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JULY/AUGUST 2016

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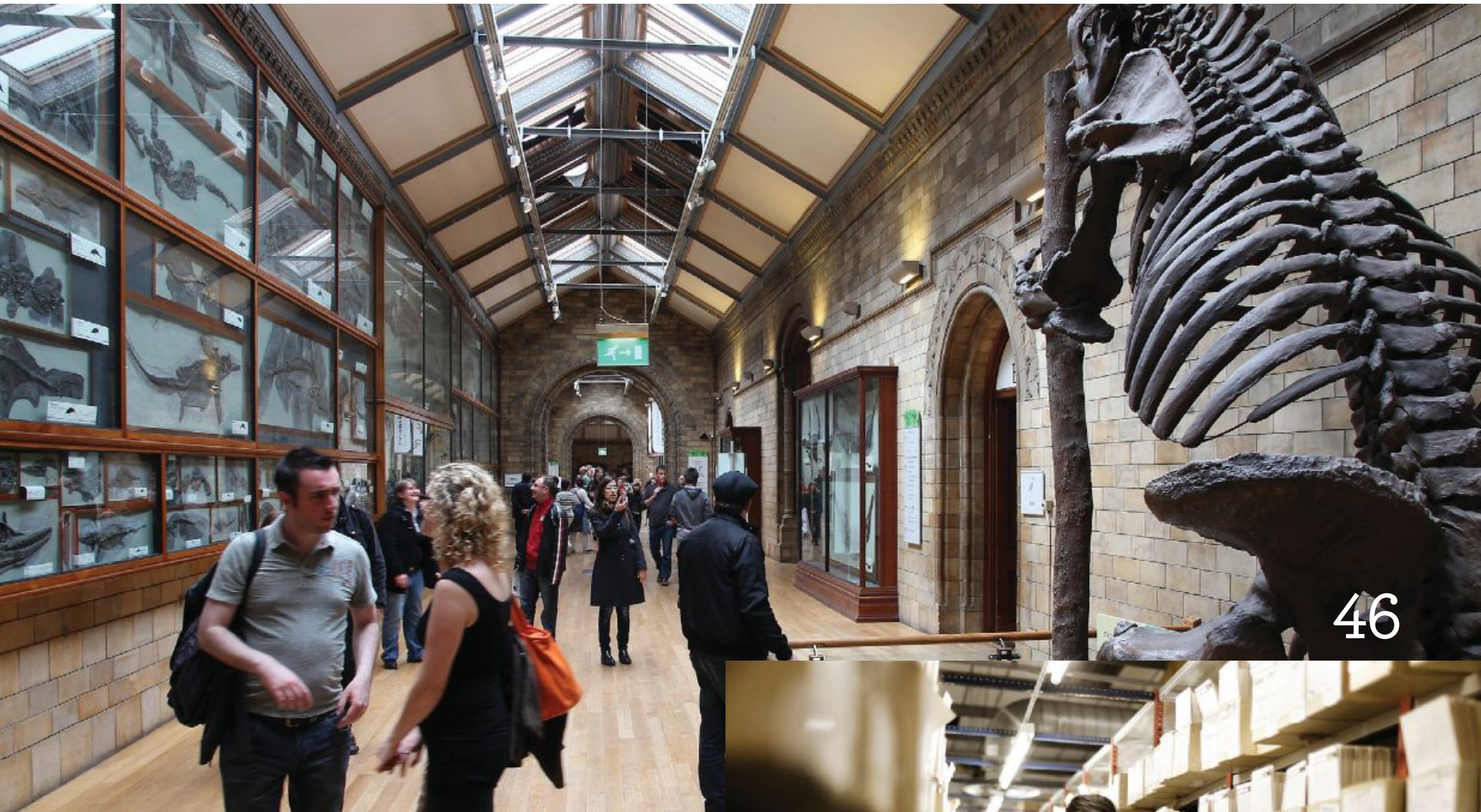

FEATURES

Cover: An assortment of shells from the Florida Museum of Natural History's malacology collection.

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With Locked Arms and A Loud Voice

In the pantheon of recent AAM Board chairs, my predecessor, Kaywin Feldman, certainly merits adulation. Kaywin inherited two enormously important tasks at the outset of her term: find a new AAM president and CEO to replace our outstanding but retiring leader, Ford Bell, and develop a new strategic plan to succeed the transformative 'Spark'. Both challenges were considerable, yet absolutely critical to the Alliance sustaining its positive organizational momentum.

Naturally Kaywin succeeded at both tasks and, with a little help from her friends, accomplished much more during her tenure. Consequently AAM is in a good place. As we acknowledge her success and thank Kaywin for her leadership, it's time to look ahead, to see what's next for the Alliance.

Our energetic President and CEO Laura Lott has completed her first year and recently rolled out AAM's new strategic plan (aam-us.org/strategicplan). 'The Spark' guided us from 2010-2015 when 70 percent more museums and 40 percent more individuals joined the Alliance. It ignited a flame that helped forge our latest plan, which in turn will light the way forward for AAM through 2020. As incoming board chair, I want to help Laura build consensus around the new plan and oversee its implementation across the many moving parts of AAM.

One of the plan's new goals that excites me most involves thought leadership—providing rich content for the field while anticipating future trends. As a natural historian, I work in an institution where people study how living things adapt and change over time, or face extinction. But when I look at organizations or human ecosystems, I am constantly reminded how people don't embrace change easily. People push back. Museum professionals excel at honoring the past, but being responsive to the present can be a challenge, as is preparing for the future, particularly a future where the pace of change is accelerating. So I'm excited to help implement thought leadership with enhanced access and connectivity as a new goal in AAM's strategic plan.

Another exciting challenge involves partnerships, a key approach for AAM in the next five years. One example is our new partnership with BoardSource on the "Stand For Your Museum Mission" discussion guide to engage museum trustees in new ways. Trustees represent an enormous but largely untapped resource. To thrive and remain relevant, museums will need to collaborate with new and diverse partners.

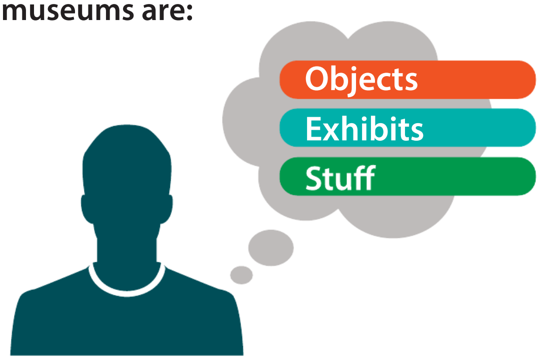
Finally, I'm eager to work with the board to help fulfill the enduring excellence and advocacy goals of AAM's mission. We have made great strides, but still have a long way to go. We must bring more people and allies under our big tent to advance the cause of museums. We need to lock arms with our Alliance partners and speak with one voice—one loud voice—to champion museums across the globe.

I hope you share my excitement as we face these challenges and lead these changes together. If so, get involved because we need your help and your energy.

Douglas S. Jones, director of the Florida Museum of Natural History in Gainesville, became the new chair of AAM's board of directors at the 2016 AAM Annual Meeting & MuseumExpo.

Perceptions of Museums

For those who **do not** visit museums, museums are:



For those who **do** visit museums, museums are:

Why?

For museum-goers, objects are not just objects. They are meaning-makers, and valued for their capacity to tell stories that connect us to others...and even change us.

For more information about how the public perceives museums, and how objects can become meaning-makers, please see:

- "The Makings of the Magical Mind," by Carol Nemeroff and Paul Rozin. In Imagining the Impossible.
- 2015 Year in Review, by Reach Advisors | Museums R+D.

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

Source: Museums R+D 2014 - 2015 sampling of museum-goers and the broader population. Both samples were asked in open-ended questions to describe or define a museum, with responses coded. Among broader population sample (n = 1,045), 64% specifically mentioned objects. Among museum-goers (n = 3,637), only 20% specifically mentioned objects; instead, museum-goers tended to focus on outcomes of museum experiences.

The May/June issue was outstanding and presented some of the complex challenges facing museums. I especially enjoyed the superbly written, "What Do We Value?" [by Smithsonian Secretary David J. Skorton]. We live in a time of profound change. Not only do the majority of Americans distrust the federal government, they also mistrust the media. This is an important point for our profession because public confidence in museums as sources of accurate information remains high. We have a role to play.

Unfortunately, I see little possibility of performing new roles and making suggested and needed changes by only relying on private sector funding. Yes, museums have the power to influence and encourage understanding and appreciation—when they have monetary resources. Now, institutions struggle to meet even core responsibilities.

BRADLEY G. LARSON
DIRECTOR
OSHKOSH PUBLIC MUSEUM
OSHKOSH, WI

CONVERSATIONS ON MUSEUM JUNCTION

Museum Junction is the online community that allows you to share challenges and solutions with your peers.

EXPANDING OUR VISITOR SERVICES TEAM

I am looking for ways to expand and develop our model for our Visitor Services team. We are currently on a seasonal cycle, which works well, but is hard to constantly train for. How does your organization encourage front-line retention? How do you maximize training for staff who come and go? Who is responsible for those trainings? (interpretive, customer service, etc.)

ARTWORK GIVEN TO HOSPITALS

In the past year, a number of donors have given significant gifts of artworks (or collections) to universities or—in at least one case—hospitals, rather than museums. Have you seen this in your market? Do you have any thoughts about these donors' motivations?

Find out how your museum colleagues answered these and other questions by following the conversation on Museum Junction. Log into aam-us.org and look for Museum Junction under Resources.

MAY/JUNE MUSEUM CORRECTIONS:

The title of the Bishop Museum exhibit, featured on page 12, should have read Lele O Nā Mano: Hawaiian Forest Birds.

The Art Museum of West Virginia, mentioned on page 15, maintains two galleries totaling 5,400-square-feet.

Tell us what you think!

Send your comments to Managing Editor Lorri Ragan at lragan@aam-us.org. Submissions chosen for publication may be edited for length and clarity.

Yale Center for British Art

New Haven, CT | Works representing more than five centuries of British artistry have been reinstalled in the Yale Center for British Art, which reopened on May 11 after completing the third phase of a major renovation. Hundreds of pieces from the center's collection—the largest of its kind outside of the United Kingdom—line two floors to explore the theme of Britain in the World, spanning from the Protestant Reformation through today. As originally intended by architect Louis I. Kahn, natural light floods the revamped public galleries, illuminating creations by such artists as J.M.W. Turner, Peter Paul Rubens, Rachel Whiteread, and John Singleton Copley.

The museum is nearing its 40th anniversary as it concludes its 10-year conservation project, which itself was based on a decade of research on the Kahn building. Along with refreshing the galleries, the project has upgraded the structure's systems and amenities and renewed the lecture hall. On the fourth floor, the museum's Long Gallery has been restored to its initial role as a gallery for teaching and study, now lined floor to ceiling with some two hundred paintings and sculptures.

International Museum of Art & Science

McAllen, TX | Weaving is a distinctive craft for the indigenous peoples of Taiwan. "Indigenous Weaving: An Exhibition of Native Objects from the National Museum of History, Taiwan," features 40 native weavings from Taiwanese indigenous peoples, including the Atayal, Truku, Amis, Puyuma, Paiwan, Rukai and Thao tribes.

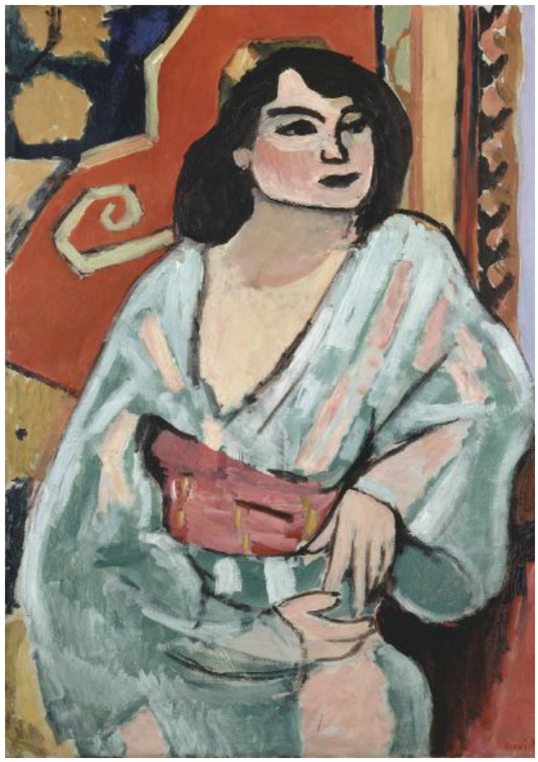
The traditional patterns and unique weaving styles are disappearing skills which are very difficult to learn, as pattern design alone requires precise calculations to ensure the different colored threads go into the right position and at the correct widths. Young weavers in Taiwan are training in the ancient methods in an attempt to keep this rich culture from vanishing.
To October 2, 2016.

Frist Center for the Visual Arts

Nashville | "The Italian influence leads the automotive design world," declared Road & Track magazine in 1954. The article was referring, of course, to the groundbreaking creations of automobile designers such as Ferrari, Maserati, and Alfa Romeo. During the economic revival after World War II, these innovators were among a host of Italian carmakers who influenced production lines around the world with their sleek, streamlined concepts. Nineteen of these still-coveted cars are on view in "Bellissima! The Italian Automotive Renaissance, 1945–1975," as well as three motorcycles that also exemplify Italian automotive design. To October 9, 2016.

Oklahoma City Museum of Art

As the title suggests, Henri Matisse is the focal point of "Matisse in His Time: Masterworks of Modernism from the Centre Pompidou, Paris," but he's hardly the only renowned modern artist whose work is represented in the exhibition. Masterpieces by Picasso, Braque, and Modigliani accompany paintings, sculptures, prints, and drawings that represent every phase of Matisse's astounding career. Together, these 100 artworks show how Matisse acted as a bridge that connected the Post-Impressionists and 20th-century art, as well as how he blazed several new trails of his own. To September 18, 2016.

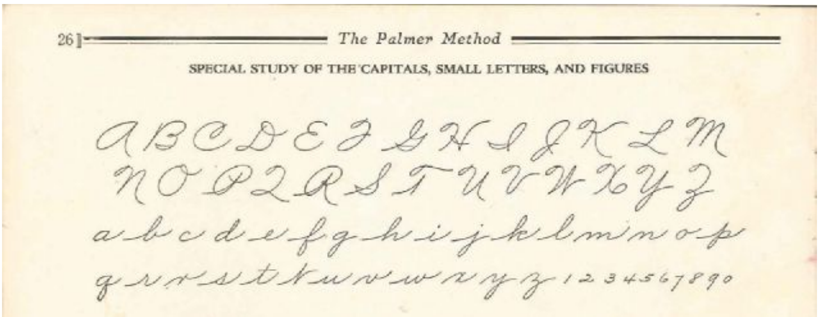


Driehaus Museum

Chicago | There's no telling what the aristocratic Crawley family of TV's Downton Abbey would have made of present-day Chicago, but selections of their luxurious attire have made their way to the Windy City. More than 35 costumes from the British series, set in the early 20th century, are on view in the Driehaus Museum—which itself was once home to some of Chicago's elite. Within this historic interior, visitors can get a closer look at the sportswear, evening gowns, and daring fashion statements sported by the clan of Lord and Lady Grantham and the rest of the Downton cast. Touring to 2017.

New Mexico History Museum

Santa Fe | While Columbus was taking his infamous overseas trip in 1492, King Ferdinand and Queen Isabella were ordering Muslims and Jews to either convert to Catholicism or leave Spain as well. "Fractured Faiths: Spanish Judaism, The Inquisition, and New World Identities" looks back at that tumultuous time, tracing how Spanish Jews made their way to North America—where they continued to face persecution. With artifacts, paintings, personal stories, and even trial testimony, the exhibition presents evidence of this global journey and struggle, particularly among those Jewish people who strove to find a foothold in New Mexico. To December 31, 2016.



New Museum Los Gatos

California | Our thumbs are becoming increasingly adept at speedy text messaging, but the traditional art of writing—the kind that involves the entire hand—may be dying out as a result. "Script and Scribble: The Art and History of Handwriting" traces the value of penmanship by examining the writing utensils, styles, and scripts we've used across the centuries. The exhibition also delves into the art of handwriting analysis and gives visitors a chance to pick apart their own scribblings, as well as to master the art of keyboard-free lettering. To September 4, 2016.

Puget Sound Navy Museum

Bremerton, WA | When America went to war, baseball went with it. "When Baseball Went to War" looks back at how the US Navy first implemented the sport, forming teams that were stationed on ships as early as the 1880s. By the onset of World War I, baseball was an integral part of the navy's training regimen. The trend continued to expand in World War II, when service baseball was played at naval posts in the States and around the world. Along with this bigger story, the exhibition zooms in on players such as Yogi Berra and Ted Williams who participated in America's sport as part of the US Navy. On view to 2018.

Frances Lehman Loeb Art Center

Poughkeepsie, NY | How do we each see the moon? A compilation of shots taken and shared online by moonstruck photographers makes up one of the contemporary works in "Touch the Sky," an exhibition highlighting the longstanding link between art and astronomy. Eighteen contemporary artists shared pieces that were in some way inspired by space, including chromogenic prints of Saturn and a 16-foot painting based on the spiral galaxy. The exhibition is part of celebration of the sciences held throughout Vassar College to mark the opening of its new Bridge for Laboratory Sciences. To August 21, 2016.

Desert Botanical Garden

Phoenix | Towering Mexican elephant cacti, or cardones, and creeping devil cacti are among the residents of the Sam and Betty Kitchell Heritage Garden, a recent addition to the Desert Botanical Garden. Within this space, filled with flora native to the Baja California region, are a plaza to highlight the giant cardones and a refuge for visitors to engage in quiet reflection among the cacti. There's also a "wall" made up of colorful glass circles that honors the garden's founders, both plant and human. The creeping devil cactus, for example, was the first plant that the garden accessioned.

Glenn H. Curtiss Museum of Early Aviation and Local History

Hammondsport, NY | Memorial Day was an appropriate moment for the Glenn H. Curtiss Museum to complete its $1.2 million renovation. Named for the man known as the Father of Naval Aviation and Founder of the American Aircraft Industry, the museum expanded its amenities and installed a new exhibit on recent adventure films. At the same time, the 60,000-square-foot institution worked on restoring a World War II era fighter plane, part of its collection of vintage aircrafts and vehicles—as well as artifacts representing the history of Hammondsport, its namesake's hometown.

Stan Hywet Hall and Gardens

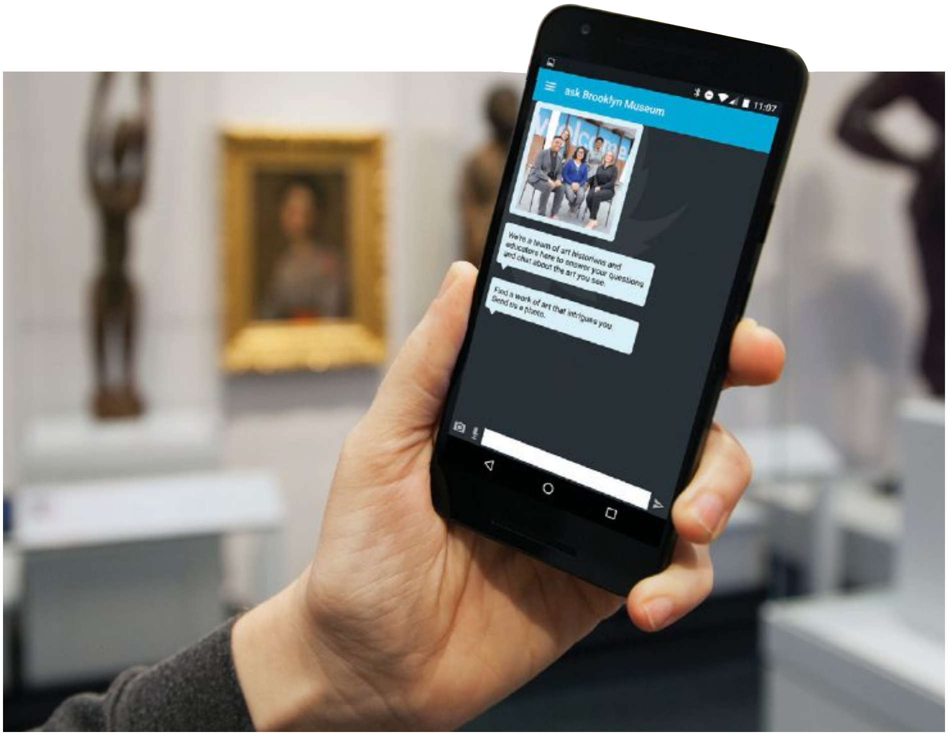
Akron, OH | The family home of American inventor Frank Augustus Seiberling is focusing on family stories for its summer season. The historic house features several exhibits and tours that pay homage to the kin of F.A. Seiberling, who is known for cofounding the Goodyear Tire and Rubber Company. Archival photos and letters give a glimpse at the clan's history and emphasize the significance of family bonds. Plus, five distinct tours offer visitors the chance to walk through the sixty-five-room Tudor Revival home while imagining they are one of five Seiberling family members. To October 2016.

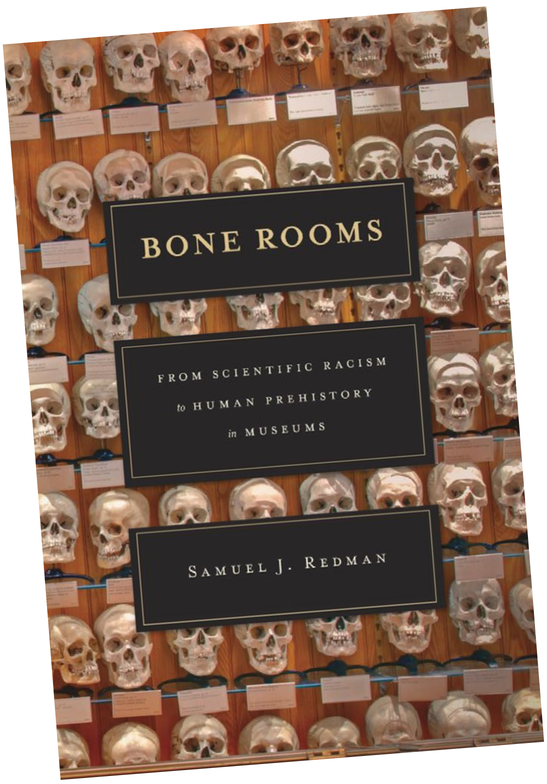
National Mining Hall of Fame and Museum

Leadville, CO | Photographer George Pickow (pronounced PEEK-oh) is best known for capturing the jazz and folk music scenes, shooting album covers for such notables as Louis Armstrong and Lena Horne. But he was also intrigued by the underground scene, in a very literal sense. "Eat, Sleep, Mine: A Collection of Photographs by George Pickow" features dozens of photographs of coal miners in Kentucky and West Virginia. Alongside them are artifacts seen in Pickow's shots, from gas masks to lunch pails, that help tell the stories of their owners. To August 28, 2016.

Real-Time Answers

If the Brooklyn Museum's wall labels don't answer all of a visitor's questions, they can now direct them to an expert without interrupting their in-gallery experience. The ASK Brooklyn Museum app gives users real-time access to museum experts, allowing a live interchange between visitors and art historians, educators, and researchers. Along with responding to queries through the app, the team of ASK answerers can guide those visitors on what works they might like to see next. As of this spring (following almost a year in beta), the free app is available on both iOS and Android platforms.



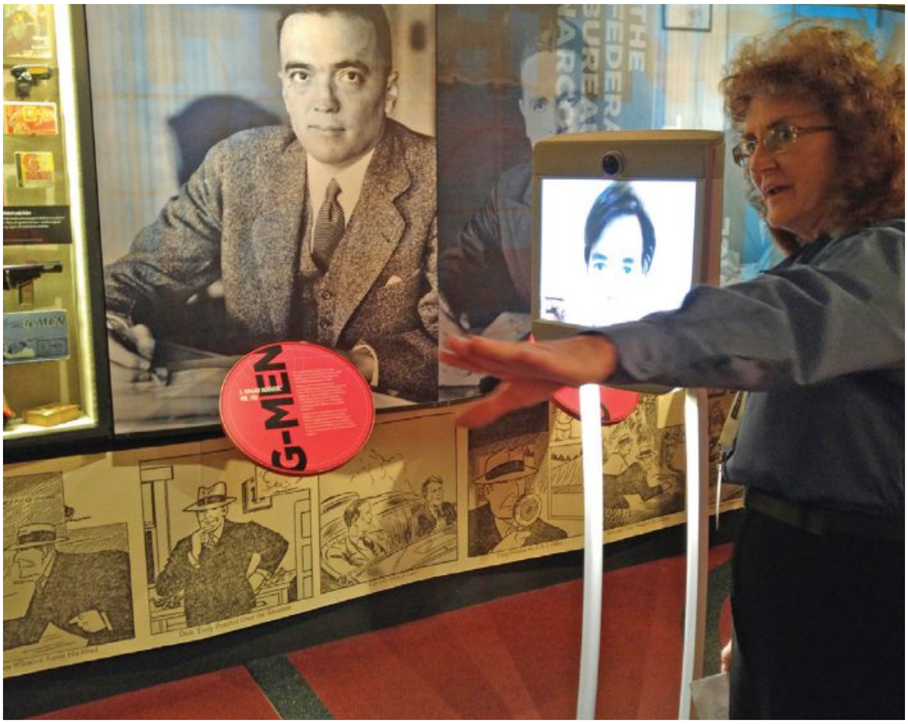


Skeletons, Mummies, and Fossils—Oh My!

Long before exhibitions such as Body Worlds fascinated visitors around the globe, museums were engaged in a fierce competition to collect human remains. In his new book *Bone Rooms: From Scientific Racism to Human Prehistory in Museums*, author Samuel J. Redman looks back to the period when human skeletons, mummies, and fossils became sought-after acquisitions among natural history and medical museums. The book details how this collecting surge led to landmark discoveries in the fields of anthropology, discrediting race-based theories about human evolution. Still, debates raged and continue to rage surrounding the ethics of these collections.

I'll Take Some Moe

There's no need to book a flight to Las Vegas for a tour of the Mob Museum. Instead, you can sign up for a personalized, one-on-one virtual tour thanks to Moe-Bot. This robotic device connects online visitors with museum educators, providing 1.5-hour trips through the institution from the comfort of home. Using their arrow keys, visitors can guide Moe-Bot into and out of exhibits, then double-tap on the live video stream to zoom in on intriguing objects. Moe-Bot also features a microphone so that the person at its helm can ask questions along the way. Tours cost $79.99 a pop and must be booked two weeks in advance.



Make Your Website Accessible Before You Are Forced To

An inclusive design approach avoids costly legal issues and reaches new visitors.

By Sina Bahram

In 2010, the Department of Justice (DOJ) announced it would issue new regulations under Title III of the Americans with Disabilities Act (ADA) to address the accessibility of public accommodation websites (entities that do business with the public). Regulations are still pending. In the meantime, several lawsuits have been brought by persons with disabilities alleging that some websites violate ADA, and the courts are not waiting for the DOJ regulations to be enacted before ruling on the cases.

Despite the absence of new regulations, to comply with the law, museums must make their websites accessible now. This article offers guidance and justification on making websites inclusive.

Museum websites attract many more visitors than their physical buildings. However, museums currently exclude millions of people with disabilities from taking part in their digital offerings. This exclusion often comes from a lack of knowledge of how persons with disabilities interact with technology. Someone who is blind can use an iPhone to read a website, for example, because all of Apple's products feature VoiceOver, a built-in screen reader that verbalizes what is under the user's finger. Someone who is deaf or hard of hearing can make phone calls with TTY technology (a digital means for text communication over a telephone line) and enjoy video and other rich multimedia websites because captioning/transcript support exists on virtually every smartphone. Those who cannot move their hands or can only move their heads can use an iPad to explore an online collection with switch-based access, which allows them to control the system using head movements alone.

Many are surprised to learn that these features exist in our everyday devices. Combined with such features, some easy modifications to the ways that museums create and distribute digital content can empower millions of visitors. Sometimes a simple oversight, such as posting an image without a written description for a screen reader to read, can render otherwise excellent web content inaccessible to a blind visitor. Similarly, designing a webpage assuming that everyone uses a mouse excludes the keyboard-only user. To test this, try using your keyboard's Tab key to navigate your favorite websites. Additionally, omitting captions based on the assumption that everyone can hear makes a video inaccessible to someone with hearing loss.

The following questions help us explore this topic in greater detail.

What is Disability?

There are two models of disability: the medical model that treats disability as something to be fixed or medically treated and the social model that considers the environment to be disabling, not the individual. This second version, the social model, asks us to consider all audiences earlier rather than later. This early consideration of a variety of functional abilities is known as universal design.

What is Universal Design?

Universal design includes the considerations we can make up front in any project, physical or digital, that allow all users an equitable experience, regardless of any differences in ability. I like to call universal design "inclusive design" because inclusion is at the core. Think of a set of double doors with a push bar and button to open them. While these features are more critical to a wheelchair user than to someone whose hands are full, both individuals benefit from such an inclusive approach. Universal design is good design. The principles of universal design improve both our digital and physical projects, making them available to the widest possible audience.

We have all experienced the benefits of universal design. Today, we no longer argue about the value or need for ramps, curb cuts, and braille labels on hallway signs. In fact, we expect them. The reasons for this are quite simple: It's the law. It's the right thing to do. And, yet, in virtually every website redesign, mobile app development project, interactive kiosk discussion, and the myriad of other technology projects that museums work on daily, accessibility and inclusive design are given very little consideration and far less budget. Even when such critical issues are considered, it is almost always as an afterthought. This approach harms both the museum and the visitor.

What Can Museums Do?

Start now! Don't wait on a judgment or settlement to force you to do later what you can do now for less cost. The principles of universal design, the guidelines discussed below, and other inclusive practices are actionable next steps. Their use benefits the museum and every visitor.

On the procurement front, museums can start improving, or, in some cases, enforcing, the language of their contracts with their vendors. This shouldn't be looked upon as a burden but as simply asking developers to follow recommendations that have existed for years. There are sometimes difficult issues with remediating legacy projects, but new projects have ever-fewer excuses to be inaccessible.

If a website redesign is scheduled, make sure accessibility and inclusive design are part of the initial discussion and associated budget. When sending out requests for proposals, make sure vendors know that only those that commit to inclusively designing their deliverables will be considered, and most critically, that signoff won't be granted unless inclusive design criteria are fully met.

Are There Guidelines or Recommendations to Follow?

Many accessibility and legal experts agree that the DOJ's forthcoming definition will point to the Web Content Accessibility Guidelines (WCAG) 2.0, level AA. Released by the World Wide Web Consortium, these guidelines codify the functional criteria with which web content must comply to be considered accessible. (Access the guidelines at w3.org/TR/WCAG20/)

In 2016, a paper by Bruce Wyman, Corey Timpson, Scott Gillam, and myself entitled "Inclusive Design: From Approach to Execution" was awarded the best paper award at the 20th annual Museums and the Web Conference. The paper weaves together such principles as discussed above while also conveying the hundreds of insights we gleaned while building the most inclusively designed museum in the world, the Canadian Museum for Human Rights.

Are There Repercussions If Museums Do Not Comply?

Yes! By not complying, you are reiterating a clear message that you do not wish to include a significant ever-growing group of individuals in our community and global discourse. Whether or not the exclusion is also a violation of particular rules and regulations should be beside the point. However, it isn't. The cost of compliance pales in comparison to the cost of a lawsuit. Following universal design is not only the modern, smart, and right thing to do, it is the strategic thing to do.

Pushing Boundaries

Museums must act now to address the exclusion of such a large portion of the population. Social opinion, legal judgments, upcoming rules and regulations, ever-increasing technological feasibility, and ever-decreasing cost are all compelling reasons to address this deep, unresolved need as soon as possible. Innovation does not arise from a fear of lawsuits, but rather from a combined effort to push the boundaries of how we can engage, delight, inform, and welcome everyone.

Sina Bahram is the founder of Prime Access Consulting (PAC), an accessibility firm whose clients include high-tech startups, Fortune 1000 companies, and both private and nationally funded museums. In 2012, President Barack Obama recognized Bahram as a White House Champion of Change for enabling people with disabilities to succeed in science, technology, engineering, and math (STEM) fields. He can be reached on Twitter at @SinaBahram or by email at sina@sinabahram.com.

Attend the AAM webinar on this topic, July 27. Register at aam-us.org/resources/online-programs.

Managing Our Nation's Heritage

The Department of the Interior needs assistance to locate DOI collections.

By S. Terry Childs and Elizabeth Varner

In the January/February 2016 issue of *Museum*, we wrote about efforts to determine where DOI collections are housed and how many objects they contain. This article provides a bit more information on this project and includes an easy way that museums can help.

If you missed our last article, you might not know that the Department of the Interior has one of the largest public museum collections in the United States. Ten DOI bureaus and offices manage an estimated 195 million objects and archives, making them available for research, exhibition, and education nationwide. Five of our land-managing bureaus, including the Bureau of Indian Affairs, Bureau of Land Management, Bureau of Reclamation, Fish and Wildlife Service, and National Park Service, also manage hundreds of millions of acres of federal and Indian lands.

For more than a century, research projects on these lands have fostered and advanced scientific discoveries, leading to substantial, diverse museum collections. DOI's artifacts, specimens, and archives range from prehistoric pottery to fossils, to historic furnishings, to biological specimens, and virtually every other type of object imaginable. Importantly, not everything recovered from DOI lands is placed in standard "museum collections" to be accessioned, cataloged, exhibited, and made accessible for research. In most cases, objects are put into such museum collections only if they fall under laws that mandate federal ownership and their long-term care and fit in a Scope of Collections Statement. Those objects are the ones we discuss in this article.

US Department of the Interior Museum staff work with the basket collection.

Collections from DOI lands are often amassed by non-bureau staff, typically while working on bureau-permitted development or research projects. Even with 2,000 DOI facilities currently holding museum collections, many of DOI's land-managing bureaus lack either the personnel or the appropriate space to accommodate these objects. Bureau-issued permits for research and compliance activities therefore often state that any resulting DOI collections must be delivered to a specific nonfederal museum.

Laws, Regulations, and Policies Affecting What We Do

It probably comes as no surprise that many federal laws and regulations on resource management, particularly archaeology and paleontology, are directly tied to and govern DOI bureaus' roles and responsibilities as land managers and caretakers of the museum collections recovered from those lands. Such laws and regulations include the Antiquities Act of 1906, Archaeological Resources Protection Act of 1979, Paleontological Resources Preservation Act of 2009, Curation of Federally-Owned and Administered Archaeological Collections, and the Federal Property and Administrative Services Act of 1949. AAM's ethics establish similar governance and standards for collections care.

DOI bureaus are also subject to review by federal oversight offices, including the Government Accountability Office and DOI's Office of Inspector General (OIG). In 1990 and 2009, the OIG audited DOI's museum collections and issued a number of recommendations (report available at doi.gov/museum) for DOI to improve accountability and care. The OIG found that DOI had insufficient information about the identity of nonfederal museums housing DOI collections and the nature and number of objects housed there.

How Could DOI Not Know Fully Where and What its Museum Collections Are?

The laws requiring permitted recovery of scientific and cultural collections on federal and Indian lands have been in place since the enactment of the Antiquities Act in 1906. For many projects, formal repository agreements were not developed that specified where the recovered objects should be deposited and the responsibilities for their care. Consequently, while bureaus know where and what many of the collections are, DOI bureaus are now struggling to identify which museums are housing these collections and what is in those collections.

Even today, bureaus may not know what has been recovered during a permitted project until the objects are brought to the designated museum and processed. Sometimes, the collections are never delivered to the museum, or the project's report is never sent to the land-managing bureau. Some permits have been lost or misplaced over time. Like many museums, DOI bureaus' museum programs are under resourced, making it difficult to follow up on these issues.

Next Steps: We Need Your Help!

In an effort to address the OIG recommendation, DOI needs to contact a limited number of museums to more definitively determine where our collections are housed and how many objects are in those collections. A survey seemed like the easiest way to accomplish this task. It is important to note that this is simply a survey, not a new regulation or policy, and DOI bureaus have no intention of relocating collections.

This survey is being emailed only to institutions at which (1) a bureau has reason to believe there is a DOI collection (e.g., a permit lists the museum as a repository) but is unsure or (2) a bureau knows there is a collection but does not know what it includes.

Many of the survey questions merely involve checking a box. DOI recognizes that museums responding to this survey may have little or no specific information to provide. However, any information that comes to light will be useful and further DOI bureaus' ability to work toward shared goals.

Several nonfederal museums have already piloted the survey and found the average time for completion is five hours. Responding to this survey is entirely voluntary, but we hope that the museums that receive it will take the time to do so. We encourage respondents to call or email us if they have questions.

ABOVE: BLM, NCPE intern Bridget Borce at the San Diego Natural History Museum, identifying paleontology specimens from BLM lands. BELOW: Additional specimens from the collection.

Partnerships with Museums

An important long-term goal for DOI is to develop effective and mutually beneficial partnerships with the museums that are working hard to care for and share DOI bureau collections, making them available for research and exhibition and preserving them for future generations. To strengthen these relationships, DOI is partnering with professional associations, such as AAM and the Society for the Preservation of Natural History Collections, and working to develop additional partnerships. DOI has also hired new staff devoted to building relationships with nonfederal museums and developing policy on working with nonfederal museum partners. Finally, funding has been appropriated for DOI cultural and scientific collections since 2014. These funds have been used for internal, competitive project funding—which has, in turn, benefited many nonfederal museums—and for interns to help care for DOI collections at bureau facilities and nonfederal museums.

Stronger collaborations will facilitate enhanced research opportunities, public education, and funding of future collections care. These collaborations will also enable DOI to provide required documentation to senior leadership and the OIG, which hopefully will result in further support for partnership activities. Our bureaus look forward to building new and enhancing existing relationships with our partners.

S. Terry Childs is program manager and curator, Interior Museum Program, US Department of the Interior. She can be reached at terry_childs@ios.doi.gov or 202-513-7563. Elizabeth Varner is staff curator, Interior Museum Program. She can be reached at elizabeth_varner@ios.doi.gov or 202-513-7564. To learn more about DOI collections go to doi.gov/museum.

Turning Trustee Heat into Incandescence

A museum trustee shares advice on how to effectively leverage the power of board members.

By Margaret Benjamin

A longtime museum trustee and community advocate, I began my career as a 20-something public relations director for the Gallier House Museum in New Orleans. After serving on both sides of the museum management equation and years of observing the developmental stages of trustees, I have an incendiary conclusion to share. Fledgling trustees and even seasoned board members should arrive with a warning label: Caution—Flammable Material, Handle with Care!

Recently, I heard a presentation by Michael Shapiro, director emeritus of the High Museum in Georgia and author of the insightful new book *Eleven Museums, Eleven Directors, Conversations on Art and Leadership,* in which directors share tales of what inspires them. With a disarming grin, Shapiro noted that the two topics he did not include in the book were fundraising and board dynamics.

Those of us who serve as museum trustees and can admit a modicum of self-awareness know the reason for this. While some staff members may keep their heads down and retreat to back corners of the museum on board meeting days, directors preemptively suit up. The best become adept at taking heat and channeling random, inflammatory, but well-meaning suggestions. Directors gingerly sidestep the land mines inevitably created by these assemblages of high-powered type A's, who wield essential influence and resources along with community and corporate heft.

So, how do museums harness the heat of trustees to get them engaged in meaningful, actionable ways to illumine—but not burn—the institutions they serve? One of the best ways I know is for trustees to get involved in focused advocacy efforts for their museums. After attending three Museums Advocacy Days, I have several reasons why I think advocacy improves trustee engagement, as it has for me.

Trey Davis, board member of the Virginia Museum of Transportation; Sarah Kenyon, staff assistant in the office of Congresswoman Alma Adams (D-NC); and Margaret Benjamin during Museums Advocacy Day.

- **Trustees are funders, and testimonials about their personal investment in museums reinforce our importance to elected officials.** Recently, in my role as a trustee, I visited a senator's office with a graduate student enrolled in a federally funded museum education program. I was able to say in front of the senator's aide, "This bright student's dedication to education in museums is one of the reasons why I give and why you should, too."
- **Attending Museums Advocacy Day** is an invaluable continuing education experience, through which trustees can get "marinated" in advocating for museums' overall

value by connecting to the big picture and practicing a scripted, coordinated message. During the term of their service, trustees take in a lot of detailed information about their museums. Seeing the bigger picture at events such as Museums Advocacy Day helps them become more engaged.

- **Advocacy is a momentum builder.** When I visited my congressional representative's office earlier this year, a staff member told me that the congressman was about to embark on an Asian Pacific trade mission. I remembered that my museum was planning an exhibition of Pacific American immigration history in my city. I suggested that the congressman might want to visit the exhibition and highlight this important local history link to his trade efforts. This connect-the-dots experience made me feel that I had "closed a deal," and the adrenalin rush was fun, too.
- **Trustees make great hosts for local advocacy events.** Often, museum directors are city or state employees who feel uncomfortable engaging with politicians on museum matters. However, when trustees "host" our annual city council breakfast at the museum, featuring an update by our director, the attendance level is high. Both trustees and elected officials know that this invaluable face time can subtly facilitate other aspects of their community and business realms.

Dr. Richard Fortey, a renowned paleontologist retired from the Natural History Museum of London, is right on the mark when he says that "museums have no political power, but they do have the possibility of influencing the political process." Through advocacy, trustees can use their bright spotlights not to light up themselves, but to shine on their museums' essential role in communities. This is what advocacy is about. And elected officials constantly need the firsthand and testimonial

Starting A Conversation in Your Boardroom

AAM partnered with BoardSource to produce "Stand for Your Mission: A Discussion Guide for Museum Trustees," to help museums harness the power of board members to influence key decisions made by public officials at all levels of government. Here is an excerpt. See the full report at aam-us.org/advocacy.

Every nonprofit has its own unique history, culture, and mission, and, therefore, its own view regarding advocacy. But, no matter where you are on the continuum—from doing no advocacy to doing a lot—the path toward greater impact through advocacy begins with an honest conversation in the boardroom—a conversation about your museum's mission, goals, and, most importantly, its vision for the future.

The following guide is designed to help you as a trustee start that conversation. While some organizations may be able to move ahead quickly because they have already grappled with the more fundamental questions presented here, others may want to spend more time on those questions before moving on. Regardless of where your organization starts, we encourage you to use this guide as a tool for facilitating ongoing board dialogue on your organization's legal right to advocate and for helping you cultivate a culture of standing for your mission in all possible ways.

Step 1: A shared vision for the future

Your organization was founded to meet a specific need or purpose and, as a part of that, is likely to have a vision of what the world would look like if that mission was achieved. Ask your board to answer the following questions:

- Is the board in agreement about our museum's vision for the future?
- How would the world be different if our mission was fully achieved?
- Are our current strategies the fastest or most direct path to achieving our vision? If not, what would be?

Step 2: A deeper understanding of your work

All organizations are impacted by the larger environment and ecosystem in which they operate. Understanding what that ecosystem looks like for your museum, and where you are situated within it, is a critical step for your board. Ask your board the following questions:

- How is our museum working to address societal realities or challenges that face our community and its citizens?
- How is the work of our museum impacted by broader issues and challenges impacting our community?
- Are our strategies actively addressing those issues? If not, what would change if they did?

statements trustees provide as beacons of information.

Admittedly, volumes have been written on board dynamics and the drama of the occasional spontaneous combustion. But, what is hopefully refined through the blast furnace of museum boards is forging an effective leadership partnership and burnishing the museum's vision, mission, and accountability. Advocacy has the power to turn trustee heat into incandescence, lighting the path ahead.

To learn more about Museums Advocacy Day, visit aam-us.org/advocacy/museums-advocacy-day.

Margaret Benjamin serves on the board of the Weatherspoon Art Museum at the University of North Carolina, Greensboro. She is a vice chair of the Museum Trustee Association and former president of the board at Greensboro Historical Museum, Inc.

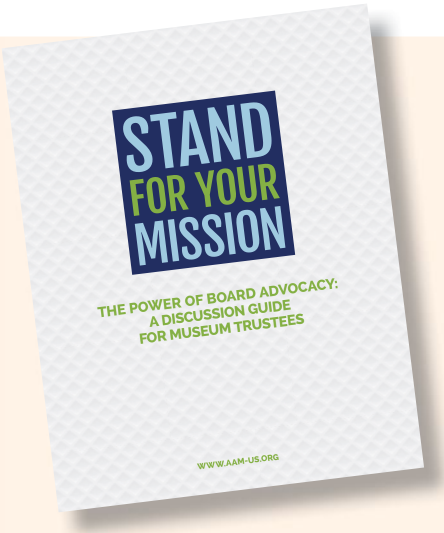
Step 3: Identification of the opportunities and threats

Changes in your community, funding sources, and policy environment affect—either positively or negatively—your museum's ability to achieve its mission. Identifying and understanding the opportunities and threats affecting your museum is a key step in building an advocacy strategy and in ensuring that your board is well-positioned to help implement that strategy. Ask your board the following questions:

- What are some of the external factors that have positively or negatively impacted our work in the past? How well did we—as a board—anticipate them before they happened? Did we try to stop or soften the bad ones, or rally to support the good ones?
- Are there policy changes that would dramatically improve (or threaten) our ability to fulfill our mission and vision? If we could advance our mission more effectively by changing one law, public policy, or public attitude, what would that change be?
- Do we have candid conversations about the reliability of funding that we earn through government contracts or grants?
- Are we—as an organization—actively engaged in conversations with decision-makers about the policies or decisions that affect our work? If not, why not?

Step 4: Board engagement in making it happen

Every board member brings a potent combination of passion and influence to their board service that—if leveraged—can powerfully accelerate your organization's



advocacy strategy. Understanding your board's networks and spheres of influence can help you map the ways each board member can help. Ask your board the following questions:

- Do we regularly discuss the implications of public policies and funding to our mission?
- Do we have a public policy strategy for our museum, and—if so—is the board well-informed about how best to support it?
- Do we have board leaders who can speak to and connect with a broad cross-section of community needs and constituencies in support of our work?
- Have we provided training or guidance to board members about how to engage effectively in advocacy efforts that enables them to represent our mission and work with confidence?

Step 5: Making advocacy a part of your board's culture

A true cultural change happens when advocacy becomes fully integrated into the way that your board thinks, makes decisions, and measures its own success. Ask your board the following questions:

- Do we have goals for our advocacy work that enable us to assess how well we are doing across all the links and connections that are vital to our success?
- Is a degree of advocacy a part of every board member's job description?
- Is our board recruitment strategy aligned with our public policy strategy, and the connections or influence that will ensure our success?
- Are we—as an organization—actively participating in coalitions and organizations that are helping to advance our advocacy strategy?

The Arch of Triumph in the Syrian archaeological site of Palmyra destroyed by ISIS in October 2015.

Heritage at Risk: Safeguarding Museums During Conflict

Envisioning museums as part of an intellectual and professional community that crosses international borders.

By Brian I. Daniels and Corine Wegener

In recent years, the impact of outside conflict on museums has captured the attention of our profession. Museums in Afghanistan, Iraq, Syria, Mali, Libya, Tunisia, Egypt, Ukraine, Georgia, and Yemen—to name only a few—have found their collections under attack in the past two decades. We appear to have entered a period in which cultural heritage is being deliberately targeted.

As professionals in the field, we have an ethical commitment to the idea that museums are responsible for curating the past for future generations. That mission is imperiled when belligerents seek to erase the physical evidence of a people from history. How do museums safeguard their collections and their staffs in these situations? Moreover, what can major organizations such as AAM and ICOM do to assist our colleagues?

History of Supporting Museums in Conflict

Much of what we know about safeguarding museums in times of conflict comes from experiences during World War II. Based on reports from cities across Europe (as well as some homegrown experimentation), curators and conservators prepared

Intact mosaics at the Ma'arra Mosaic Museum following the barrel bombing on June 15, 2015.

Edouard Manet's Wintergarden in the Merkers salt mine, April 1945.

guidebooks on topics such as how to pack and move collections in an emergency and how to stack sandbags and bricks for maximum protection against blasts. These handbooks formed the foundational knowledge for emergency response and went into immediate use by museum professionals.

Across Europe, museums moved their collections out of historic urban centers to rural communities, using caves and mines to house famous artworks and scientific specimens. In the United States, fears that Washington, DC, would be aerially bombarded led to the evacuation of the most important collections from the National Gallery of Art to the Biltmore mansion in North Carolina, the Library of Congress to Fort Knox in Kentucky, and the Smithsonian Institution to Shenandoah National Park. Museum professionals also advocated for the creation of monuments, fine arts, and archives teams within the Allied forces, which are now immortalized in popular culture as the Monuments Men or the Venus Fixers. Serving as members of military units, these curators, professors, and cultural leaders worked to protect important sites damaged on the front lines and ultimately took on the daunting task of identifying and returning Nazi-looted artworks, libraries and other collections to their countries of origin.

Instituting Postwar Protections

Following World War II, international protocols were put in place to prevent the looting and destruction of cultural property in future wars. The 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict, more commonly known as the 1954 Hague Convention, aimed to address many of the problems that museum professionals experienced during World War II. The convention forbid targeting cultural sites except in cases of military necessity, prohibited armies from looting cultural property, and ensured that object collections could be safely kept or moved out of harm's way.

As a law-of-war treaty with 127 current state parties, the 1954 Hague Convention is designed to govern the conduct of state actors. In recent years, cultural property destruction has been conducted by non-state actors and other entities that are not recognized as legitimate governments by the international community of nations. As a result, we can no longer rely on an international legal convention to restrain the destruction of heritage in a conflict. While the 1954 Hague Convention provides a legal benchmark and an aspiration for the museum field, protecting museums requires much more engagement with the professionals who are in a position to act during a conflict.

The 1954 Hague Convention was not the only post-World War II innovation in cultural heritage protection. The need to rebuild Europe and to preserve the historic character of its cultural landscape led to advances in conservation science and to the development of an international infrastructure to maintain this work. The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) developed and institutionalized the knowledge gained from postwar conservation. Today, ICCROM continues these efforts through the First Aid for Cultural Heritage in Crisis course, which offers hands-on training for emergency response and recovery of collections.

Other major international organizations have launched complementary efforts. The International Council on Monuments and Sites' International Committee on Risk Preparedness (ICOMOS-ICORP) addresses site-based emergency conservation and is a frequent collaborator in ICCROM's training programs. In 2004, the International Council of Museums (ICOM) launched the Disaster Relief Task Force (recently renamed the Disaster Risk Management Committee, ICOM-DRMC) following the Indian Ocean earthquake and tsunami. Composed of ICOM members with disaster response experience as well as key members of ICOM's governance and secretariat, the ICOM-DRMC maintains the Museum Watch List, which tracks damage to cultural institutions and assists in disaster response programming.

Realities of Conflict Today

Nonetheless, when a conflict occurs, it is primarily up to local heritage professionals to act. Every recent instance of collections preservation—when there was not an occupying military power involved—relied upon local efforts. The challenge for the international museum community is how to support these initiatives. The problem is not one of expertise; our colleagues in conflict-affected areas are often very well trained. Rather, the issue is one of developing logistics and gathering financial resources to support a series of practical interventions.

During a conflict, there are frequently public calls to move museum collections to so-called "safe havens" in order to protect the objects. There are situations when it is appropriate and necessary to move museum collections out of harm's way. The United States held a Magna Carta for the United Kingdom at Fort Knox during World War II, for example. Similarly, during the Afghanistan civil war in the 1990s, the Afghanistan Museum-in-Exile was established in Bern, Switzerland, to house collections from the country until they safely could be returned. The 2012 evacuation, conducted under the cover of night, of historic manuscript collections from Timbuktu's libraries to Bamako, Mali, is considered a recent success—particularly after extremists burned some remaining manuscript collections when Malian and French military forces retook the city.

Yet, risks come with evacuating museums. Moving a collection may expose it to fragmentation and theft in a conflict zone. Care must be taken that the good intentions of moving material to a "safe haven" do not increase illicit trafficking of those kinds of objects. Basic attention must also be given to packing objects for a move, even when in haste. An ill-advised packing job resulted in tar leaking onto George Washington's uniform during the Smithsonian's World War II evacuation. More recently, humid conditions in Bamako have exposed Timbuktu's manuscripts to the risk of material degradation while discussions over their return continue.

When collections cannot or should not be moved, it is still possible to take basic precautions. Using sandbags or bricks to reinforce the structural resilience of museum buildings is an important step when conflict is anticipated. Fortifications can help protect museum structures from damage and act as a deterrent to theft. False walls and floors also have been used to secure collections during the civil wars in Afghanistan, Beirut, and Syria. These efforts are the result of dedicated local heritage professionals taking action and placing themselves at great personal risk.

How We Can Help

The international community can offer assistance even in these circumstances. Acting together, the University of Pennsylvania Museum, Smithsonian Institution, and ICOM-DRMC supported the curatorial and conservation staff of the Ma'arra Mosaic Museum in their efforts to protect the mosaic collection as part of the Safeguarding the Heritage of Syria and Iraq (SHOSI) Project. After consultations between the Syrian museum's staff and international conservation experts, in winter 2014, the mosaic collections were covered with a water-soluble glue and flash-spun polyurethane fabric. The staff then built a stabilizing sandbag barrier along the mosaics and gallery walls. This low-cost project, supported financially by the J.M. Kaplan Fund and Sotheby's and logistically by the international community, resulted in the collection's preservation. In June 2015, the museum was hit by a barrel bomb dropped by the Syrian Air Force.

TOP LEFT: Life-sized terra-cotta lion statue from the Iraq National Museum damaged during the April 2003 looting. This lion originally guarded the main doorway of a temple at Tell Harmal during the Old Babylonian period (ca. 1800 BC). TOP RIGHT: Damaged display case. BOTTOM: Damaged sculpture from the Mosul Museum in Hatra, Iraq, after the 2015 ISIS attack.

The stacked sandbags seem to have diffused the full force of the bomb, and the mosaic collections survived largely intact.

Contemporary conflicts do not have clear start and end dates. The strategies that combatants pursue during civil wars, ethno-nationalist and sectarian conflicts, and hybrid warfare can result in periods of prolonged instability for museum caretakers and the communities that they serve. As a result, it will not always be clear when a conflict has ceased and a "normal" state of museum operations can return. Even seemingly stable environments can be upended. The Iraqi Institute for the Conservation of Antiquities and Heritage in Erbil had been conducting a skills-building course for Iraqi heritage professionals when the ISIS advance on Mosul cut short the program in 2014. A sudden and unexpected need emerged for emergency preparedness training and project implementation in Iraq. Training courses now include expanded sessions on disaster risk management for collections and sites.

A perpetual challenge identifying what might be the next conflict zone in areas of political instability. Following the liberation of Timbuktu, the Ministry of Culture of Mali, National Museum of Mali, UNESCO, Smithsonian Institution, ICOM-DRMC, and French Ministry of Culture convened a meeting for museum representatives from eight West African countries. The group discussed the risks that their institutions face, as well as their importance as sites of community resilience in the face of conflict.

Perhaps the greatest unaddressed challenge in protecting museums during a conflict is supporting curators, conservators, and other staff members if they are forced to flee. Not only do we owe it to our colleagues to develop an international system through which they can move to safety if their lives are at risk, but we recognize that when collections and sites are destroyed, the caretakers' collective memory becomes part of the record of that heritage. Currently the museum community lacks the ability to help our colleagues. Our international system of protecting scholars in conflict zones dates to World War II and prioritizes academics with a doctoral degree. Many museum professionals have master's degrees or advanced training, but because they don't have doctorates they do not qualify for the Institute of International Education's Scholar Rescue Fund and the Scholars at Risk Program under ordinary circumstances.

In other fields, new organizations have stepped in, recognizing a special responsibility to assist colleagues who are in harm's way because of their professional activities. Lawyers Without Borders, the Committee to Protect Journalists, the Committee of Concerned Scientists, and Physicians for Human Rights are prominent examples. The museum community needs to address this serious gap. ISIS's execution of Khaled Al-Assad, the former director of the World Heritage Site of Palmyra, and the death of Anas Radwan, founder of the Syrian Association for the Preservation of Archaeology and Heritage, from a barrel bomb while he was documenting damage to the World Heritage Site of Aleppo remind us that heritage professionals are at considerable risk. We must find a way to do much more.

Securing Support for the Future

Undertaking training programs, collections evacuation, post-conflict programming, and scholar rescue efforts requires financial support. Although many high-impact interventions are low cost, in an era of beleaguered museum budgets, it can be difficult to imagine donors funding emergency programs that take place far beyond their hometown museum's walls. Making a case for having a stable pool of funding for emergency training, response, and recovery is challenging. But the lengthy application process required to fund emergency interventions is an obvious problem. Conflict events are unpredictable and do not follow typical grant cycles.

The Prince Claus Fund for Culture and Development is one of the few international philanthropic organizations that has devoted significant financial resources to this area. It is now joined by the J.M. Kaplan Fund, which has long supported archaeological site conservation in the eastern Mediterranean. The National Endowment for the Humanities is also looking to support emergency preservation initiatives through special programming. Together, these efforts represent a hopeful trend, suggesting that the philanthropic and museum communities can unite to develop a new framework for assisting museums during conflict.

Even as the news of heritage destruction is grim, museums are beginning to envision themselves as part of an intellectual and professional community that crosses international borders. If we are able to sustain and build upon this goodwill and translate it into action, there is reason to be optimistic. But it involves making an institutional commitment to the idea that the work of a museum extends throughout the world. It means being concerned not only about museums in St. Paul and Philadelphia but in Kiev and Beirut. Indeed, the future of museums and our colleagues in many regions of the world may depend on it.

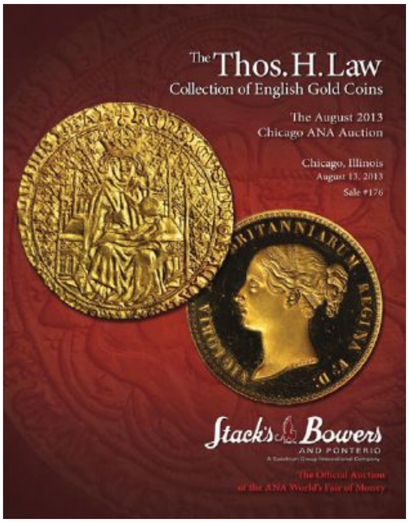
Brian I. Daniels is director of research and programs, Penn Cultural Heritage Center, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. Corine Wegener is cultural heritage preservation officer for the Smithsonian Cultural Rescue Initiative, Washington, DC, and chair of ICOM-DRMC.

Maximizing the Benefits of Numismatic Material

Museum curators and directors face the challenges of rotating exhibits, fundraising, managing donations, and evolving mission statements, all while maintaining day-to-day operations. In many cases coins, medals, tokens, paper money, and other numismatic items do not relate to the core purposes of the institution or require expertise that is not available. Often this material ends up in storage or is exhibited in ways that do not maximize its potential.

Stack's Bowers Galleries can be an extremely valuable asset when handling numismatic properties. In the case of The Strong National Museum of Play in Rochester, New York, Stack's Bowers has played a long-term role in the management of a coin collection built by the father of founder Margaret Woodbury Strong. Christopher Bensch, Vice President for Collections, recently wrote: "Since the early 1990s, The Strong has been entrusting its deaccessioned numismatic materials to Stack's. Throughout all those years, I have always been impressed with the expertise and professionalism of the Stack's staff and pleased with the way that Stack's has effectively managed the sale of our materials."

In 2013, the Stack's Bowers team worked with the Harry Ransom Center of the University of Texas at Austin to maximize the sale of the Thos. H. Law Collection of English Gold Coins. After the auction, Megan Barnard, Associate Director for Acquisitions and Administration commented: "Everyone at the Ransom Center is delighted with the results of the sale of our Thos. H. Law gold coin collection...Thank you so very much for your tremendous help and guidance throughout this process. We are deeply grateful."



These are just two recent examples. For more than 80 years, Stack's Bowers Galleries has provided services to over 100 museums, universities, historical and learned societies, government agencies, and financial institutions. No other numismatic auction firm can make such a claim. Our reputation for honesty, professionalism, integrity, personal service, scholarly expertise, and financial security are unsurpassed in the field.

We invite you to contact us and let our success be your success! Our experienced and knowledgeable team will provide expert planning and implementation to help achieve your goals. We offer appraisals, consulting, and assistance with buying and selling through private treaty or auction. Whether you have entire collections or a few select rarities, Stack's Bowers Galleries can handle your every need. Visit StacksBowers.com or contact Lawrence R. Stack at 516-456-1326.

Become a Part of the Legacy

Listed below are just a few of the many museums, universities and other public institutions that have used our numismatic services over the past 80 years.

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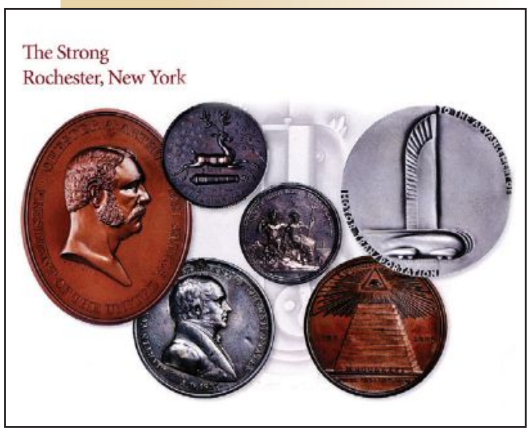
Buffalo & Erie County Historical Society, NY
Boston Athenaeum, Boston, MA
Boston Museum of Fine Arts, MA
British Museum, UK
Cornell University, NY
Connecticut Historical Society, CT
Detroit Historical Society, MI
Essex Institute, MA
Harvard University, MA
J. Paul Getty Museum, CA
Maryland Historical Society, MD
Massachusetts Historical Society, MA
Morgan Library, NY
New-York Historical Society, NY
New York Public Library, NY
Newark Museum, NJ
Princeton University, NJ
Smithsonian Institution, DC
Strong Museum, NY
The Johns Hopkins University, MD
The Society of the Cincinnati, DC
The Toledo Museum of Art, OH
University of Notre Dame, IN
University of Pennsylvania, PA
Yale University, CT



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- United States and World Tokens
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- Colonial, United States and World Paper Money

SERVICES

The Stack's Bowers Galleries team consists of the most well known and most highly respected professionals in numismatics. For over three quarters of a century our firm has exemplified honesty, professionalism, integrity, personal service, scholarly expertise, and financial security. Our services include:

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- Appraisals
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- Consulting

thestrong
NATIONAL MUSEUM OF PLAY
One Manhattan Square
Rochester, NY 14607
585-263-2700
museumofplay.org

January 22, 2016

Dear Larry:

The start of a new year gives me a moment to reflect again on the successful partnership with Stack's Bowers Galleries that The Strong museum experienced again in 2015. Since the early 1990s, The Strong has been entrusting its deaccessioned numismatic materials to Stack's. Throughout all those years, I have always been impressed with the expertise and professionalism of the Stack's staff and pleased with the way that Stack's has effectively managed the sale of our materials. With our latest consignments of medals in your hands, I look forward to a continued productive relationship for us both in 2016 and beyond.

Sincerely,
Christopher Bensch, Vice President for Collections

Contact Lawrence R. Stack for more information at 516-456-1326 or lawrencerstack@stacksbowers.com

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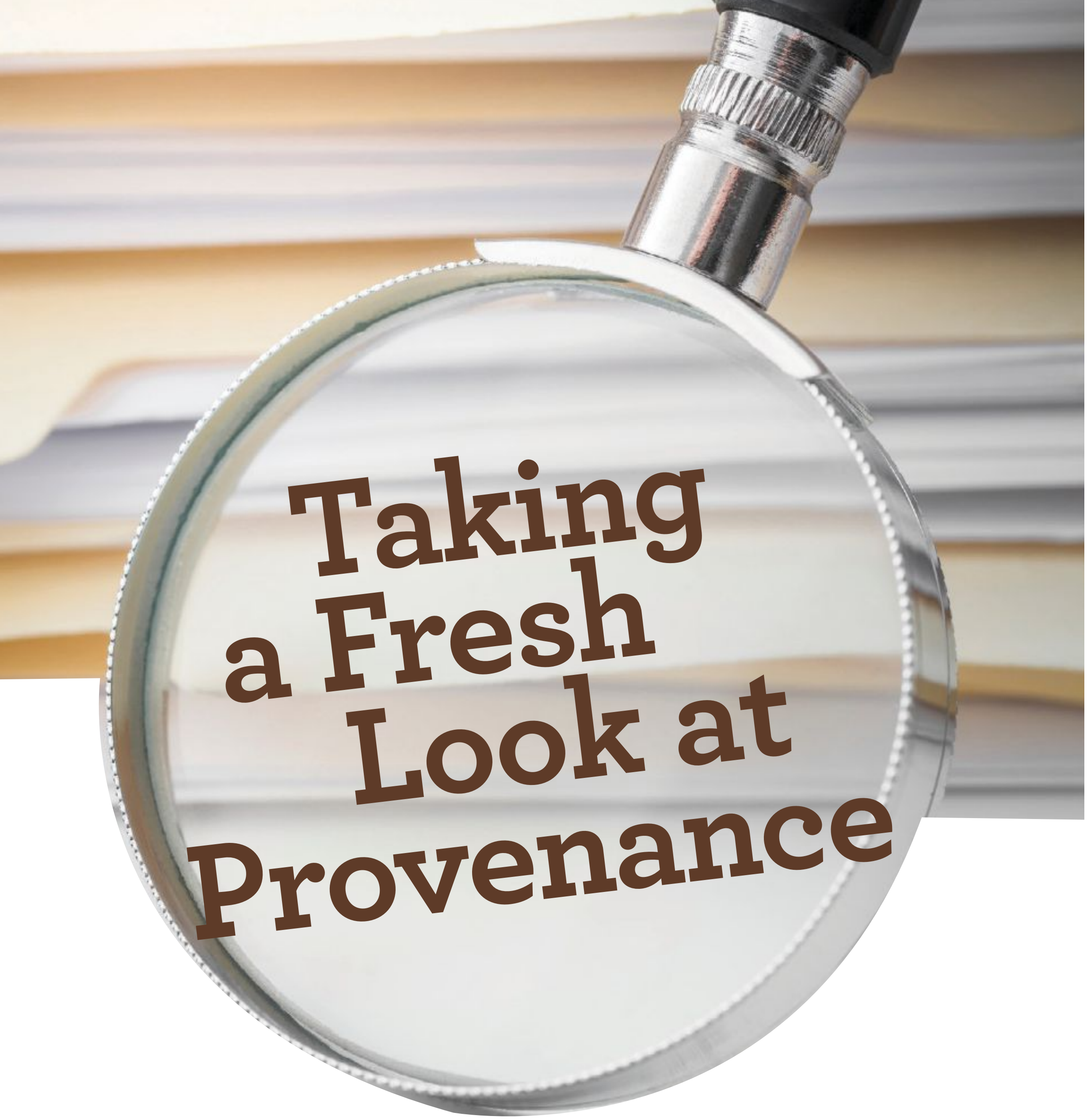
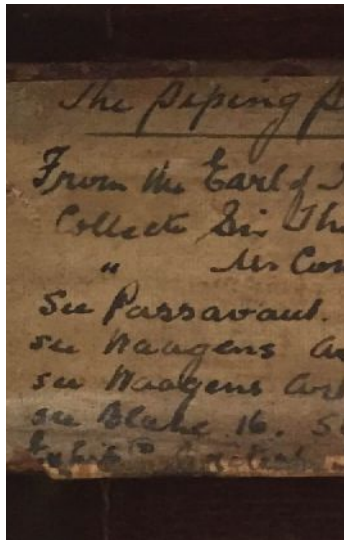


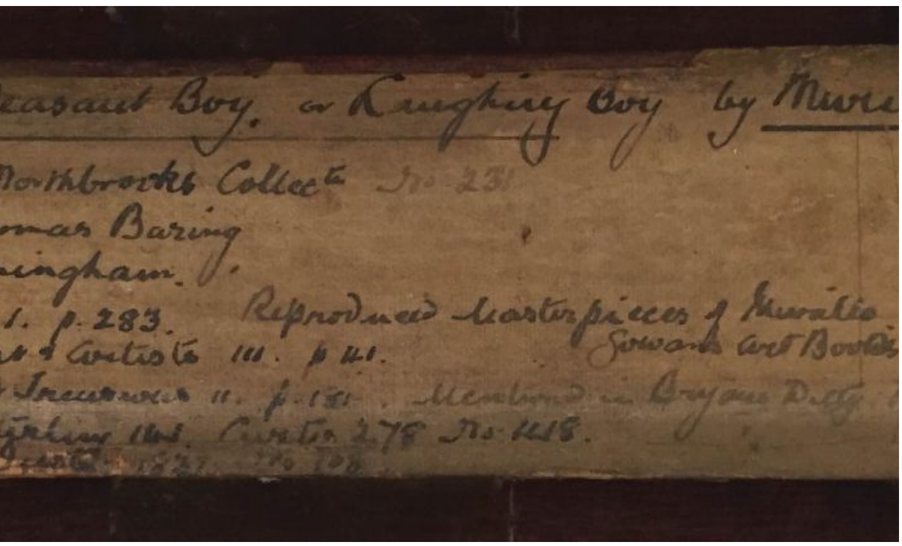
Taking a Fresh Look at Provenance



Pursuing a future in which provenance research and data are efficient, accessible, and equitable.

By Tracey Berg-Fulton

Museums know that provenance, including provenance research, is important. It's important for proving authenticity, for ethical collecting practices, for interpretation, and for good collections management. And yet, as the museum community increasingly embraces openness and digital tools and workflows, provenance seems to have crystallized. The importance of provenance is not in question, but the costs of *doing* provenance, both monetary and human, can be paralyzing, demoralizing, and prohibitive.



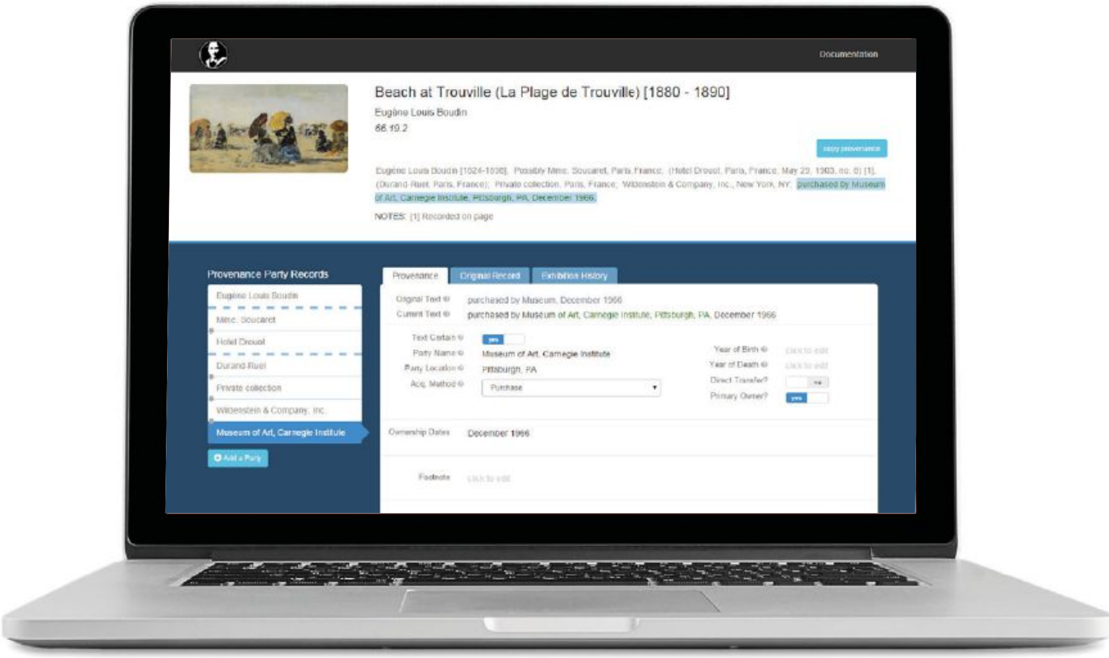
LEFT: Provenance comes from many places, including the object itself. Detailed object history recorded on a label on the back of a painting.

RIGHT: Information sources come in many forms, from high tech databases, to the trusty card catalog.

But maybe it is time to take a fresh look at provenance. Perhaps we should consider it not only as an academic exercise, added to the backs of catalogues for a few connoisseurs who enjoy such things, but as a tool for understanding our collections, the people linked to the objects, and, through those narratives, the interactions of people and objects across time. Ultimately, provenance is the tool that can help us talk to our visitors about the humanity in objects, and that's the main reason why I think it's worth the effort.

Defining Provenance

On paper, provenance sounds simple: the ownership history of an object. It went from person A to person B, to person C, to a loving museum. However, provenance is a thorny, slippery thing. I've changed a single record ten times, adding a hundred years of history, in an afternoon. I've also toiled for months with records that gave me only silence, the documents of the past refusing to make themselves known. I swim in and out of archives, navigating a dizzying array of languages of which I have a tenuous grasp, hoping they will whisper a clue.



The Elysa provenance entry tool is being developed to help users write provenance in a structured and standard way.

I say this as a researcher in a position of immense privilege. I'm part of an urban organization with a decent-sized staff, a collection of a comfortable size (33,000 objects) that happens to have 125 years of archives, and colleagues with more than 20 years of service to the institution. My work has been made possible through extremely generous grants from IMLS, Kress Foundation, and the National Endowment for the Humanities, and, of course, supported by dedicated development staff. Did I also mention the 1.2 million-item library that adjoins the museum and the specialist academic art library across the street?

Doing provenance work in this abundance, while still difficult, is a joy. But what good is it if a researcher must be surrounded by all and sundry to be successful in his or her work? If it is challenging for me, attached to a major museum in Pittsburgh, to get access to data, what must researchers in smaller institutions located farther from the provenance epicenters of New York, Los Angeles, and London be experiencing? And what of institutions lacking the resources to send researchers to distant libraries on unpromising quests?

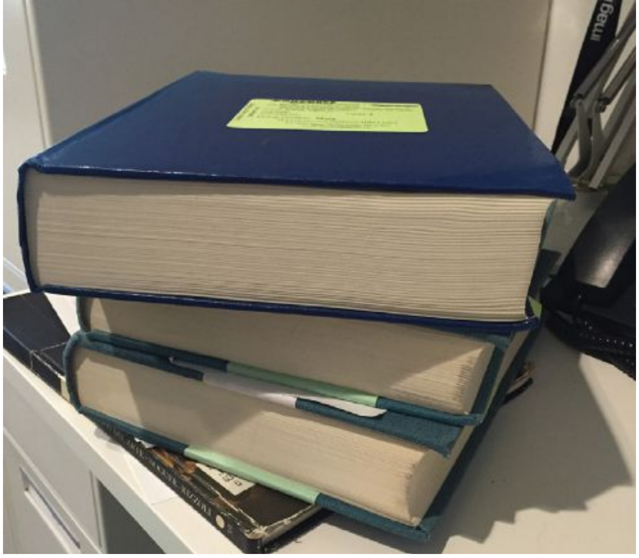
If we believe that provenance is important, then we must believe in and actively pursue a future in which provenance research and data are efficient, accessible, and equitable. We must work to make provenance part of the fabric of interpretation, presentation, and documentation in museums.

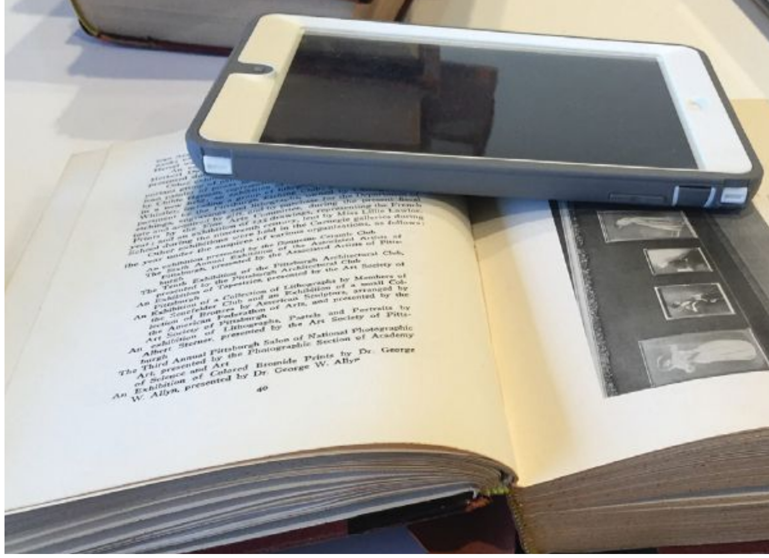
A Worthy Struggle

Let us first acknowledge the truth: Provenance is hard. The work of provenance not only requires knowledge of an expansive arc of human and art history, the ability to switch languages four times a day (or minute), exceptional skill in deciphering handwriting, and the confidence to beg, wheedle, and cajole for archival information and interlibrary loans. The successful researcher must embody a trait perhaps best described by the Pittsburghese word *nebby*: to relentlessly pursue information, shamelessly ask questions, and then efficiently tell the whole world about it.

Finding a candidate who has all of those skills and is willing to work for the salary provided is the definition of a purple squirrel hunt. But many of those same skills exist in the people we already work with, and some smattering of them can be found in the skill set resume of any solid potential hire. So, perhaps we need not hunt the purple squirrels, but rather encourage staff to utilize the skills they already have and to strengthen their areas of weakness. Provenance is a task, one that few people have the capacity to do full-time; but with a critical mass of people able to analyze, record, and write provenance, the process becomes less of a chore.

Developing provenance skills involves embracing ambiguity—something most staff have not had to do in the past. It means accepting that the answer may or may not exist, or that your Rosetta Stone document was burned during World War II, or that a library just will not lend. It means accepting





The process of harvesting provenance data is slow, and requires a lot of reading.

repeated and constant defeat. It means departments must accept that staff may have very little to show for their efforts at the end of a line of inquiry. Sometimes, the only evidence is no evidence. And that's OK.

I want to frame all of this messiness as a feature, not a technical bug. Some of the best provenance discoveries happen when you're looking for something else. When we do provenance, we're adding to our toolkit of information, even if we don't add years to a record. Further, while collections documentation and research may not be the alluring aspects of museology, working in this area provides a bedrock for interpretation, conservation, and curation.

The Access Issue

Say your colleagues have embraced provenance as part of their practice and are empowered to do this research. Everything should be golden, right? Except there's this thing called access. Access to objects. Access to information. Access to people. Barriers on any of those fronts can swiftly kill a line of inquiry. It is also a sad fact that there is a positive correlation between access and money. Money pays for reproduction fees, research trips, translation services, and independent researchers. What is a smaller museum or a museum without significant financial resources to do?

While it is an unfortunate truth that money solves problems, the more equitable solution is to eliminate as many of the barriers as possible. The easiest barrier to lower is the one blocking access to data. If two museums have items with a collector in common but one has documented an additional piece of information, the other museum's provenance provides a bright line of inquiry. If two objects share events A and B, might they also share C?

Many museums already provide collections information on their websites. Some go even further and share raw data on GitHub. But, a paltry number include provenance or exhibition history. The decision to not publish provenance is understandable. With records constantly changing, why publish information to the web if it might soon be wrong? And considering the implications of restitution and legal battles, some might fear (wrongly, in my opinion) a wave of litigation.

When provenance was considered of interest to only a few subject experts, museums' decisions not to highlight this content were understandable. But that is not the world we inhabit today. By publishing provenance online, we enable ourselves to update the data at any time, and that means that we're providing our public with our current best understanding of the object.

When Carnegie Museum of Art decided to publish its collections data and to include provenance, we provided very clear disclaimers: The data is subject to change. It is not certified or warrantied by the curatorial staff, and you use it at your own risk. But we also included clear instructions on how people could send us corrections. It opened a line of dialogue between the public and the museum. While we're still the authorities on our objects, this exchange gives us a chance to absorb new information and to challenge our own understanding.

Creating this dialogue was as easy as telling people whom to contact. Strangely, contact information is one of the hardest things to find, but one of the easiest to provide.

But even more important than proper signposting is letting people know what you have, what they can get, and how they can get it. I advocate for museums having as few restrictions on access and information as possible. While we review our policies on facilities, collections, and security on a regular basis, how often do we review policies on information and object access? And if an access policy exists, can the public find it?

Often, museums veil their offerings in the ominous and vague language of "valid research questions only" and "qualified researchers." What makes a researcher "qualified"? What, exactly, is a "valid" research question? Lobbing a request into that void may seem like a waste of time and resources when it isn't even clear who is qualified to ask a question.

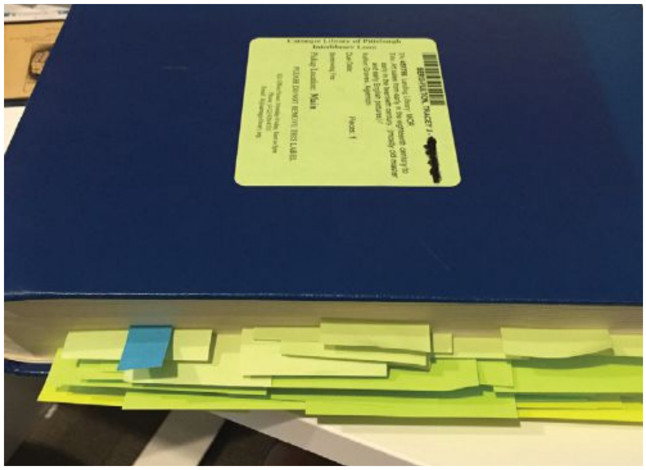
I don't believe that these guidelines were intended to hold back researchers. I'm sure they were formed out of an abundance of caution and protection for the items and information held in the public trust. However, the cumulative effect of opaque access and information policies is discouragement. These access hurdles harm the public trust and perpetuate the idea that museums are for an elite few.

And if we are stewards of collections for the public trust, isn't the information and metadata of those collections also held in the public trust? Today, our obligation to the public means not only preserving, protecting, and presenting an item, but also granting access to the metadata associated with that object. It seems impractical to spend money on generating data, and then restrict its usage to an infinitesimal subset of the population. By sharing data, or at least lowering the barriers to it, museums can see an exponential return. Plus, this level of transparency is a growing expectation of visitors, as well as museum peers.

New Tools

Even if provenance is challenging, it is an amazing time to be doing this research. The push toward fully digitized publications has advanced provenance by leaps and bounds. The Getty, the Philadelphia Museum of Art, and the Frick Art Reference Library have made an ocean of fully digitized auction catalogues, historical commentary, and other documentation available on sites such as the Internet Archive and HathiTrust. These efforts have made provenance exponentially more efficient. Having publications digitized also means that fewer people are handling delicate materials and rare books but more people have access to the information contained therein. It's a win for preservation and a win for those seeking access.

Some museum libraries serve their library catalogs to search tools like WorldCat, but while they hold a vast quantity of provenance materials, many will not lend physical copies, even with fee-based interlibrary loan requests. It would be unrealistic to ask all museums to begin lending, as so many lack a



Access to research materials is a hurdle for many museums due to restrictions on inter-library lending, a lack of librarians in museums, and the physical location of repositories.

dedicated librarian, but maybe this is an area where we can find new and innovative ways of connecting people and information through digital tools.

There also are new tools to help in the writing and analysis of provenance. For two years, Carnegie Museum of Art has been working on an IMLS-funded project called Art Tracks, involving cross-departmental collaboration among Lulu Lippincott, curator of fine arts; Costas Karakatsanis, provenance researcher; David Newbury, lead developer; Neil Kulas, web and digital media manager, and me, collections database associate. The goal of Art Tracks is to turn the word jumble of provenance into semi-structured text, with aspirations of doing linked-open-data mapping. Converting provenance to semi-structured text means that the essential components of provenance—like names, life dates, locations, and methods of transfer—are identifiable as being the same. A name is a name. A birth date is a birth date. When pieces of information are identified as being the same, users are able to investigate the data in more complex and nuanced ways. To accomplish this, Art Tracks has generated a new standard for writing provenance that uses AAM's suggestions but adds specificity in terms of transfer, dates of ownership, and certainty of data.

While forming the standard, we discovered that part of the problem with writing useful provenance is that it is hard for a human to be precise and stringently consistent. So, David Newbury created a tool called Elysa that helps users write text that adheres to the new provenance standard, removing some of the opportunity for human error. Elysa simplifies composing provenance to filling in a series of data fields, which the system then turns into a paragraph. Because the text generated is now semi-structured, it can be used in further analysis on provenance across the collection.

Elysa also uses data ingested from the provenance and exhibition fields of a collections database to generate a timeline. It highlights inconsistencies in data and highlights areas for possible research, like an exhibition that focuses on a period during which the ownership of an object is unclear. If a catalogue can be found for that exhibition, an owner may be listed as a lender, and thus the provenance is improved.

To underscore the importance of sharing knowledge to provenance research, the standard and the software to implement Elysa are open-source and available for free at the Carnegie Museum of Art GitHub page at http://github.com/cmoa.

It needs to be said that all of these things are only tools. They will help, but they will not—and cannot—replace people. Provenance still requires critical, ever-questioning humans to move the data from supposition and assertion to fact and documentation. The work will still be tough. But I assure you: even on the most frustrating day, provenance is worth it.

Tracey Berg-Fulton is a collections database associate at Carnegie Museum of Art in Pittsburgh. She is currently working on the Art Tracks provenance project. She has served as web chair of the AAM Registrars Committee since 2012.

Strategic investment consistent with responsible fiscal planning and adequate planning for collections; expense not normally considered part of museum's operating budget

Makes **physical or immediate impact on object(s)** that increases or restores its cultural or scientific value, thus prolonging its life and usefulness

1

The expense is considered direct care of collections.

2

The expenditure is in a gray area. Consider the ethical principles of direct care and ethics and standards of the museum's discipline.

3

The expenditure is in a gray area. Consider the ethical principles of direct care and ethics and standards of the museum's discipline.

4

The expense is not an acceptable use of funds.

Quick fix or Band-Aid used to fill budgetary gaps; not directly related to collections care; **routine operating cost; regular maintenance**

Direct Care of Collections

Ethics, Guidelines and Recommendations[1]

Makes **institution-wide impact** that benefits areas or operations of entire museum, not just those associated with collections

Disposal of collections through sale, trade or research activities is solely for the advancement of the museum's mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline, but in no event shall they be used for anything other than acquisition or **direct care of collections**.[2]

—Code of Ethics for Museums, American Alliance of Museums

Introduction

This white paper examines the phrase "direct care of collections" as used in the American Alliance of Museums' (AAM/the Alliance) Code of Ethics for Museums regarding the use of funds realized from the sale of items deaccessioned from a museum's permanent collections.[3]

The white paper:

- summarizes the history behind the code of ethics' use of the phrase "direct care of collections"
- reviews the ethical principles regarding responsible governance and collections stewardship
- provides guidelines and recommendations concerning direct care and guidance for museum staff and governing authorities in their decision-making
- recommends strengthening collections management policies regarding use of funds from deaccessioning

Background

The AAM Board of Directors adopted the Code of Ethics for Museums in 1993, after several years of discussion and debate about how museums should use funds realized from the sale of deaccessioned collections.[4] An earlier version adopted in 1991 restricted "the use of proceeds from the sale of collection materials...to the acquisition of collections."

Arboreta, Botanic Gardens and Public Gardens

Arboreta, botanic gardens and public gardens have living plants and specimens under their care; other types of museums (such as zoos, sculpture gardens, historic sites and nature centers) often do as well. Living populations have different and more specialized needs regarding their care and welfare; the acquisition, transfer and disposition of certain plants (e.g., rare, threatened or endangered) are governed by local, state, federal and international laws, regulations and conventions. The American Public Gardens Association (APGA) has developed Invasive Plant Species Voluntary Codes of Conduct (2002). APGA's Plant Protection Program, which includes the Sentinel Plant Network, reinforces regulations restricting the transfer of potentially threatening pests or diseases. APGA is beginning work on a code of ethics for curators of living plant collections.

When writing a collections management policy, a museum with living plants and specimens should address the issues of threatened and endangered species, invasive species and plants acquired from foreign countries. Gardens that conform to the principles of the Convention on Biological Diversity and laws governing equitable sharing of benefits derived from utilizing plants from other countries should note that best practice includes documented informed consent of mutually agreed-upon terms and use of a material transfer agreement between institutions. Because these museums have the special ability to propagate either sexually or clonally items in their collection, they should consider including a statement clarifying whether the resulting progeny can be traded with/donated to other gardens or sold. If the progeny can be sold, they should state how the proceeds from sales may be used. Using such proceeds for purposes other than direct care of collections is a generally accepted practice.

Some arboreta, botanic gardens and public gardens have living animals as well as nonliving items in their collections (e.g., books, herbarium collections, art or historic structures listed on state or national registers). Their collections management policies should state whether these living populations and nonliving items are part of the organization's permanent collection and address how proceeds from the sale of deaccessioned nonliving collections may be used.

Art Museums

The Association of Art Museum Directors' (AAMD) Professional Practices in Art Museums (2011) states, "Funds received from the disposal of a deaccessioned work shall not be used for operations or capital expenses. Such funds, including any earnings and appreciation thereon, may be used only for the acquisition of works of art in a manner consistent with the museum's policy on the use of restricted acquisition funds."

When writing their collections management policy, art museums should state how proceeds from the sale of deaccessioned items may be used.

Nearly three-quarters of museums objected that this restriction was excessively limiting and an impediment to fulfilling their respective missions. History and natural history museums in particular argued that a museum's responsibility to care for and preserve its collections is of equal importance to its obligation to build its collections. Historic sites agreed, calling attention to the need to preserve buildings and landscapes as part of their collection stewardship responsibilities. Science and technology centers were shifting their focus to public education through interactive exhibitions not dependent on collections; some divested themselves of collections and did not plan to acquire more.

The issue became such a flash point that after six months, the 1991 Code of Ethics for Museums was suspended to allow for further discussion. Ultimately, in 1993, the AAM Ethics Commission recommended and the board of directors approved a revision stating that proceeds from the sale of nonliving collections should not be used for "anything other than the acquisition or direct care of collections." The phrase "direct care of collections" reflected a compromise that would accommodate different disciplines and professional practices among museums. The phrase was not defined at the time because its definition was expected to evolve through practice and to be codified in individual museum collections management policies. The Ethics Commission meeting minutes and correspondence made it clear, however, that the phrase was not intended to include operating costs (including salaries) or to imply that funds garnered from the sale of deaccessioned objects could be used as a remedy in a financial crisis.

Deaccessioning, the process of removing an item from a museum's permanent collections, is an accepted collections management practice when it is carried out in accordance with relevant legal constraints, field-wide standards and ethical principles reflected in each museum's policies and procedures.

Twenty years after it first appeared in the code of ethics, interpretation of the phrase remained problematic. AAM's Accreditation Commission identified defining "direct care of collections" as a top priority. The commission found that because that term has never been defined or clarified, museums lack guidance in their decision-making and, consequently, standards often are applied inconsistently. In response, the Alliance Board of Directors appointed the Direct Care Task Force, charging it to work across disciplines to clarify appropriate practices for the field and reinforce the public's confidence that museums are upholding their promise to present and future generations by caring for their incomparable resources.

To satisfy that charge, in 2015, the task force commissioned a field-wide survey[5] to determine

Children's Museums

Children's museums have an audience in common rather than a type of collection. Depending on its focus, a children's museum may have permanent collections related to history, art, science or natural history, and it may care for living plants and animals. Some children's museums do not have permanent collections but use educational collections instead.

The Association of Children's Museums' (ACM) Standards for Professional Practice in Children's Museums (1992) states that a museum with a permanent collection should follow "commonly accepted museum standards" for objects in its care. When writing its collections management policy, the museum should follow AAM's Code of Ethics for Museums as well as the ethical guidance relevant to the types of collections it holds.

Direct care is an investment that enhances the life, usefulness or quality of a museum's collection.

what museum professionals from different disciplines consider part of "direct care," regardless of their museum's current policies and practices. The more than 1,200 responses to the survey, which showed surprising consistency regardless of the respondent's discipline or position within a museum, informed subsequent task force discussions about current practice and assisted the group in evaluating the principles underlying current standards and ethics.

In collaboration with key discipline-specific organizations, the task force reported its findings and recommendations to AAM and wrote this white paper to clarify the phrase "direct care of collections." As the white paper addresses all disciplines represented in museums, its recommendations are general in nature. This approach allows each museum to tailor its application of "direct care of collections" to its particular discipline and circumstances.

The Alliance issued this white paper to the museum field in 2016, with deep appreciation to the task force for its thoughtful work.

Underlying Ethical Principles

Museums are educational organizations "grounded in the tradition of public service" and, as such, hold their collections for the public benefit. A museum's mission determines the scope and focus of its activities, including collecting; defines its distinctive nature; and guides all aspects of its governance, decision-making and operations. In spite of their individuality, most museums use objects—animate and inanimate, owned and borrowed—to engage and educate their audiences; this feature distinguishes museums from other organizations.

Collectively, museums share a responsibility for collections stewardship that "entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility and responsible disposal." Museums acquire items of cultural or scientific value for their collections through donation, purchase, rescue or field research and hold these items for the benefit of present and future generations. Although these items may have a monetary value, once they become part of a museum's permanent collection, that value becomes secondary to their importance as a means to enhance understanding of our world and ourselves. Consequently, museum collections are considered cultural—not financial—assets, to be held for the public benefit.[6]

A museum's governing body determines the organization's policies and "protects and enhances" the diverse resources—physical, human and financial—needed to accomplish its mission. If a museum experiences financial difficulties, its governing body must make decisions that are consistent with its mission and its obligations to the public with regard to collections stewardship. It should ensure that funds realized from the sale of deaccessioned objects are never used as a substitute for fiscal responsibility.

Many museum collections contain objects that may no longer have relevance to the museum's mission. All too often, they remain in the collection, using up space and institutional resources. For this

History Museums and Historic Sites

History museums and historic sites frequently have extensive and diverse collections that may include objects, fine art, libraries, archives, historic buildings and cultural landscapes. These organizations often have a greater need for funds to care for collections than for acquiring them. The American Association for State and Local History's (AASLH) Statement of Professional Standards and Ethics (2012) states that these historical resources shall not be used to "provide financial support for institutional operations, facilities maintenance or any reason other than preservation or acquisition of collections, as defined by institutional policy."

A history museum or historic site should determine whether all or some of its historic structures and landscapes will be treated as part of its collection; if so, they should be designated accordingly in the collections management policy. Because the distinction between building maintenance and preservation is easily blurred, the museum should thoughtfully delineate the two in its policy and practices.

and other reasons (e.g., when items are considered redundant, are damaged beyond repair or are of poor quality), deaccessioning is both a logical and responsible collections management practice.[7]

The decision to deaccession items should be guided by the museum's collections management policy, which should be approved by its governing authority, be in accord with standards for the museum's discipline and detail a deliberate and careful decision-making process.[8] In addition, the process of deciding whether to deaccession an object should be separate from the determination of the means for its disposition, as well as from the process of deciding how to use the proceeds from its sale. In no event should the potential monetary value of an object be considered as part of the criteria for determining whether or not to deaccession it.[9]

By adhering to these ethical principles, museums demonstrate that they uphold the highest professional standards regarding the care of their collections. They also demonstrate that they maintain their holdings for the benefit of present and future generations, thereby encouraging public confidence and respect.

Guidelines and Recommendations

Definition

According to the AAM Code of Ethics for Museums, funds realized from the sale of deaccessioned items may be used only for "acquisition or direct care of collections." Thus, when an object is sold, the funds generated should be used to either:

- replace the object with another that has relevance, importance or use to the museum's mission (acquisition)
- invest in the existing collections by enhancing their life, usefulness or quality and thereby ensuring they will continue to benefit the public (direct care)

Disciplinary Differences

Museums represent a range of disciplines, from art and history to the sciences. As a result, they have different responsibilities, practices and terminology regarding the acquisition, care and disposition of their collections, depending upon the kind of objects or living populations they hold. The AAM Code of Ethics for Museums states, "Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline...." For example, the Association of Art Museum Directors' Professional Practices in Art Museums allows funds to be used for acquisition only. Zoos, aquariums, botanical gardens and some other types of museums are stewards of living populations and have more specialized concerns regarding the "direct care" of their animals and plants. The American Association for State and Local History (AASLH) uses the term "preservation" instead of "direct care." The sidebars provide further discipline-specific commentary and guidance about the principles of direct care.

Natural History Museums

Natural history museums often have collections that are governed by state, federal and foreign laws and regulations regarding acquisition, transfer of ownership and disposition. These museums frequently acquire new objects or specimens through field collecting or excavation expeditions. In many instances, their deaccessioned objects or specimens cannot be sold.

When writing its collection management policy, a natural history museum should note whether it uses field collecting and/or excavation as a method of acquiring objects or specimens. If so, this work would be considered "acquisition" under AAM's Code of Ethics for Museums regarding use of proceeds from the sale of deaccessioned items.

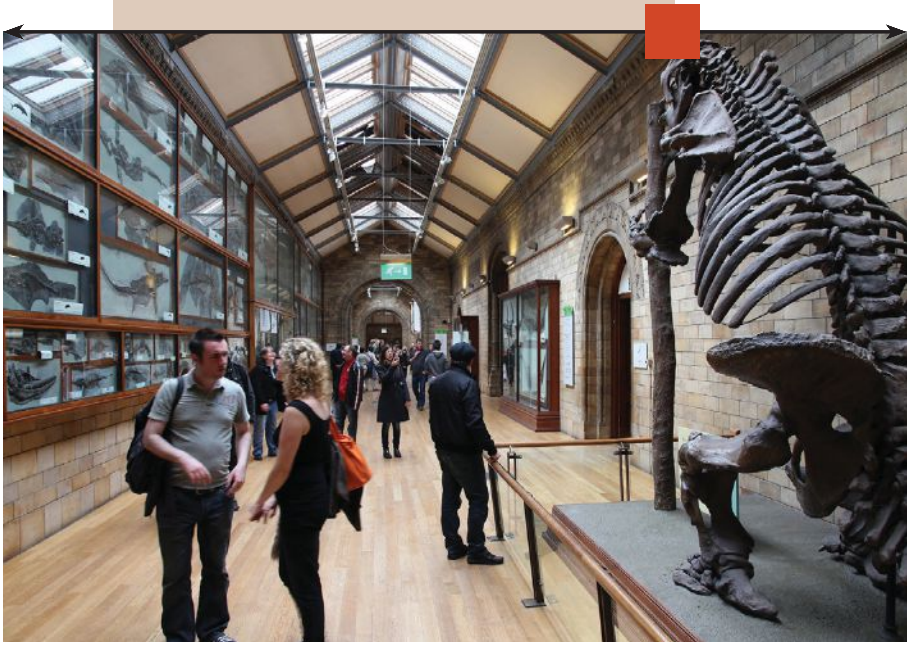
Creating an Institutional Policy

To ensure consistency and promote accountability, each museum should include in both its own code of ethics and its collections management policy identical statements on the use of funds from deaccessioning, limiting use to new acquisitions and/or the direct care of existing collections.[10]

If a museum allows proceeds from deaccessioned collections to be used for direct care, AAM recommends that the museum's collections management policy articulate the process and criteria that will determine that use. Analogous to statements regulating acquisitions and deaccessioning, the policy should spell out:

- the scope of "direct care of collections," drawing on the ethical principles underlying direct care of collections as well as the ethics and standards of the museum's discipline
- the process the museum will follow to determine how funds will be used
- the key members of the professional staff (collections, curatorial, management and leadership) and governing authority who should be involved in making the decision.

The Alliance recommends that a museum's governing authority place the funds realized from the sale of deaccessioned objects in a segregated or identifiable account. In keeping with the spirit of the ethical principles related to deaccessioning and use of funds, the Alliance also recommends that the earnings on this segregated or identifiable account be used only for acquisition or direct care. These practices should be stipulated in a museum's collections management and financial policies.



Decision-Making Tools

The 2015 field-wide survey commissioned by the Direct Care Task Force provided a useful snapshot of attitudes on the issues of direct care and acquisition costs.[11] While the survey revealed a consensus

Science/Technology Museums/Centers

Science/technology museums/centers may have accessioned nonliving collections, and they sometimes care for live animals. Their nonliving collections typically are history and/or natural history objects or specimens. These museums should follow guidance provided in this paper's sidebars for the specific types of collections they hold.

When writing a collections management policy, science/technology museums/centers should delineate between objects and live animals that are accessioned into the permanent collection and those that are for hands-on educational use. They should note if they are abiding by other professional ethics in addition to AAM's Code of Ethics for Museums (e.g., those issued by AASLH or the Association of Zoos and Aquariums).

that funds should be used strategically to enhance the collections and not to fill budgetary gaps, a number of potential uses fell into a gray area. Use of funds for some purposes seems more or less acceptable as "direct care" depending upon a museum's mission, discipline and specific circumstances.

The task force developed two tools—a matrix and guiding questions—to help museum staff and governing authorities determine if a particular use of funds realized from the sale of deaccessioned objects is appropriate as "direct care of collections." All decisions must be made in accordance with relevant state, federal or international laws and regulations, as well as with discipline-specific guidance and any donor-imposed restrictions. (See sidebars.)

Matrix

The matrix on page 40-41 reflects criteria that the task force developed based on concerns expressed in the code of ethics debates in the early 1990s and responses to the field-wide survey. Together with answers to the guiding questions that follow, plotting a proposed expenditure on the matrix can be used to determine if the use of funds is appropriate.

On the horizontal axis, indicate where the expenditure falls between the following criteria:

- making a physical impact upon an object(s) that increases or restores its cultural or scientific value, thus prolonging its life and usefulness (e.g., conservation treatment; restoration of an object; preservation/restoration of an interpreted historic structure that is treated as part of the collection)
- making an institution-wide impact that benefits areas or operations of the entire museum, not just those associated with collections (e.g., salaries; preservation/restoration of historic structures or landscapes that are not interpreted to the public and are not treated as part of the collection)

On the vertical axis, indicate where the expenditure falls between the following criteria:

- a strategic investment consistent with responsible fiscal planning and adequate planning for collections; an expense not normally considered part of the museum's operating budget
- a quick fix or Band-Aid used to fill budgetary gaps; not directly related to collections care; routine operating cost; regular maintenance

The quadrant in which the two points intersect indicates whether the expenditure is appropriate.

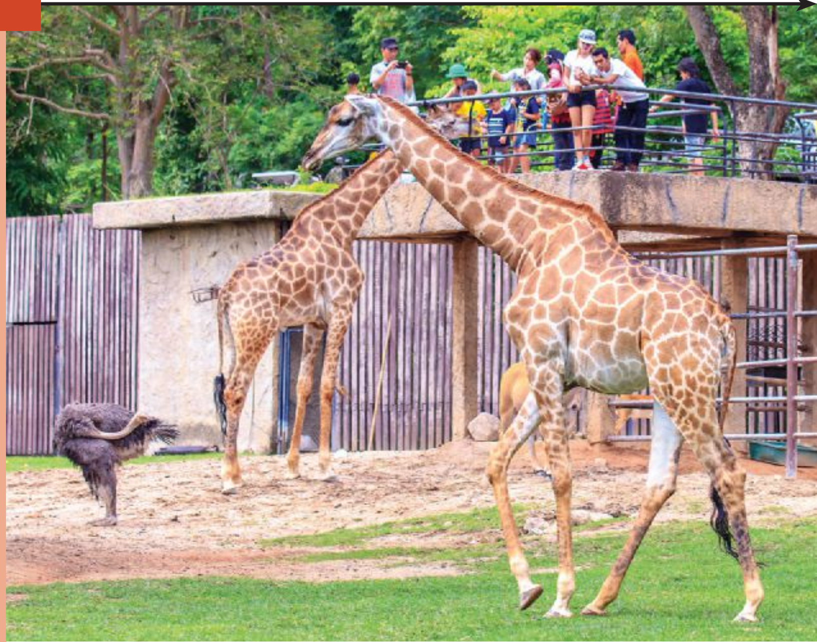
- Quadrant One: the expense is considered direct care of collections.
- Quadrants Two and Three: the expenditure is in a gray area. The decision should be carefully considered against the ethical principles underlying direct care of collections as well as the existing ethics and standards of the museum's discipline. Use of funds that falls in these quadrants is more acceptable if it makes a strategic investment in collections care.
- Quadrant Four: the expense is not an acceptable use of funds.

Zoos and Aquariums

Zoos and aquariums have living animals and specimens under their care; other types of museums (such as natural history museums, nature centers and living history farms) sometimes do as well. Living populations have different and more specialized ethical considerations and needs regarding their care and welfare. In most cases, their acquisition, transfer and disposition also are governed by local, state, federal and international laws and regulations. The Association of Zoos and Aquariums' (AZA) Code of Professional Ethics (1976) addresses a member's "moral responsibilities…to the animals under my care" and specifically requires members to "make every effort to assure that all animals…do not find their way into the hands of those not qualified to care for them properly." Several policies expand the interpretation of the AZA Code of Professional Ethics; most relevant here is the AZA Policy on Responsible Population Management (2016). The detailed policy addresses wild, feral and domestic animals.

AZA acknowledges that nonmembers are not required to follow its Code of Professional Ethics. Non-AZA members with animals and specimens under their care should state in their collections management policy whether they abide by the AZA professional ethics and policies.

Many zoos and aquariums own nonliving items, such as art or historic structures listed on state or national registers. Their collections management policies should state whether these items are part of the organization's permanent collection and address how proceeds from the sale of deaccessioned nonliving collections may be used.



Guiding Questions

The following questions also may guide discussions and decision-making, with "yes" answers indicating a "direct care" action:

- Will this investment enhance the life, usefulness or quality of an object(s)?
- Is this a strategic decision based, for example, on an institutional plan, a collections care plan or a conservation assessment?
- Will the expenditure have a physical impact on an item(s) in the collections?
- Will this investment improve the physical condition of an item(s) in the collections rather than benefit the operation of the entire museum?
- Is this decision being made without pressure resulting from financial distress at the museum or parent organization?
- Is this a cost that is not normally considered part of the museum's operating budget?
- Can this decision be clearly explained to the museum's stakeholders and the public?

Conclusion

The practices surrounding deaccessioning and disposition of objects from collections are routine for the museum field, yet the phrase "direct care of collections" regarding the use of proceeds from deaccessioning has been problematic since it was introduced in 1993. This white paper clarifies the ethical principles involved in direct care of collections and frames the issues that each museum will need to consider as it develops policies and processes to guide decision-making. AAM believes that the recommendations in this white paper will create a more coherent approach to the use of funds realized from the sale of deaccessioned objects across all disciplines represented in museums. Further, the Alliance encourages museums to foster transparency by explaining to their stakeholders any use of funds generated from collections. As a result, the field as a whole and museums individually will demonstrate more clearly how they uphold their stewardship responsibilities for the benefit of the public.

The Alliance collaborated with key discipline-specific organizations to identify individuals to represent a variety of perspectives on the Direct Care Task Force. The Alliance expresses deep gratitude to the following task force members for their thoughtful and inclusive process.

- Sally Yerkovich (chair), director, Institute of Museum Ethics; faculty, M.A. museum professions program, Seton Hall University, and museum anthropology program, Columbia University
- Kathy Kelsey Foley, director, Leigh Yawkey Woodson Art Museum
- Sarah George, executive director, Natural History Museum of Utah
- Patty Gerstenblith, distinguished research professor and director, Center for Art, Museum and Cultural Heritage Law, DePaul University College of Law
- Ron Kagan, director, Detroit Zoo
- Lisa Yun Lee, director, School of Art and Art History, University of Illinois; American Alliance of Museums board member
- Burt Logan, executive director and CEO, Ohio History Connection; chair, Accreditation Commission
- Thompson M. Mayes, vice president and senior counsel, National Trust for Historic Preservation
- Laurie Norton Moffatt, director and CEO, Norman Rockwell Museum
- David Rock, director of exhibits and collections management, Arizona Science Center
- Stacey Swigart, curator of collections, Please Touch Museum
- Tim Thibault, curator, woody plant materials, Huntington Library, Art Collections and Botanical Gardens
- Ken Turino, manager of community engagement and exhibitions, Historic New England
- Janet Vaughan, vice president, membership and programs, American Alliance of Museums
- Julie Hart, senior director, standards and excellence programs, American Alliance of Museums

The Alliance is grateful to the Association of Art Museum Directors (AAMD), the American Association for State and Local History (AASLH), the Association of Children's Museums (ACM), the American Public Gardens Association (APGA), the Association of Science Museum Directors (ASMD), the Association of Science-Technology Centers (ASTC), the Association of Zoos and Aquariums (AZA) and the Society for the Preservation of Natural History Collections (SPNHC) for their collaboration on this effort.

Endnotes

1 This white paper is designed to provide accurate and authoritative information about the subject matter covered. It is distributed with the understanding that the American Alliance of Museums is not engaged in rendering legal, accounting or other professional services. If legal, accounting or other expert assistance is required, the services of a knowledgeable professional should be sought.

2 Emphasis added. American Alliance of Museums, Code of Ethics for Museums. All excerpts in this white paper are from the AAM Code of Ethics for Museums unless otherwise noted.

3 For the purposes of this white paper, the words items, objects and collections are used broadly to refer to all items in a museum's accessioned or permanent collections, including artworks, artifacts, specimens, landscapes, buildings and living populations.

A museum may maintain many different kinds of collections in addition to a permanent collection (e.g., educational or school collections used for instruction, study collections and archival and book collections). This white paper is concerned only with those collections that are accessioned by a museum.

4 The Code of Ethics for Museums was approved on November 12, 1993, and published in 1994; hence, it is sometimes referred to as the 1994 code of ethics. The wording regarding use of funds from the sale of deaccessioned items was carried over intact in the current version of the Code of Ethics for Museums, which was approved in 2000.

5 The Direct Care Task Force worked with New Knowledge Organization Ltd. to conduct the survey and analyze the responses.

6 For the treatment of collections from an accounting, rather than an ethical, perspective, see the Financial Accounting Standards Board (FASB) Accounting Standards Codification (ASC) 958-605 (previously addressed in FASB 116), which permits museums not to recognize as revenue, nor capitalize, "contributions of works of art, historical treasures, and similar assets" if the donated items "a. Are held for public exhibition, education, or research in furtherance of public service rather than financial gain b. Are protected, kept unencumbered, cared, and preserved c. Are subject to an organizational policy that requires the proceeds from sales of collections items to be used to acquire other items for collections."

7 For a full discussion of the practice and process of deaccessioning, see Marie C. Malaro and Ildiko Pogány DeAngelis, A Legal Primer on Managing Museum Collections, 3rd ed. (Washington, D.C.: Smithsonian Books, 2012), 248–72.

8 Ibid. The Association of Zoos and Aquariums uses the terms transfer and transition instead of deaccession and disposal.

9 These prohibitions apply to all museums, even those governed by larger parent organizations such as colleges or universities; tribal, municipal, state or federal governments; state historical societies supervising multiple sites; corporate foundations, etc.

10 American Alliance of Museums, Required Elements for Core Documents.

11 Summary of opinions expressed in the Direct Care Task Force's 2015 survey may be found on the AAM website.

ADVERTISER GUIDE

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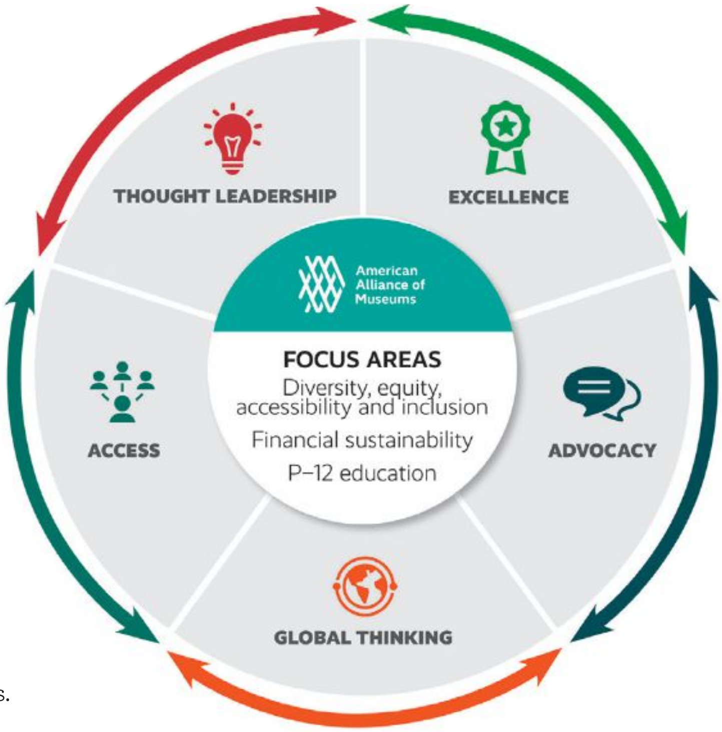
AAM Announces 2016-2020 Strategic Plan

Believing that bold new approaches are needed to tackle the challenges facing the museum field today and in the future, AAM has announced its new strategic plan (aam-us.org/strategic-plan). New strategic goals for AAM include expanding thought leadership to inspire and influence innovation in the field and fostering a global exchange of museum practice. The Alliance will prioritize themes related to the financial sustainability of museums; promoting diversity, equity, accessibility, and inclusion in all aspects of museum structure and programming; and expanding the role of museums in our nation's evolving P-12 education ecosystem. Greater emphasis will be placed on developing the next generation of museum leadership and strengthening museum governance through support for trustees. The plan was developed over 18 months with the board and staff gathering input from more than 500 AAM members and nonmembers via 30 formal listening sessions.
–*Joe Klem*



OUR MISSION: To champion museums and nurture excellence in partnership with our members and allies.

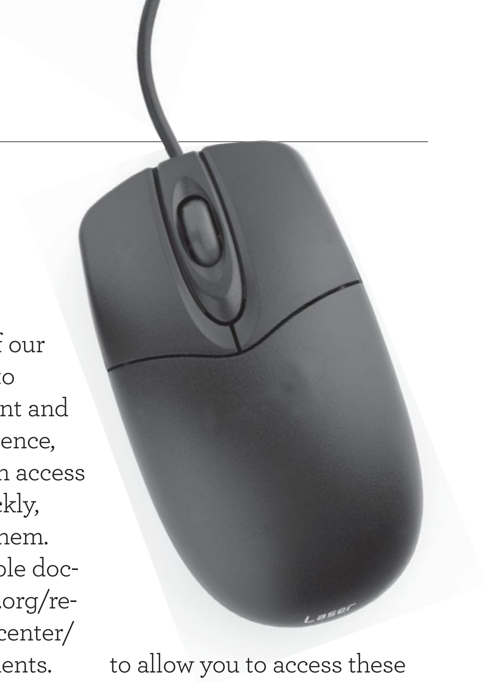
OUR VISION: A world informed and enriched by thriving museums.

AAM Welcomes New Executive Vice President Rob Stein

Robert J. Stein has joined AAM as executive vice president and chief program officer. In this newly created position, Stein will help lead the implementation of the strategic plan, as well as the development and implementation of programs and partnerships to strengthen the Alliance's position as a thought leader and content provider. Stein will also oversee the Alliance's global strategy to connect US museums to the international community.

Stein brings a wealth of museum field experience, serving most recently as deputy director of the Dallas Museum of Art (DMA), where he led the staff and the museum's programs in education, conservation, marketing, and technology. Stein led the effort to transition from paid to free general admission and to launch an innovative free membership program—the first of its kind in the cultural sector. As a result, DMA increased its attendance by 50 percent in just three years and dramatically boosted audience participation among first-time visitors, minorities, and millennials.

With a background in computer science and engineering, Stein is a long-time leader in the cultural sector regarding the use of technology to enhance the educational and public impact of museums. Prior to joining DMA, he served as deputy director for research, technology, and engagement at the Indianapolis Museum of Art, where he founded the IMALab, a software consulting subsidiary of the museum, to serve the cultural sector. Throughout his career, Stein has played an important role in the success of many large-scale collaborations in the global cultural sector such as innovative platforms like ArtBabble.org, the first high-definition streaming Internet channel dedicated to art, that today features content from 65 international partners.
–*Joe Klem*



Sample Documents Now Available Online

If your museum is a Tier 3 member of AAM, now you can search and download close to 1,000 sample documents directly from the Resources section of the AAM website. These sample documents truly reflect best practices—all are submitted by accredited museums and those who have had their core documents verified, and all are peer reviewed.

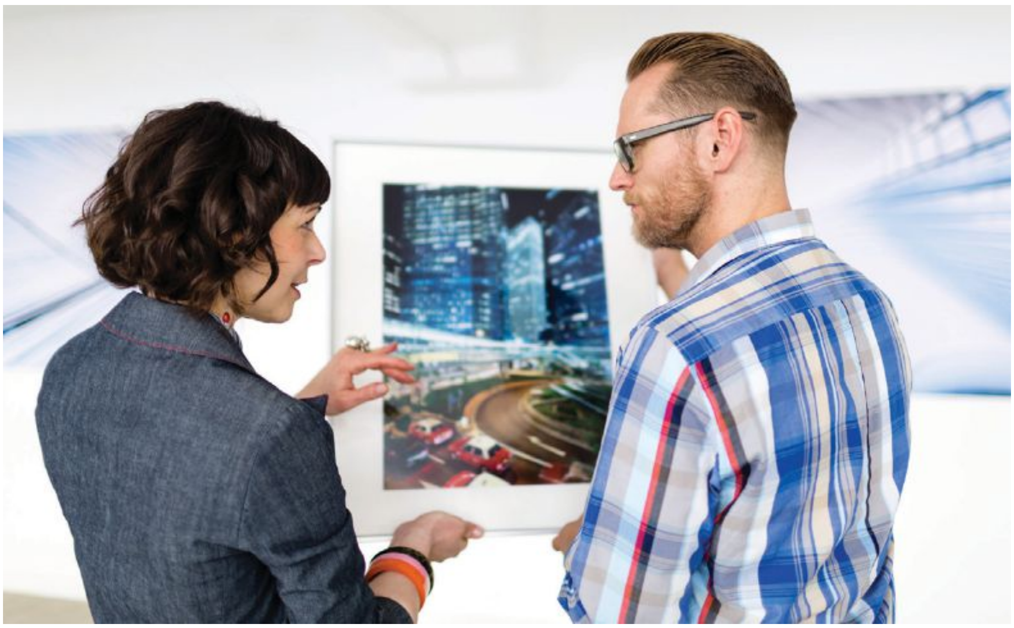
Sample documents are available on:

- Collections Stewardship
- Education and Interpretation
- Facilities and Risk Management
- Financial Stability
- Governance
- Human Resources
- Marketing and Public Relations
- Mission and Institutional Planning

One of the goals of our new strategic plan is to deliver relevant content and a superior user experience, and now members can access these documents quickly, whenever they need them.

To access the sample documents, go to aam-us.org/resources/information-center/online-sample-documents. If your museum is not a Tier 3 member, learn more about upgrading your membership to allow you to access these sample documents by contacting membership@aam-us.org. *–Cecelia A. Walls*

Future of Education Winners Announced



Keely Sarr, assistant museum educator at Mead Art Museum in Amherst, MA, has been selected as grand prize winner in the Education "Future Fiction" Challenge held by the Center for the Future of Museums. Sarr will receive $1,000 for her winning submission, and her entry will be published in an upcoming issue of *Museum*.

The challenge invited museum professionals, educators, futurists, and community members to describe a future of education in which US museums play a starring role. More than 70 entries were received.

Sarr won for her story entitled "Standardized," about a young girl's journey to curate an exhibition based on the greatest lessons she learned in school. It begins: "In practice, the installation of my senior Exhibition Test involved three main steps: painting, label-writing, and falling in love."

The protagonist describes her school—Lai-Brighton—as "half-school, half-museum.… the brainchild of its art collector founders, where every class is taught by works of art and TA'd by humans, basically." For the Exhibition Test, each student "gets an empty gallery, unlimited access to the museum's storage facilities, and a single essay question: What have you learned?"

Four entries were selected as runners-up and will receive $500 each:

- **Joseph Daniel**, paleontologist, Paleoaerie-Arkansas Educational Resource Initiative in Little Rock, Arkansas, for "Living Dinoramas at the AMNH."
- **Sarah Dunifon**, student, Miami University in Ohio, for "Inbox: March 2040."
- **Matt Matcuk**, exhibit development director, The Field Museum, Chicago, for "Learning All Over the Place."
- **Ashley Weinard**, principal, Eduseum Consulting, Durham, NC, for "Nimble."

To read all the stories submitted by the winners, we invite you to visit our Future of Education website at vibrantlearning.org/stories. *–Sylvea Hollis*

Apply for the 2017 Small Museums Accreditation Academy

In the few months since the Small Museums Accreditation Academy—a year-long online accreditation readiness program—launched in February, the ten participating museums have been immersed in learning about excellence.

Through live webinars, online discussions, and hands-on activities, staff and board members have examined mission statements, pored over related resources, and engaged in meaningful discussions about the strengths and weaknesses of their organizations. In the coming months, the academy curriculum will address institutional planning, collections management policies, and emergency preparedness.

Could your small museum benefit from such an experience? Consider applying for the 2017 Small Museums Accreditation Academy. The application period is open through September 30. Learn more about the eligibility requirements and process at aam-us.org/resources/assessment-programs/accreditation/small-museums-accreditation-academy.

One participating museum's director said, "The discussion with my academy team was particularly useful. We ended up extending our discussion to two one-hour meetings and lots of ideas and action items surfaced—probably more than we, as a small staff, will be able to get to anytime soon. But it was great to get everyone excited about the possibilities!"
–Allison Titman

AAM Member Benefit Highlight: Digital Membership Card

No need to stuff another card in your wallet. The Alliance recently introduced its newest member benefit: the digital membership card. If you have an individual Alliance membership—Professional, Student, or Retired—you now may display your card through an app on your smartphone! Available for free in the Apple App Store and Google Play Store, search for "AAM membership," download the app, and then log in using your AAM username and password. Your membership status is prominently displayed along with your member type and expiration date. Plus you'll have access to the Find a Member Museum search engine right on your phone.
–Jennifer Adams

Alliance Board of Directors Call for Nominations

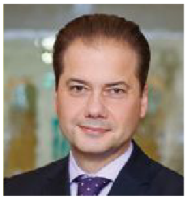
A critical element to the success of the American Alliance of Museums serving the field is ensuring the board of directors is composed of committed individuals with a wide range of perspectives to effectively lead the organization.

The AAM Board of Directors Nominating Committee is accepting nominations for the Class of 2017-2020. It is actively recruiting individuals that bring experience and expertise that will help advance the new strategic plan and ensure that AAM is governed by a diverse board of directors. Competitive applicants will hold an active individual membership and will have demonstrated service to AAM, museums, or an allied field. The Nominating Committee will review candidates and make its recommendations to the board chair for consideration in the fall by the AAM Board of Directors.

The application form and job description may be downloaded from the AAM website at aam-us.org/about-us/who-we-are/our-board/nominations or contact the AAM Board Nominating Committee (boardnominations@aam-us.org) for more information.
–Eileen Goldspiel

NEW JOBS

California

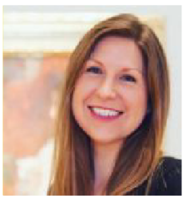


Max Hollein to director, Fine Arts Museums of San Francisco.

Colorado

Shelby J. Tisdale to director, Center of Southwest Studies, Fort Lewis College, Durango.

Connecticut



Jennifer Stettler Parsons to assistant curator, Florence Griswold Museum, Old Lyme.

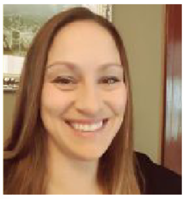
Anne Butler Rice to Georgette Auerbach Koopman Director of Education, Wadsworth Atheneum Museum of Art, Hartford.

Delaware

Sam Sweet to executive director and CEO, Delaware Art Museum, Wilmington.

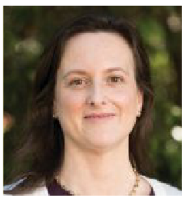
Florida

Martha Akins to deputy director for facilities, Vizcaya Museum and Gardens, Miami.



Pamela Schwartz to curator of exhibitions and collections, Orange County Regional History Center, Orlando.

Ian Simpkins to deputy director of horticulture and urban agriculture, Vizcaya Museum and Gardens, Miami.

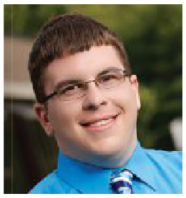


Wendy Wolf to deputy director of learning and visitor experience, Vizcaya Museum and Gardens, Miami.

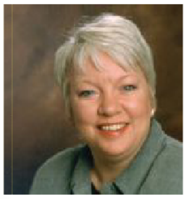
Georgia

Anne McCudden to executive director, Thomas County Historical Society, Thomasville.

Illinois



Brian Failing to executive director, Aurora Regional Fire Museum.



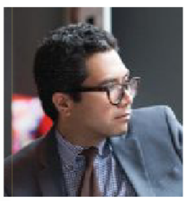
Donna Sack to vice president, community engagement and audience, Naper Settlement, Naperville.

Iowa

AAM board member **Robert (Bert) Davis** to president and CEO, National Mississippi River Museum & Aquarium and Dubuque County Historical Society, Dubuque.

Massachusetts

Kledia Spiro to marketing manager, Fitchburg Art Museum, Fitchburg.



David Wedemeyer to manager of marketing and communications, USS Constitution Museum, Boston.

Rebecca Wright to director of development, Fitchburg Art Museum.

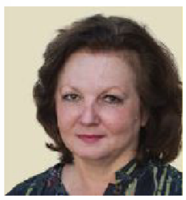
Nebraska

William Armstrong to director, Museum of the Fur Trade, Chadron.

New York

Jenny Hutchinson to museum educator, The Hyde Collection, Glens Falls.

Rebecca McLain to community outreach coordinator, Oneida County Historical Society, Utica.



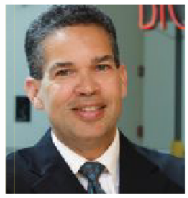
Kate Merlino to director of communications and marketing, American Folk Art Museum, New York.

Marisa Wigglesworth to president and CEO, Buffalo Society of Natural Sciences.

North Carolina

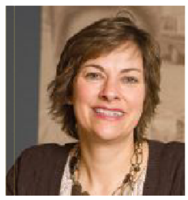
Stacey Smith to museum director, Sallie Mae Ligon Museum & Archives, Oxford.

Texas



AAM board member **William T. Harris**, to president and CEO, Space Center Houston.

Virginia



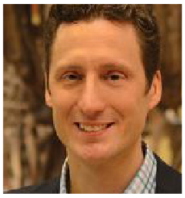
Sara Poore to president and CEO, Fredericksburg Area Museum & Cultural Center.

Parke Richeson to executive director, Maymont Foundation, Richmond.

Washington

John Moredo-Burich to executive director, Northwest Museum of Arts and Culture, Spokane.

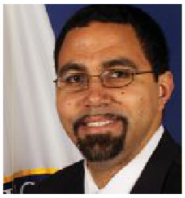
Wisconsin



Julian Jackson to vice president of design, Milwaukee Public Museum.

Meghan Schopp to director of education and public programs, Milwaukee Public Museum.

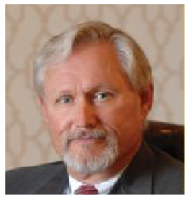
KUDOS



John B. King, Jr. has been confirmed as secretary of education, US Department of Education. King served as principal senior advisor for the department since January 2015. In that role, he oversaw all preschool-through-12th-grade education policies, programs, and strategic initiatives. Previously, King served as the commissioner of education for the state of New York.

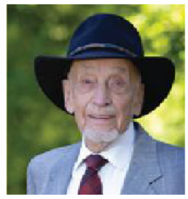
Congratulations to the 10 recipients of the **2016 National Medal for Museum and Library Service**, selected by the Institute of Museum and Library Services (IMLS) and presented during a White House ceremony on June 1. The five 2016 museum recipients are: **The Chicago History Museum,** IL; **Columbia Museum of Art,** SC; **Lynn Meadows Discovery Center for Children,** Gulfport, MS; **Mid-America Science Museum,** Hot Springs, AR; **and Tomaquag Museum,** Exeter, RI.

RETIRING



John M. Blades, executive director of the Henry Morrison Flagler Museum, Palm Beach, FL, for the past 20 years, retired February 28, 2016. During his tenure, Blades oversaw the revitalization of the museum, the construction of a research library, office building and the Flagler Kenan Pavilion, the restoration of Railcar No. 91, and the publication of more than half a dozen books.

IN MEMORIAM



William Huizingh, a former board chairman and interim director of the Desert Botanical Garden and a professor emeritus at Arizona State University (ASU), passed away March 18. He was 97.

After more than 25 years at ASU, he became a philanthropist and volunteer at the garden, where he served as an informal advisor to each director since 1987.

For countless summers, locals and tourists alike have flocked to the Chesapeake Bay to take a dip, jet ski, or just enjoy the natural scenery, taking photos along the way. To capture these traditions—and to celebrate its 50th anniversary—the Chesapeake Bay Maritime Museum in St. Michaels, Maryland, asked the public to share their personal shots from the past fifty summers of fun and sun on the bay. The result is "Snapshots to Selfies: 50 Years of Chesapeake Summers," the museum's first community-curated exhibition, which features nearly 250 images of people boating, swimming, surfing, and more. This one, taken in 1973, is captioned "Pat Brady waterskiing behind a friend's boat on Broad Creek, off South River." To Nov. 30, 2017

BRIAN JARVI'S

AFRICAN MENAGERIE

AFRICAN MENAGERIE is a traveling exhibition consisting of seven visually interlocking panels the largest of which is a ten-foot by five-foot centerpiece, plus one-hundred related research sketches and mixed media studies portraying a wide array of African wildlife. The exhibition is available in August 2018. A book accompanies the exhibition.

"In 1857, the great Hudson River School painter Frederic E. Church unveiled his 40"x 90" painting of Niagara Falls. The fascination with and publicity about the painting brought out more than 100,000 people to see what was then considered a colossal masterwork. Brian Jarvi has spent the past fourteen years realizing a dream grounded in his childhood fascination with collections of local animal species and informed by his lifelong studies of Africa."

M. Stephen Doherty Former Editor-in-Chief, *American Artist*; Current Editor of *PleinAir*

CONTACT: David J. Wagner, L.L.C., African Menagerie Traveling Exhibit Tour Office • 414.221.6878 • davidjwagnerllc@yahoo.com

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American Alliance of Museums

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