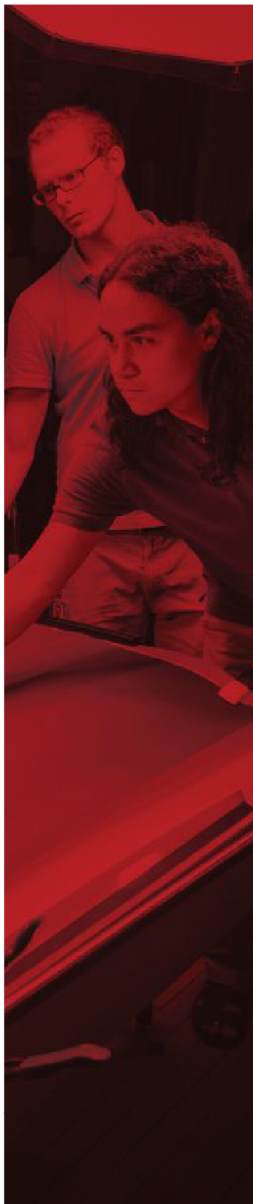


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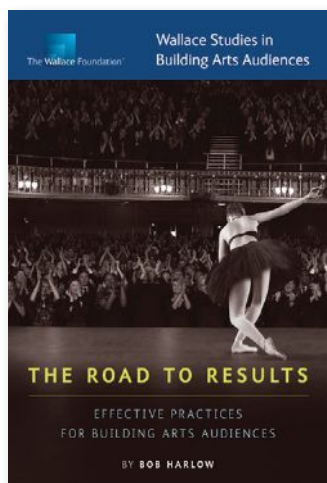
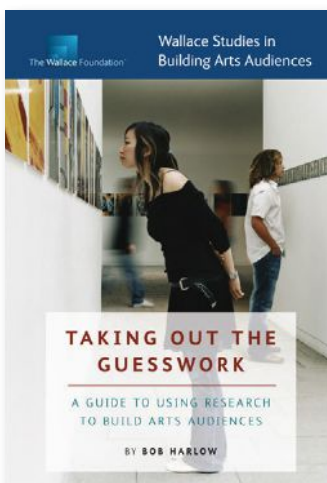
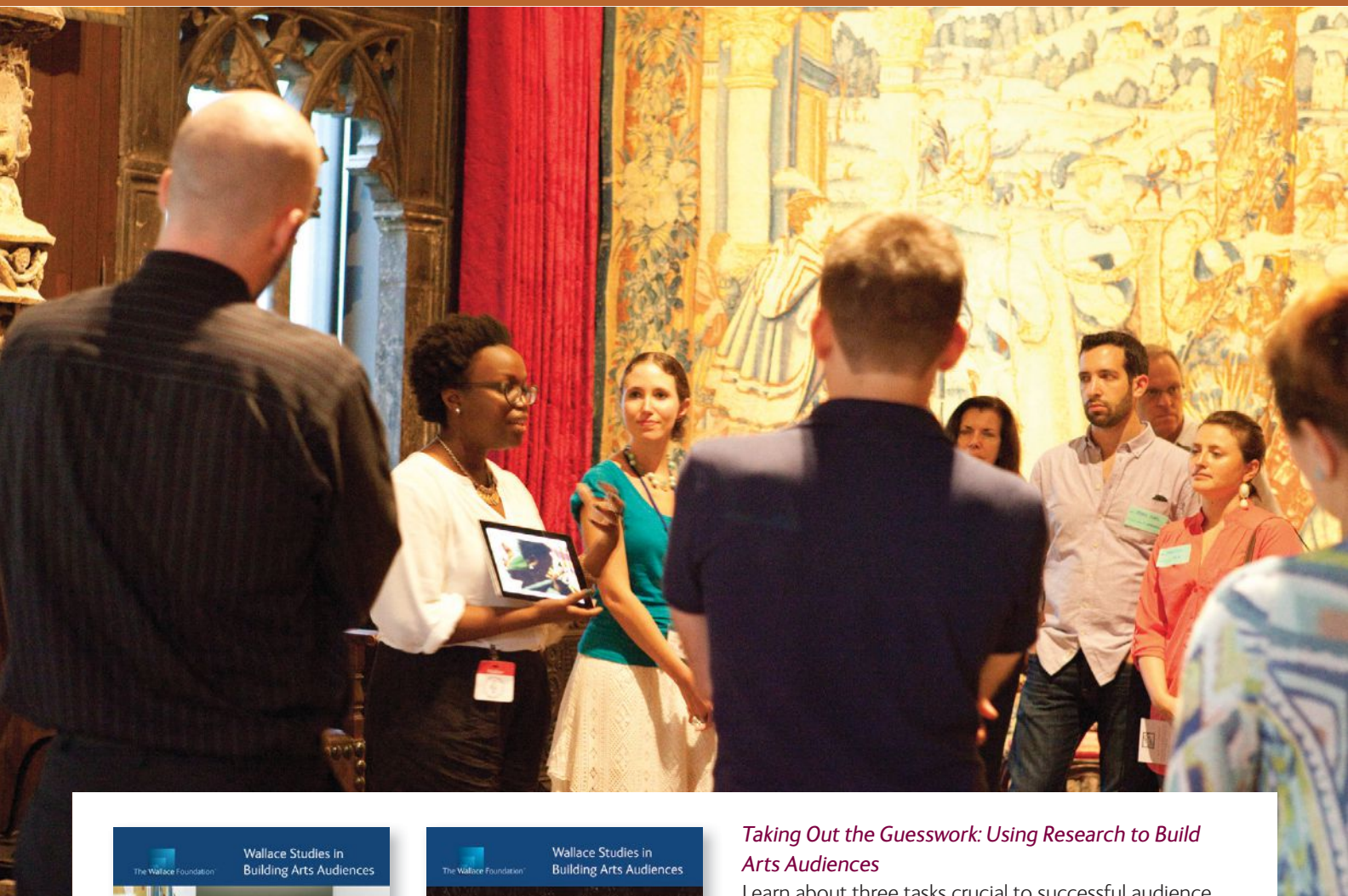
Also in this issue:

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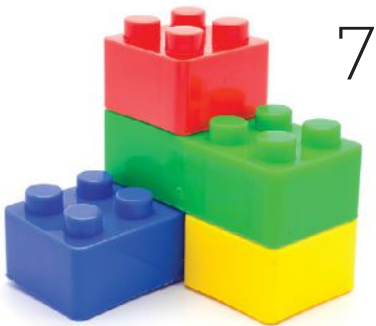
Recognition from the Alliance and its Professional Networks.

48 Institutional Intellectual Property Policies

An excerpt from *Rights & Reproductions: The Handbook for Cultural Institutions*.

By John ffrench, Walter G. Lehmann, Melissa Levine, Michelle Gallagher Roberts, Nancy Sims and Anne M. Young





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On the Move

AAM IS GOING PLACES! Just over the past few months, we have relocated our headquarters office within the Washington, DC, metro area, co-convened the Conference of the Americas in Argentina, held our fall Board meeting and summit with local museum professionals in Mexico City, and participated in dozens of conferences hosted by our allies across the country. All told, we are moving mountains (we purged and recycled 9 tons of paper during the relocation!), pushing boundaries and building bridges. Of course, we could not do any of this without the help of our staff, volunteers, partners and members. It's fitting that this issue of *Museum* celebrates the great work accomplished across the field in 2015, while looking to the future with anticipation and resolve.

From our beautiful new office in the Crystal City neighborhood overlooking the Potomac River and Reagan Washington National Airport, we're better poised to serve museums across

the country and better positioned to champion those museums on a global scale. Our recent partnership with Fundación TyPA for September's "Reimagining the Museum: Conference of the Americas" in Buenos Aires was a significant benchmark for AAM's expanding global initiatives. You'll find highlights from the convening on page 62. This landmark gathering of thought leaders and museum professionals from Central, North and South America was an energized starting point for the types of international exchanges that will elevate our museums and their communities in years to come.

As evidenced by the dedicated individuals I met in Buenos Aires, museum professionals all over the world devote their lives and passions to our field, culture and communities. The November/December issue of *Museum* is traditionally an opportunity to salute the people and projects that have inspired us throughout the year and help us aspire to new levels of innovation, creativity and excellence. We may not be able to recognize them all by name and deed, but their tireless work has contributed to the field's collective achievements highlighted in the pages that follow.

I am pleased to have started a project of my own to meet and connect with the people who keep America's museums running and its

communities thriving. "Faces from the Field" will provide insights about museums' everyday trials and triumphs through site visits and shadow shifts with staff and stakeholders. Over the next few months, I will bring more of these unsung stories to light as I continue my listening tour as AAM's new president & CEO.

I look forward to sharing my "Faces from the Field" visits and showcasing insights from this project online (aamus.org/fromtheceo), in social media (@LottLaura #FacesFromtheField) and at AAM events in 2016.

I also invite all of you—our valued members—to reach out to me directly with your own stories, ideas and hopes for the future. The narratives I hear during my listening tour and those I hear from you will help inform and guide priorities at AAM.

We have a lot to look forward to in 2016. AAM will embark on a new strategic plan. The Center for the Future of Museums will recruit its first Ford W. Bell Fellow for Museums and K-12 Education. And for the first time in more than 30 years, AAM will host its Annual Meeting & MuseumExpo in its own backyard this May! The meeting promises to be one of our largest and most diverse gatherings in many years.

It's plain to see—museums are going places. Where will we see you in 2016?

A handwritten signature in black ink that reads "Laura Lott". The signature is written in a cursive, flowing style.

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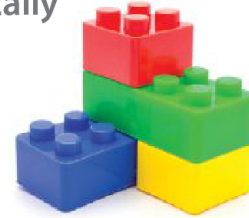


2 p.m. Sunday
Busiest time of the week
at Museum of Fine Arts, Boston.

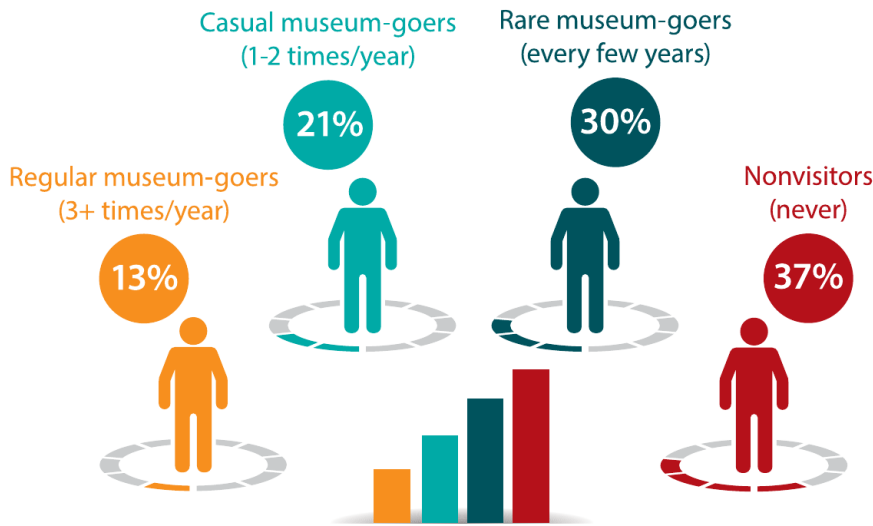
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Source: LEGO.com



OVERALL US POPULATION AND MUSEUM-GOING



Source: Reach Advisors | Museums R+D

PUBLIC PERCEPTIONS OF TRUSTWORTHINESS

Source: Reach Advisors | Museums R+D

History Museums/Historic Sites	6.7	← Most trusted	
Museums	6.4		
Art Museums	5.9	← History museums are the #1 most trustworthy source of information in America.	
Wikipedia	5.7		
Local Paper	5.7		
Academic Researchers and Professors	5.7		
Science Centers	5.2		
US Government	4.9		
Nonprofit Researchers	4.6		
Corporate Researchers	3.6		← Least trusted

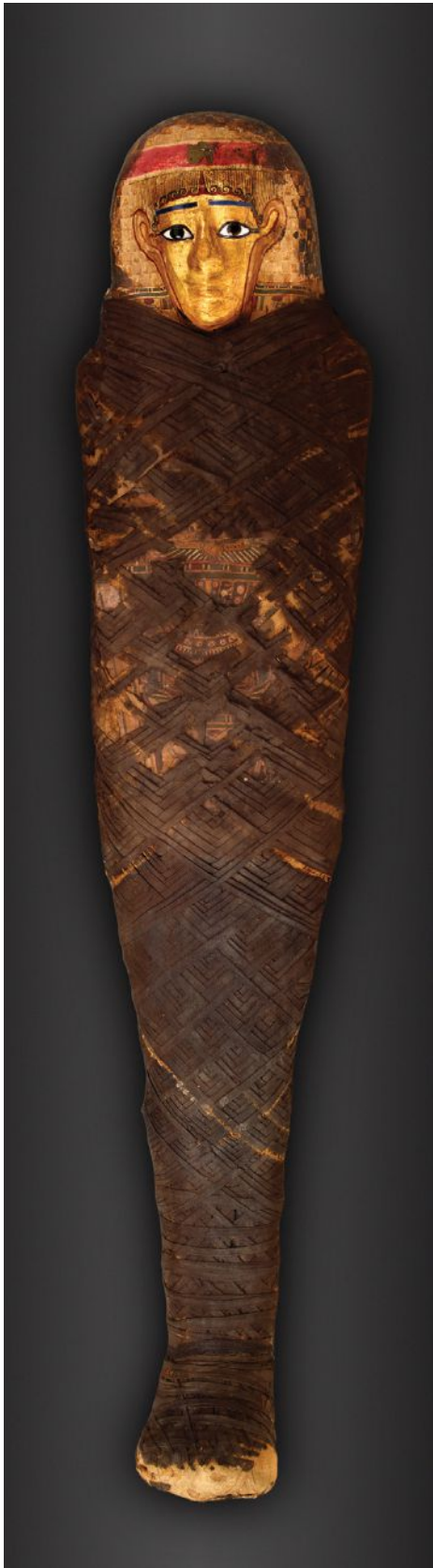
Scale: 0 = not at all trustworthy; 10 = completely trustworthy

By the Numbers is compiled by Susie Wilkening of Reach Advisors | Museums R+D, a national research and development collaborative consisting of museums that want to understand the impact they are capable of having on the lives of their visitors and their communities, and, as a field, the impact museums have on society.

Web: museumsrd.reachadvisors.com

E-mail: susie@reachadvisors.com

Graphics created by PSG Design, LLC



Natural History Museum of Los Angeles County

Modern implements such as CT scans and 3D-printed casts unravel ancient mysteries in “Mummies: New Secrets from the Tombs.” Bold visitors were allowed to enter the exhibition until midnight when it opened this September. Inside are some 20 mummies and coffins, including one of the oldest examples on earth, dating to pre-dynastic Egypt, and a mother and newborn who were buried long ago in Peru. Two children in gilded cases also are among the subjects, as are the mummified animals—cats, birds and even a baby crocodile—that joined their masters in the tombs. Fragments of stone sarcophagi, trophy skulls and pots full of snacks (or beer!) further illustrate the items taken into the afterlife.

The results of new research, which has allowed scientists to look inside the mummies without having to risk unwrapping them, reveal more than ever before about the person inside each one. At interactive touch-tables, visitors can digitally replicate the peeling back of the mummies’ layers to learn details about these ancient individuals. Also based on these new findings, burial figurines have been recreated through 3D printing, and artist Elisabeth Daynès was able to reconstruct sculptural busts of the dead. To January 2019. Additional venues: Denver Museum of Nature and Science; Field Museum, Chicago.

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

Brinton Museum

Big Horn, WY | Halfway between Mount Rushmore and Yellowstone National Park, the Brinton Museum has remained under the radar outside of the west since it was established more than 50 years ago. A new 24,000-square-foot building, unveiled this summer, aims to both literally and figuratively increase the museum's profile. Named the Forrest E. Mars Jr. Building, the three-story structure has stolen the crown for the world's tallest rammed earth wall from the Great Wall of China. Inside the \$15.8 million space are four galleries that host the museum's collections of American Indian and western artworks, as well as a top-floor bistro with vistas of the surrounding Big Horn Mountains.



Museum of Fine Arts, Houston

After stops in Europe and Asia, an exhibition examining the full career of the internationally beloved American artist Mark Rothko (1903–1970) makes its way to the United States. "Mark Rothko: A Retrospective" features more than 60 paintings that represent the full breadth of Rothko's oeuvre. Evoking both elation and despair, these canvases exemplify the humanism he instilled in his modernist works. Visitors to the exhibition in Houston also can spend time at the city's Rothko Chapel, considered the artist's most celebrated public commission. To Jan. 24, 2016.





Freer|Sackler

Washington, DC | The name Sōtatsu may not be as immediately recognizable as Hokusai or Hiroshige, but Tawaraya Sōtatsu is known to experts as one of the most influential figures in the history of Japanese art. Little is known about the shop-owner turned painter, who was active in the early 17th century. “Sōtatsu: Making Waves” aims to change that by bringing together his masterpieces from collections around the world, including the screens *Waves at Matsushima* and *Dragons and Clouds*, as well as works by later artists that prove Sōtatsu’s formative effect on aesthetics in Asia and beyond. To Jan. 31, 2016.



Wolfsonian–Florida International University

Miami Beach | Philodendrons are hardly considered exotic today, but these leafy plants once existed only in the steamy environs of Central and South America. “Philodendron: From Pan-Latin Exotic to American Modern” digs to the root of the plants that migrated from the tropics into Western homes and gardens. The exhibition looks back to the late 1700s, when governments of colonial empires began to send botanists on the hunt for useful new flora, and to the 1930s, when the craze for tropical plants began to take hold in Europe and North America. Artworks and artifacts demonstrate the philodendron’s use as both a practical implement and an artistic inspiration. To Feb. 28, 2016.

The Strong

Rochester, NY | Sid the Science Kid has been inciting children’s enthusiasm for science since 2008 on his animated, award-winning PBS Kids TV series. Young visitors now can go hands-on with this inquisitive youngster’s investigations in “Sid the Science Kid: The Super-Duper Exhibit!” Instead of simply watching Sid, a Jim Henson Company creation, figure out the causes and effects of scientific concepts, kids can use levers, pulleys and air cannons to experiment with the laws of physics. Magnets, sound and color are scrutinized in the Super Fab Lab, and a touch-screen computer allows aspiring inventors to create their own machines at a replica of Sid’s own desk. To Jan. 24, 2016.



Columbus Museum of Art

Heralded with three days of celebration, the museum completed its Arts Matters campaign with the opening of the Margaret M. Walter Wing on October 25. The campaign launched in 2007 as an effort to expand and update the Ohio museum, whose gallery count had remained the same since 1931 though its collection had increased twenty-fold. Construction began in 2008 with a reimagining of the museum's historical Beaton Hall; the years since have added a renovated wing and a new public garden to the CMA campus. The third and final phase, which kicked off in 2013, culminated this fall with the 50,000-square-foot Walter Wing, bringing spaces for special events and installations as well as a restaurant, store and sculpture garden.

Two exhibitions inaugurate the new wing. "Keeping Pace: Eva Glimcher and Pace/Columbus," on view through Jan. 17, examines the Pace Gallery's influence on the local arts scene. "Imperfections By Chance: Paul Feeley Retrospective, 1954–1966," up through Jan. 10, recalls the legacy of this modernist artist, professor and forward-thinking curator. And with the new displays, old favorites return: visitors have been reassured that *Spirit* by Mel Chin and *Nocturne Navigator* by Alison Saar—better known as the Barrel and the Blue Lady—will continue to grace the reenvisioned museum.





**Ruth and Elmer Wellin
Museum of Art at Hamilton
College**

Clinton, NY | Karen Hampton was one of 27 children who helped desegregate Bel Air, Los Angeles, in 1964. Today, she is a Los Angeles-based textile artist who describes herself as a “griot,” or one who preserves and hands down a people’s genealogy. Indeed, her work is deeply influenced by both her personal history—such as her great-grandfather, who escaped from slavery before joining the Union Army—and her broader ancestry. “The Journey North” weaves together the threads of her past with works that fuse African traditions and contemporary materials. To Dec. 20, 2015.



Indiana State Museum

Indianapolis | Spins, flips and ollies enter the galleries in “Rad Science: Skatepark Physics,” an informative ride through the science of skateboarding. Instead of heading to the local ramps, visitors can practice their skateboarding skills in the exhibition’s more than 25 interactive installations. Concepts such as friction, balance, velocity and inertia are broken down by testing various skating surfaces and trying to stay upright on stationary boards (with plenty of padding to soften falls). Those who prefer to stay on solid ground can watch professional skateboarders pull off tricks in the Vert Theatre and review the 50-year history of the four-wheeled phenomenon in the History Bowl. To Jan. 3, 2016.

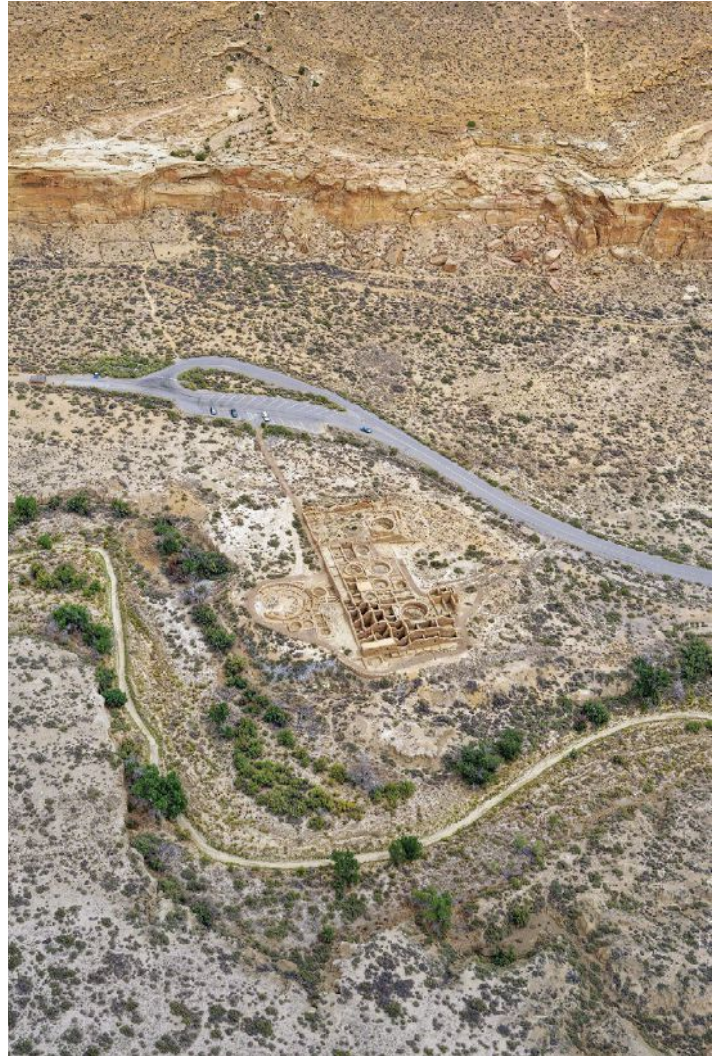
**American Society of Radiologic Technologists
(ASRT) Museum and Archives**

Albuquerque, NM | True to its trade, the new American Society of Radiologic Technologists (ASRT) Museum and Archives uses technology to give an enlightening look at X-ray history. The institution preserves the past of medical imaging, from the accidental discovery of the X-ray in 1895 through the digital advances of today. The professionals who developed and perform these procedures are also highlighted as part of this behind-the-scenes look. A \$3 million project, the museum includes both rare artifacts and high-tech interactives, including a book touch table stocked with historical manuscripts and a digital examination of Homer Simpson’s brain.



Museum of Indian Arts and Culture

Santa Fe | A few years ago, residents of the American Southwest may have looked up to see the alarming sight of a cameraman dangling out of a plane. Flying slow and low, Adriel Heisey cased the landscape of the Southwest in 2007 and 2008, capturing the same exact scenes—down to the season and the time of day—that were photographed by Charles and Anne Lindbergh in 1929. “Oblique Views: Archaeology, Photography, and Time” juxtaposes Lindbergh’s black-and-white aerial images against Heisey’s new ones, revealing how key sites and civilizations have shifted over the past eight decades. To May 2017.



Children’s Museum of Indianapolis

“National Geographic Sacred Journeys” connects the hundreds of millions of people who each year trek to holy sites around the world. In one exhibition, visitors can make stops at Jerusalem’s Western Wall and Dome of the Rock mosque, where Muhammed is believed to have ascended to heaven, before heading to Mecca in Saudi Arabia. The Ganges River in India, a destination for countless Hindus, and the Roman Catholic Basilica of Our Lady of Guadalupe in Mexico City are also among the recreated places on view. Personal stories from the faithful illuminate the meaning and personal connections behind these consecrated spots. To Jan. 31, 2016.



» What's NEW



A snapshot of Johnny Cash's debut at the Grand Ole Opry is among the 3,000 images from the Country Music Hall of Fame and Museum that are now available online. The Nashville-based institution teamed up with Getty Images to digitize thousands of pictures from its Elmer Williams Collection, named for the photographer who captured countless candid snaps of country music legends in the mid-1950s and early '60s. The project will continue to digitize more than 100,000 images over the next nine years, forming a database that will preserve rare images and information and make them accessible to music scholars and fans.



With its primary colors and grid-like approach, Piet Mondrian's *Composition No. 11* already reads somewhat like a complex board game. Now, technology allows future art fans to play with the painting as one of eight diversions in the new ArtGames 2.0 app, each of which is based on a work in the Albright-Knox Art Gallery's collection. Available on both Apple and Android devices, the free application engages users, particularly younger ones, with some of the Buffalo, New York, museum's notable works. Vincent van Gogh's *The Old Mill*, for example, is transformed into a challenge to navigate an avatar through southern France, avoiding holes and haystacks along the way.



Dozens of museum professionals from across the world come together in *Innovative Approaches for Museums*, a new book series launched this summer by Rowman & Littlefield. Representing a variety of sizes and types of institutions, the 60 authors offer insights from firsthand experience to benefit others in the field, as well as students looking forward to a career in museums. Topics including collections care, fundraising, digital initiatives and public engagement are addressed through case studies of real-life efforts that required original and innovative approaches. Museum professionals involved in the projects offer readers both dream-big inspiration and practical advice.





National Museum of China, Beijing, China



Tokyo National Museum, Toyokan, Tokyo, Japan

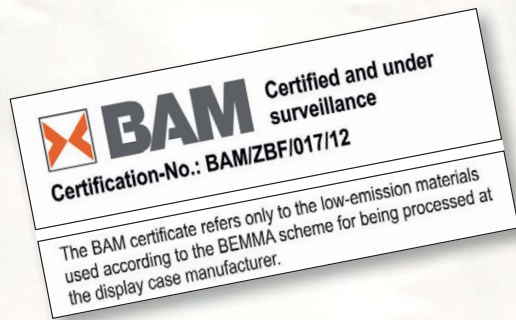
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Students at the Nasher Museum of Art with adult leaders.

How Can Museum Educators Work with Chaperones?

A guide to improving the relationship

BY EMILY ERWIN-MCGUIRE, KELLY TIEGER and KATE WILLIAMSON

Last fall, the Lower East Side Tenement Museum was facing challenges with chaperones on school group programs. The education department wanted to determine what was going on (and going wrong) between chaperones and educators, and learn how to create more successful outcomes.

Our research team attended and recorded school tours and conducted

interviews and surveys with educators and chaperones at the museum. Our findings showed that clear expectations and communication were the key to successful chaperone-educator dynamics, and that simple tools could be employed to help empower both educators and chaperones to optimize their experiences at the museum.

What makes the dynamic between chaperones and educators so tricky?

Many museums and institutions grapple with this question. Due to the nature of school tours, nonteacher chaperones (like parents or other family members) are often required to serve as proxy for classroom teachers. These nonteacher chaperones can lack the

authority and management skills of classroom teachers, causing the dynamic between them and museum educators to become difficult.

Chaperones are often uncertain about their role and what is expected of them. While some chaperones have never been to a museum before and are unclear about general behavioral rules, norms and

Information PLEASE ‹‹

expectations may also differ from institution to institution. To further complicate matters, educators may have different personal preferences about how chaperones should act. One educator may encourage chaperone participation and questions, while another may wish for a strong and silent “behavior manager.”

During most museum visits, time is at a premium. Educators are eager to dive into the content of their programs, yet they must first handle housekeeping measures like coat check and ground rules. In the hustle and bustle, communication with chaperones can lose priority.

What do educators want from chaperones on school tours?

Educators in our study agree that they want supportive chaperones who are engaged and manage behavior. However, there was no consensus on how much engagement or management they wanted, or what it looked like. Each educator is unique and has her own style and expectations. For example, one educator we surveyed explained that “lots of interest is better than total” chaperone disengagement. In contrast, another educator wanted chaperones “that stand in

the corner and those that, if they help, help with the kids.” Yet a third educator stated that disciplining students should be up to the chaperone exclusively, and not the educator at all.

These examples demonstrate the wide range of expectations for chaperone behavior, creating another obstacle for a successful program. Chaperones must “learn” their educator’s style and pick up cues on how to act, often with very little direct communication. During our three-month observation period, we recorded only three instances of an educator giving direct instructions to a chaperone. When communication is limited, it’s no wonder that misunderstandings between educator and chaperone can easily arise.

How can an educator create a successful dynamic with any chaperone who walks in?

The single most important thing an educator can do is connect with a chaperone at the start of the program, gauging their experience and giving them a sense of their role. Since all educators (and chaperones) are different, these expectations may vary from one educator to the next. That’s okay! As long as the chaperone’s role



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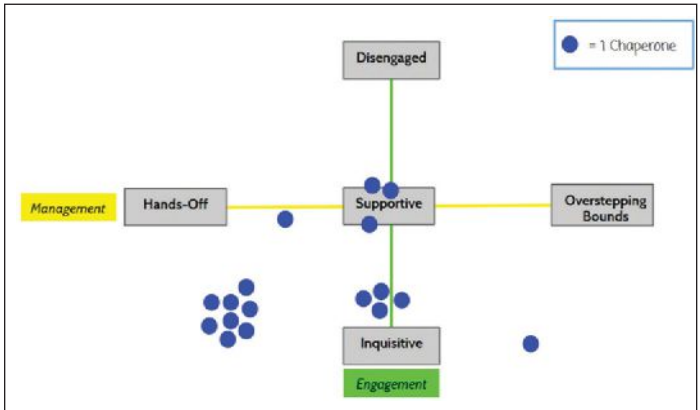
is made clear, the chances of success are dramatically improved.

Another way educators can engage and empower chaperones is to give them specific tasks that are embedded with responsibility. For example, if a portion of the program involves art making, educators can ask chaperones to distribute and gather materials. Chaperones are often relieved to receive a concrete assignment, alleviating awkwardness and solidifying their role. An educator who wants a chaperone to

manage student behaviors can say early on, "I'll watch this group over here. Can you keep that group over there on task?"

While observing chaperones, we noticed that behaviors tended to follow certain patterns and trends. When we noted the behaviors and interactions, we were able to place each chaperone on a "Matrix of Behaviors" above (above right).

The horizontal scale tracks behaviors related to management, such as redirecting distracted students, distributing materials and



Matrix of Behaviors

correcting misbehaviors. The vertical scale tracks behaviors related to engagement, such as asking and answering questions, and generally participating in the program.

As one might expect, chaperones on either end

of these scales can be problematic. For example, a "Hands-Off" chaperone might stand back and let disruptive behavior occur in front of him, while a chaperone who is "Overstepping Bounds" might interrupt

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First trip to the Museum? Here are some tips to help make your trip a success:

1. Talkative group? Help them remember to raise their hands to join the whole conversation, and quietly discourage side conversations during the tour.
2. During the activity, sit with small groups that look like they may not be staying on topic. You can help focus them, and ask them question tied to the activity.
3. We love having adults who actively participate on tours, but remember that the students' questions come first.
4. Are there some students you can tell are distracting each other? Help them stay focused by quietly separating them.

We are so glad that you have decided to come to the Lower East Side Tenement Museum. We hope that your trip is fun and full of learning!

Welcome Card

an educator and try to take over the tour. Likewise, a “Disengaged” chaperone could be looking at her phone for most of the tour, while an “Inquisitive” chaperone could ask and answer more questions than the students, behaving as if the tour was for him.

If educators can quickly identify the chaperones on their tours, they can work to modify unwanted behaviors and encourage desirable behaviors. If a chaperone is behaving in a way that an educator dislikes, it benefits the educator to step in early on, firmly and kindly. For example, an educator might offer an “Overstepping Bounds” chaperone a firm “thanks, but I’ve got it from here.” An early intervention can change the path of an entire visit.

Far and away the most successful tour outcomes occurred when chaperones knew what was expected of them. Chaperones come from all backgrounds and

levels of experience. The educator should approach the tour with an idea of what they want from the chaperone, so that they can effectively express expectations.

Educators should remember that most chaperones have the best interests of the group at heart, and really do want to be successful. They often just don’t know how!

What tools can museums use to better reach chaperones?

We developed and prototyped a Welcome Card (above) to help make expectations clear and explicit for chaperones. Chaperones receive the cards immediately upon arrival at the museum.

All educators know the benefit of visual cues and reminders. With these cards, a museum educator can avoid taking valuable time from a program to offer explicit instructions to the chaperone. The card is an

easy way to help those chaperones who are unsure of their place to find clear strategies and ways to be helpful. The cards have already been adapted for use at other institutions, including the New York Transit Museum. Feel free to adapt this prototype and try it out at your museum or institution!

How can I bring these practices to my museum or institution?

Getting everyone on the same page within the institution is the first step. Problems arise when leadership, educators and other staff have different expectations and when internal communication is lacking or unclear. Educators are on the front lines with chaperones every day, and often have valuable insights and tips to share. Creating a forum for educators to compile best practices to share with one another—whether in the form of professional development, workshop or roundtable—can benefit everyone. ‹‹

Emily Erwin-McGuire teaches at Scribble Arts Workshop in Hastings-on-Hudson, New York; Kelly Tieger teaches at Corlears School, New York City; and Kate Williamson teaches at AltSchool Brooklyn Heights. This study was conducted through Bank Street College of Education, New York City.

The interesting part is what you don’t see



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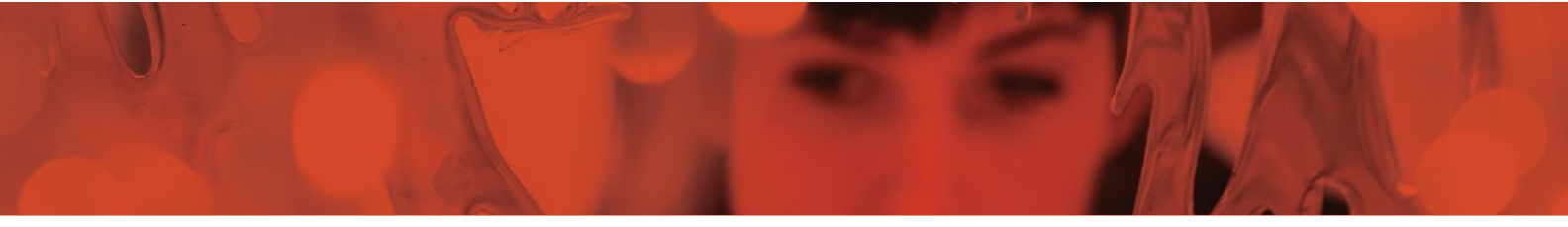
**American
Alliance of
Museums**

Registration opens January 2016

<http://www.aam-us.org/events/annual-meeting>

2015 Awards

The Alliance and our Professional Networks recognize those institutions
—and the professionals who work within them—
that really distinguish themselves.
What made them winners? Turn the page and take a look.



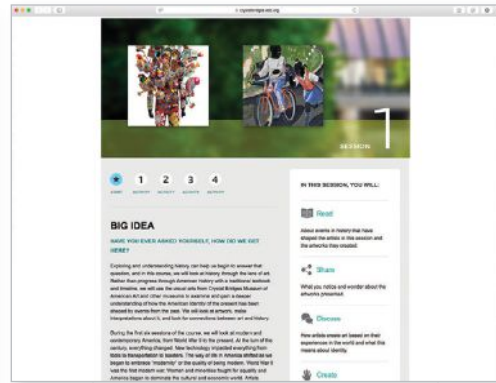
MUSE Awards

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



Applications & APIs

- Gold:** Enterprise Content Management System, Canadian Museum for Human Rights
- Silver:** Timescape, 9/11 Memorial Museum
- Bronze:** 4 Stories, Issue 1 (Place), Museum of Contemporary Art Chicago



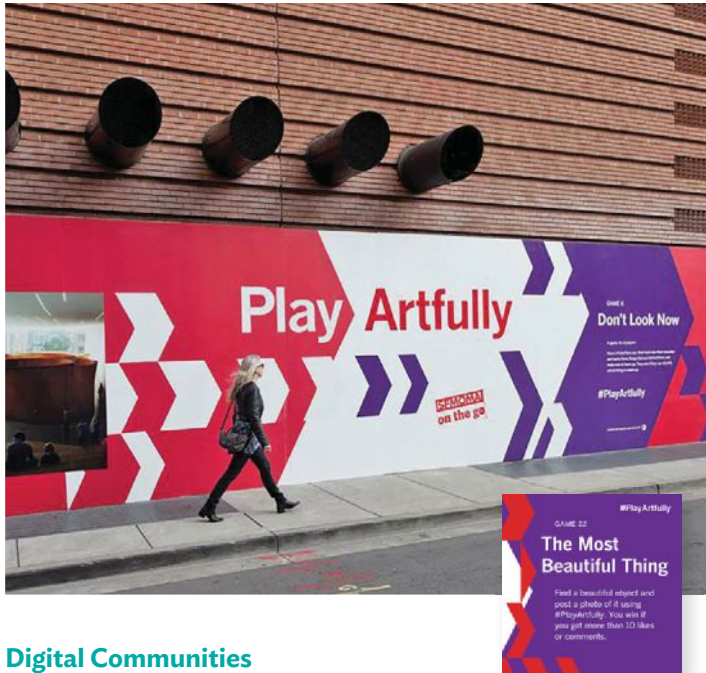
Education and Outreach

- Gold:** Museum Mash Up: American Identity through the Arts, Crystal Bridges Museum of American Art
- Silver:** Learning TRAILS at the Museum of Australian Democracy, Museum of Australian Democracy at Old Parliament House
- Bronze:** Smithsonian Science How webcasts, Smithsonian National Museum Natural History
- Honorable Mention:** One Met. Many Worlds, The Metropolitan Museum of Art



Audio Tours and Podcasts

- Gold:** Channel, RISD Museum
- Silver:** PEMcast, Peabody Essex Museum
- Bronze:** Contemplation Audio Tour, The Phillips Collection
- Honorable Mention:** 9/11 Museum Audio Guide, Witnessing History tour, 9/11 Memorial Museum

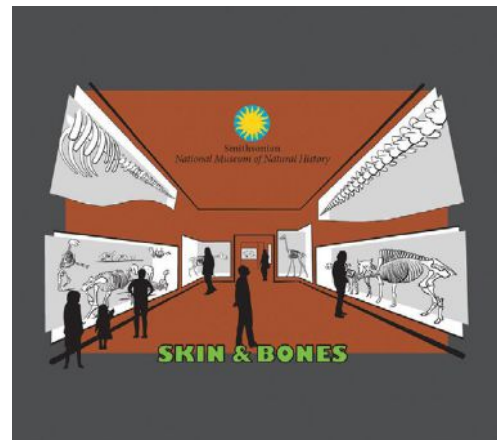


Digital Communities

- Gold:** #PlayArtfully, SFMOMA
- Silver:** Art Detective, Public Catalogue Foundation
- Bronze:** #FNLROM, Royal Ontario Museum

Games and Augmented Reality

- Gold:** Skin & Bones, Smithsonian National Museum of Natural History
- Silver:** Lights of Inclusion Floor Game, Canadian Museum for Human Rights
- Bronze:** Actions Count Interactive Game Table, Canadian Museum for Human Rights



Honeysett & Din Award

- Gold:** TandemArt, Cantor Arts Center and Stanford University
- Honorable Mention:** The Decorative Duel, McClung Museum and University of Tennessee

RESOURCES

- Learn more about the Media & Technology Professional Network, including past and present MUSE Award winners, at <http://bit.ly/1LC2Aqw>.
- Review the Education and Interpretation section of our recorded webinar library at <http://bit.ly/1PjZWVX>.
- Join us for the 2016 Alliance Annual Meeting & MuseumExpo, and take part in our media & technology track of programming. Learn more at <http://bit.ly/1LoOlcY>.



Interpretive Interactive Installations

Gold: The New Cooper Hewitt, Cooper Hewitt Smithsonian Design Museum

Silver: Binaural Lunch Counter Interactive, Center for Civil and Human Rights

Bronze: College Football Hall of Fame: All Access, College Football Hall of Fame

Honorable Mention: Children's NPM Digital Playground, National Palace Museum

Honorable Mention: Reflecting on 9/11 and Recording Studio, National September 11 Memorial Museum



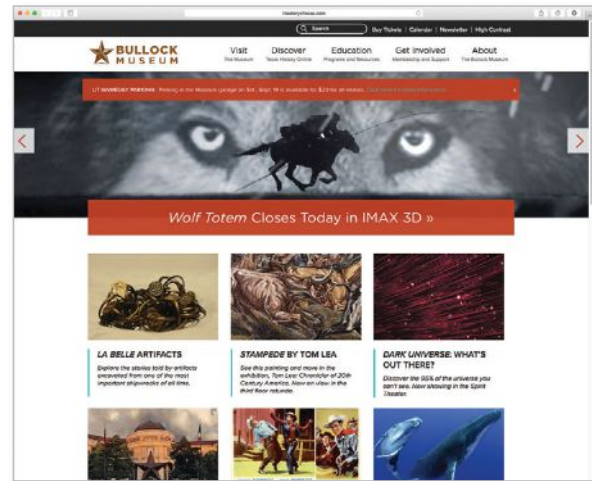
Interactive Kiosks

Gold: Responsibility Theater, Oklahoma City National Memorial & Museum

Silver: Signing Steel interactive, National September 11 Memorial Museum

Bronze: Beyond Rubik's Cube Tessellation Table, Liberty Science Center

Honorable Mention: Elmhurst History in Time and Space, Elmhurst Historical Museum



Online Presence

Gold: TheStoryofTexas.com, Bullock Texas State History Museum

Silver: Indianapolis Museum of Art Online Collection, Indianapolis Museum of Art

Bronze: Outside the Spacecraft: 50 Years of Extra Vehicular Activity, Smithsonian National Air and Space Museum



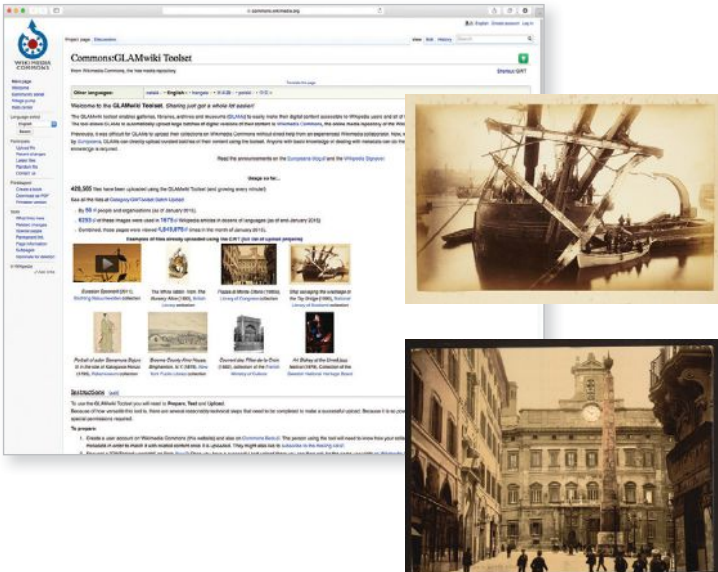
Multimedia Installations

- Gold:** Charles James: Beyond Fashion, The Costume Institute—The Metropolitan Museum of Art
- Silver:** TING—Technology & Democracy, Norsk Teknisk Museum
- Bronze:** Biomechanics Heat Theater, The Field Museum
- Honorable Mention:** Listening Alcoves, National September 11 Memorial Museum



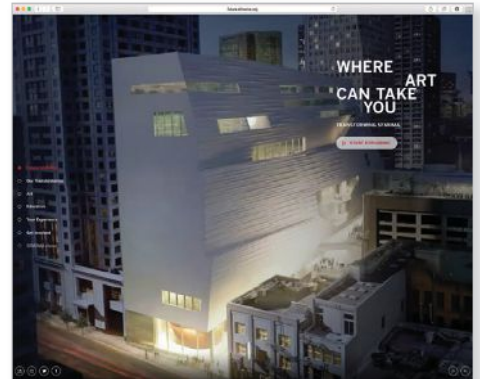
Video, Film and Computer Animation

- Gold:** Design Dictionary, Cooper Hewitt Smithsonian Design Museum
- Silver:** How We Learned to Fly like the Birds, The Field Museum
- Bronze:** The Making of a Roman Silver Cup, J. Paul Getty Museum
- Honorable Mention:** Faras 3D, National Museum in Warsaw
- Honorable Mention:** “Treblinka”—digital reconstruction of the camp, Treblinka Museum



Open

- Gold:** GLAMwiki Toolset, European Foundation
- Silver:** Mapping the Maps, Wikimedia UK and the British Library
- Bronze:** Fashion Edit-a-thons, European Fashion



Public Outreach

- Gold:** Where Art Can Take You: Transforming SFMOMA, SFMOMA
- Silver:** Q?rius School Programs, Smithsonian National Museum of Natural History
- Bronze:** Your Tax Return Can Make History, Ohio History Connection

EdCom Excellence Awards

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

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

Native American Fellowship Program

Peabody Essex Museum

This paid summer fellowship program for individuals from Native American, Native Hawaiian and Alaska Native backgrounds introduces participants to the theory and practice of museum leadership through a meaningful, in-depth museum department project. The program also includes weekly workshops, field trips and topical presentations. Judges were struck by the track record of the program (six years and counting), its organization and content, and the museum's strong commitment to inclusivity.



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

Suzy Harris

Associate Curator of Education for Schools, Birmingham Museum of Art

Harris (at left) has worked for 24 years as an educator, administrator and curator, influencing the museum education field locally and nationally. In addition to serving on local and statewide nonprofit boards, she has been involved with EdCom and the National Art Education Association. Judges were impressed by her commitment to the community, high standards and accomplishments in teaching, outreach, community programming and exhibition development, as well as her work with teachers, schools, students and inclusive audiences.



Excellence in Resources

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

“I’m Here” Gallery Guide Series

Phoenix Art Museum

Each of these three visitor guides (I’m here...with kids; I’m here...for the first time; I’m here...on a date) introducing the museum’s collections evolved from known motivations for visiting the Phoenix Art Museum using survey data and the work of John Falk, and from onsite behaviors gleaned from museum visitor studies. Judges were struck by the method

of content production for these guides: an innovative education department staff retreat known as a “sprint,” in which educators worked intently to complete an offsite project in one day. Visitors have consistently commented on the guides, especially in social media posts, and the demand has exceeded the original print run.



John Cotton Dana Award for Leadership

Elizabeth (Elee) Wood

Vice President of Visitor Experience, Adler Planetarium

Judges applauded the impact of Wood’s (at left) well-published work on the field and on the hundreds of students she has coached, mentored and taught over the years. Wood has “continued to beat the drum of access, equity and outreach for museums—with a clear goal of making museums and their information available to all,” said her student nominator, Sarah Cole. “I can think of no other professional so deserving of the Dana Award than Elee, in whose voice I hear every Dana quote I read.”

RESOURCES

- Read the Center for the Future of Museums’ 2014 white paper, *Building the Future of Education: Museums and the Learning Ecosystem*, at <http://bit.ly/1FV19Bc>.
- Individual AAM members may join any of our professional networks for free, including the Education Professional Network (EdCom), at <http://bit.ly/1OnZXcp>.
- Browse our many recorded webinars on education and interpretation at <http://bit.ly/1PjZWVX>.

Excellence in Exhibition Competition

The annual Excellence in Exhibition Competition recognizes outstanding achievement in the exhibition format from all types of museums, zoos, aquariums, botanical gardens and any other types of noncommercial institutions offering exhibitions to the public. The competition is the joint project of the **Curators Committee (CurCom)**, **National Association for Museum Exhibition (NAME)**, **Committee on Audience Research and Evaluation (CARE)** and **Education Committee (EdCom)**.

Your Brain

Franklin Institute

Philadelphia

“Your Brain” explores what the brain is, what it does, how it works—and the mystery that still surrounds it. Visitors can climb a two-story neural network, triggering lighting and sound effects with their footsteps. A variety of brain-imaging technologies served to create a digital collage of video and visualizations of the brain. Judges were impressed by the museum’s ability to make dense subject matter relatable to visitors, and by the effectiveness of the exhibit’s interactive and touch applications.



RESOURCES

- Learn more about the AAM Excellence in Exhibition Competition at <http://bit.ly/1VHuq9x>.
- Read the popular 2013 *Museum* magazine article, “The Concept of an Exhibition,” on developing an exhibition and a well-planned interpretive framework at <http://bit.ly/1WPKB1E>.
- The National Association for Museum Exhibition is one of AAM’s professional networks, open to all individual AAM members. NAME also publishes the biannual *Exhibitionist* journal. Learn more at <http://bit.ly/1WPKEdR>.



“Interstitial Area Installations”

National September 11 Memorial Museum

New York

Each gallery space of the museum’s permanent exhibition is focused on a main narrative point that helped to guide object selection, script writing and design during the planning process, as well as translate into the main takeaway messages for visitors. The exhibition elevates first-person accounts to the forefront of the narrative through quotations, oral history testimony and archival recordings. Whenever possible, the exhibition presents the voices of people who directly experienced these events. A range of interpretive techniques is employed throughout, offering deeper levels of knowledge that can be discovered and explored.





Our Living Languages: First Peoples' Voices in British Columbia
Royal British Columbia Museum

Victoria

This interactive exhibition explores how First Nations communities throughout British Columbia are helping their languages survive and flourish in the face of change. Interactive stations, original artwork, and video, audio and live engagement allow visitors to learn more about the history and complexity of these languages. Judges praised the partnership the institution formed with the communities featured in the exhibit, as well as the auditory experiences provided.

State of the Art: Discovering American Art Now

Crystal Bridges Museum of American Art

Bentonville, AR

This exhibition resulted from a journey that the Crystal Bridges curatorial team took in 2013, traveling across the United States to visit nearly 1,000 artists. Their goal was to discover artists whose work had not yet been fully recognized on a national level. "State of the Art" featured works of more than 100 artists, including works on canvas and paper, photography and video, and installation and performance art. Judges praised the collaborative nature of the project, as well as the accessibility of the labels and audio.



Excellence in Exhibition Label Writing Competition

Each year, this competition gathers writers, editors and enthusiasts to discuss the characteristics of excellent label copy at the Marketplace of Ideas. The goal is to inspire conversations about the process and purpose of the primary tool we use to communicate with visitors. Beyond the Marketplace, the competition continues to grow an online archive of outstanding label writing, foster partnerships among

AAM professional network committees and provide an ongoing professional development opportunity for students enrolled in the Museology Graduate Program at the University of Washington. Jurors represent the **Curators Committee (CurCom)**, the **Education Professional Network (EdCom)**, the **National Association for Museum Exhibition (NAME)** and the previous year's honorees.

Goya: Order and Disorder

Museum of Fine Arts, Boston

Writers and Editors: Adam Tessier, Head of Interpretation; Stephanie Stepanek, Curator; Frederick Ilchman, Curator

Label Type: Object



Comment: I love the way this label puts me into the scene—and puts Goya there, too, as an observer who will later capture it in an etching. The label lets me see what he saw that was worth capturing. “Goya takes his own pleasure” is a masterful connector of the scene, the artist and the artwork. And then, at the end, is a sentence that unbalances you a bit...ah, that’s right, the theme of this gallery is Balance.

—Eileen Campbell

A Bad Night (Mala noche.)

Plate 36 from the series *Caprichos*, 1797–99
Etching and aquatint with burnishing (first edition)

A bad night for business: nature kicks up a storm, interrupting the commerce of women plying their trade. While customers stay home, Goya takes his own pleasure in the way the wind becomes an active force, gusting through the trees and lifting shawls and skirts, exposing shapely bare legs. With such an unsteady pose, she may topple.

Museum of Fine Arts, Boston. Gift of Miss Katherine Eliot Bullard, 1914 M25688



Tentacles: The Astounding Lives of Octopuses, Squid and Cuttlefishes

Monterey Bay Aquarium, Monterey, CA

Writers and Editors: Elizabeth Labor, Raul Nava, Melissa Snyder, Jaci Tomulonis

Label Type: Object

Comment: The bigfin squid label successfully marries the intent of the writers with intentional visitor learning goals in artful AND accessible language. These remarkably short labels direct visitors to look—and look again—at specific species characteristics, and happily embrace science learning with approachability. These labels attain this same stylistic/learning goal in English-Spanish bilingual form. The writing in both languages maintains lyrical and approachable readability for visitors. This is an achievement that many multilingual exhibits increasingly struggle to attain.—*Deborah Mack*

Bigfin reef squid Calamar de arrecife aletón

Sepioteuthis lessoniana

Watch an alien ballet

Propelled by jets of water and waving long, translucent fins, the bigfin reef squid joins an otherworldly dance. Schools of these large squid glide like graceful ghosts—skimming over sea grass beds, coral reefs and sandy seafloors.

Range: Indo-Pacific

Observe una danza extraterrestre

Impulsado por chorros de agua y el ondular de largas aletas translúcidas, los calamares de arrecife aletón se reúnen en un baile fuera de este mundo. Los cardúmenes de este gran calamar planean como elegantes fantasmas—a ras de lechos de pasto marino, arrecifes de coral y fondos arenosos.

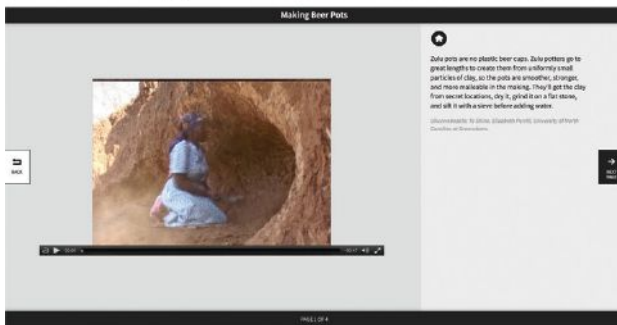
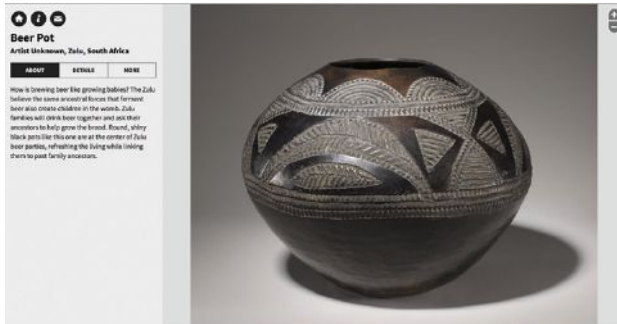
Distribución: Indo-Pacífico

Material Journeys: African Art in Motion

Minneapolis Institute of Arts

Writers and Editors: Alex Bortolot, Content Strategist; Tim Gihring, Brand Narrator; Jan-Lodewijk Grootaers, Curator of African Art; Amanda Thompson Rundahl, Head of Interpretation and Participatory Experiences

Label Type: Object



Comment: I can imagine that this is a pretty forgettable pot (jurors don't see photos), but what an unexpected story. For such weighty, complex concepts, it feels simple and clear—effortless to read, enjoyable and linked to concrete parts of the object. As a visitor I might not need all the details, but I feel encouraged to pick and choose what interests me.

—Amy Schleser

Beer Pot

Artist Unknown, Zulu, South Africa

20th century

Clay

14 x 16 in. (35.56 x 40.64 cm)

Anonymous gift of funds

99.115.1

How is brewing beer like growing babies? The Zulu believe the same ancestral forces that ferment beer also create children in the womb. Zulu families will drink beer together and ask their ancestors to help grow the brood. Round, shiny black pots like this one are at the center of Zulu beer parties, refreshing the living while linking them to past family ancestors.

Pot Top

There's a good reason the pot's patterns are concentrated near the top. During beer parties, the pot sits on the ground, forging a connection between the drinkers and the ancestors who reside in the earth.

Spirits

In Zulu culture, spirits are believed to like dark, shadowy things, so the pot's glossy black surface is a kind of invitation: spirits, join the party.

Arcs

Arcs are associated with women and the moon. As the moon waxes and wanes, so, too, do women's bodies as they become pregnant and give birth to healthy children.

Shields

These hourglass shapes likely refer to the shields that young Zulu men carry when they are old enough to marry. The shields are actually oval, but are often carried with a spear and a knobbed stick crossed behind them, creating an hourglass form.

Leaves

These leaf-like shapes may represent certain medicinal herbs believed by the Zulu to ensure pregnancy. The roots of the Gopo Berry (*Phytolacca dodecandra*) are used to treat infertility.

The Lost Museum

Joukowsky Institute for Archaeology and the Ancient World, Brown University Providence, RI

Writers: Kathrinne Duffy, Lily Benedict and Rebecca Soules, Brown University Graduate Students; Steven Lubar, Brown University Professor of American Studies

Editors: Jessica Palinski, Elizabeth Crawford, Sophia LaCava-Bohanan and Jamie Topper, Brown University Graduate Students; Raina Belleau, Rhode Island School of Design Graduate Student; Layla Ehsan and Kristen Orr, Rhode Island School of Design Undergraduate Students; Mark Dion, Artist

Label Type: Introductory

Comment: Rich language gives a period feel and reinforces the theme that everything—including knowledge itself—shifts over time. One era's treasure is another's "dust," headed for the landfill.—*Benjamin Filene*



Death

FRIENDS, CAST YOUR EYES ON THESE SHATTERED remnants and know that all things return to dust. With the death of its champion, the JENKS MUSEUM declined. Biology professors rifled through the collection for creatures to dissect. When they needed space for modern laboratories, they packed artifacts in crates. Jenks' hard-won specimens gathered cobwebs in attics and basements.

Brown offered the collection to other institutions. Providence's Museum of Natural History took bird eggs and other material in the 1940s and 50s. The Haffenreffer Museum of Anthropology accepted a number of ethnographic artifacts in the 1960s. A few objects remained at Brown, preserved through neglect.

But most did not survive. In 1945 the university hauled ninety-two truckloads of specimens to its dump along the Seekonk River.

Here, the Jenks Society for Lost Museums re-collects a forgotten dream.

SIC TRANSIT GLORIA MUNDI

Aztecs: Conquest and Glory

Museum of New Zealand Te Papa Tongarewa, Wellington

Writers and Editors: James Brown, English Writer; Rupert Alchin, English Writer; Paora Tibble, Maori Writer; Frith Williams, Head of Writing and Editing; Lynette Townsend, Curator Communities and Diversity; Frances Samuel, Copy Editor

Label Type: Object

Comment: Now I know how the Spanish conquered the Aztecs. The information isn't new to me, but now I've been there with this object, and I was horrified. I've successfully become an Aztec, and in a way I'm not likely to forget.

—*Amy Schleser*



La Brea Tar Pits Outdoor Graphics

Natural History Museum of Los Angeles County

Writers and Editors: Kat Talley-Jones, Kim Baer, Jennifer Morgan, Jenny Miyasaki

Label Type: Concept



Comment: This action-oriented outdoor label series is a wonderful example of writing that motivates visitors to look at “museum” surroundings in new ways, to imagine the remote past, to actively visualize how living creatures were trapped in the pits. These labels also encourage visitors to consider scientific inquiry as active, ongoing and creative investigation of what is—quite literally—right in front of them. This writing is a strong illustration of writing excellence that motivates visitors to link imagination with the sensory, the visual and active learning.—*Deborah Mack*

Death Trap for Killers

The stinky dead mastodon was irresistible. Dire wolves were predators, and they didn't want to miss this easy meal. As one wolf after another stepped into the sticky asphalt, it too got trapped. The rotting flesh attracted sabertooths, coyotes, mountain lions, vultures, and ravens. These predators and scavengers all met their ends—trapped in asphalt.

[definition]

Predator = an animal that kills and eats other animals

[factoid] A major predator

pile-up every ten years for 30,000 years would account for the thousands of mammal fossils we've found in the tar pits!

[Caption] In nature, plant eaters—such as rabbits, deer, or elephants—far outnumber hunters like dire wolves.

The Tar Pits are unusual because 90 percent of the large mammals we find are predators that got stuck when they fed on trapped animals.

Wood versus steel

Place yourself on the battlefield for a moment. You are holding one of these wooden weapons while a Spanish soldier hurtles at you on horseback, waving his steel sword. You are still stunned by this new style of fighting: killing rather than capturing. Now that your local enemies have joined forces with the invaders, the fact is you don't stand a chance.

In battle, the Aztecs used weapons with obsidian blades, spears, clubs, and bows and arrows. When wielded by skilled warriors

trained from youth, these weapons had been highly effective in subduing rival groups. But Spanish armour and swords, backed up by cannons that could destroy from a distance, changed the rules of engagement. Nothing could have prepared the Aztecs.

Replica weapons

based on Aztec originals from 1250–1521 wood, obsidian, fibre
Commissioned from Atlatl Mexico, 2013

Chasing Dreams: Baseball and Becoming American

National Museum of American Jewish History, Philadelphia

Writers and Editors: Josh Perelman, Chief Curator & Director of Exhibitions and Collections; Ivy Weingram, Associate Curator

Advisors: Jane Leavy, Advisor; Paul Rosenthal, Scriptwriter; John Thorn, Lead Consultant and Official Historian of MLB

Label Type: Object



Comment: By juxtaposing the everyday (putting on a jacket) with the sweeping (justice and equal opportunity), the label shows their interconnectedness and reminds visitors that when Robinson came to bat, the stakes were high. Imagery subtly resonates with the civil rights movement (bend toward justice, level playing field).—*Benjamin Filene*

Jackie Robinson's jacket *Courtesy of Rachel Robinson*

A man puts on a jacket and makes history. Jackie Robinson bore the twin burdens of hope and hatred with legendary dignity and strength. A man of rare character and talent, Robinson bent the nation toward justice by excelling on the field. Proud of his race, his community, and his family, he asked nothing more of government than he asked of baseball: neither sympathy nor entitlement, but equal opportunity and a level playing field.

Skulls

California Academy of Sciences, San Francisco

Writer: Cheryl Downes McCoy, Independent Exhibit Developer & Writer

Editor: Tamara Schwarz, Associate Director, Exhibit Content Development

Label Type: Introductory

I dine at night.

Oversized eyes
help me find a meal
in the dark.

Slow Loris
Nycticebus coucang

I'm not as **tough** as I look.

My tusks
are mostly for
digging and defense.

Warthog
Phacochoerus africanus

I may be **tiny**, but
my jaws
exert a bite force
35x my body weight.

Red Piranha
Pygocentrus nattereri

Every **skull** tells a story.



Comment: In a few short phrases, the label helps visitors see differently, illustrating the exhibit's big idea. The last sentence becomes a congratulatory "Now you know this!" instead of just a vague statement of theme.—*Benjamin Filene*



Gorgeous

Asian Art Museum, San Francisco

Writers and Editors: Forrest McGill, Watis Senior Curator of South and Southeast Asian Art; Daniel King, Copy Editor; Tom Christensen, Head of Publications

Label Type: Object

Comment: “Mythical bird-man” manages to use first-person voice in an engaging, not self-indulgent, way. The personal perspective encourages us to take a look and see for ourselves. “Full disclosure” pulls us in and reminds us that curators have a personal involvement in their work (whether we admit it or not).—*Benjamin Filene*

Mythical bird-man, approx. 1775–1850

Central Thailand

Wood with remnants of lacquer, gilding, and mirrored glass inlay

Asian Art Museum, Gift from Doris Duke Charitable Foundation’s Southeast Asian Art Collection, 2006.27.24

Full disclosure: this sculpture is included here because it’s a favorite of mine. We humans always seem to have been fascinated by composite creatures, whether frightening ones like minotaurs or beguiling ones like mermaids. Often we fall in ill-fated love with the beguiling ones, as in *Swan Lake*, Southeast Asian tales of romance between mortal men and bird-women, or nearly any science fiction movie.

Among bird-men, this has got to be the handsomest. Look at the elegant plumage rising along the legs and the superb whiplashing tail feathers. Then the posture: how carefully the sculptor has leaned the torso forward to counterbalance the tail, and shown how strongly the creature pulls his shoulders back and stomach in to hold his upper body vertical. Finally there’s his tender, intelligent face. For me, this work, more than any other in the exhibition, suggests the dreamed-for ideal of universal sympathy.

FMcG

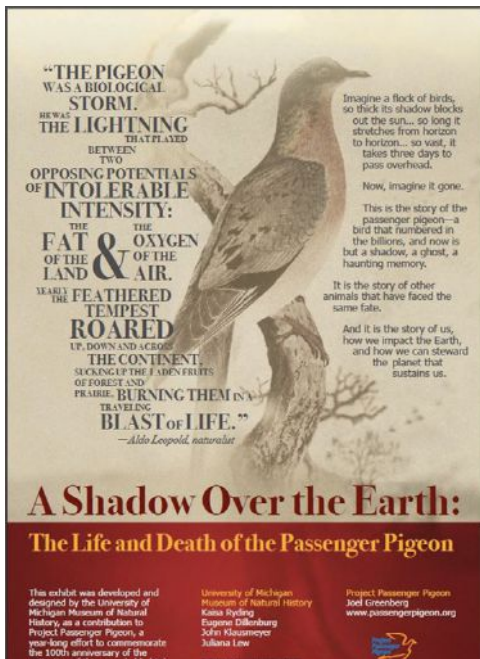
A Shadow Over the Earth: The Life and Death of the Passenger Pigeon

University of Michigan Museum of Natural History, Ann Arbor

Writers and Editors: Kaisa Ryding, Writer, Developer, Graphic Designer; Eugene Dillenburg, Editor, Project Manager, Director of Exhibits

Label Type: Introductory

Comment: A reader's imagination is a powerful tool, and this label makes full use of it by painting a vivid picture of a near-endless flock of passenger pigeons. Then, in a single, isolated sentence, it makes my imagination do what feels unimaginable: extinguish the birds. It works. I feel the shock of the loss. The extinction of the passenger pigeon is no longer a tired cliché—I want to know how this could have happened. This introductory label does the important job of making me want more, of making me care. It has opened my emotional senses.—*Eileen Campbell*



A Shadow Over the Earth: The Life and Death of the Passenger Pigeon

"The pigeon was a biological storm. He was the lightning that played between two opposing potentials of intolerable intensity: the fat of the land & the oxygen of the air. Yearly the feathered tempest roared up, down and across the continent, sucking up the laden fruits of forest and prairie, burning them in a traveling blast of life."
— Aldo Leopold, naturalist

Imagine a flock of birds, so thick its shadow blocks out the sun... so long it stretches from horizon to horizon... so vast, it takes three days to pass overhead.

Now, imagine it gone.

This is the story of the passenger pigeon—a bird that numbered in the billions, and now is but a shadow, a ghost, a haunting memory.

It is the story of other animals that have faced the same fate.

And it is the story of us, how we impact the Earth, and how we can steward the planet that sustains us.

RESOURCES

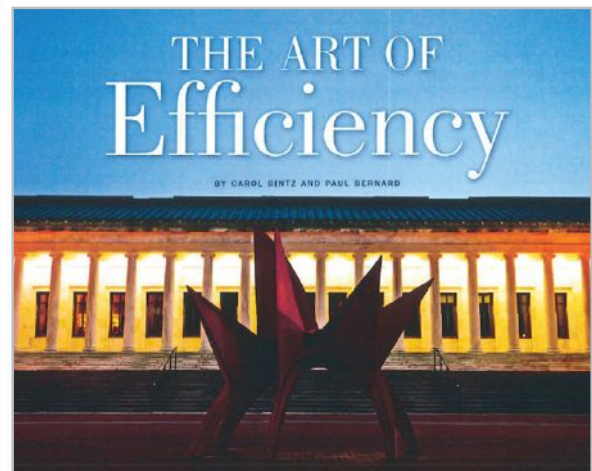
- Hear from award winners in two webinars on label writing recorded earlier this year at <http://bit.ly/1PjZWVX>.
- Visit the AAM Bookstore for *Standards Manual for Signs and Labels*, the definitive guide addressing the needs of wheelchair users and visitors with visual impairments, at <http://bit.ly/1GyzbWO>.
- Join us for the 2016 Alliance Annual Meeting & MuseumExpo, and take part in our education & interpretation track of programming. Learn more at <http://bit.ly/1LoOlcY>.

Sustainability Excellence Award

The **PIC Green** Sustainability Excellence Award honors the sustainable efforts of our museum community, encouraging museums to develop and educate visitors about green practices. The program recognizes large and small institutions; multiyear, capital-intensive efforts; and smaller staff-oriented programs. Every successful sustainable museum initiative reduces our carbon footprint by some degree, no matter how small. Each entry is categorized by scale of institution and type of program. Judges use a weighted analysis for review. When possible both a small and large museum are awarded in each of three categories: Facilities, Programming and Exhibitions. PIC Green awarded each of the 2015 winners through the “Adopt an Acre of the Northern Rockies” program sponsored by the Nature Conservancy.

RESOURCES

- Get up to speed on sustainability in museums with our 2015 *Museum* magazine feature, “The Sustainable Museum,” at <http://bit.ly/1L20Blw>.
- Individual AAM members may join any of our professional networks for free, including PIC Green, at <http://bit.ly/1VHkE1Q>. PIC Green produced a report on environmental sustainability in 2014.
- How can museums improve sustainability in operations? A 2013 AAM Annual Meeting & MuseumExpo session handout summarizes at <http://bit.ly/1Rwj3vj>.



Facilities/Site and Operation

Toledo Museum of Art (Large Museum)

Built in 1912, the museum now includes a campus of six buildings and an outdoor garden. A 20-year initiative of energy-efficient improvements successfully reduced operating costs while maintaining optimal gallery conditions. Savings allow the museum to continue to offer free admission to its community. Since 1992, the main building reduced its electricity usage by 79 percent. Monthly energy expenses now average \$12,000–\$14,000 in savings. New micro turbines paid for themselves in four years, and a parking lot solar canopy reduces electricity use by 25 percent yearly. After 20 years of green initiatives, the building routinely goes off the grid.



Facilities/Site and Operation

Wagner Free Institute of Science (Small Museum)

Philadelphia

This 19th-century landmark building opened in 1865. In 2006, sustainability was incorporated into all capital projects. In 2014, an institution-wide recycling program accounted for 80 percent of their waste (2.8 tons) being recycled, reused or disposed of properly. Perpetual lights were all switched to LED bulbs in 2010; all compact florescent lamps are in the process of this conversion.

Programming

Erie Art Museum (Large Museum)

Erie, PA

Founded in 1898, the museum has a long-standing history of sustainable practice, commitment to community and collaboration with environmentally aware organizations. Their \$11 million expansion of 2010 created the first LEED-certified building in the city. It tripled the space and tied together five buildings. The museum's multicultural resource center incorporated community involvement using recycled materials to help build it. The annual Blues and Jazz Festival commits to leaving the park cleaner every year. Their LEED Gold Building is used as a teaching tool for four local universities.





Exhibitions

Museo Interactivo de Economía (Small Museum)

Mexico City

The Interactive Museum of the Economy uses a group interactive experience to engage the audience in the centerpiece of their Sustainable Development Hall. Visitors take on the role of country leaders in a gaming environment. They are given information and must make important decisions relating to climate change while maintaining the well-being of their selected country's population. Promoting discovery and dialogue among visitors, the exhibit presents the complex, worldwide challenges related to global warming with real-time consequences based on the choices visitors make. The results are different every time you play.

Exhibitions

Oregon Museum of Science and Industry (Large Museum)

Portland

The museum's 1,500-square-foot ExhibitSEED is a bilingual exhibit promoting sustainable choices that are directly relevant to the local community. Using the exhibit as a model, the museum developed testing tools and practices that can be used in the museum community for sustainable exhibits. The acronym SEED stands for Social, Environmental, Economic and Developmental. This is the greenest exhibit ever produced by the museum, using its Green Exhibit Checklist. Through interaction with the content and devices, visitors learn to make more sustainable choices.



Honorable Mention

Milwaukee Public Museum (green roof as teaching tool)

Museo del Palacio de Bellas Artes (three exhibits implementing sustainable practices)

Phipps Conservatory SEED Classroom (built to spark scientific engagement)

Museum Publications Design Competition

Jurors sought out the best in graphic design in 12 different categories from nearly 400 entries from the US and around the world. Among the winning features of this year's entries were beautiful typography, effective use of white space and graphic creativity. Jurors also observed the positive role of branding in conveying institutional identity and message across multiple formats. Following are the first-prize winners. For a complete listing of all the winners, visit aam-us.org/about-us/grants-awards-and-competitions/pub-comp.

Jurors:

Bennett DeOlazo, Creative Director,
Studio B, Alexandria, VA

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

Beth Lower, Art Director, American Society
of Association Executives, Washington, DC

Elizabeth Lynch, Editor, National Museum
of Women in the Arts, Washington, DC

Judy Metro, Editor in Chief, National Gallery
of Art, Washington, DC



The Frances Smyth-Ravenel Prize for Excellence in Publication Design

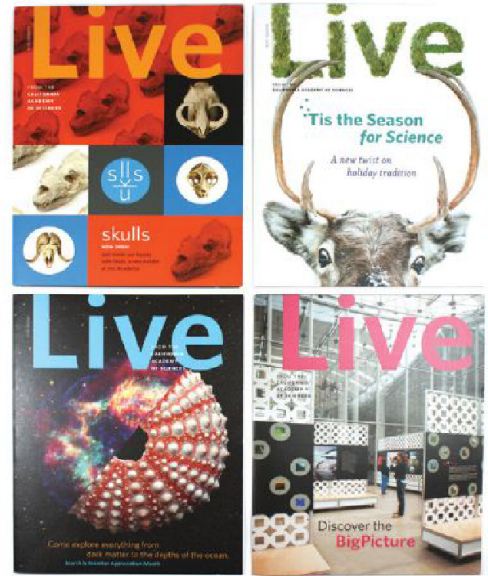
The “best-in-show” award, the “Franny” is given in the memory of the late editor-in-chief at the National Gallery of Art and long-time Pub Comp judge.

Late Harvest/2014 Art + Environment Conference Nevada Museum of Art

Designed by: Brad Bartlett Design



Grand Opening
Birthplace of Country Music Museum
Designed by: Hound Dog Press
Category: Posters



LIVE Member Publication
California Academy of Sciences
Designed by: Rhonda Rubenstein, Jinny Kim, Sydney Buffman
Category: Newsletters and Calendars



Studio
The Studio Museum in Harlem
Designed by: Pentagram
Category: Magazines

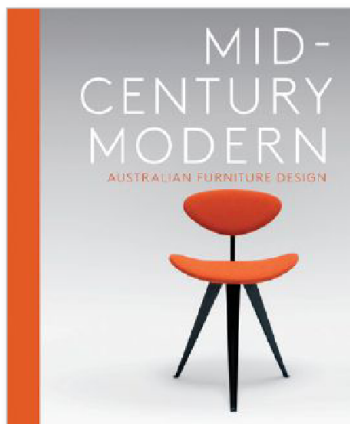


Exposing the Darkness—A New York Next Generation Program

United States Holocaust Memorial Museum

Designed by: Mary Gasperetti

Category: Magazines



Mid-Century Modern: Australian Furniture Design

National Gallery of Victoria

Designed by: Kathleen Burke

Category: Exhibition Catalogues

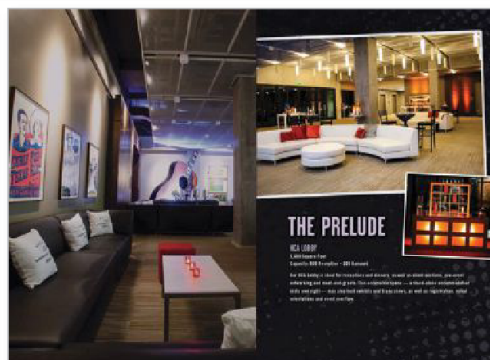
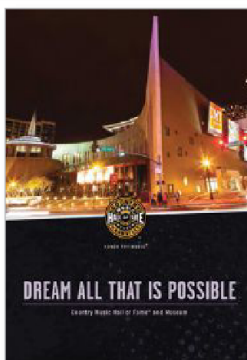


Miró: The Experience of Seeing Invitation Brochure

Nasher Museum of Art at Duke University

Designed by: Rachel Goodwin

Category: Fundraising/Membership Material



Country Music Hall of Fame and Museum Event Sales Kit

Country Music Hall of Fame and Museum

Designed by: Adrienne Tuck

Category: Supplementary Materials



Rebel, Jedi, Princess, Queen: Star Wars™ and the Power of Costume VIP Invitation
 EMP Museum
 Designed by: Jeffrey Underwood
 Category: Invitations



2014 Annual Report
 Burke Museum of Natural History & Culture
 Designed by: Asha Hossain Design
 Category: Annual Report



Designed for Flowers Advertising Campaign
 The Walters Art Museum
 Designed by: Johanna Biehler and Tony Venne
 Category: Marketing Materials



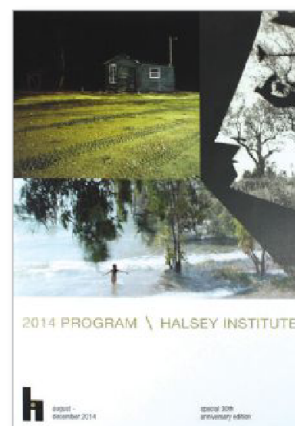
The Divine Comedy Curriculum Guide
 Savannah College of Art & Design
Designed by: Savannah College of Art and Design
 Category: Educational



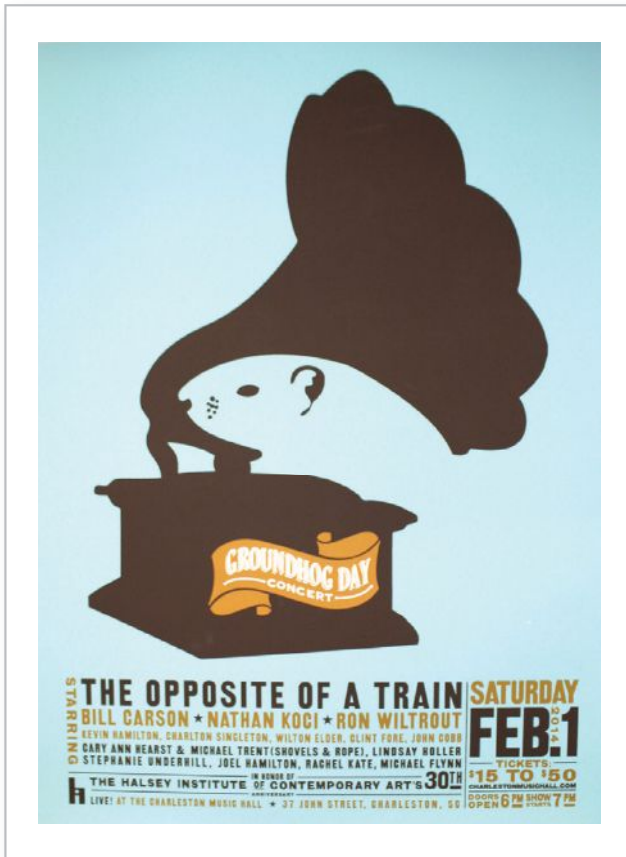
Kathleen Robbins: Into the Flatland Brochure
 Halsey Institute of Contemporary Art,
 College of Charleston
Designed by: Karen Ann Myers
 Category: Supplementary Materials



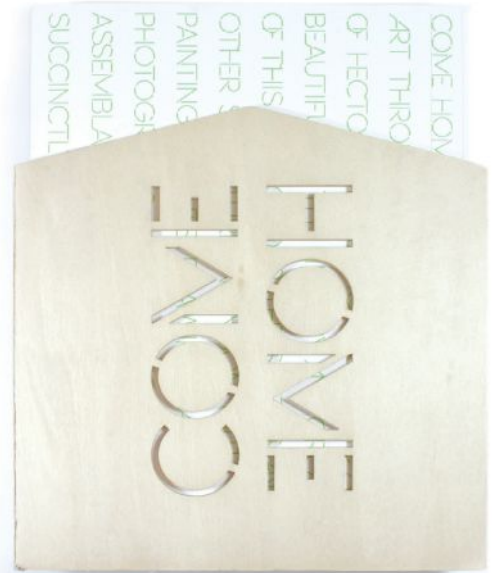
Beyond the Wall: Art and Artifacts from the GDR
 The Wende Museum
Designed by: Taschen
 Category: Books



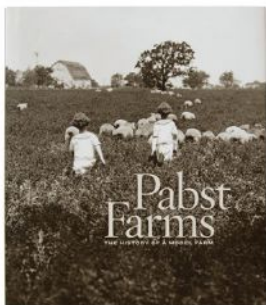
Fall 2014 Calendar of Events
 Halsey Institute of Contemporary Art,
 College of Charleston
Designed by: Karen Ann Myers
 Category: Newsletters and Calendar of Events



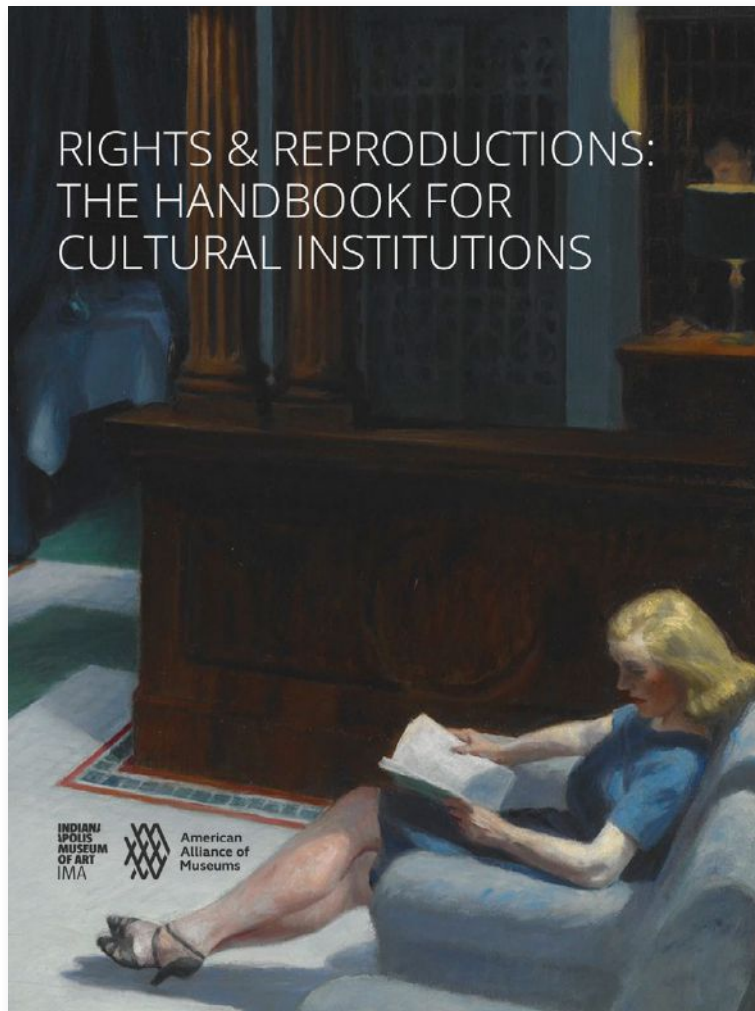
Groundhog Day Benefit Concert
 Halsey Institute of Contemporary Art, College of Charleston
Designed by: Gil Shuler Graphic Design
 Category: Poster



Come Home in the Box
 University Gallery, University of Florida
Designed by: Thomas Deverall
 Category: Exhibition Catalogues



Pabst Farms: The History of a Model Farm
 Pabst Farms, Inc. in association with Captain Frederick Pabst Mansion, Inc.
Designed by: Dan Saal, StudioSaal Corporation
 Category: Books



INSTITUTIONAL INTELLECTUAL PROPERTY POLICIES

An excerpt from *Rights & Reproductions: The Handbook for Cultural Institutions*, edited by Anne M. Young.

A co-publication of the Indianapolis Museum of Art and the American Alliance of Museums.

See page 53 for ordering information.

By John French, Walter G. Lehmann, Melissa Levine, Michelle Gallagher Roberts, Nancy Sims and Anne M. Young

IP Policies

As leaders in the knowledge-based economy, cultural institutions are intrinsically involved in the creation and distribution of IP assets. Cultural institutions routinely create and use IP as part of every functional aspect of their daily activities—from collections management to human resources, to fundraising and retail sales. This knowledge is the cultural institution's

intellectual capital. As a result it is imperative for cultural institutions to develop IP policies to provide oversight to the institutions' day-to-day practices and procedures. In today's society, cultural institutions' "assets now have an economic component that make them valuable in a financial, as well as in an aesthetic, historical, or scientific sense."¹ Armed with an understanding of the varying types of IP, cultural institutions'

IP policies provide a set of guidelines to help leverage IP assets.

Ownership

There is a longstanding tradition in the US of treating scholarly works as though they belong to their authors, with little regard for the default rules of law that often lodge ownership of all employee works in the employer. For many years, these informal practices governed the

treatment of almost all IP in research institutions. However, both industry developments and legal changes² began to make ownership of IP a higher profile issue within research and education contexts, and formal institutional policies addressing details of ownership began to develop in response.

One major spur for the development of institutional IP policies was the Bayh-Dole Act, which primarily addressed patents.³ Early institutional ownership policies, therefore, often formalized an assumption that the university owned and would be in charge of decision making around patents. This was in tension with the longstanding practice of treating copyrights as if they belonged to academic authors. Additionally, later federal legislation created separate incentives for academic institutions to have specific copyright-oriented policies.⁴ Thus, by the 1990s and early 2000s, many academic institutions had separate policies surrounding copyright and patent ownership, often treating the two types of IP quite differently.

Institutional copyright policies in academic settings often confirm that employees (i.e., professors) who produce scholarship, such as books, papers and presentations, in the course of their employment own the copyright in those materials. The exact legal mechanisms of these policies vary, though the specific wording of a policy can have real legal impact.⁵

Employees who are not scholars are often not granted such ownership by institutional policies—although distinguishing between scholars and “nonscholars” is often a matter of both policy and practice within institutions and departments. Ownership of non-employee student work (both copyright

and patent) is sometimes addressed by policies, which vary widely, with most defaulting to students owning their own works, but with institutions able to require certain permissions as conditions of enrollment. And, since most students are not employees, the legal “hook” on which to hang institutional ownership rights is weaker.

Use Policies

Academic institutions often have one or more campus policies that address appropriate uses of copyrighted materials, but often these policies are a bit fractured. Student conduct rules, employment contracts, “acceptable use” policies related to campus information technology, and other rules and regulations may all address appropriate use of copyrighted materials. It is less common for academic or research institutions to have a policy that addresses appropriate use in a specific and isolated way, although recent legislation has provided incentives for institutions to take a more active role in communicating about this with their users.

Many research libraries employ policies to address IP issues created by the libraries’ basic services, such as copying, interlibrary loan and other library services. However, the rapid evolution of services and activities provided by these cultural institutions towards efforts that often involve large-scale copying and public sharing of those copies raises issues that existing policies may not address.

Open Access Policies

Open Access (OA) is a movement within research communities towards providing free online public access to (and in many definitions, public reuse rights for) published scholarly research.

It arises from (i) idealistic principles about free access to knowledge, (ii) practical recognition that the marginal costs of distribution of research are greatly reduced online, (iii) pragmatic interest in the more rapid exchange and critique of ideas that can occur in online environments and (iv) recognition by funders that paying for future access to publications they have backed is an ineffective use of resources.

In many fields, OA is not a widely accepted school of thought, while in others, almost all publication is open. Institutions that derive benefit from OA, primarily public research institutions and research funding organizations, have developed policies to spur access to published research.

Currently, almost all European public research institutions have OA policies created by law or institutional leadership. The adoption of institutional policies in the US has been less systematic due to greater independence of individual institutions, more distributed institutional governance structures and perhaps greater variation of attitudes towards OA. However, many institutions have now adopted open access policies, usually as a matter of faculty governance. The most common model of policy, originally developed at MIT, involves authors licensing some of their copyrights back to the institution for the purposes of providing OA.⁶ Most such policies also allow authors to unconditionally opt out. The effect of such policies is two-fold: they enable institutions to provide access to publications produced by their employees via institutional or other scholarly repositories, and they enable employees to negotiate with publishers regarding specific rights.

Case Study: OA at Yale University

John French

In May 2011, Yale University announced a groundbreaking new policy for access to two digital representations of works in the public domain. Yale's policy represents a departure from preceding efforts premised on material and permission fees, and now provides that no license is required for, nor any limitations imposed upon, the use of digital images of works in the public domain.⁷

Yale University's Open Access Policy provides license-free and royalty-free access to digital images of public domain materials in all Yale collections. OA materials may be requested and used by anyone for any purpose. Yale's policy was unique when launched in 2011 in that its scope was not restricted by collection or use. Use of Yale's digital representations of works in the public domain is not limited to scholarly purposes. Any use of public domain material is permitted, including commercial applications.⁸

The Yale policy grew out of the changing landscape as more and more cultural institutions crossed the digital divide in the 1990s, as institutions switched to digital workflows, models and motivations for creating and distributing images of cultural works changed.

Prior to OA, the Yale University Art Gallery (YUAG) maintained a sliding scale of material and permission fees depending on the nature of the request, but in 2008 began to provide images for education and scholarly use free of any charge across the board.⁹ As all departments of Yale crossed the digital divide, it was imperative to share with each other in order to share with the world.

"The museum community now has two decades of the experience of 'being digital' to look back on, and it is fairly clear that digital networks and online access to collections has not substantially changed image-licensing revenue—as was anticipated by many in the early 1990s. What has happened, but has received much less attention, is that the potential for fulfilling mission in research, education and general creativity has greatly increased because of those same developments—digital networks and online access. In the end, all of the directors of Yale collections came down on the side of research, education and creativity. The greater risk was thought not to be loss of future revenue, but diminution of mission capacity by continuing to place obstacles like small images at low resolution, with forms to fill and fees to pay where they might very easily be removed."¹⁰

Following a series of meetings, both on campus and with other cultural institutions around the U.S., the directors of the Yale cultural institutions issued a joint memo in support of an OA policy in the fall of 2010, which led to the university-wide endorsement of an OA policy for works in Yale collections in the public domain.

The often-cited fear of seeing collection images adorned on shower curtains has not, to Yale's knowledge, materialized. Yale has seen a positive increase in individuals looking to its collections as a resource, and Yale has become a role model for other institutions considering a move toward OA. In turn, OA benefits Yale overall and its individual departments by bringing further attention to its objects and collections.

Photography Policies

With changes in technology and the rise of social media, as well as movements towards OA policies, it is important that cultural institutions review their photography policies, particularly as new technologies emerge. The public's desire to access collections and share those experiences with others increasingly challenges policies that at one time served to protect the interests of revenue streams or to protect the interest of collection objects, creators and donors.

A photography policy governs how and under what circumstances items in a cultural institution's collection can be photographed, and who can take the photographs. It also addresses what the creator (photographer) can or cannot do with the resulting images. Most often this policy involves visitors taking images in a gallery, but it can also include nonaffiliated researchers taking their own images while interacting with an object in storage or a camera crew shooting on the institution's property.

Increasingly, visitors are walking in the door carrying at least one camera in the form of a mobile phone. It is more important than ever for cultural institutions to create a well-thought-out policy that considers their culture of risk and the needs of their collection and its patrons. At its simplest, a photography policy stated within a broader IP Policy could read: "Photography and filming by visitors is permitted for private, noncommercial use only in specified gallery spaces. Resulting photographs may not be published, sold, reproduced, distributed or otherwise commercially exploited."¹¹

A rights and reproductions

specialist should consider the nature of the collection and property when drafting the institution's policy. These policies should be weighed within the full scope of the culture of the institution and its IP policy (if one exists). There is no one "right" answer; rather, the policy should be tailored to each institution. The goals of a photography policy and an institution's priorities and ambitions should be considered when determining if a policy will be more open or more restrictive.

In the last 10 years, many cultural institutions have rethought the nature of their photography policies in light of OA, the prevalence of camera phones and social media platforms.¹² Many cultural institutions have relaxed their policies about personal photography and accepted the futility of trying to police visitors with camera phones. Instead, they now try to harness the potential social media impact. Simultaneously, others have reconfirmed their restrictions. The primary arguments for more restrictive policies have been based on concerns related to IP, conservation and preservation of objects, the effect on revenue streams, and visitor experience and security. More liberal policies cite the power of allowing the consumer broader freedom and access. What is perhaps most important when writing a photography policy is determining who on staff maintains the policy and has the power to change it as attitudes and technologies evolve.

IP Audits

While cataloguing and caring for tangible assets is second nature for most cultural institutions, the proper management of intangible assets is often less intuitive. It is just as

Case Study: Visitor Photography and Social Media

Anne M. Young

In 2013 Carolina A. Miranda noted, "As a culture, we increasingly communicate in images."¹³ Visitor photography facilitates this communication through images and social media. As a particular benefit to temporary exhibitions, visitors who share images on social media rally awareness and excitement for these limited-time-only experiences.

The IMA began experimenting with permitting visitor photography in temporary exhibitions when it opened "Ai Weiwei: According to What?," April 5–July 21, 2013, as the first exhibition in which the IMA actively promoted visitor photography. Given how active Ai Weiwei is himself on social media and sharing images, this exhibition was the perfect opportunity to allow visitors to photograph and share their images for personal use. Through this exhibition, it became clear that permitting visitor photography can enhance the experiences of our audience while directing attention to the collections, programs and exhibitions that the IMA presents.

The IMA has worked closely with lenders and copyright holders on more recent exhibitions to obtain approval to permit visitor photography. Central to obtaining these approvals has been the IMA's ability to cite increased visitor engagement via the number of posts, shares and likes on a variety of social media outlets. To further this engagement, the IMA actively informs its visitors that photography is allowed within these spaces and encourages them to share their images on the social media platform of their choice with the provided exhibition hashtag.

The first step in developing a photography policy is to gather all staff with a vested interest in the topic. These representatives will vary at any given institution, but could include staff from the following departments: senior management and administration, rights and reproductions, retail, social media, special events, marketing and public relations, visitor services and security (including gallery attendants and docents), conservation, registration and exhibitions. Each will bring a unique perspective and interaction with the institution's various constituents, objects and buildings.

Crafting the policy is only part of the process. Introducing the policy to the public is as important as drafting it thoughtfully. Cultural institutions must also communicate these policies to staff and visitors in clear, easy to understand ways. The policy (or a brief version of it) should be prominently displayed throughout the institution and on its website to inform the public of the photography allowed in public spaces. Any space within the museum that varies from the general policy should also be clearly marked. Restating the policy on any forms or contracts that researchers complete for access to the collection is also recommended. Importantly, staff who interact with the public should be thoroughly informed of the policy and how to politely enforce it. Recurrent training with front-line staff will be vital to the integration and success of an institution's photography policy.

important—perhaps more so in some situations—for cultural institutions to keep careful track of the extent, quality and use of their intangible assets, as well as to have processes and procedures in place to create, inventory, perfect and use the IP rights associated with those assets. Why?

Because the creation and use of IP brings with it both risks and rewards. Cultural institutions have a fiduciary duty to minimize the former and maximize the latter, and in order to properly manage its own IP rights and those of others, cultural institutions must first know what those IP assets are.

What Is an IP Audit?

An IP audit is a consistent, continuous process of self-evaluation with the following goals: assess the IP assets for which the institution is responsible; manage those assets to further the institution's mission, values and goals; implement strategies to minimize the risks associated with the use of those assets.¹⁴

An IP audit is more than just a catalogue of IP—it can be an important part of strategic planning and risk assessment. The frequency and comprehensiveness of an IP audit should be governed by the institution's IP policy that outlines how the IP assets of an institution are assessed. Properly done, an IP audit will enable the cultural institution to provide adequate protection for its IP assets while ensuring that it is not infringing on the IP rights of others. An IP audit will also help the institution leverage its intellectual capital in support of its public purpose. Although establishing asset value or identifying potential revenue sources may be byproducts of an IP audit, under normal

circumstances these are not the primary reasons to perform an IP audit.

When to Undertake an IP Audit?

There is never a bad time to begin an IP audit. Establishment of a new management team, development of a new initiative or preparing a response to a claim or pending litigation may influence the decision to start an IP audit. An IP audit can be conducted in conjunction with the accreditation process—many of the same policies and practices can be reviewed with an eye towards compliance with both museum professional standards and IP laws.¹⁵

An IP audit manages potential risks, so it is best to be proactive and initiate an IP audit as soon as sufficient resources can be allocated to the task. Preferably, the IP audit should be an ongoing process integrated with other routine institutional functions. In an ideal situation the IP audit is conducted on an institution-wide basis. However, it can be scaled back to meet immediate needs and available resources. The institution's IP can be subdivided into the interests associated with the collection and the interests associated with the management and operation of the institution. These in turn can be subdivided by department or project. Each subaudit can be conducted simultaneously or piecemeal. Organizing and completing the IP audit as a series of discrete subaudits will make the process more manageable and less taxing on staff and resources.

Who Conducts the IP Audit?

The size of the IP audit team depends on the nature and scope of the audit. Since an IP audit is inherently a legal

assessment of IP rights, it should ideally be conducted by a team including legal counsel with expertise in IP laws applicable to cultural institutions and a representative from each applicable department. If possible, the team should also include personnel with sufficient knowledge of both the institution's IP assets and the applicable IP laws, including relevant international laws, treaties and conventions.

Unlike commercial entities, cultural institutions hold their IP assets in trust for the benefit of the public. As a result, in addition to knowledge of applicable laws, the attorney or staff conducting the IP audit must also be familiar with applicable professional and ethical codes and the institution's own internal policies and procedures. If confidentiality is a concern, the IP audit team should be organized to maintain confidentiality and preserve attorney-client and work product privileges.

How to Conduct an IP Audit

To ensure that the IP audit is conducted efficiently and effectively, a plan defining the areas of inquiry, scope, schedule, areas of responsibility, procedures and form of the final report should be prepared in advance. The plan may include an initial list of documents to be reviewed and personnel to be interviewed, which will likely be revised as the audit proceeds. The IP audit plan will serve as a template to guide the execution of the audit and the final results. The IP audit plan should focus on the identification of four key areas: IP assets; IP problems; defects in IP title or protection; unprotected IP assets.

To accomplish this, the IP audit team will gather and review a wide range of

information about the institution and its assets. To organize the inquiry, it may be helpful to develop a checklist and catalogue the identified IP assets on a departmental basis. The database should include commentary on the status of each identified asset and any applicable IP rights. Emphasis will usually be on copyrights, trademarks and personal rights of privacy and publicity. Potential patent and trade secret rights should not be overlooked.

Members of the IP audit team should then review all documents that pertain to the creation, exploitation or protection of the institution's IP rights. At a minimum this will require a review of employment contracts and independent contractor agreements; funding agreements, including grants, sponsorships, terms of restricted gifts and other relevant financial instruments; documents pertaining to permanent and temporary asset transfers, including purchase and sale, loan, licensing

and publishing agreements; service and maintenance contracts; and all other contractual agreements that may potentially affect the institution's IP assets. A search of certain databases—including those from the US Copyright Office, the US Patent and Trademark Office and certain state offices—may be warranted in some situations, such as to assess the nature and status of the institution's trademarks.

Where standard form agreements are used, such as most employment contracts, review of the basic terms pertaining to IP protection may be sufficient. However, care should be taken to note any customized changes to these standard provisions. Due to the often sizable collections maintained by cultural institutions, the IP audit will likely exclude the review of most individual collection objects. Nevertheless, a general review of collections management policies and procedures, as well as certain specified objects or portions of the

collection, may be warranted depending on the desired scope of the IP audit.

The IP Audit Report

Finally, the IP audit results should be formalized in a written report. Commercial practice advises that an IP audit written report should be prepared in such a way that it remains confidential, subject to the attorney-client privilege and not discoverable. However, in the context of cultural institutions, such precautions will depend on a variety of factors. Since many cultural institutions operate in the public trust, it may be considered necessary or perhaps even ethical to make the report public or available upon request. Cultural institutions are well advised to consult with legal counsel regarding the confidentiality of the report before it is compiled.

The IP audit report should explain in detail the process and scope of the audit, as well as its findings and recommendations. It should clearly identify

AVAILABLE NOW!

RIGHTS & REPRODUCTIONS: THE HANDBOOK FOR CULTURAL INSTITUTIONS

Edited by Anne M. Young

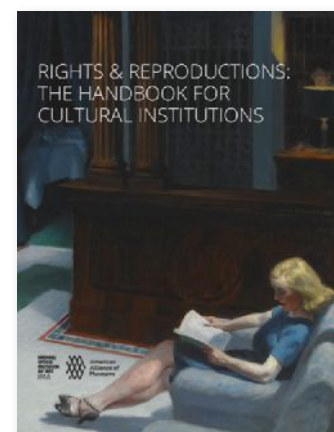
Rights & Reproductions: The Handbook for Cultural Institutions will be the first comprehensive resource to focus solely on the rights and reproductions guidelines, established standards and emerging best practices at cultural institutions. This digital publication, produced using the Online Scholarly Catalogue Initiative (OSCI) Toolkit platform, will be a living document that can be updated to remain current with trends and best practices.

ISBN: 978-1-941963-01-2 • AAM Members: \$1.99 • Non-members: \$4.99

Visit aam-us.org/resources/bookstore or e-mail bookstore@aam-us.org.

Co-published by the Indianapolis Museum of Art and the American Alliance of Museums.

This project is made possible by a grant from the US Institute of Museum and Library Services. The project utilizes the OSCI Toolkit, which is supported by the Getty Foundation as a part of its Online Scholarly Catalogue Initiative.



any asset that is either unprotected or appears to be entitled to more protection than that it currently enjoys. The IP audit report should also identify any problems with the museum's management of its IP, such as contract revisions or defects in title to certain assets. An executive summary of the IP audit report's findings and conclusions can be a helpful addition to the IP audit report. <<

Endnotes

1. Diane Zorich, "Developing Intellectual Property Policies: A How-To Guide for Museums," Canadian Heritage Information Network (CHIN) (2003): 18, http://www.rcip-chin.gc.ca/proprie_intellectuelle-intellectual_property/elaboration_politiques-developing_policies/index-eng.jsp.
2. Significantly the Bayh-Dole Act of 1980 had a great impact on intellectual property. See Bayh-Dole University and Small Business Patent Procedures Act, 35 U.S.C. §§ 200-211 (2011).
3. Also referred to as the Patent and Trademark Law Amendments Act, the Bayh-Dole Act dealt with the ownership of inventions arising from federal funding. See Bayh-Dole University and Small Business Patent Procedures Act, 35 U.S.C. §§ 200-211 (2011).

4. The TEACH Act of 2002 provided some specific allowances for use of copyrighted materials in distance education, but required that the institution "institute policies regarding copyright" to qualify as TEACH Act users. Many institutions found the provisions of the TEACH Act far too limited for effective distance education, so only some created or updated copyright policies in response. Technology, Education and Copyright Harmonization (TEACH) Act of 2002, § 13301, Pub. L. No. 107-273 (codified at 17 U.S.C. §§ 101, 110, 112, 801 (Supp. 2004)).
5. This case was primarily concerned with the specific wording of Stanford's policy on ownership, and a contract a researcher had signed with Roche. In the court's interpretation, the Stanford policy under which the researcher "agree[d] to assign" ownership of patents to the university was superseded by the Roche agreement providing that the researcher "will assign and do[es] hereby assign" ownership. The former was understood to be a promise of a future transfer of ownership, whereas the latter included the actual act. Many institutions revised policy language in response. Board of Trustees of the Leland Stanford Junior University v. Roche Molecular Systems, Inc., 131 S. Ct. 2188 (2011).
6. Massachusetts Institute of Technology, MIT Faculty Open Access Policy (Cambridge, MA: Scholarly Publishing @ MIT Libraries: 2009), <http://libraries.mit.edu/scholarly/mit-open-access/open-access-at/mit/mit-open-access-policy/>.
7. Yale University, "Open Access... Collections," YDC2: Yale Digital Collections Center, accessed September 21, 2014, <http://ydc2.yale.edu/open-access-collections>.

8. Ibid.
9. Melissa Fournier, "Opening Access to Works in the Public Domain at Yale University (February 14, 2012): 7, <http://ydc2.yale.edu/node/441/attachment>.
10. Ken Hamma, September 15, 2011 (5:35 p.m.), comment on Tyler Green, "The Copyright Revolution at US Art Museums," Modern Art Notes: Art-focused Journalism (blog), September 15, 2011, <http://blogs.artinfo.com/modernartnotes/2011/09/the-copyright-revolution-at-us-art-museums/>.
11. Indianapolis Museum of Art, Intellectual Property and Open Access Policy (Indianapolis: 2014): 6.
12. Stephanie G. Johnson, "Visitor Photography Policy: An Exploration of Current Trends and Considerations Across American Museums" (master's research project, Univ. of Oregon, June 4, 2014), 11, <https://scholarsbank.uoregon.edu/xmlui/handle/1794/17940>.
13. Carolina A. Miranda, "Why Can't We Take Pictures in Art Museums?" ARTnews, May 2013, <http://www.artnews.com/2013/05/13/photography-in-art-museums/>.
14. Rina Elster Pantalony, World Intellectual Property Organization, Managing Intellectual Property for Museums (2013), 22, http://www.wipo.int/edocs/pubdocs/en/copyright/1001/wipo_pub_1001.pdf.
15. The documents and other materials compiled and submitted as part of the accreditation or reaccreditation process for the American Alliance of Museums can serve as a useful resource for conducting the IP audit. These materials provide an overview of the collections and provide insight into the museum's policies and practices.

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- p. 9:** (top) photo by Jenae Neeson; (bottom) Mark Rothko, *No. 9*, 1948. National Gallery of Art, Washington, Gift of The Mark Rothko Foundation. © 1998 by Kate Rothko Prizel and Christopher Rothko.
- p. 10:** (top) Tawaraya Sōtatsu, *Waves at Matsushima* (second of pair of screens), Japan, Edo period, 17th century. Gift of Charles Lang Freer. Freer Gallery of Art, Smithsonian; (middle) *Cadeira Deliciosa* [Deliciosa Chair], 2014, Fernando Jaeger (Brazilian, b. 1956), designer. S. Moreno Metalúrgica, São Paulo, manufacturer. Courtesy of Fernando Jaeger Atelier; (bottom) courtesy of The Strong, Rochester, New York.
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- p. 13:** (top) Standing Rock in Canyon del Muerto. Photograph by Charles A. and Anne Morrow Lindbergh, 1929; (bottom) images courtesy The Children's Museum of Indianapolis.
- p. 14:** (left) Photos by Elmer Williams, courtesy of Country Music Hall of Fame® and Museum; (top right) © The Buffalo Fine Arts Academy; (bottom right) Juilee Decker, editor. *Innovative Approaches for Museums* (four volume series). Lanham, MD: Rowman & Littlefield, 2015.
- p. 16:** Photo by J. Caldwell.
- p. 25:** (top left) Gallery View, First Floor Special Exhibition Gallery. Charles James (American, born Great Britain, 1906-1978). "Clover Leaf" Ball Gown, 1953. Pink silk faille, copper silk shantung, black silk lace with ivory silk. The Metropolitan Museum of Art, Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Josephine Abercrombie, 1953 (2009.300.784).
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REAL WORLD ADVOCACY = DISASTER PLANNING

BY KAREN ACKERMAN WITTER

Advocacy with elected officials is often described as similar to donor cultivation. Strategies include getting to know people before asking for anything, understanding their interests and motivations, and cultivating long-term relationships. Museums routinely engage in donor cultivation and expect there will be a good return on their investment. There are many examples of advocacy leading to positive results, such as tax referendum passage, governmental financial support or public support for a new project. However, advocacy with elected officials is often relegated to the back burner because museum leaders don't anticipate a benefit that warrants the investment. I am increasingly convinced that museums should consider advocacy as a form of disaster planning.

Given the issues facing Congress, state legislatures and cities all over the country, it is more likely that museums will be adversely impacted, rather than positively affected, by proposed policies, ordinances or legislation. For example, is your institution prepared to produce additional revenue if property tax exemptions are reduced or eliminated? Ongoing advocacy is an essential investment to prepare for a disaster: federal, state or local government policies or legislation that adversely impact your institution's mission.

The National Council of Nonprofits reports that in 2013-14, states passed

more than 66,700 bills while Congress passed just 296. In 2015, 20 states are facing budget shortfalls totaling over \$50 billion. As states wrestle with significant budgetary challenges and pass thousands of bills every year, there are many ways nonprofits could be adversely affected. Tim Delaney, president and CEO of the National Council of Nonprofits, cites several examples: a proposal by the governor of Maine allowing cities to tax all charitable property, a local tax assessor in Florida who tried to remove exemptions by reclassifying nonprofit property as taxable and numerous proposals in North Carolina to take away resources from nonprofits.

A few years ago, significant proposed changes to the Missouri Museum Property Act would have forced 95 percent of Missouri's museums and historical sites out of compliance with the law. Linda Endersby, past president of the Missouri Association for Museums and Archives, conveys these lessons learned: be sensitive to how the legislative process works in your state, go talk and be seen, and don't just send e-mails.

In Alaska, legislation was introduced to place a five-year moratorium on the Percent for Art Program and Art in Public Places Fund. Kes Woodward, president of the Alaska Arts and Culture Foundation, commented, "Taking quick action when a crisis arises is critically important, but even

more vital is ongoing advocacy for the arts—both from artists and from the businesses and citizens who are impacted by these programs."

In Illinois, a state law was changed that removed museums from the list of approved professional development providers through the state board of education. Museums learned about the issue when the board proposed administrative rules to implement the new law. Museums were not at the table when the legislation was developed and passed, changing requirements for professional development providers. This year, the new governor of Illinois announced his intent to close the 138-year-old Illinois State Museum in Springfield and all of its branch facilities as a cost-saving measure due to a budget impasse with the state legislature.

Many museums are part of governmental entities such as park districts, cities, state agencies and universities, and can be affected by internal changes in policies and budgetary priorities. In Iowa, a new provost at the University of Northern Iowa proposed closing the university's museum as a cost-saving measure. In spite of a massive effort by students, faculty and the community, and support from external organizations, the museum building was closed. Cyndi Sweet, director of the Iowa Museums Association, makes a compelling statement: "We as a field

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need to do a better job of educating the public and legislators in particular that objects are donated to a museum collection in trust for future generations. We need to shout that we are stewards of these items. And we need to shout it with one very loud voice. None of us can make a difference alone shouting in the wilderness. We need to be clear about our value year round, every day, as educators, stewards and community anchors so when the budget gets tight we aren't seen as disposable organizations."

These are just a few examples of actions by policy makers that can have

far-reaching impacts on museums. Some proposals affect an individual museum while others impact museums collectively. Sometimes proposals intentionally impact museums; sometimes a proposal may be focused on another issue but produce unintended consequences for museums. Impacts on museums can be collateral damage from bigger issues and agendas, such as serious budgetary challenges. Museums, the arts and culture are often seen as nice but not essential when policy makers consider budget cuts. In all of these cases, the time to get engaged in advocacy is *before* there is a

crisis. It is important to engage in advocacy not only for your own museum but also as part of field-wide advocacy for museums and nonprofits.

Here is a "Top 10" list for adopting advocacy as another aspect of disaster planning:

10. Don't ever think, "That will never happen." No one expected the governor of Illinois to propose shuttering the Illinois State Museum system, especially when the museum was developing plans to commemorate the upcoming statehood bicentennial.
9. Cultivate relationships before you

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need anything. A period of crisis is not the moment to be introducing yourself to elected officials and other stakeholders.


8. Repeat number 9—often. This is not a once-and-done activity. Elected officials change; staff members change; community leaders change. Maintaining long-term relationships, as well as cultivating new contacts, needs to be a continuous effort.
7. Be a part of your community—not apart from your community. Community leaders need to be invested in your institution and consider it not just nice but essential. Is your institution and are your board members, leadership team and staff members well known among your business community, education sector, arts community and elected officials at the local, state and federal levels?
6. Make sure community leaders and elected officials know the value of your museum. Can they speak extemporaneously at a moment's notice about the importance of your museum to their constituents?
5. Compile and tell your stories continuously. Engage people's hearts with the stories of how your museum makes a difference. Museum educators can collect stories from teachers and students about the impact of your museum. Museum registrars and curators of collections can provide information about the significance of objects in the collections. They can also record stories about

why individuals donate objects to your museum and the positive results.

4. Collect valuable data. Document the impact of your museum with facts and figures. Develop a statement demonstrating the economic impact of your institution and of other museums collectively in your community. AAM offers a simple template for an economic impact statement and sample statements from individual museums and groups of institutions (aam-us.org/advocacy/resources/economic-impact-statement/samples).
3. Develop champions. Broad-based support from diverse constituents is important, but in a time of crisis it is also critical to have champions who will be strong advocates for your institution. Recruit multiple champions who have influence at the local level and with state legislators and members of Congress. Cultivate lawmakers on both sides of the aisle to be your champions.
2. Make advocacy everyone's responsibility by encouraging staff and board members to advance and speak for your museum's mission. Volunteers and front-line staff members who communicate with the public can invite visitors who have had great experiences at your museum to write letters to the editor, comment on Facebook or other social media platforms, and share their experiences with others. Board members can communicate with community

leaders and elected officials about why they choose to support your institution.

1. Create a culture of advocacy by making advocacy a strategic priority. Engage your board members in advocacy. The standforyourmission.org website is an excellent resource for board members to learn even more about the power and fun of board advocacy.

By engaging everyone involved in your organization and integrating your stories into a year-long advocacy plan, you can create a culture of advocacy and continuously communicate the value of your institution. Do simple things, but do them often. As former AAM President Ford Bell said, "Museums must maintain a consistent and relentless drumbeat of communication to our civic leaders, extolling the value of museums." Beat the drum. 

Karen Witter is an independent museum consultant and external affairs advisor at the University of Illinois Prairie Research Institute. She retired from the Illinois State Museum and served for 35 years in Illinois state government in a variety of leadership positions. She is a past president of the Association of Midwest Museums and former long-time board member of the Illinois Association of Museums. She frequently speaks about advocacy at state, regional and national museum association conferences.

PEOPLE

NEW JOBS

Kevin W. Tucker to director, Museum of the American Arts and Crafts Movement, St. Petersburg, Florida.



Dennis Szakacs to associate director, New Museum, New York City.

Randall Suffolk to Nancy and Holcombe T. Green, Jr. Director, High Museum of Art, Atlanta.



Kaela Hoskings to Gerry Grout Education Director, Phoenix Art Museum, Arizona.



Ivon Rodriguez to vice president of marketing and **Michele Reese** to public relations and marketing manager, HistoryMiami, Florida.

Nicholas DeCicco to grant writer, Nordic Heritage Museum, Seattle.

Christopher Atkins to curator of exhibitions and public programs, Minnesota Museum of American Art, St. Paul.



Min Jung Kim to director, New Britain Museum of American Art, Connecticut.



Hillary Olson (above) to vice president of audience and community engagement, and **Trish Schmeling** to director of board engagement, Milwaukee Public Museum, Wisconsin.



Janet Dees to curator, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois.

Jennifer Van Haften to assistant director, Wisconsin Veterans Museum, Madison.

Antonia Boström to keeper of sculpture, metalwork, ceramics & glass, The Victoria and Albert Museum, London, United Kingdom.



Florence Müller to Avenir Foundation Curator of Textile Art, Curator of Fashion, Denver Art Museum.

Ellie Starr to senior vice president for advancement, Museum of Science, Boston.

David Stocks to program director in the arts, Education Foundation of America, Garrison, New York.



Sarah Kennel to curator of photography, Peabody Essex Museum, Salem, Massachusetts.



Andrea L. Taylor to president and CEO, The Birmingham Civil Rights Institute, Birmingham, Alabama.



Whitney Owens to chief learning officer, Cincinnati Museum Center, Ohio.



Lath Carlson to executive director, Living Computer Museum, Seattle.

KUDOS

The American Philosophical Society (APS) welcomes **Diana E. Marsh** as its third Andrew W. Mellon Foundation Post-Doctoral Curatorial Fellow. Marsh will conduct research in the collections of APS and assist staff in conceptualizing, developing and implementing upcoming exhibitions.

Congratulations to the winners of the 2015 TripAdvisor Travelers' Choice award. Reviewers in the TripAdvisor community have named the following institutions as the top 10 museums in the United States: **The Metropolitan Museum of Modern Art, Art Institute of Chicago, The National WWII Museum, The Getty Center, Smithsonian National Air and Space Museum, National Gallery of Art, Frick Collection, Chihuly Garden and Glass, USS Midway Museum, American Museum of Natural History, Arizona-Sonora Desert Museum, United States Holocaust Memorial Museum, National Naval Aviation Museum, Museum of Modern Art (MoMA), Museum of Science and Industry, Musical Instrument Museum, Museum of Fine Arts, Boston, Smithsonian National Museum of Natural History, Newseum, National Museum of the U.S. Air Force, National World War I Museum and**

Memorial, Country Music Hall of Fame and Museum, Oklahoma City National Memorial & Museum and Smithsonian National Air and Space Museum Steven F. Udvar-Hazy Center.

Degas House in New Orleans was named one of the top places to hold a wedding in Louisiana in Frommer's "Where to Get Married: The Best Weddings in All 50 States."



The National Science Board (NSB) presented its 2015 Public Service Award to the **Museum of Science, Boston**, during the National Science Foundation-NSB awards ceremony in Washington, DC. Museum president and director Ioannis Miaoulis accepted the award from Internet pioneer Vint Cerf, chair of the NSB honorary awards committee.

The Archaeological Institute of America has established the Richard C. MacDonald *Iliad* Endowment for Archaeological Research with a \$750,000 contribution from the endowment's namesake. The endowment represents the largest gift in the history of the organization and will be used to support the AIA's mission to promote archaeological inquiry and public understanding.

The Andrew W. Mellon Foundation has granted the **American Folk Art Museum** in New York \$461,000 to develop The Museum Career Internship Program, a project designed

to foster greater diversity in the museum field. The program will work with college students from LaGuardia Community College to introduce them to museum careers and foster their development into museum professionals.

The National Museum of Women in the Arts in Washington, DC, has received the third annual Founder's Award from the Women's International Study Center. The award is part of a program designed to recognize the continuum of women's achievements—looking to the past for inspiration, to the present for affirmation, and to a future of aspiration and promise.

Latino Leaders magazine has named **Carlos Tortolero** as one of its 101 Most Influential Latino Leaders. The list includes exemplary individuals who have not only achieved success, but have also shown their dedication to culture, education and future generations. As the president and founder of the National Museum of Mexican Art, the only Latino museum accredited by the American Alliance of Museums, Tortolero is known for his contributions to the field of education, museums and the Latino community.

Congratulations to **Lawrence J. Pijaux Jr.**, who was inducted into the Alabama Tourism Hall of Fame during the 2015 Alabama Governor's Conference on Tourism. Pijaux is a national leader in the educational and museum field: he is a board member of the American Alliance of Museums, the past president of the Association of African American Museums, and the immediate past president and chief executive officer of the Birmingham Civil Rights Institute, and serves on the National Museum and Library Services Board.

The National Park Service will receive the 2016 Spirit of Hospitality Award, the highest honor bestowed by the Destination & Travel Foundation. Nominated by 12 organizations, including the American Alliance of Museums, the National Park Service will also be celebrating its centennial in August of the upcoming year.

AAAM PRESENTS AWARDS

At its annual conference, held this past August in Memphis, the Association of African American Museums presented awards to outstanding professionals and volunteers who have served the museum field in extraordinary ways. Following are the awards and their recipients. The Alliance extends congratulations to all!

Dr. John E. Fleming (Career Achievement) Award

BEVERLY ROBERTSON

Former President, National Civil Rights Museum, Memphis; Principal, TRUST Marketing and Communications Consortium

The Fleming Award recognizes a museum professional who has provided significant contributions to African American museums during his or her career.

Leadership in Art, History, Culture, and Science Exhibit Awards

DEBORAH L. MACK

Associate Director for Community and Constituent Services, National African American Museum of History and Culture, Smithsonian Institution, Washington, DC

AAAM gives leadership awards to establish and encourage standards of excellence in the collection, preservation and interpretation of exhibitions, research and the preservation of African and African American-themed exhibits and presentations that promote advancement in the field. By publicly recognizing superior and innovative achievements, the awards serve as an inspiration to others in the field.

Pace Setter Award

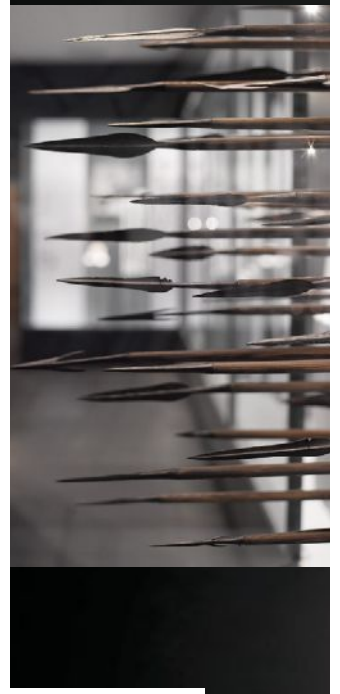
ROBERT E. LUCKETT

Associate Professor of History; Director, Margaret Walker Center for the Study of the African-American Experience, Jackson State University, Jackson, MS

This award recognizes museum professionals in the field for less than 10 years who have demonstrated exceptional innovation and dedication to sustaining African and African American-focused museums nationally and internationally. ‹‹

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CFM WELCOMES NEW FELLOW

The Alliance’s Center for the Future of Museums (CFM) is delighted to introduce a new member of the team. Nicole Ivy will be working with Founding Director Elizabeth Merritt for the next two years as a museum futurist and an American Council of Learned Societies (ACLS) Public Fellow.

A self-described “museum professional and skeptical historian,” Ivy is researching and developing programs that will expand the reach of groundbreaking technologies and ideas throughout the museum community. This work includes identifying trends shaping the museum sector, and also

understanding the challenges and implications of these trends—both within and outside of the field. She will be collaborating with museums as well as with makers, educators, researchers, designers and others to continue CFM’s work at the leading edge of museum innovation.

In addition to helping incubate projects that shape changes in museum practice, Ivy will be studying important issues raised by emerging conversations around the future of museums. One of her first research projects for CFM will focus on the history of labor organizing in the nonprofit sector,

exploring recent debates in the field about pay equity, labor conditions and the possibility of unionization. By examining the histories that inform current debates about fair pay and the unionization of museum workers, Ivy hopes to help envision paths to more equitable stewardship within the field.

Before coming to CFM, Ivy worked as an academic, a curatorial fellow and a public historian. She holds a joint Ph.D. in African American Studies and American Studies from Yale University and has taught students of medical history, visual culture, Black Studies and women’s studies at Cornell



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University, Yale and, most recently, Indiana University. As an IMLS Fellow in Museum Practice at the African American Museum in Philadelphia, she gained experience in curating, exhibition development and museum education. Ivy also gained eight years' experience in secondary education working with academic enrichment programs in New Haven Public Schools in Connecticut. Her scholarly research centers on race, gender, technology and the politics of memorialization. To add formal futurist training to these impressive credentials, Ivy plans to attend the University of Houston's certificate course in strategic foresight.

"I was attracted to the ACLS fellowship position precisely because of these diverse interests," says Ivy. "I'm nosily drawn to the future of cultural institutions even as I'm passionate about the pasts that we present-day travelers have inherited." She describes herself as especially inspired by CFM's commitment to supporting new developments in education and its efforts to promote fruitful partnerships between educators, students and museums.



Ivy welcomes collaboration and feedback as she begins her tenure at CFM. Please get in touch at nivy@aam-us.org. <<



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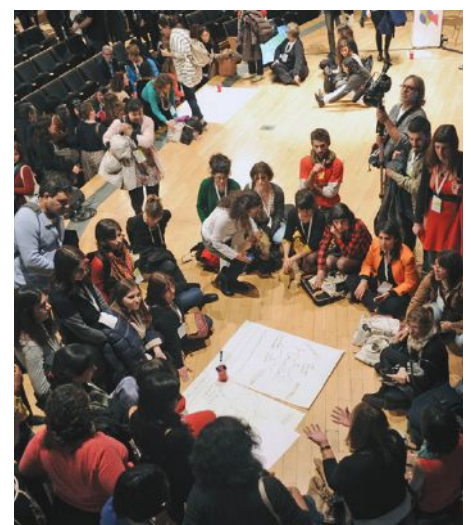
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AAM Partners with Fundación TyPA on Conference

In partnership with Fundación TyPA, the American Alliance of Museums hosted “Reimagining the Museum (El Museo Reimaginado): Conference of the Americas” in Buenos Aires, Argentina, from September 2-4, 2015. This inaugural leadership event attracted 600 participants and speakers from 18 countries primarily from the Western hemisphere, many connecting with each other for the first time. The meeting included a rich combination of keynote addresses, workshops and rapid-fire presentations on issues including audience engagement, community representation and inclusion. The conference was made possible by the generous support of the Getty Foundation, Smithsonian National Museum of African American History & Culture, American Express Foundation and the City of Buenos Aires. For more information on the conference, visit elmuseoreimaginado.com/en/. «







LEGO lends a whimsical twist even to the dour subjects of *American Gothic*. This interlocking interpretation of Grant Wood's classic painting is just one of the masterpieces in "The Art of the Brick," the world-traveling exhibition that sets the plastic toys to work on art history. Contemporary artist Nathan Sawaya used millions of the colorful blocks to construct 3D versions of famous paintings—also including *Starry Night* and the *Mona Lisa*, for example—as well as sculptural works such as the Sphinx and a 20-foot-long dinosaur skeleton. Along with taking an up-close look at Sawaya's handiwork, visitors can have a go at making their own LEGO tours de force. Touring through 2016. Venues: Cincinnati Museum Center; Bedford Gallery, Walnut Creek, CA; Vero Beach Museum of Art, FL.

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