an existing collection. In this case, Bunch and his colleagues had to start

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The Center for Civil and Human Rights (below left) opened last June. Future scheduled openings include the Mississippi Civil Rights Museum (center) in 2017 and the Smithsonian’s National Museum of African American History and Culture (right) in 2016.





from scratch. For two years, he picked the minds of focus groups to get their sense of African American history and culture. The eclectic results range from Louis Armstrong's trumpet to Robert Gwathmey's 1945 portrait of racial injustice and disenfranchisement, *Poll Tax Country*—an angular depiction of an archetypical Southern politician perorating from a bandstand, surrounded by pillars of the community. Lurking behind, a hooded Klansman peers ominously at the proceedings. Below are African Americans laboring in the fields.

Photographs taken by Bernard Kleina, then a Catholic priest, document a shift in tactics in the mid-'60s, when civil rights leaders like King turned their attention to Northern cities such as Chicago. Images in lurid color show white faces filled with hate in response to civil rights protests. They are visual documentation that racism is more a state of mind than an accident of place.

Bunch says the museum will be

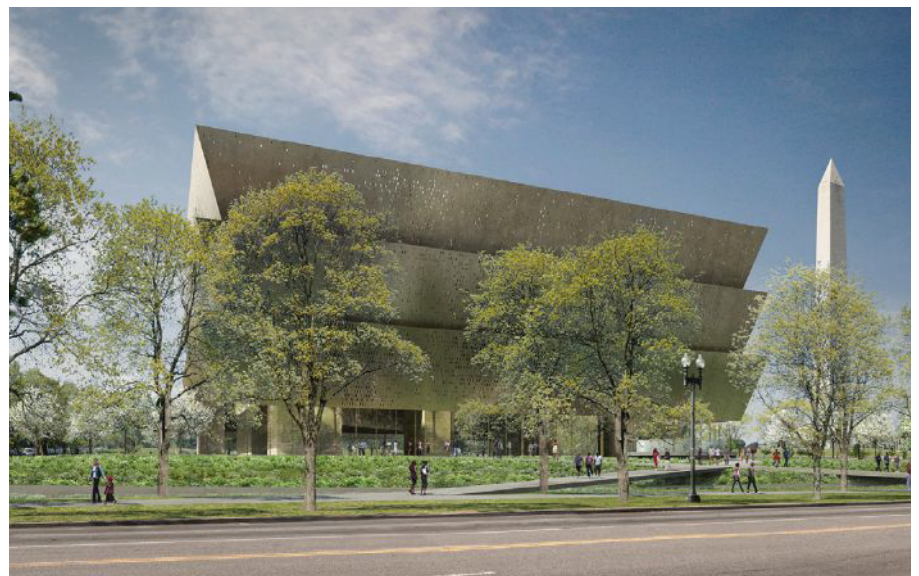
divided into thirds: One part will illustrate the sweep of black history from its African American origins to the 21st century. Another floor will be devoted to cultural achievements including music, film and the fine arts. Completing the immersion, exhibits will take an in-depth look at the development of African American communities in places like Charleston, South Carolina, and the Bronx that nurtured tradition and history while encouraging innovation and technology. "My goal was to create a museum that gave the public not just what it wanted but what it needed," says Bunch.

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**W**hile the nation's capital seems a culturally and politically appropriate place to build a museum around the African American experience, the decision to locate a new Center for Civil and Human Rights in Atlanta might seem less obvious to

some. Visitors to Atlanta flock to well-known destinations like the Coca-Cola museum ("The World of Coke") and the CNN Center, where visitors can pretend to be news anchors reciting copy in front of a TV camera. But a million visitors also come each year to The King Center, a landmark destination dedicated to the famous civil rights leader's legacy. Established in 1968, the National Park Service complex includes King's birthplace and tomb, as well as the Ebenezer Baptist Church where he preached his philosophy of nonviolent protest.

Backers of the new center, such as former Atlanta Mayor and United Nations Ambassador Andrew Young, saw the need for an institution that would approach the Atlanta-based launch of the civil rights crusade from yet another perspective. Doug Shipman, the center's chief executive officer, says his institution has a unique and powerful pull. "We really took a storytelling



Top right: Photographer Bernard Kleina documented the civil rights movement's shift to the North. Here, Martin Luther King Jr. speaks at a Chicago rally in 1966.

Below right: Visitors to the Center for Civil and Human Rights hear and feel the abuse that protestors experienced during sit-ins at segregated lunch counters.

approach for those who did not live through the movement," he says. "We're not artifacts driven."

Since the \$80 million, 43,000-square-foot facility opened last June, Shipman says, the exhibits have drawn the strongest reaction from Millennials who may be experiencing the emotions of the civil rights era for the first time. Among the most compelling displays, he says, is a reproduction of a lunch counter like the one in Greensboro. This one recreates the sit-ins of the early '60s. It isn't a passive visitor experience. When you sit down at the counter, you are subjected to recorded racist taunts and threats (e.g., "I'm going to stab you in the neck with a fork"). Eerily, the chairs jolt as if you're being kicked. "People are constantly walking out in tears. It's something you could never forget ... the incredible sacrifices the demonstrators made," says Shipman.

There are three main galleries: One displays a collection on loan from Morehouse College of King's papers, letters, notes and sermons. Called "Voice to the Voiceless," the exhibit spotlights King's iconic "I Have a Dream" speech on a black granite wall in 25 different languages. It is intended as an evocative call to action worldwide. A second gallery moves the conversation to human rights, complete with portraits of heroes and villains (e.g., Martin Luther King and Gandhi contrasted with Adolf Hitler and Joseph Stalin). You can follow your moral compass to a series of large rectangular light boxes, where composite characters describe their humanity from different perspectives: What does

it mean to be gay, an ethnic minority, a victim of human trafficking? The effect and intent is that of a two-way mirror: we're confronted with depredations of human rights and asked to look at our own attitudes and feelings. A map shows human rights discrimination hotspots in the world today. Foreign visitors sometimes experience a shock of recognition when they see what's happening in their own countries, says Shipman.

The third (and perhaps most novel) gallery transports the visitor back to the civil rights era. Vintage TVs stacked at odd angles broadcast segregationist rants, such as "Negroes never had a better friend than the white man who turned him from a savage to a respectable person." Another exhibit lets visitors stroll down Atlanta's historic Auburn Avenue, once dubbed the "richest Negro street in the world." The avenue became the city's center of black economic and cultural life in the early part of the 20th century before spiraling into decline and then finally claiming national landmark status in 1976.

While some have complained that the Atlanta museum is overreaching by combining the topics of civil rights and human rights in the same venue, Shipman sees a logical connection. He believes that civil rights leaders are using the successes of the movement as a template to advance human rights for many different causes. Shipman sees a thread from Gandhi to King to Mandela. The human rights theme "strengthens the civil rights narrative," he says.

Given the museum's powerful

content and its reasonable admission price of \$15, Shipman believes his institution is competitive with Atlanta's other blue ribbon attractions.

**M**eanwhile in Memphis, the shrine-like National Civil Rights Museum at the Lorraine Motel unveiled a new look at the past with a \$27.5 million renovation completed last April. The structure is built on the site of King's April 4, 1968 assassination. Tied to the 50th anniversary of the civil rights movement and the anniversary of King's death, the reopening played to a "packed house," says museum President Beverly Robertson. Some 200,000 visitors come each year to the Memphis museum, and Robertson says admissions have spiked since the renovation.

The enhanced 52,000-square-foot structure has many new offerings, including a real bus that recalls the boycott tactics that began in the '50s in Montgomery, Alabama. Visitors can sit next to a life-sized statue of Rosa Parks—famed for her refusal to move to the back of a city bus—and hear a recorded speech by King supporting efforts to end segregation.

What was it like to come to America on a slave ship? Another exhibit shows sculptures of Africans shackled below deck, while a mural of the dock above reveals the full cruelty of the slave trade. Robertson notes that there were 12.5 million slaves transported to America before the practice ended in the early 19th century.



Similar to the Atlanta museum, the renovated Memphis institution uses updated scholarship techniques to actively involve visitors. “We want people to have an emotional experience and to leave understanding some things they didn’t have a clue about,” says Robertson. “Hopefully, you’ll be inspired to do something that will make a difference.”

Even though Robertson has worked at the museum for 17 years, she always feels the spirit of what she calls this “sacred space.” Room 306, where King spent his last night, is the museum’s physical and spiritual core. Its completely ordinary appearance makes what happened there so extraordinary. There are coffee cups on the dresser, one bed is partially made and a dial telephone sits on the nightstand. It’s just as it was before the moment when King stepped out onto the balcony and into history.

This is a contemporary Calvary for arguably the movement’s greatest martyr, but Robertson says her museum also honors the sacrifices made by countless others for the cause. “We’re talking about people who were prepared to die for a commitment,” she says. “By connecting the past with the present, we want to remind people that

unless we pay attention, we can make the same mistakes again.”

**T**he past and the present are very much alive in Mississippi, where plans to build the Mississippi Civil Rights Museum are well underway. The institution will take on the challenge of candidly explaining the state’s history of racial violence and intolerance. “The concept is we’re going to tell the truth, and we’re not going to sugarcoat it,” says Jacqueline Dace, project manager of the museum that’s scheduled to open in December 2017.

Dace’s goal is to highlight dark events like the 1963 assassination of civil rights leaders Medgar Evers by the Ku Klux Klan. She’s shed tears with Evers’s widow, Myrlie Evers-Williams, and empathizes with many others who are still recovering from devastating experiences they endured in the civil rights era. “They deserve to have this story told, not just for the living but for those who died,” she says.

Mississippi’s racist past notwithstanding, the effort is being supported with state tax money. After years of debate, former Governor Haley Barbour (R) pushed a bill through the state legislature in 2011 authorizing the

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## THE MISSISSIPPI CIVIL RIGHTS MUSEUM WILL TAKE ON THE CHALLENGE OF CANDIDLY EXPLAINING THE STATE'S HISTORY OF RACIAL VIOLENCE AND INTOLERANCE.

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construction of a state history museum and a civil rights museum on the same site, with a combined \$100 million price tag. No other state government has made that kind of commitment.

Some say Barbour was politically motivated to bolster black support in an unsuccessful bid for the White House. Whatever the reason, Dace is looking at the positive. She does not believe that juxtaposing a Mississippi history museum with a civil rights museum was intended to enhance the reputation of the former and diminish the importance



A real 1950s-era bus at the National Civil Rights Museum at the Lorraine Motel recalls boycott tactics used against segregationist policies.

of the latter. “The civil rights story is so synonymous with Mississippi, and it’s so large, it needs its own museum,” she says.

A big part of that story is the mutual work of blacks and whites to advance human rights, Dace says. Included are not just the generals who came to Mississippi but foot soldiers under the banners of the Student Nonviolent Coordinating Committee (SNCC), the Congress on Racial Equality (CORE) and the National Association for the Advancement of Colored People

(NAACP). “It has to be inspirational, and by telling the story it will be inspirational,” says Dace.

The 18,000-square-foot display space will focus on the period from 1945 to 1976. There will be eight galleries surrounding a 40-foot-tall sculpture called *This Little Light of Mine*, whose arms will extend throughout the museum and illuminate as visitors travel throughout the other exhibits, ultimately bathing them in light. The symbolism is an artistic reminder that each individual effort, no matter how

small, together made a profound contribution to the civil rights struggle.

Three galleries will feature multimedia presentations detailing hate crimes among the most notorious in the struggle for civil rights: the brutal murder of 14-year old Emmett Till in 1955, Evers’s assassination and the killing of three civil rights workers who were registering black voters in 1964. Historical records show that 581 people were lynched in Mississippi between 1882 and 1968, the highest number of any state. Quoting longtime activist



Bob Moses, Dace says, “When you’re in Mississippi, the rest of the world doesn’t seem real, and when you’re in the rest of the world, Mississippi doesn’t seem real.”

**D**emonstrating the reality of the American slave trade is one ambitious goal of the International African American Museum planned to open in 2017 in Charleston, South Carolina. Mayor of the city for nearly four decades, Joseph Riley has taken

on the project as a personal mission. “It’s going to happen, and it’s going to be wonderful,” he says. “It’s an African American history museum, not a civil rights museum.”

The aim is to tell the story of slavery starting in Africa and how so many victims wound up in Charleston’s Gadsden’s Wharf as a point of entry. According to the museum’s website, around 100,000 West Africans landed there between 1783 and 1808. The museum is planned for that actual spot and will chronicle African American

history from the days of slavery up to and including the civil rights era.

So far, Riley and museum supporters have raised about \$30 million of the projected \$75 million needed to build the 43,000-square-foot structure, even though some in the community believe the funds should be allocated to other local priorities. While Riley may have quieted the skeptics in Charleston, he still has to convince the state legislature to come up with \$25 million in funding—a task he had hoped to avoid. Still, he remains optimistic. “I found



Left: The recently renovated National Civil Rights Museum at the Lorraine Motel documents the cruelty of the slave trade.

Above: Louis Armstrong's trumpet is a highlight of the collection at the Smithsonian's National Museum of African American Culture.

great interest in it, and lots of support," he says.

Riley hopes construction will begin in 2016. Exhibit plans do not include lots of artifacts. "The artifact really is the city. You walk through the city and see the buildings that were constructed by Africans and their descendants," says Riley.

He believes that a museum retelling Charleston's history through an African American prism will increase civic pride, with a commensurate boost to tourism supporting the local economy.

"We see it as being very inspirational, and certainly honoring those who came through difficulties and persevered," says Riley.

Like the civil rights movement, museums about the struggle have different views, approaches and messages. They are tunes played by different instruments. Yet Lonnie Bunch hears a collective symphony of freedom. "No good historian would say that he or she is doing the only defining story," he says. "What we realize is that people will come to the Smithsonian who won't go to museums in their local community. What we want to do is recognize the work of those local museums and push people back."

The focus on civil rights just 50 years after the movement's apex acknowledges the importance of the cause. But struggles don't end on a date certain. Each museum in its own way

tells a story of justice denied, rights won and the battles that lie ahead. Fifty years mark an end and a beginning. Civil rights museums have opened the doors of understanding to a period that challenged and changed America. It is up to those who were there to explain what happened to those who came after. It is in the end not just about race, or even civil rights. It is about who we are and what we will become. «

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*Jeff Levine is a freelance writer living in Rockville, Maryland. He was one of CNN's founding correspondents in 1980. During his nearly 20-year career with the network, he reported from a number of U.S. cities, including Atlanta, and also served as CNN's Israel bureau chief.*

# LOOKING BACK

## A reprise at the Bowdoin College Museum of Art



WHILE CIVIL RIGHTS MUSEUMS take the viewer on a journey from hate to hope, the experience at a new digital painting exhibit staged by the Bowdoin College Museum of Art is ultimately more benign—at least on the surface.

But “Fifty Years Later: The Portrayal of the Negro in American Painting” ([bcma.bowdoinimg.net](http://bcma.bowdoinimg.net)) tells a powerful story on canvas, expressed with an artist’s deft strokes and compelling vision.

The online exhibition reprises the

landmark exhibition staged in 1964 by the museum’s innovative curator, Marvin S. Sadik. Though physically removed from mass marches and civil rights demonstrations, Sadik and others at this rural campus in Brunswick, Maine, heard echoes of the call for racial justice.

The net result was a collection of 80 paintings spanning 250 years, assembled from top-tier museums and private collections. The show was one of the first to survey American paintings representing African American subjects. Among the artists: Henry Ossawa Tanner, Thomas Eakins and Winslow Homer. Among the distinguished viewers: the Rev. Dr. Martin Luther King Jr. and New York Governor Nelson Rockefeller.

Realizing that it would be virtually impossible to restage the exhibit physically for logistical and financial reasons, Bowdoin Curatorial Fellow Sarah Montross and her colleagues concluded that only a virtual presentation would be feasible. The exhibit is supported by the Andrew W. Mellon Foundation, but the time investment was generally more demanding than the need for funds. On this 50th anniversary of the civil rights movement, Montross believes Sadik would appreciate the resulting intrinsic value.

“It’s a quirky exhibition. There is

Above: Curators and special guests, including Martin Luther King Jr., preview “The Portrayal of the Negro in American Painting” in 1964.



wonderful art in it, but there was also a strange blending of artists. Not only ... African American artists, but ... European [and] American artists who were producing art that engages in the question of the role of the African American in painting,” says Dana Byrd, an art historian on the Bowdoin faculty.

In his selections, Sadik largely avoided controversial themes, instead favoring portraiture, landscape art, musicality and domestic tableaus. “He didn’t want to include caricature, although some of the paintings probably veer toward that,” says Byrd. “He was deliberately choosing a more positive historical representation.”

## A collection of 80 paintings spanning 250 years was one of the first to survey American paintings representing African American subjects.

Still, it would be inaccurate to say the curator or the artists avoided controversy or splashed gesso on the truth. Thomas Eakins’s *Whistling for Plover* shows an African American man crouched in a field with a rifle in his hand surrounded by fallen duck trophies. His brilliant white shirt stands out against a stark landscape as he waits for his hunting dog to return—or for the moment to be his? *Plantation Road*, in Thomas Hart Benton’s vision, is a place where the labor of black workers is harsh, the landscape barren. They work under a cold blue sky and skeletal

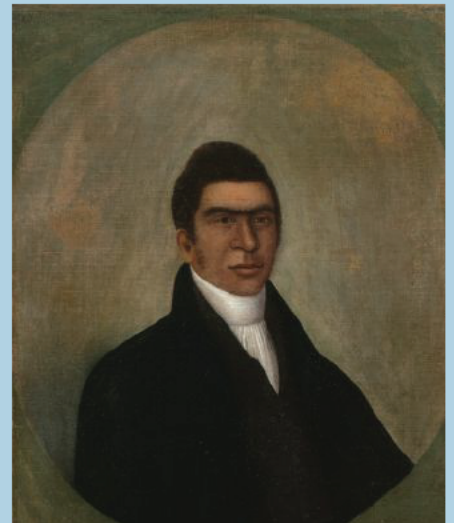
clouds rise as if in rebuke.

Today’s exhibit developers chose to display the paintings in their original sequence rather than creating a 3D online gallery environment, according to Jen Jack Giesecking, who engaged other students to assist with the exhibit update. “We especially hope that the incredible work done by our students is fully acknowledged,” says Montross. “Without [them] this website could not have happened.”

The high-quality images were provided from a number of institutions to build the final product. Eerily relevant given recent events in Ferguson, Missouri, is the exhibit’s final work,

Jack Levine’s *Birmingham '63*. An abstraction in brown, black and white shows what appears to be an African American family surrounded by barking dogs with teeth bared. Is Dr. King standing in the background or is it the authorities?

Each generation must discover how it will interpret the crucible of race relations. Thanks to the new Bowdoin exhibition, there is an opportunity for everyone to be a part of the story. — Jeff Levine ‹‹



Above, top to bottom: The online exhibit includes *Portrait of a Gentleman*, c. 1830, by an unknown American artist; *Portrait of a Man* (Abner Coker), c. 1805–1810, by Joshua Johnson; and *The Orchard*, n.d., by Francis Coates Jones.

# A VOICE FOR MUSEUMS

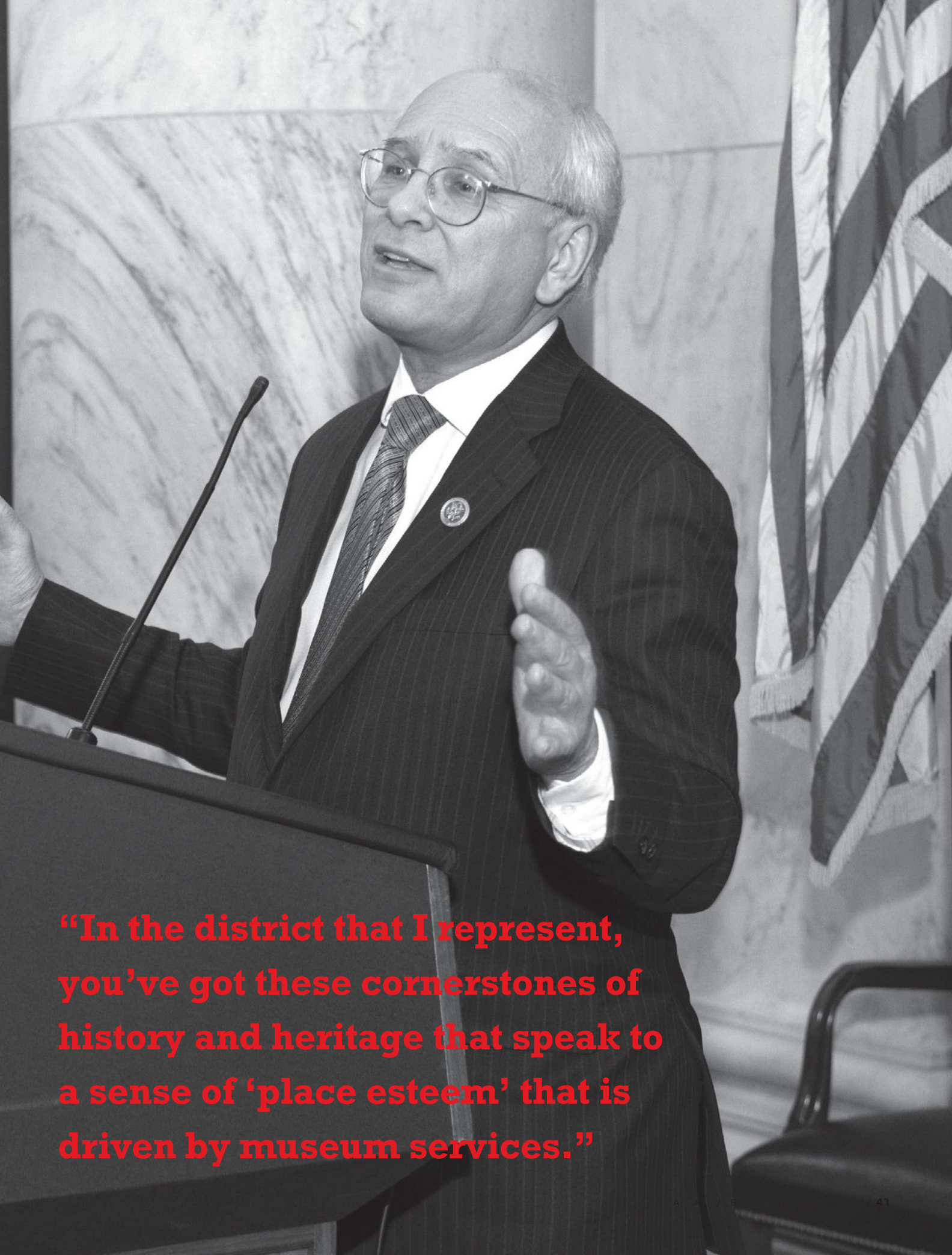
With preparations underway for a new Congress and for the seventh annual Museums Advocacy Day (Feb. 23-24), Alliance President Ford W. Bell recently sought out an insider's perspective about the fight for cultural institutions on Capitol Hill. He spoke with one of our field's strongest champions in Congress, Rep. Paul Tonko (D-NY). Each of the last six years, Tonko has led the push for increasing funding at the IMLS Office of Museum Services by organizing a public sign-on letter for members of Congress.

**Congressman, you've been a supporter of museum funding and broader arts and culture funding since the day you came to Congress. I think our members and those who read our magazine would be interested to know why you have been such a determined champion of museum funding and why you think it's important.**

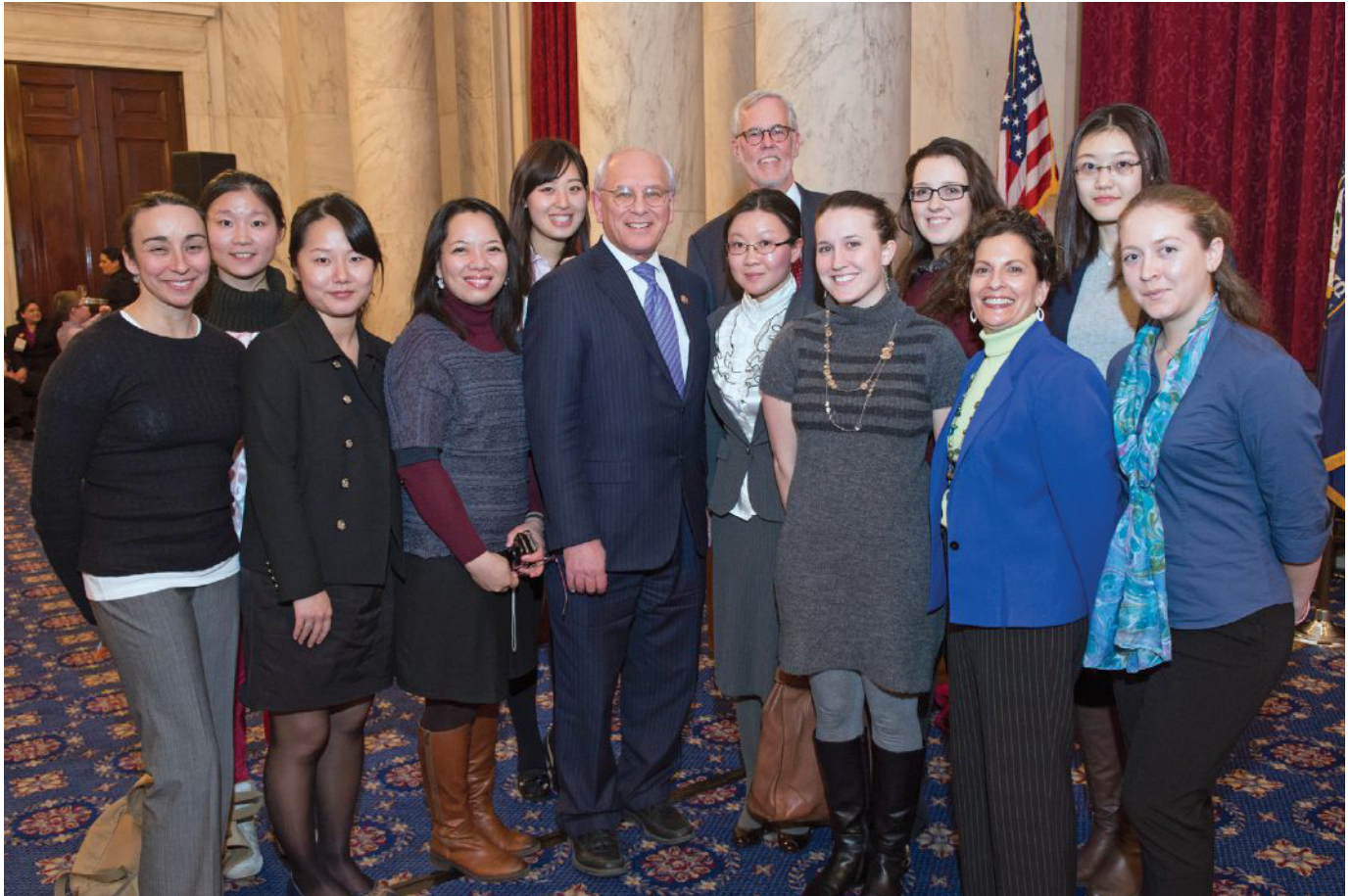
This goes back to my state assembly days. I've learned that museums are a very important part of the art and cultural education infrastructure. You need to have that balance, depth and breadth in all the disciplines of education. Museum services are prime on the list of education infrastructure that needs to be funded at an appropriate level, enabling us to continue promoting opportunities for communities and states to inform, educate, challenge and inspire. Museums do that abundantly well. In the district that I represent, you've got these cornerstones of history and heritage that speak to a sense of "place esteem" that is driven by museum services. Awareness, excitement and enthusiasm are important dynamics for the community. Place esteem, like self esteem, is very important. It's critical to nurturing the spirit and to economic recovery. When people choose to call an area home or the center for their

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Right: Rep. Paul Tonko (D-NY).



**“In the district that I represent, you’ve got these cornerstones of history and heritage that speak to a sense of ‘place esteem’ that is driven by museum services.”**



Rep. Paul Tonko (center) and Alliance President Ford W. Bell (rear) meet with museums advocates from the state of New York at last year's Museums Advocacy Day.

work activities, it's important that it have a sense of place with significant features. Museums allow us to understand the sense of place and its significance—sharing information on the Battle of Saratoga during the Revolutionary War, for instance, or on construction of the Erie Canal. The 20th District enjoys a rich tapestry of history and cultural heritage. Museums announce that to the world and reinforce the message at home. We use that significance of place as a marketing analysis as a community, as a state. So museums are a key link in bringing heritage to life for learners young and old. They create that underpinning of support that I have always referred to as place esteem.

**I've used that term many times since I first heard you say it, and it has an amazing effect on people. It really sums up a big part of what museums do.**

The message that resonates from museum activity allows us oftentimes to have a comeback scenario. Just like self esteem speaks to repairing the torn fabric of the individual, the same is true with locations when we repair that fabric and allow people to have a sense of hope and forward thinking. That's good—it's empowering.

**Empowering is a good word to describe what museums do, as well. You've been successful in building a base to support funding at the IMLS Office of Museum Services, for which we're very grateful. When you talk to your colleagues about funding for IMLS, which is a very small agency, are there other arguments that you have found particularly persuasive?**

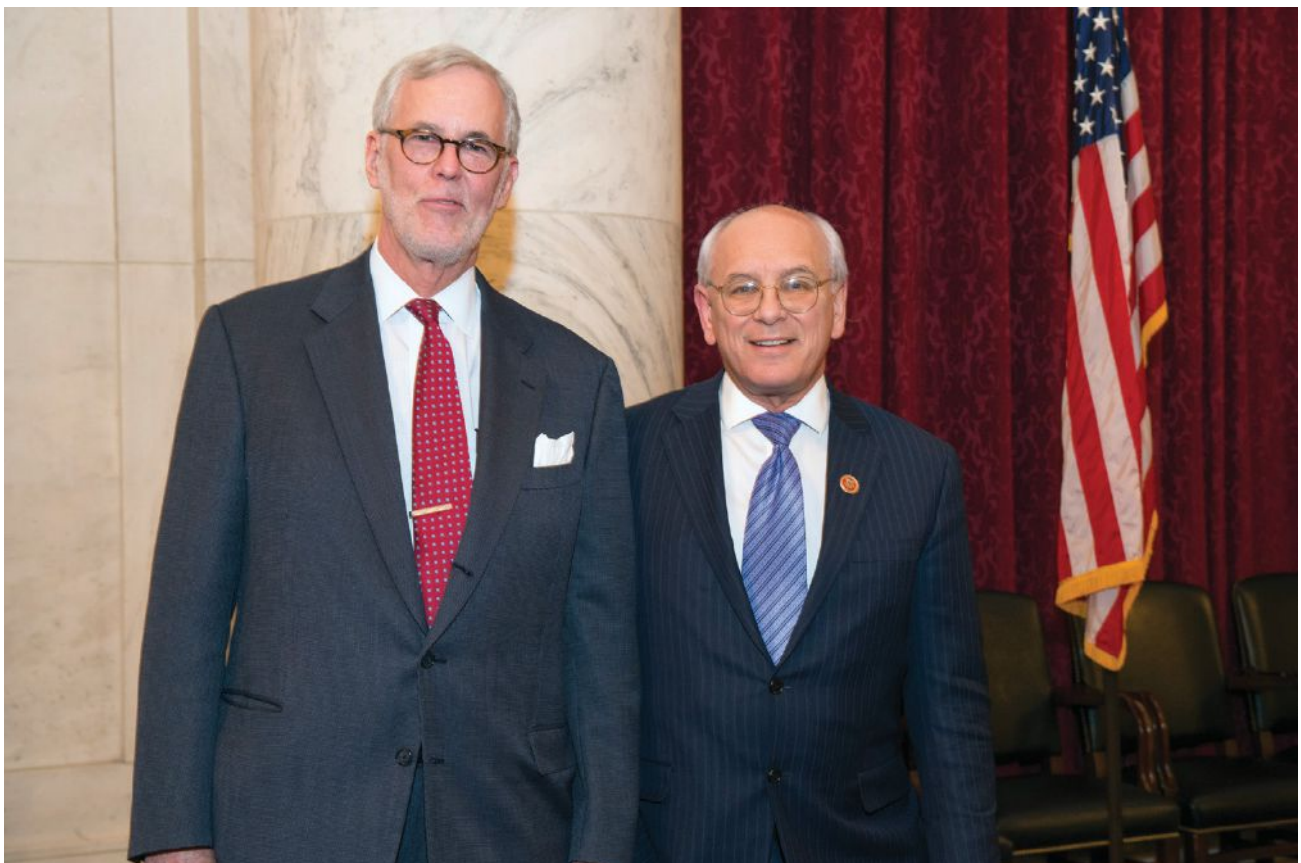
We have a network in this country of over 17,000 museums, as you know. Those are the centers that emanate a message that builds and challenges our schools, which are constantly called upon to do more with less. Museums are a way to

provide universal outreach to students and make an impact. The work we do here in Washington is well served when it goes beyond an accounting ledger, a budget balancing exercise or bean counting. What we need is anecdotal evidence. Museums should provide those stories, that folklore. Storytelling is important. We should understand that those 17,000 museums provide solid impact. They must provide the anecdotal evidence, put a face on all the work we do and put a story behind our efforts to secure more funding and avoid a cost-cutting mentality that will not get us the results we need. I see it as a mission to work with the museum services community and to lead this letter that calls for an appropriate level of funding for the [IMLS Office of Museum Services] budget. We're still

working through the process this year but hopefully we'll use it as a foundation that will enable us to aim higher, even beyond the \$31 million that the president has proposed. [Editor's note: As of press time, Congress had not yet enacted FY 2015 spending legislation.] In the networking of a federal budget, there are investments with a rightful expectation of a lucrative dividend. Our museum services community provides that lucrative dividend by making certain that we lift communities, making them more marketable for jobs. Employers want to bring their work family to areas of significant location, and museums underscore that. Museums also challenge and inspire our youngest in the communities, and are part of the education infrastructure. It is critically important that students have that hands-on

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Alliance President Ford W. Bell (left) and Rep. Paul Tonko (right).



**“We cannot afford to *not* invest in cultural ed and arts ed in museums. It will mean a decline in our economic recovery.... People have a desire to delve into history, heritage and historical infrastructure.”**

experience that goes beyond a classroom exercise. When you can see documents or witness certain events of history, you have empowerment that is very important.

**It certainly is. Speaking of the Office of Museum Services and getting signers for the letter, the number of signatories in the House in support of ILMS has grown to 119, up from 25 in 2009. We're proud of that.**

**You've led that charge, and we owe you a great debt for that. Thank you.**

You're certainly welcome, but it's a team-spirited thing. As we develop the support of those 119 members of Congress, we need to acknowledge it's bipartisan. As we enter a new session of Congress in the 114th, we're wiping the slate clean. It's important to come to the table open minded and bipartisan spirited, and suggest that Museum Services deserve and require our working together. The collections of so many valuable artifacts and historic elements that are advanced and shared by museums should propel us into doing the right thing here. We have really developed a synergy, all of us working together as members of the museum community and legislators who support museums. It continues to grow. The message is real and speaks to the expectation of dividends. A fully engaged Congress understands that these museums

house an expression of who we are, where we were and where we want to be. They build hope in the lives of young people and across all ages.

**You're absolutely right about that, Congressman. Federal funding is an important issue to the museum field, but we have a stake in a lot of other issues like education policy and charitable tax incentives, along with the rest of the nonprofit community in our country. That community provides 10 percent of the jobs in our country, which people sometimes forget. Nonprofits are a big industry in our country. With the new Congress convening, do you see any major issues that might impact the museum field that that we haven't talked about?**

I would hope so. Through these last series of campaigns, the whole effort has focused on job creation—cultivating an environment that grows private-sector or not-for-profit jobs. Some of these incentives enable the not-for-profits to get out and grow awareness so that we enhance the connections for museums. It's very encouraging to hear people who have been able to take some of the youngest and perhaps least likely individuals to museums and see how that sparks within them a sense of discovery, awareness and importance. It reminds people of the greatness that comes through individual and community involvement, sparking a newfound interest in the heart and soul of individuals.

Our Museums Advocacy Day is coming up February 23rd and 24th. You've always been very loyal in attending. When you talk to your colleagues in Congress—especially those who may be saying that we can't afford to support everything, we have to make choices, we have to cut funding for arts and culture that should be supported locally or should be supported by individuals—what do you find most helpful? Is there anything in particular that seems to get their attention?

Well, a lot of times it is about cost cutting, it's about not being able to afford something. My argument back is we cannot afford to *not* invest in cultural ed and arts ed in museums. It will mean a decline in our economic recovery. It's very important for us to continue to build upon success, and the hottest buttons of tourism happen to be heritage tourism. People have a desire to delve into history, heritage and historical infrastructure—a reverence for a rather youthful nation. Cultural ed, arts ed and museum community investments drive that economic recovery. I constantly remind people about that: see it as an economic development tool along with an education and tourism concept that emboldens communities, regions and states. A national network allows us to reach every sector of the country and of the economy and to understand that there should be great pride in building upon the greatness that has preceded us.

You've said some very stirring things about museums and arts and culture that will help inform our work. We're grateful for your dedicated and eloquent support of arts and culture in the museum field. We hope to see you at Museums Advocacy Day again in February.

Let me just add, Ford, that I really believe in this. My efforts to help here are tremendously driven by those who work within this network. The museum community—its career people and its volunteer base—is the passion that drives my efforts. <<



# Crunching the Numbers

On the following pages are some brief excerpts from the *2014 National Comparative Museum Salary Survey*, released this past fall. Created to support decision making by museum directors and human resource professionals, the survey compiles data from 962 institutions. Included is information about benefits and part-time employees, as well as some observations on post-2008 employment patterns. **Elizabeth Merritt**, founding director of AAM's Center for the Future of Museums, offers some thoughts here about the survey:

I'm pleased to share the news that the Alliance, in collaboration with all six regional museum associations, has published the first field-wide museum salary survey. Massive thanks to the staff and volunteer leadership of the Association of Midwest Museums, Mid-Atlantic Association of Museums, Mountain-Plains Museums Association, New England Museum Association, Southeastern Museums Conference and Western Museums Association for working with AAM to make this possible. It includes information on salary, benefits and demographic information for 51 positions, in many cases broken out by geographic area, museum discipline, governance and operating budget.

The salary publication is now available in the AAM bookstore online ([aam-us.org/resources/bookstore](http://aam-us.org/resources/bookstore)). It's being provided free to all the museums that completed all or part of the survey and at a discount to members of the regional associations or the Alliance.

I anticipate this data will primarily be used by museums to benchmark salary ranges, and by people working in museums to inform their own negotiations regarding compensation. *I hope it*

will be used by people contemplating a career in museums to help with their financial planning and to set realistic goals. As a rule of thumb, student debt loan payments shouldn't exceed 15 percent of a graduate's expected starting salary. So when a would-be museum educator contemplates a degree in museum studies, it would be relevant to note that his or her starting salary is likely to be in the mid-to-high 30,000s. (That would mean a debt of no more than \$5,000 or so—when average student debt on graduation from college now exceeds \$30K.)

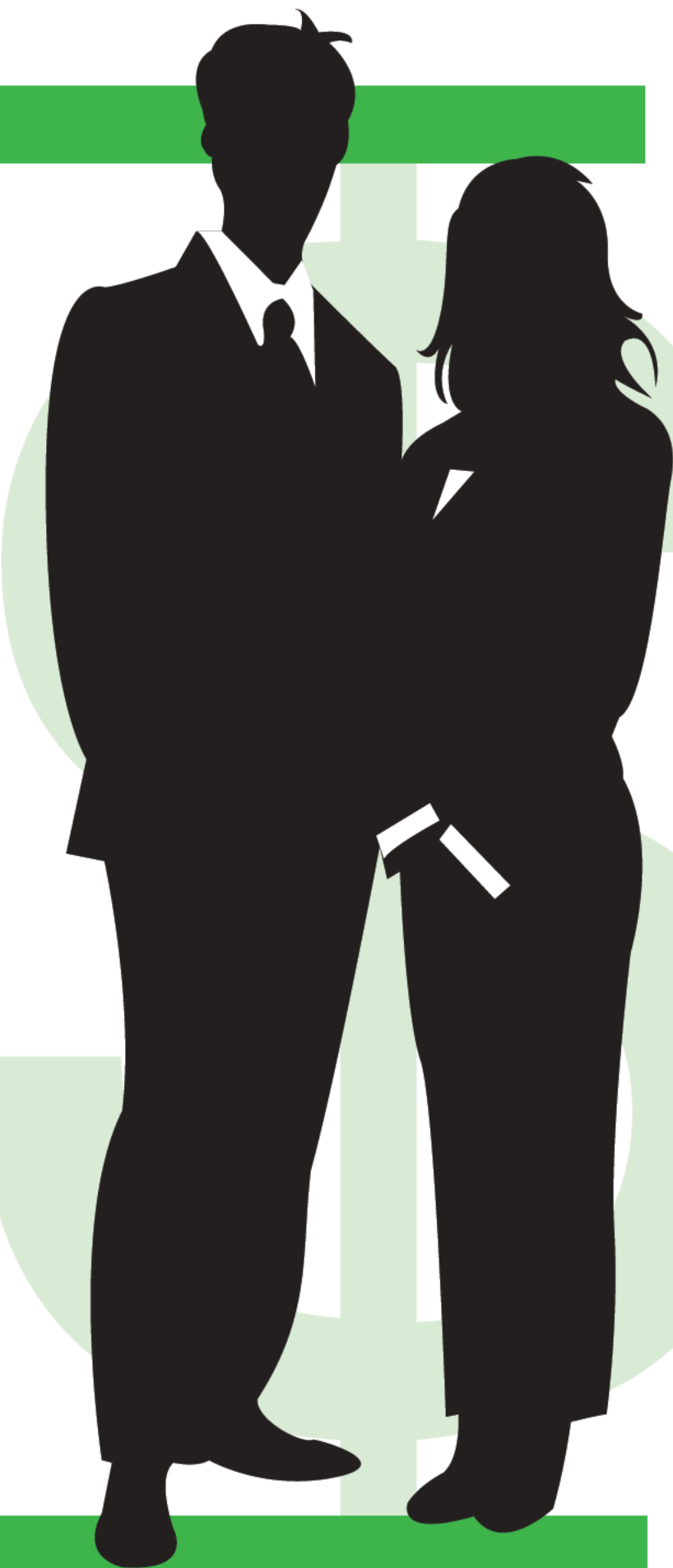
I've been writing lately on the CFM Blog about the economics of museum pay, including the forces that drive salaries down (while suppressing diversity of our field) and lead many staff to feel undercompensated for their work. I've suggested that one way to avoid this resentment is helping museums and prospective employees agree on a given job's fair market value: the compensation (cash + intangibles) an employer and a job applicant agree on when both parties are knowledgeable, willing and unpressured. While many factors create a shared understanding of all those factors, one important piece is sound data



on what people in comparable positions typically earn. With this information available, a curator's decision to trade off \$18K of salary in order to work in a rural museum rather than an urban institution is less likely to rankle later on.

I also hope this publication will provoke reflection within the field as a whole. Financials often tell the truth more clearly than obfuscating words. What social and economic factors drive the gender imbalance in museum pay and status? While two-thirds of the professionals represented in this survey are women, there are more men than women serving as directors in museums with budgets over \$3M, and female directors earn only 71 cents for every dollar earned by male directors. True, this disparity reflects the pay gap in the American workplace as a whole, but does that make it acceptable? What are the biases, conscious or unconscious, acting on women's museum careers that lead to this result, and how can we create systems and policies that eliminate such inequity?

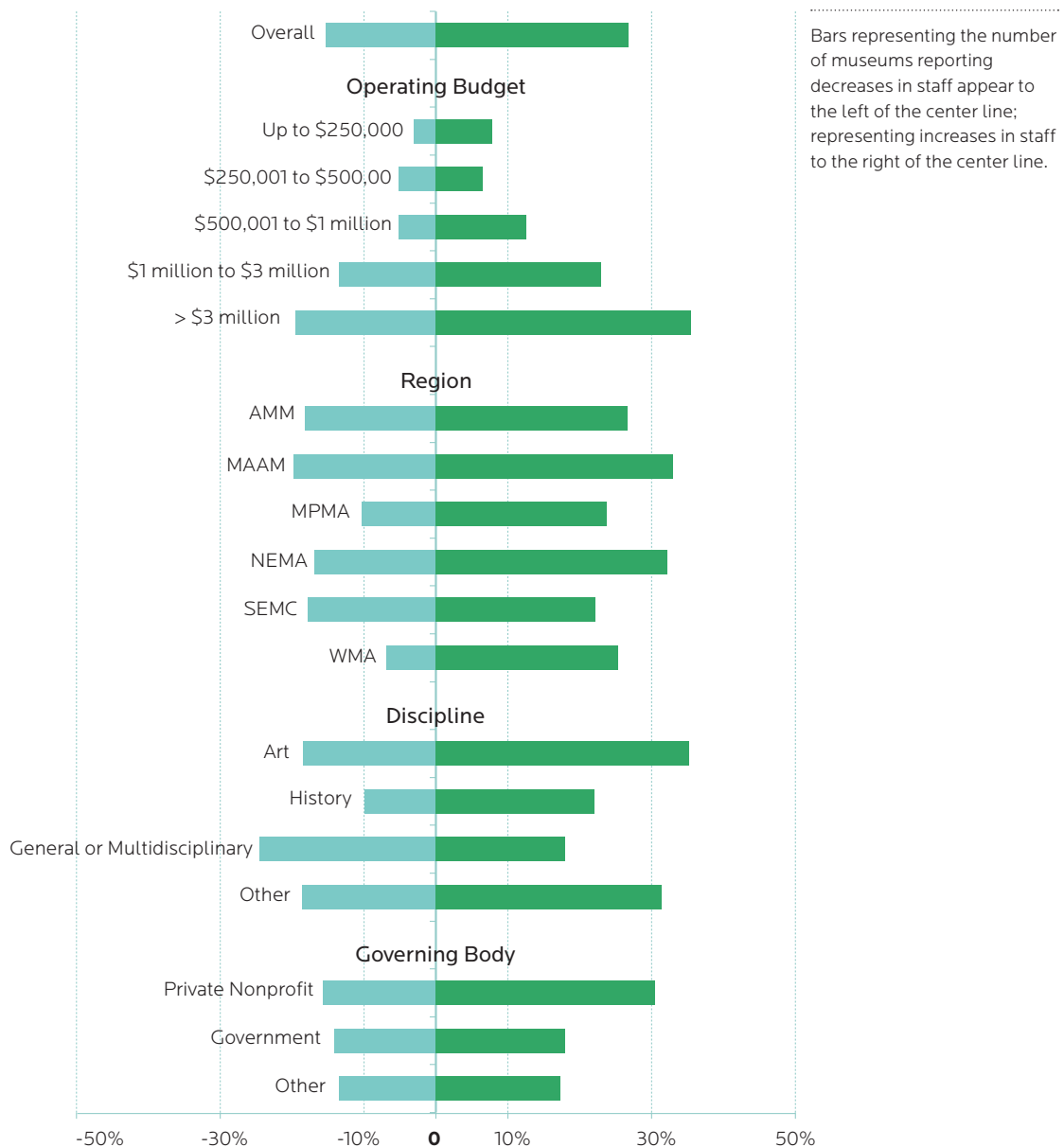
There is great information collected in this publication. As I watched the salary project evolve, I compiled a future-research wish list of additional information it would be great to have. Spurred, no doubt, by the social value theme of this year's annual meeting, I find myself wondering: What is the ratio of highest to



lowest salaries in museums, especially in the very biggest organizations? How many museums pay a living wage to their lowest-paid workers (relative to the local cost of living)? Have any museums committed to paying a living wage? You may have

items to add to that list. What additional data would be useful to you, your museum or to the field? I look forward to hearing your thoughts in comments and discussions on Museum Junction and the CFM Blog. —Elizabeth Merritt

## Trends in Museum Employment 2012–2013



## Trends in Museum Employment

The **graph at left** is based on responses from over 700 museums that provided information about total staff size for 2012 and 2013. The survey asked whether the museums experienced an overall increase or decrease in staffing, defined for this question as “full-time regular employees (or FTEs).” Each bar shows the percentage of museums that experienced an increase in staffing (the number on the right) or a decrease in staffing (the number on the left). The difference between the total of these two figures and 100% is the percentage of museums without change in staffing.

In the *2012 National Comparative Museum Salary Study*, significantly more museums saw their staff size decline than grow between 2008 and 2010. This year, when asked to share change in staffing from the end of 2012 to 2013, more museums increased than decreased staff; however, the majority of museums maintained the same staff size. The largest museums by budget size did the best job of increasing staff levels: 35.5% of museums with operating budgets

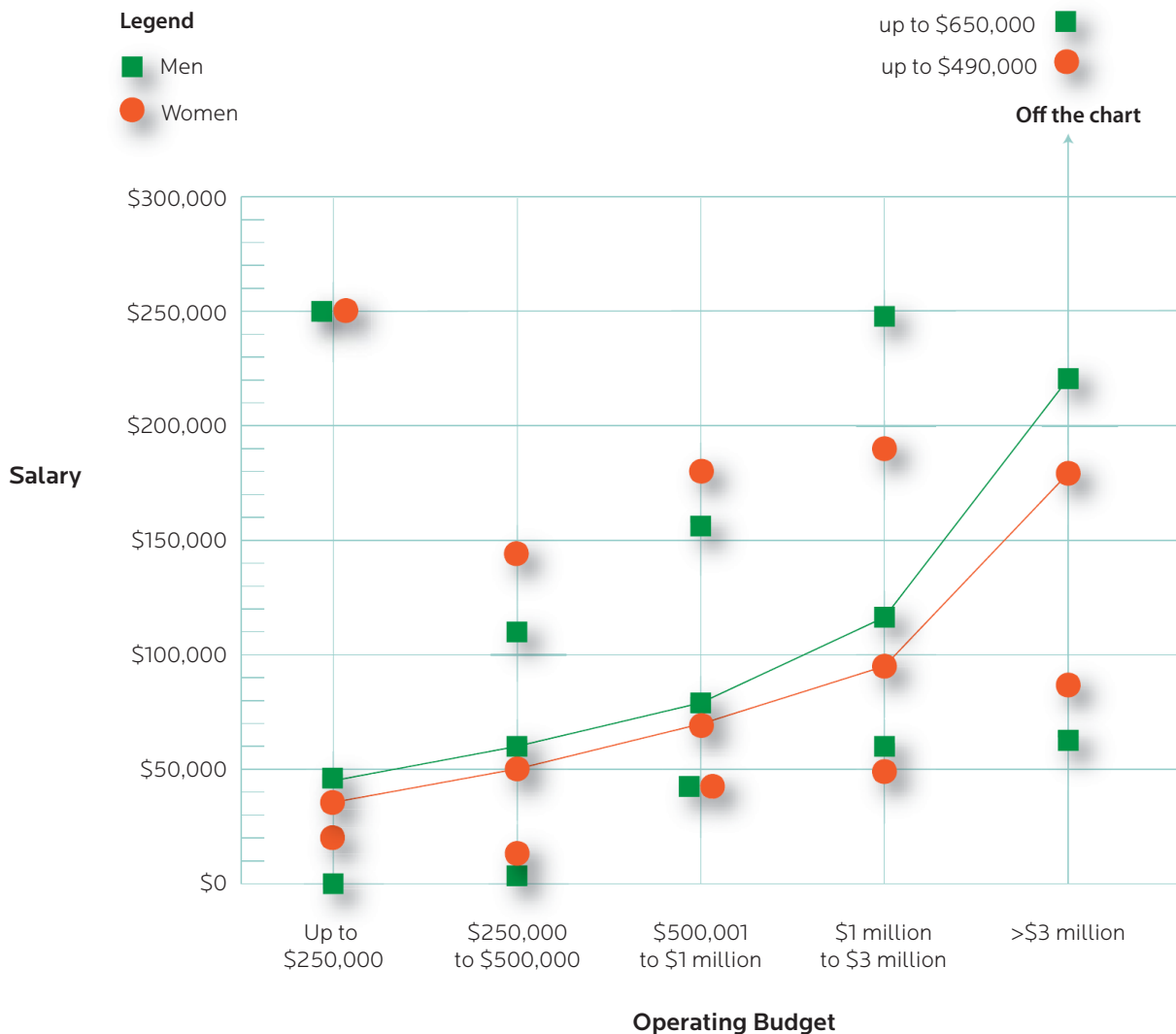
above \$3 million experienced a net increase in staffing, as opposed to 7.8% of museums with operating budgets of \$250,000 or below. Regionally museums in the WMA were least likely to face a decline in staffing (6.9%), while MAAM was the most likely to experience net increases in staff (33%). Art Museums reported the greatest net growth (35.2%), followed by Other (31.4%), Historic (22%) and lastly General or Multidisciplinary (18%). General or Multidisciplinary Museums were the only category within the survey that experienced greater net loss (24.6%) than growth (18%). The same pattern was seen in the 2012 survey and suggests that General or Multidisciplinary Museums may have found it more difficult to acquire funding post economic crisis than other types of museums. Private nonprofit museums showed the greatest growth in staff size (30.4%) among Museum Types, while Government and Other exhibited comparable levels of growth (17.9% and 17.3% respectively).

## Salaries of Director/CEO/President by Gender and Museum Budget

**See figure, next page.** In museums with operating budgets up to \$250K, women outnumber men 2 to 1 in director positions. The disparity decreases with budget size, and at museums with budgets at or above \$1M, the ratio flips and men start to outnumber women. At museums with budgets over \$3M, the ratio of female to male directors is 1 to 1.3. The fact that women directors are more common in

small museums may explain some of the pay disparity as well. Women directors earn 71 cents for every dollar earned by male directors, as calculated from the medians in this survey. The comparable wage gap nationally is 82 cents to the dollar (national data taken from the Institute for Women’s Policy Research report *The Gender Wage Gap: 2013*).

## Salaries of Director/CEO/President by Gender and Museum Budget



**For more information, see preceding page.** Icons (squares and circles) connected by lines represent the median salaries for men and women. Icons above the lines indicate the maximum salaries for each gender, those below the lines the minimum salaries.



## Director/CEO/President

Provides institutional leadership; reports to and works with the board; plans, organizes and directs museum activities; is responsible for policy making and funding; directs personnel and financial management; is responsible for professional practices. Typical qualifications:

advanced degree in academic or related field; significant administrative experience. Additional qualifications and specific duties vary widely.

In this table, “n” refers to the number of original responses to the survey.

Category		10th Percentile	25th Percentile	Median	75th Percentile	90th Percentile	n
Region	AMM	\$35,800	\$50,000	\$88,223	\$171,168	\$300,000	157
	MAAM	\$53,874	\$69,500	\$110,500	\$156,138	\$277,750	84
	MPMA	\$32,350	\$42,000	\$59,009	\$99,355	\$181,615	116
	NEMA	\$52,000	\$66,158	\$103,500	\$160,327	\$244,960	90
	SEMC	\$36,000	\$53,000	\$78,925	\$125,000	\$200,000	119
	WMA	\$46,000	\$58,583	\$83,000	\$140,381	\$247,522	72
Budget size	Up to \$250,000	\$28,100	\$33,500	\$42,250	\$53,275	\$70,900	150
	\$250,001–\$500K	\$41,000	\$50,000	\$58,066	\$69,000	\$85,094	99
	\$500,001–\$1M	\$52,400	\$60,000	\$76,214	\$92,582	\$115,457	93
	\$1,000,001–\$3M	\$73,737	\$85,714	\$107,825	\$132,000	\$152,890	135
	>\$3M	\$112,865	\$150,000	\$192,000	\$268,496	\$334,971	155
Discipline	Art	\$55,000	\$74,595	\$122,418	\$200,000	\$305,042	156
	History	\$33,445	\$45,000	\$62,500	\$97,000	\$150,654	275
	Combination	\$43,999	\$55,825	\$85,094	\$131,000	\$212,953	57
	All others	\$38,933	\$60,000	\$105,441	\$174,040	\$252,378	156
Governance	Nonprofit	\$36,080	\$52,500	\$84,741	\$157,410	\$250,000	471
	Government	\$39,449	\$55,000	\$84,344	\$114,250	\$172,000	134
	All others	\$48,200	\$58,500	\$97,419	\$121,318	\$188,706	41
Location	Urban	\$46,597	\$65,000	\$107,825	\$180,701	\$275,000	319
	Suburban	\$40,288	\$55,000	\$85,000	\$129,083	\$187,783	198
	Rural	\$30,000	\$36,000	\$55,000	\$78,183	\$108,600	126
Gender	Female	\$36,000	\$49,625	\$71,293	\$120,000	\$182,537	356
	Male	\$45,400	\$62,500	\$101,600	\$174,759	\$283,642	293
Highest degree completed	< 2-year degree	\$29,900	\$33,600	\$49,000	\$92,663	\$345,582	15
	4-year degree	\$32,000	\$44,681	\$70,000	\$122,500	\$196,702	163
	Master's	\$40,160	\$55,000	\$80,400	\$125,500	\$200,800	357
	Doctorate	\$53,099	\$84,000	\$140,000	\$212,000	\$332,760	103

## Salaries at a Glance

	n	10th Percentile	25th Percentile	Median	75th Percentile	90th Percentile
President/CEO/Executive Director	705	\$33,445	\$50,303	\$80,000	\$135,305	\$227,000
Vice President/Deputy/Associate/Assistant Director for Administration/Operations	167	\$40,000	\$62,000	\$88,000	\$125,000	\$188,110
Deputy/Associate/Assistant Director for Programming	107	\$26,294	\$42,000	\$68,000	\$90,000	\$121,240
Chief Financial Officer/Controller	199	\$41,000	\$62,830	\$84,000	\$120,000	\$148,500
Director/Manager of Information Services & Technology	95	\$44,903	\$58,782	\$73,150	\$95,000	\$120,000
Curator A/Chief Curator	288	\$24,950	\$37,500	\$52,800	\$73,154	\$100,000
Registrar A/Collections Manager	261	\$17,458	\$34,310	\$43,000	\$53,751	\$64,130
Educator A/Director of Education	339	\$28,080	\$36,842	\$49,846	\$63,134	\$83,466
Exhibition Designer/Chief of Exhibitions	165	\$39,492	\$46,607	\$59,224	\$74,725	\$90,906
Vice President/Director of External Affairs	54	\$47,000	\$72,147	\$94,374	\$125,463	\$175,716
Director of Marketing	178	\$33,166	\$43,966	\$58,000	\$78,008	\$99,047
Development A, Vice President/Director of Development	196	\$47,029	\$58,787	\$78,675	\$109,019	\$148,600
Membership A, Director of Membership	100	\$28,024	\$35,000	\$45,000	\$62,019	\$77,926
Museum Store Manager	191	\$17,100	\$28,133	\$36,800	\$49,268	\$62,800
Social Media Manager	63	\$12,337	\$30,504	\$36,771	\$43,260	\$50,000

Looking at the regional distribution of salaries, we note that museum salaries are generally highest in the MAAM (44 positions) and the WMA (39 positions), and lowest in the MPMA (44 positions) and SEMC (42 positions). In this table, "n" refers to the number of original responses to the survey.



## Demographics at a Glance

The **table below** offers a demographic snapshot of museum professionals, with information about gender, age and academic credentials. The sample is limited to full-time workers for whom the participating museums also provided salary information. The demographic information provided was not always complete. For this reason, we have included sampled sizes (“n”) for every data point. As always, larger samples sizes are more likely to provide an accurate reflection of the field.

Two-thirds of all full-time paid museum professionals in the 2012 survey were women, which is consistent with the results of this year’s survey (n = 3,914). Women outnumbered

men in 41 of the 52 full-time positions, ranging from 91.2% of people serving as Administrative Assistant to Director or Department/Division Head to 54.5% classified as Conservator A. Men significantly outnumbered women in just a few areas of museum practice, including IT, exhibit installation, facilities and security. Very few positions demonstrated gender balance; the closest were Imaging Manager, Head of Imaging/ Visual Services and Web Manager.

The average age of all museum professionals (including full time, part time and volunteers) in the sample was 41 years. In this table, “n” refers to the number of original responses to the survey. <<

Title	Gender			Age			n
	Female	Male	n	25th %ile	Median	75th %ile	
President/CEO/Director	55.6%	43.9%	806	49.5	54.5	59.5	781
Vice President/Deputy/Associate/Assistant Director for Administration/Operations	59.7%	38.2%	186	41.5	51.0	59.5	181
Deputy/Associate/Assistant Director for Programming	65.7%	32.4%	108	34.8	45.0	55.0	106
Chief Financial Officer/Controller	65.2%	33.9%	230	45.0	54.0	60.0	225
Director/Manager of Information Services & Technology	23.1%	75.0%	108	35.0	46.0	53.0	107
Curator A/Chief Curator	62.1%	36.3%	314	35.0	46.0	59.0	314
Registrar A/Collections Manager	81.0%	18.0%	289	32.0	41.0	55.0	286
Educator A/Director of Education	82.7%	16.5%	352	33.0	41.0	53.0	353
Exhibition Designer/Chief of Exhibitions	31.4%	68.6%	175	37.0	48.0	57.0	177
Vice President/Director of External Affairs	83.6%	14.5%	55	37.0	47.0	58.0	57
Director of Marketing	78.1%	20.9%	187	34.0	44.0	53.0	181
Development A, Vice President/ Director of Development	76.8%	22.7%	198	38.0	47.0	56.0	195
Membership A, Director of Membership	84.8%	13.4%	112	29.0	36.5	51.3	114
Museum Store Manager	85.7%	12.9%	217	30.0	50.0	60.0	217
Social Media Manager	72.2%	26.4%	72	26.0	31.0	40.5	74

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2015 TrendsWatch

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## CAREERS

## Gratitude, Happiness and Saying Thank You

BY WENDY LUKE AND GREG STEVENS

At the beginning of this new year, consider a gift that keeps on giving: an authentic “thank you.” Positive psychology studies reveal that grateful thinking (and the expression of it) is associated with increased levels of energy, optimism and empathy. When we are grateful or happy, the brain emits the neurotransmitter dopamine, which increases our capacity to learn, be creative and be productive. Rick Hanson, in *Hardwiring Happiness*, reports that organizations where bosses and peers genuinely say thank you far outperform organizations where thank you is not part of the culture. When people sincerely thank each other, trust, engagement, morale and quality go up. Here are a few thank you “gift” ideas for you to try. If you start small, the return on your gratitude will be far greater than the effort it takes.

**FOR THE BOSS**

**Say thank you for a job well done.** A genuine thank you—delivered in close proximity to the accomplishment, with specifics about why the accomplishment

is important—helps your employee feel valued and build understanding about the type of work that supports the organization. Some managers think a thank you should be given only for heroic performance. If you only acknowledge mega efforts, you miss opportunities to build high performance. While the amount of feedback that each generation prefers—from boomers who require relatively little feedback, to Gen Xers who want regular and frequent feedback, to Millennials who can’t get enough feedback and want it at the push of a button—meaningful and frequent expressions of thanks will serve you, the recipient and your institution.

**At performance review time, accentuate the positive.**

Focus on your employee’s strengths by thanking her or him for great work and consistent growth throughout the year. Even in difficult conversations, your employee will appreciate your positive approach. Daniel Goleman, author of *Emotional Intelligence*, tells us that empathy and social

skill (the ability to manage relationships and build rapport) are key factors in being a self-aware leader. But don’t wait for the formal review to acknowledge performance. That worked well for boomers but isn’t effective with Xers and Millennials.

their expertise. In turn, say a specific thank you. Anne Baber and Lynne Waymon, co-authors of *Make Your Contacts Count*, remind us to give something in return whenever we get something. Share an interesting article, an invitation to an event or

**FOR THE EMPLOYEE OR COLLEAGUE****Ask for or offer help.**

Management expert Ichak Adizes suggests that a healthy organization thrives on a balance of individuals with different strengths.

Asking a co-worker, supervisor or direct report for assistance can help you build your skills as you demonstrate how much you value

your focused attention in a meeting or over coffee. If you have resources at your disposal, share them. If you don’t have what the other person needs, perhaps you know someone who does.

**Say thank you for including me.** As Dale Carnegie points out in *How to Win Friends and Influence People*, John Dewey said our deepest

urge is our “desire to be important.” It feels good to be asked to join a special work group, included in decisions that impact the institution or invited to an event. Say thank you and relish the good feeling.

**FOR THE JOB-SEEKER**  
**Send a handwritten thank you note.** If you want to stand out from the other candidates, write a note after job interviews. The art of writing a thank you note is nearly lost, which makes a well-crafted one even more special. Write a note of appreciation for someone’s

time, attention, information or inspiration. Remember to write a thank you note even if the museum does not offer you a position; let them know how much you appreciate the interview and that you are still interested in the organization. Sometimes the person hired doesn’t work out; your note might bring you to the top of the list for further consideration.

**Reach out to your “career posse.”** Our colleague Anne Ackerson suggests that having a group of trusted colleagues is a valuable way to share ideas, inspiration and

focus. Not only will you learn something valuable about yourself from those who know you most, you offer the same in kind. By participating in and supporting your “career posse,” you help build a community of practice that in turn contributes to the field.

**FOR EVERYONE**  
**Remember those who have helped you.** Do you have a former teacher, coach, co-worker or mentor who has made a difference in your life? Take a moment to say “thanks for all you did.” Our colleague Caitlin Badowski

at the Smithsonian National Postal Museum regularly writes thank you notes to people who have guided her along her career path, starting with people who helped her get her first museum job. This is a meaningful way to maintain your network while making someone’s day.

*Wendy Luke and Greg Stevens are co-editors of A Life in Museums: Managing your Museum Career (The AAM Press, 2012). Luke is an executive coach and principal of The HR Sage. Stevens is assistant director for professional development at AAM.*



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## ALLIANCE ANNOUNCES DIRECT CARE TASK FORCE

At the request of the Accreditation Commission, the AAM Board of Directors approved the formation of a Direct Care Task Force during its May 2014 meeting. The commission and board believe that providing clarity on the use of deaccessioning proceeds, specifically on what is generally accepted as a definition of direct care, is a top priority for the field.

The phrase “direct care” first appeared in the AAM Code of Ethics in 1994. The phrase, however, has never been defined or clarified, resulting in gray areas, inconsistent application of standards and lack of guidance to museums for their decision making. Almost weekly the Alliance receives inquiries from museums, the media and the public asking about the standards applicable to the use of proceeds from deaccessioning. Clear answers are challenging because ethics, standards and acceptable practices vary among disciplines.

The cross-disciplinary task force is charged with:

- gathering data to find out how museums of different disciplines use proceeds from deaccessioning and how they define “direct care”
- compiling a list of generally accepted uses of proceeds shared by all disciplines and those specific to each discipline
- evaluating the ethics underlying current standards and practices and advancing the thinking on this topic
- issuing a white paper with task force findings and recommendations, endorsed by the key discipline-specific organizations

Sally Yerkovich, chair of the task force, is director of the Institute of Museum Ethics at Seton Hall University and faculty in the M.A. Program in Museum Professions. She has over 25 years of leadership experience with the National Endowment for the Arts, National Endowment for the Humanities, New Jersey Historical Society, South Street Seaport Museum, Museum for African Art and the

9/11 Tribute Center. She has served on the boards for AAM and ICOM-US and as president of the Council for Museum Anthropology and The Fund for Arts and Culture.

The Alliance collaborated with the discipline-specific organizations to identify individuals who can represent a variety of perspectives on the task force. The members are:

- Wendy Blackwell, vice president, visitor experience, National Children’s Museum, Washington, DC
- Kathy Kelsey Foley, director, Leigh Yawkey Woodson Art Museum, Wausau, WI
- Sarah George, executive director, Natural History Museum of Utah, Salt Lake City
- Patty Gerstenblith, distinguished research professor and director, Center for Art, Museum and Cultural Heritage Law, DePaul University College of Law, Chicago
- Ron Kagan, director, Detroit Zoo
- Lisa Yun Lee, director, School of Art and Art History, University of Illinois, Chicago, and Alliance board member
- Burt Logan, executive director and CEO, Ohio History Connection, and chair, Accreditation Commission, Columbus
- Tom Mayes, deputy general counsel, National Trust for Historic Preservation, Washington, DC
- Laurie Norton Moffat, director and CEO, Norman Rockwell Museum, Stockbridge, MA
- David Rock, director of exhibits and collections management, Arizona Science Center, Phoenix
- Tim Thibault, curator of Woody Collections, Huntington Library, Art Collections and Botanical Gardens, San Marino, CA
- Ken Turino, manager of community engagement and exhibitions, Historic New England, Boston

The task force will be interested in hearing from the field and plans to launch a survey as a first step in February.

PEOPLE

NEW JOBS



▲ **Megan Hyde** to museum educator for public and college programs, **Michael Janairo** to assistant director for engagement, **Jessica Lubniewski** to assistant registrar for collections and **Cynthia Zellner** to assistant building manager/senior preparator, Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York.



**Don Bacigalupi** to founding president, Lucas Museum of Narrative Art, Chicago.

**Philip Mead** to historian and curator, and **Mary Jane Taylor** to director of learning and engagement, Museum of the American Revolution, Philadelphia.



▲ **Deborah Radman** to public relations director, History Colorado, Denver.

**John B. Ravenal** to executive director, deCordova Sculpture Park and Museum, Lincoln, Massachusetts.

**Cynthia Calabrese** to director of development, Dallas Museum of Art.



▲ **James Leventhal** to director of development, Exploratorium, San Francisco.

**Hossein Sadid** to chief financial officer, Virginia Museum of Fine Arts, Richmond.



▲ **Evaleena Fisher** to curator of education, Hyde Collection, Glen Falls, New York.

**Dewey Blanton** to director of communications and public relations, National Academy Museum & School, New York City.

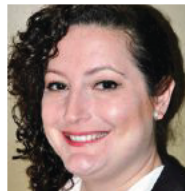
**Darrell B. Jackson** to chairman of the board of trustees, and **Mary Burke**, **K'Lynne Johnson**, **Charles P. McQuaid**, **Stephen C. VanArsdell** and **Robert S. Wasserman** to board of trustees, Morton Arboretum, Lisle, Illinois.

**Susan Breitkopf** to director of corporate, foundation and association relations, and **Jessica Oplak** to corporate and association relations manager, National Building Museum, Washington, DC.

**Glen Jane Cook** to chief scientist, Corning Museum of Glass, Corning, New York.

**Karin Jacobson** to TEAM managing educator, Art Institute of Chicago.

**Sarah M. Abbamonte** to director of communications and **Alexandria Hoang** to administrative coordinator, National Susan B. Anthony Museum & House, Rochester, New York.



▲ **Kimberly Jovinelli** to curator of collections, National Watch & Clock Museum, Columbia, Pennsylvania.

**Joseph Grima** to director, IDEAS CITY, New Museum, New York City.

**Koven Smith** to director of digital adaptation, Blanton Museum of Art, University of Texas at Austin.

**Bartholomew F. Bland** to deputy director, Hudson River Museum, Yonkers, New York.

**Lynnette Regouby** to Mellon Foundation Postdoctoral Curatorial Fellow, American Philosophical Society Museum, Philadelphia.

**Robin Weissberger** to head of administration, J. Paul Getty Museum, Los Angeles.

**Jan Stuart** to Melvin R. Seiden Curator of Chinese Art, Smithsonian Freer and Sackler Galleries, Washington, DC.

**Mary L. Levkoff** to museum director, Hearst Castle, San Simeon, California.

**Auntaneshia Staveloz** to supervisory program manager, Office of Community & Constituent Services, Smithsonian National Museum of African American History and Culture, Washington, DC.

**Julia Clark** to director of collections and interpretation, Abbe Museum, Bar Harbor, Maine.

**Linda Endersby** to museum director, Michigan Historical Center, Lansing.

**Elisa Hansen** to head of library services, John & Mable Ringling Museum of Art, Florida State University, Sarasota.

**Armando E. Zumaya** to senior vice president of business development and campaign and **Cynthia Ann Doll** to owner's representative and project manager, Mexican Museum, San Francisco.

**Alexander Goldowsky** to senior vice president, exhibits and programs, Boston Children's Museum.

**Megan Ramsey** to collections manager, 'Iolani Palace, Honolulu, Hawaii.

TRANSITIONS

The High Museum of Art in Atlanta has announced that **Michael E. Shapiro** will step down next summer from his position as the Nancy and Holcombe T. Green, Jr. Director. Shapiro will leave the museum after 15 years as director and two decades as part of the High's leadership team. Throughout his tenure, Shapiro has overseen unprecedented growth of the museum's collections and endowment, introduced pioneering partnerships that have brought masterpieces to Atlanta and spearheaded the completion of a 177,000-square-foot expansion by Renzo Piano. Shapiro's last day as director will be July 31, 2015.

KUDOS



▲ **Douglas S. Jones**, director of the Florida Museum of Natural History, was recently elected president of the Association of Science Museum Directors. Jones has been a member of the museum directors association since 1998 and served on its board for six years. He also serves on the board of directors of the American Alliance of Museums, The Toomey Foundation for the Natural Sciences Inc. and the Florida Association of Museums.

The Art Institute of Chicago, the High Museum of Art, the Los Angeles County Museum of Art, the Museum of Fine Arts,

Houston and the Nelson-Atkins Museum of Art have announced the first class of fellows designated for The Andrew W. Mellon Undergraduate Curatorial Fellowship Program, which provides specialized training in the curatorial field for students across the United States from diverse backgrounds. The students started their fellowships this past fall. They are:

- Art Institute of Chicago: **Sarah Molina**, University of North Carolina at Chapel Hill, and **Sheridan Tucker**, School of the Art Institute of Chicago
- High Museum of Art: **Luis David Blanco**, Emory University, and **Christy**

**Nitzanah Griffin**, Georgia State University

- Los Angeles County Museum of Art: **Nicolas Orozco-Valdivia**, Pomona College, and **Lilia Rocio Taboada**, University of California, Los Angeles
- Museum of Fine Arts, Houston: **Jennifer Cernada**, Rice University, and **Stormy Hamilton**, Texas Southern University
- Nelson-Atkins Museum of Art: **Myles Cheadle**, University of Missouri-Kansas City, and **Issac Logsdon**, Kansas City Art Institute

## ACCREDITATION COMMISSION CHANGES

At its November 2014 meeting, the Alliance Board of Directors ratified the appointment of five new accreditation commissioners:

- Amy Bartow-Melia, associate director for programs and strategic initiatives, National Museum of American History, Smithsonian Institution, Washington, DC
- Ann Fortescue, executive director, Springfield Museum of Art, OH
- Lourdes Ramos, executive director, Museo de Arte de Puerto Rico, San Juan
- Kenneth Schutz, Dr. William Huizingh Executive Director, Desert Botanical Garden, Phoenix, AZ
- William Tramosch, Gosnell Executive Director, Nantucket Historical Association, MA

*continued on page 60*

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*continued from page 59*

These are the first appointments made through a new selection process based on self-nominations from the field and managed by a cross-disciplinary nominating committee. This process is one element to emerge from the reinvention of accreditation initiative.

“The Nominating Committee was extremely pleased at the enormous response to the call for self-nominations, the range of museum types represented, and the high caliber of the nominees and their enthusiasm for the new accreditation program. With 40 outstanding nominees to consider for only five seats, our work was considerable,” said AAM Board Member and Nominating Committee Chair Douglas Jones.

Concurrent with the new arrivals, three accreditation commissioners are rotating off the commission at the conclusion of a five-year term:

- William Eiland, director, Georgia Museum of Art, Athens
- Terrie Rouse, founder and former CEO, U.S. Capitol Visitor Center, and president, Rouse Consulting, Washington, DC
- Patricia Murphy, executive director, Oberlin Heritage Center, OH

“The Alliance can’t thank Bill, Terrie and Pat enough for the enormous amount of time—all volunteer, no less—and dedication they brought to their work as commissioners,” says Alliance President Ford W. Bell. “They were in the trenches of the reinvention of accreditation effort for the past five years, and the successful new process just launched owes much to their guidance, insight and leadership. The field, not just AAM, owes them a debt of gratitude.”

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## Join Us Feb. 23–24 for Museums Advocacy Day Register by Jan. 23

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

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

*—Emily Lassiter, educational program manager and project coordinator, North Carolina Pottery Center*



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

## Can't Join Us in Washington, DC? Use Our Toolkit to Amplify Our Message

In February, 300 advocates will be in Washington, DC, for Museums Advocacy Day 2015. We invite you to join the cause and lend your voice in support of museums.

Our toolkit provides all the tools and templates you need: customizable op-eds, press releases, media pitches, social media posts and more.

Will you speak up for museums in your community?  
Find the toolkit at [aam-us.org/advocacy/museums-advocacy-day](http://aam-us.org/advocacy/museums-advocacy-day).

**Alliance members register for FREE!**  
Visit [aam-us.org](http://aam-us.org) to register or for more information.

## THE ALLIANCE PURCHASING COOPERATIVE ADDS NEW SUPPLIER

The Alliance Purchasing Cooperative has added PPG Paints as its 15th supplier. PPG Paints supplies more than 80 paints and coatings, including a wide selection of zero- and low-VOC paints, at discounts up to 55 percent off list price. They also offer savings up to 30 percent off of sundry supplies such as brushes, rollers and other painting-related products, plus free shipping. As an added benefit, staff at member museums can save up to 30 percent at PPG retail outlets.

The Alliance Purchasing Cooperative, an exclusive benefit for Tier 2 and Tier 3 museum members, uses 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 15 national suppliers.

In addition to PPG Paints, the Alliance Purchasing 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 energy.

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.

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](http://aam-us.org/membership).

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