

museum



MARCH / APRIL 2016

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Meet NEA Chairman Jane Chu
Changes to Overtime Eligibility
Top 5 Reasons to Attend Annual Meeting



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FEATURES

24

More than Just a Party

How the Isabella Stewart Gardner Museum boosted participation by young adults.

32

The Millennial Museum

Museums are finding new ways to engage young professionals, their future patrons and donors.

By Michael Cannell

36

Embracing Millennial Perspectives

What Millennials want from the museums that employ them, and why museums should care.

By Colleen Dilenschneider

42

Labor 3.0: New Jobs or a Jobless Future?

A sneak peek at *TrendsWatch 2016*.

By Elizabeth Merritt

48

Meet NEA Chairman Jane Chu

Laura Lott spoke to the Chairman about arts being the heartbeat of communities, diverse perspectives and Blue Star Museums.

54

Top 5 Reasons to Attend the 2016 AAM Annual Meeting

The new panda at the National Zoo is not one of them.

Cover photo by Winston Struye for MuseumHack.



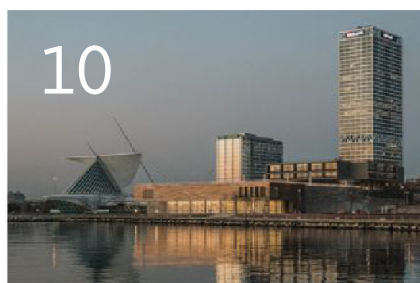
DEPARTMENTS

5 From the President
Why focus on Millennials?

6 By the Numbers
A special Millennial edition.

7 In Box
See what is trending on AAM social networks.

10 Débuts
New exhibits, construction and acquisitions.



16 What's New
Items of note from the field.

19 My Take
What museums need to know about proposed changes to overtime regulations.
By Andrew I. Bart



59



19

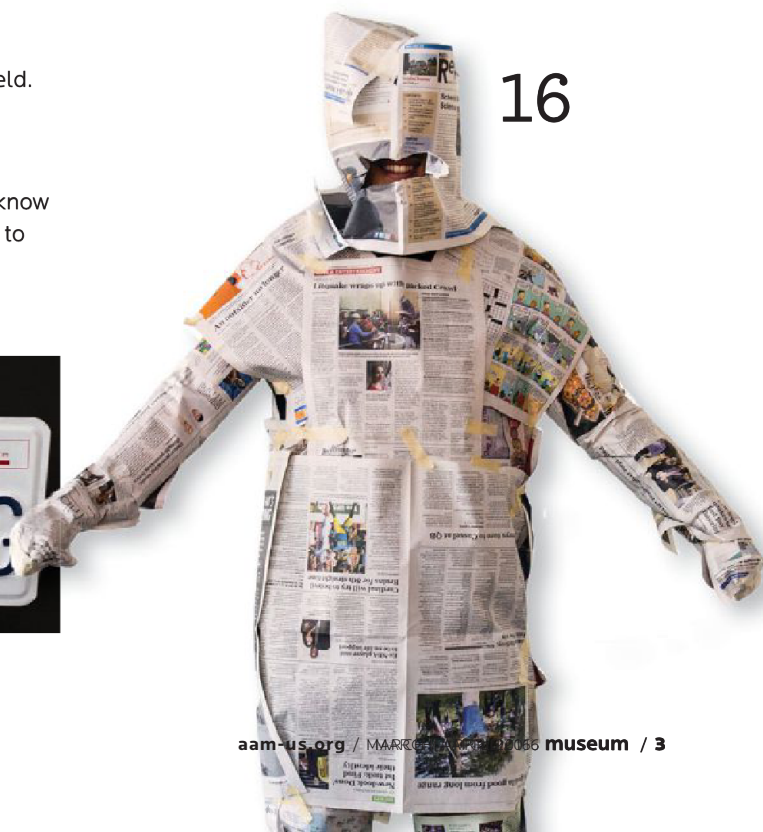
56 Advertiser Guide/
Photo Credits

58 Around the Alliance

62 Community

64 Showcase

16



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Why Focus on Millennials?

“Listen to your elders.”

No matter our age or generation, most of us have heard that sage advice on multiple occasions. While it holds true, of course, that we can and should learn from those with more experience in and outside of the workplace, cutting-edge organizations are turning that notion upside down with “reverse mentoring”—that is, learning from the perspectives of younger generations who, through their decisions and behaviors, are showing us the path to the future.

As I visit Alliance members around the country, I’ve witnessed the phenomenon of four generations of people working side by side—staff and volunteers born before the Great Depression working alongside those who were toddlers on 9/11—and it’s both exciting and daunting to consider how this influences our work and our workplaces.

Recently, I’ve met with a lot of museum professionals who are identified as “Millennials” or “Generation Y”—those born between the early 1980s and early 2000s. They are frequently cited as “digital natives,” with an Internet-fueled connection to the world that makes them the first truly “global generation” shaped as much, or perhaps more, by generational similarities as by cultural heritage or racial identity. Particularly attuned to social issues, Millennials will influence the non-profit and museum worlds more than any other demographic alive today.

Is your internal workplace culture and decision-making inclusive of different generations’ voices?

Here at the Alliance, we are studying *The Culture Engine*, by S. Chris Edmonds, to help us articulate our culture. We are developing a plan to implement and reinforce our desired values and behaviors in everything we do. We are striving for a workplace culture that truly values and benefits from the diversity of perspectives we need in order to best serve the museum field of the future. The book recommends seeking out the truth-tellers—those unafraid of describing their perceptions and ideas, and who don’t necessarily agree with the status quo. This characteristic aligns perfectly with the Millennial mindset.



Millennials want to be heard, and the explosion of social media gives this group a voice never afforded to previous generations. We must listen and learn from this voice, to build stronger internal work cultures as well as exhibits and programming that engage new audiences.

When Kaywin Feldman began her term as Alliance Board Chair in May 2014, she challenged each board member to conduct listening sessions with Millennials. These discussions laid the groundwork for our next strategic plan, which we plan to finalize and share this spring.

There is a common perception that Millennials are vastly different from previous generations. However, I also agree with a recent *Harvard Business Review* column by Gretchen Gavett that Millennials are like other generations in that they want similar things: “income, sure, but also a purpose, and to feel valued, just in slightly different ways. The challenge is to look past the stereotypes and listen to one another so that good work gets done efficiently and humanely.”

The AAM Annual Meeting & MuseumExpo in Washington, DC this May features sessions crowdsourced from our members on everything from technology change to demographic change, from climate change to social change. Clearly, our members are eyeing the future and striving mightily to prepare for it. For museums to try charting these unknown lands without the guidance of Millennials would be as foolhardy as Lewis and Clark trying to conduct their expedition without the help of Sacagawea—a native of the territory. I hope this issue of *Museum* helps your organization find some room for Millennials in the canoe.

Laura L. Lott is the Alliance’s president and CEO.

Millennial Edition

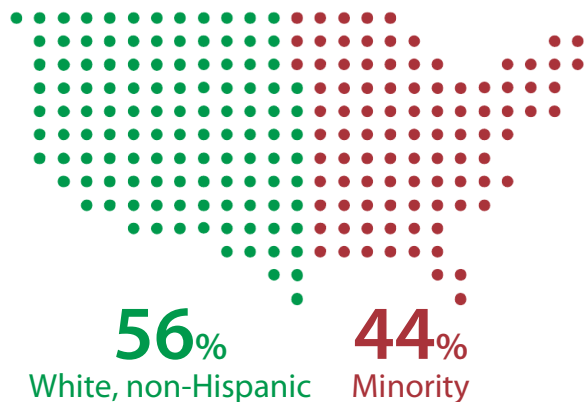


60%

Percentage of Millennial adults who do **NOT** consider themselves Millennial

Source: Pew Research Center

Adults 18–34 in US by Race and Ethnicity



Source: US Census Bureau 2014 American Community Survey



88%

Percentage of Millennials who get news via **Facebook**

Source: Pew Research Center

Percentage of **Regular** Adult Museum-Goers 18–34



Art and History Museums: **1 in 10**



Science Centers: **1 in 4**



Children's Museums: **1 in 3**

Source: Reach Advisors | Museums R+D; a regular museum-goer visits three or more museums/year

Young adult museum-goers are **35% more likely** than older visitors to want to explore history through authentic foods of the past



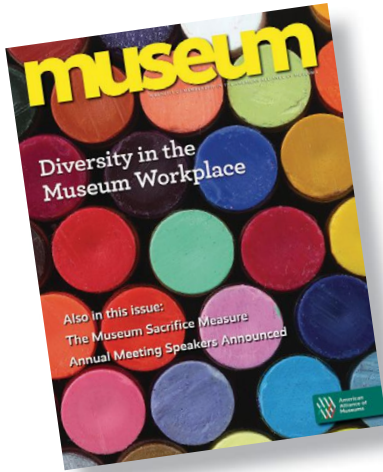
Source: Reach Advisors | Museums R+D on behalf of the Atlanta History Center

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.

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DIVERSITY IN MUSEUM WORKPLACE

The January/February issue of *Museum* is so packed with useful and pertinent material I had to set it aside to dig into over the holiday. The approaches to diversity, something the field is struggling with mightily, is tremendously valuable. What a great resource!

DAVID BUTLER
EXECUTIVE DIRECTOR
KNOXVILLE MUSEUM OF ART

As a long-time member of AAM, I am writing about the cover image of the January/February issue of *Museum* magazine. My concern is that the use of the crayons as a symbol for diversity is not new. I have witnessed images of crayons to reflect diversity off and on for about 30 years.

To reduce such a serious issue as institutional racism to colored crayons is very disheartening to say the least. Is my presence as a former

African American museum professional with a passion for the museum field reduced to a crayon? Which color may I ask? Why should I have hope that AAM will change direction and advocate for the field to be reflective of the communities in which we live and work when the conversation starts with crayons?

The discussion of the lack of diversity and institutional racism in the museum world has been running circles chasing its tail for decades. I have grown exhausted of the studies and minimal changes to "so-call" correct the "problem." ... Museums have a long way to go to diversify the ranks of their professional staffs.

CAMILLE ANN BREWER, MFA, MLIS
EXECUTIVE DIRECTOR
BLACK METROPOLIS RESEARCH
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VIA TWITTER:

@badermiriam
I am loving this smart chart from @inluseum in @AAMers *Museum*.

@andrea_mchlbch
@inluseum@AAMers Such a good issue. The best, most relevant in memory, in fact!

@gretchjenn @AAMers new issue of *Museum* on Inclusion an important read!

TRENDING ON TWITTER UNPAID INTERNSHIPS

@Alliance of Museums
@AAMers Resources for an important conversation about unpaid internships in the museum field bit.ly/1lbeSVU
twitter.com/futureofmuseums

@smallmuseumlead Let us also remember smaller institution context as well during these discussions @smallmuseums @AAMers

@ScienceCenters "Resources for the Museum Industry to Discuss the Issue of Unpaid Internships" from @AAMers

CONVERSATIONS ON MUSEUM JUNCTION

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

Where to Find Reliable Artists to Build Models

I was given the job of finding an artist to build some models for an upcoming exhibit, but I am finding it difficult to find someone. There are some great studios that do large-scale work, but the things I am looking for are small scale and detailed. We are looking for a person that can build models of plants, animals and landforms. Or better yet, how do you folks find artists to build small scaled, highly accurate models?

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

Shari Rosenstein Werb

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

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» IN BOX

mission of our institution. I am fortunate to have a full-time Curator of Collections & Exhibitions and a full-time Curator of Education & Public Programs. We have a collection of roughly 75,000 + items ranging from documents in the archives to large artifacts such as a 1907 Ahrens Steamer Fire Truck and everything in between. Today, I was informed by a Board Member that the Museum's collection should be 100% catalogued, and at present, our collection is 75% fully catalogued and over 90% with bare bones documentation. I am curious,

is your collection 100% catalogued?

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.

CORRECTION

The photo credit on page 53 of the January/February issue of *Museum* was incorrect. The correct credit is: The Magic House, St. Louis Children's Museum; Sid the Science Kid™ the Super-Duper Traveling Exhibit.



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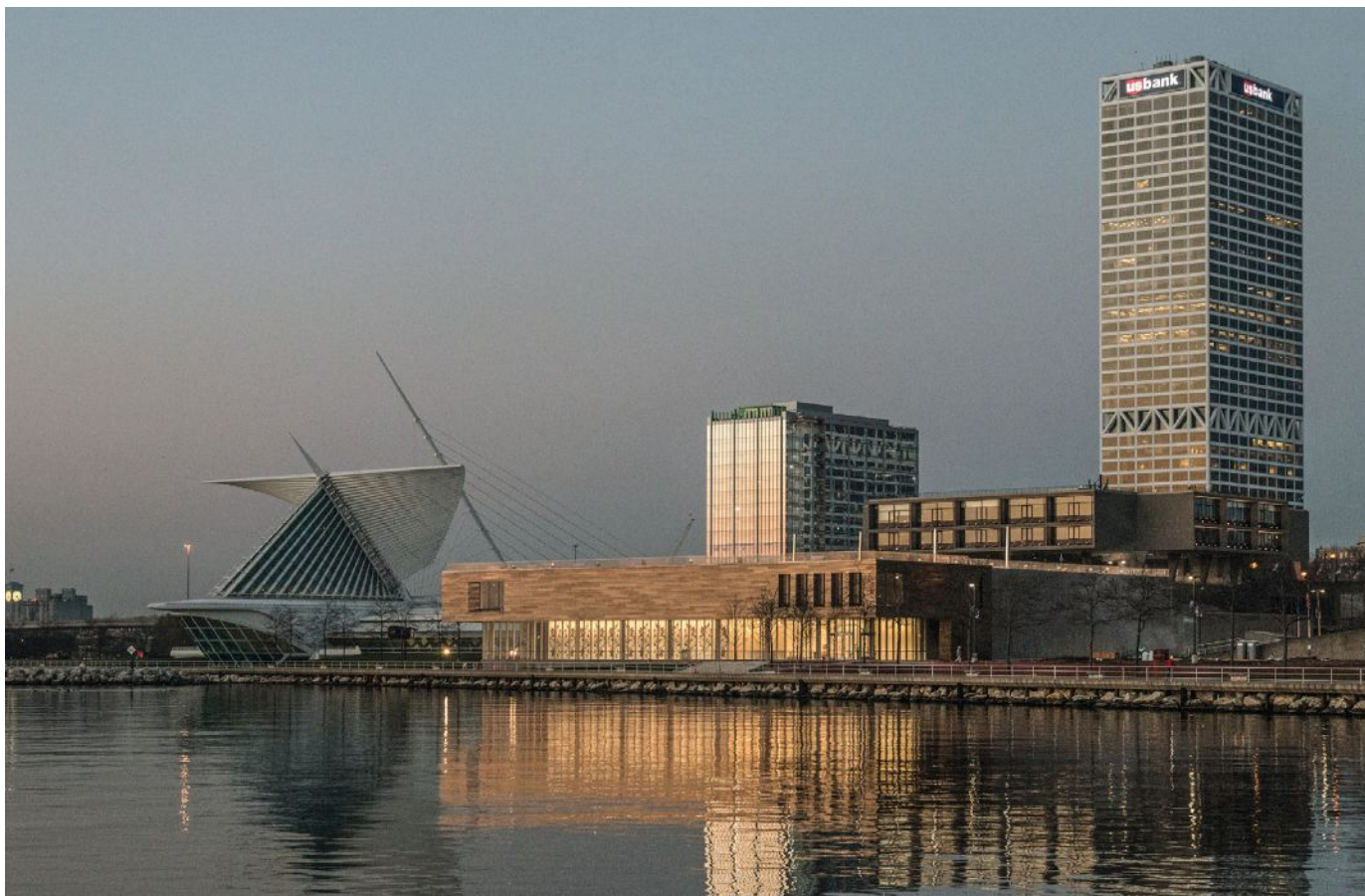
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Milwaukee Art Museum

After completing a six-year, \$34 million renovation project, the Milwaukee Art Museum reopened last November. The museum, sited on the shore of Lake Michigan, has revamped and expanded its spaces, resulting in a full 150,000 square feet dedicated to collection galleries. Within them, some 2,500 works have been installed, nearly doubling the number of pieces on view previously. With this first overhaul of the collection galleries in the museum's history, which dates back to 1888, there are now rooms that center on 20th- and 21st-century design. The new Herzfeld Center for Photography and Media Arts devotes 10,000 square feet to photos, video and light-based media, and the Bradley Family Gallery has increased the museum's special exhibition space twofold.

With help from Kohl's, which itself was founded in Milwaukee, the museum also has debuted interactive spaces for family engagement. The "Rubbish!" installation, for example, is a place for young visitors to investigate art made out of litter, while the Kohl's Art Generation Lab offers an exploration of Haitian culture. Other additions include a wine and coffee bar and an entrance from the lakeside, as well as enhanced vistas of the water from the museum's Quadracci Pavilion.



Country Music Hall of Fame and Museum

Nashville | In 1883, soon after he arrived in the United States, the young German immigrant Friedrich Gretsch founded a company that continues to produce staples of American music. Elvis Presley, Chet Atkins, Lou Reed and Neil Young are among the artists who have chosen Gretsch guitars for their legendary performances and recordings. Randy Bachman of the Guess Who also favored the line—in fact, he collected more than 300 vintage Gretsch guitars. Seventy-five are on view in “American Sound and Beauty: Guitars from the Bachman-Gretsch Collection,” which traces the instrument’s evolution in the context of United States history, spanning from the 1920s through the 1980s. To July 10, 2016.



Barnes Foundation

Philadelphia | The upheaval of war always makes its way onto canvas, and Pablo Picasso’s work was no exception, as shown in “Picasso: The Great War, Experimentation and Change.” While Picasso never directly portrayed World War I in his art, he made dramatic shifts in his approach during the period between 1912 and 1924. He strayed from cubism to naturalist works, appalling his avant-garde peers by making classical drawings, and then turned back to cubism—a transition he would continue to make throughout the wartime years. The exhibition considers Picasso’s ambivalence toward his art during this tumultuous time. To Sept. 11, 2016. Venue: Columbus Museum of Art.



New Mexico Museum of Art

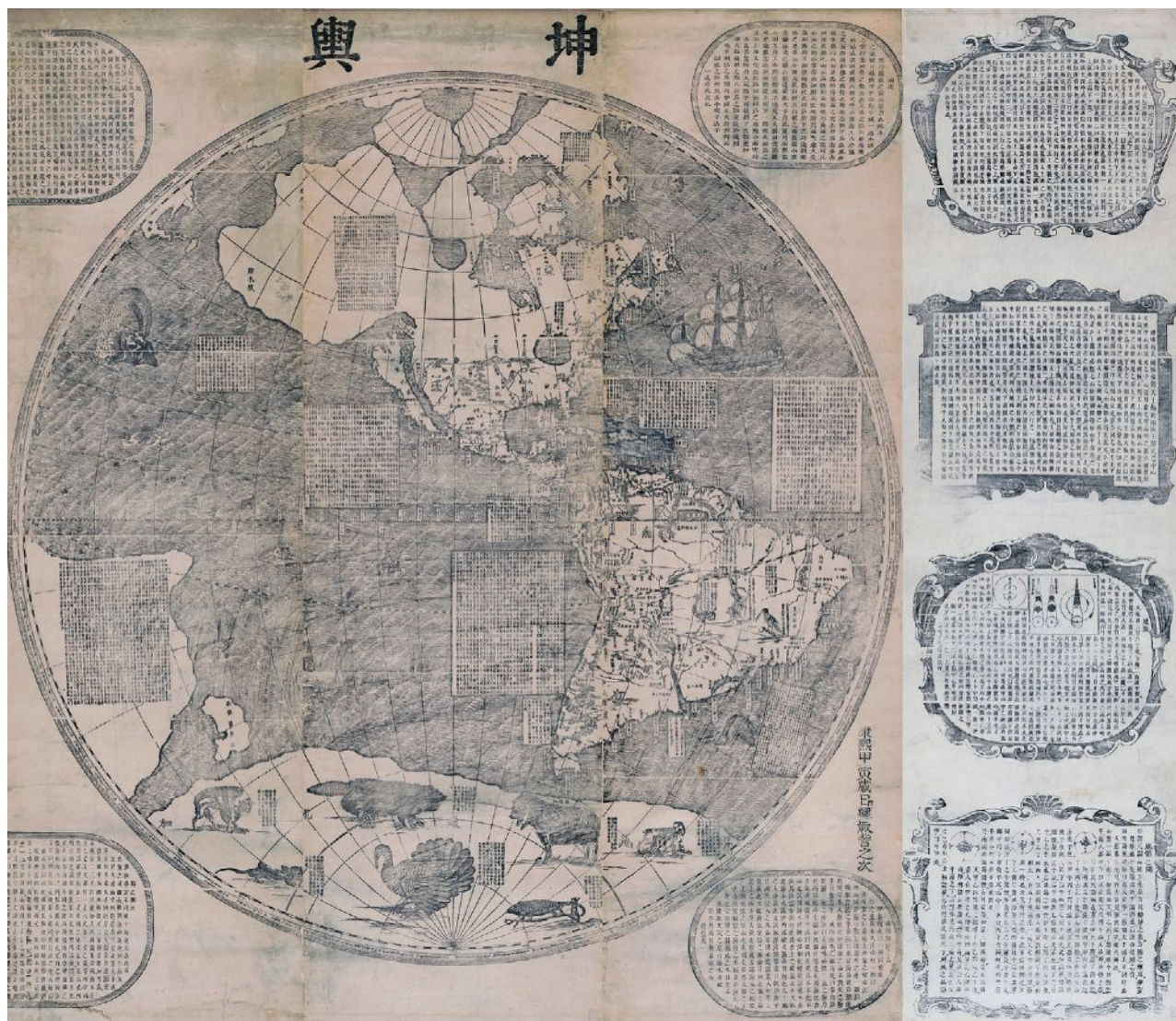
Santa Fe | Drama comes naturally to the performing arts, but how is it implemented in their visual counterparts? "Stage, Setting, Mood: Theatricality in the Visual Arts" examines how artists take elements of the theater and apply them to their canvases. In some 50 works dating from the late 18th century through today, the

exhibition shows how the effects of spotlights and stage sets are translated into evocative, compelling artworks. Along with renderings of actual performances and performers, the display includes landscapes that utilize techniques of the stage to add excitement and intensity to their scenes. To May 1, 2016.

Museum of Contemporary Art Chicago

As surrealism swept Europe in the early 20th century, savvy American collectors began bringing the movement back to Chicago. Fantastical works by Paul Delvaux and Rene Magritte immediately inspired Windy City artists and have continued to for generations since. "Surrealism: The Conjured Life" demonstrates the aftershocks of surrealist art in the American Midwest with works by the movement's founders as well as contemporary takes by artists both local and international. A spiral wall in the middle of the exhibition physically traces this evolution by displaying works by classical surrealists inside and winding out to later works that bear the originators' influence. To June 5, 2016.





Asian Art Museum

San Francisco | It's been half a century since the Asian Art Museum first opened its doors in San Francisco. Launched with a traditional bell-ringing ceremony on New Year's Eve, the museum's golden anniversary celebration continues throughout the year with a lineup of special events. Along with a new interactive timeline, which invites visitors to share their memories from the past 50 years, the museum has debuted three exhibitions highlighting various aspects of Asian art and culture. "Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts" examines the creators of art made over the course of three empires and three centuries

(16th, 17th and 18th) of the premodern Islamic world. "China at the Center: Rare Ricci and Verbiest World Maps" features two monumental and exceedingly rare maps; one, known both as the "Ricci map" and as the "impossible black tulip," is on loan from the James Ford W. Bell Trust with help from AAM's own former president Ford Bell. And then there's "Hidden Gold: Mining Its Meaning in Asian Art," an assemblage of 50 works that incorporate the precious metal, from a Qur'an manuscript to pure gold nuggets found right in California. All three exhibitions are on view through May 8, 2016.



Crystal Bridges Museum of American Art

Bentonville, AR | One of Frank Lloyd Wright's iconic Usonian homes, a derivation of "United States of North America," has journeyed across the country—from its original location in New Jersey to its new one in Arkansas. Named after the couple for whom Wright built it, the Bachman-Wilson House originally sat along the Millstone River in the Garden State. When floodwaters began to threaten the home's survival, it was disassembled and trucked more than 1,200 miles to overlook another waterway: Crystal Spring in Bentonville, on the campus of the Crystal Bridges Museum. Visitors can now wander through the 1,700-square-foot structure, admiring Wright's innovative techniques that folded architecture into nature.

Museum of the South Dakota State Historical Society

Pierre | A "tribute to a beloved animal killed under fire," as described by the *New York Times*, the Great Sioux Horse Effigy is among the Lakota people's most precious artifacts. The sculpture, likely made around 1875 by a Hunkpapa Lakota man known as Joseph No Two Horns, also is central to the history of North America and, more specifically, to South Dakota. After a tour that took the horse to Europe and across the United States, the carving has returned to its home state. To honor the reunion, it will be displayed alongside two other effigy sculptures by No Two Horns, marking the first time that all three will have been on view together. To 2017.



CU Museum of Natural History

Boulder, CO | While digging a fishpond for a Boulder home in 2008, a landscaping crew came upon an unexpected treasure trove. Lying beneath two feet of soil were 83 tools that had been in the ground for thousands of years. After studying the objects, scholars revealed that hunter-gatherers once used the stone knives and blades to slice apart now-extinct mammals—American camels and horses, as well as ancient bear and sheep—during the Ice Age. “Unearthed: Ancient Life in the Boulder Valley” showcases the 13,000-year-old implements, with replications that visitors can pick up and pretend to be their own Pleistocene ancestors. To October 2016.



National Gallery of Art

Washington, DC | “At the mention of surrealism, I cringe,” famously wrote Louise Bourgeois (1911–2010), who found herself unwillingly associated with the surrealist movement. Instead, the French American artist deemed herself an existentialist, reading the works of Jean-Paul Sartre and Albert Camus and addressing their concerns—over how to lead a meaningful life in a tumultuous world—in her work. “Louise Bourgeois: No Exit,” titled after the sculpture that Bourgeois named for Sartre’s play, examines both sides of the late artist’s oeuvre. While her prints, sculptures, drawings and books may appear surrealist at first glance, their themes speak to an existentialist line of thinking. To May 15, 2016.

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

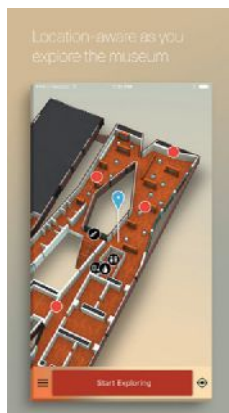
Science Snacks

Even if you can't commit to a full meal, there's always room for a bite. Science Snacks, a new website produced by San Francisco's Exploratorium, offers more than 150 quick and simple activities that crack open fascinating scientific puzzles. During the school day or at home on a lazy afternoon, young learners can use inexpensive, easy-to-find materials to test their peripheral vision, determine their skin's surface area and break down water into its elements, among dozens of other STEM-oriented explorations. All of the snacks are tested by teachers and promise to provide fun but informative hands-on learning.



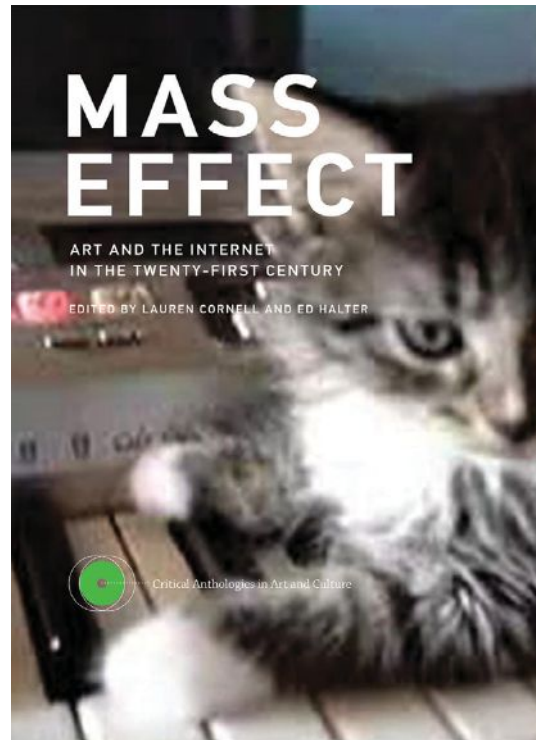
Digital Presence

The two institutions that make up the Fine Arts Museums of San Francisco—the de Young Museum in Golden Gate Park and the Legion of Honor in Lincoln Park—now have new digital presences. Both museums teamed up with Guidekick, the California-based company also behind the Hearst Castle's app, to develop virtual explorations of their buildings and collections. An interactive 3D map, powered with indoor positioning technology, helps users navigate through the galleries. Museum curators lent their voices to the app, chatting about their personal favorites, and visitors both off-site and on also can enjoy music and deep-dive content about selected artworks.



Art and the Internet

Appropriately, a cat on a keyboard emblazons a new exploration of art and the Internet. Produced by New York's New Museum and the MIT Press, *Mass Effect: Art and the Internet in the Twenty-First Century* taps into the plugged-in work of the "second generation" of Internet artists, who have followed the 1990s line-up of net.art creators. Some 40 contributions from commentators, curators and the artists themselves break down the ever-evolving partnership between artwork and technology. *Mass Effect* is the first volume of a new series titled Critical Anthologies in Art and Culture, dedicated to addressing cutting-edge topics in contemporary culture.





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Changes to Overtime Eligibility

What Museums Need to Know about Department of Labor's Proposed Rules

By Andrew I. Bart

The US Department of Labor has proposed new rules on overtime eligibility that would significantly impact all businesses—including museums. If the current version of the proposed regulations goes into effect, the department estimates that 4.6 million additional Americans will become eligible for overtime.

What will such an increase in the overtime threshold mean to cultural institutions and their employees, and how should they plan for such a drastic change to their balance sheets and staffing needs? If you have employees who work more than 40 hours per week, here are some things you need to know.

A Brief Primer

The Fair Labor Standards Act (FLSA), originally passed in 1938, introduced minimum wage and overtime pay protections. The law included an exemption of certain employees premised on the belief that the exempted workers earned salaries well above the minimum wage and enjoyed above-average fringe benefits, greater job security and better opportunities for advancement, setting them apart from workers entitled to overtime pay. In general, institutions that employ two or more employees and have annual gross sales of \$500,000 or more are subject to the FLSA.



Unless an employee is considered “exempt” from the FLSA, an employer must pay him or her overtime pay for all time worked beyond 40 hours in a workweek, at a rate not less than 1.5 times the employee’s regular rate of pay. Under the current regulations, employees are considered exempt if they meet all three of these criteria: The employee must:

- Receive a predetermined and fixed salary on a weekly basis that cannot be reduced due to the quality or quantity of the employee’s work;
- Receive a salary of at least \$455 per week or \$23,660 annually; and

- Have job functions that primarily involve executive, administrative or professional duties (as defined by the regulations).

Last year, President Obama directed the Department of Labor to update the regulations defining which “white collar”—or exempt—workers should be protected by the FLSA’s minimum wage and overtime standards.

Salary Test

Last updated in 2004, the salary level test has long been recognized by the department as “the best single test” of exempt status. If left at the same

amount over time, however, the salary level becomes less effective as wages increase and fewer workers meet the threshold. In order to maintain the effectiveness of the salary level test, the department proposes to set the standard salary level equal to the 40th percentile of earnings for full-time salaried workers (\$921 per week, or \$47,892 annually for a full-year worker, in 2013). The department believes this new level will accomplish the goal to set a salary threshold that more clearly indicates an employee's status rather than relying on a complex analysis of an employee's duties.

In order to come within the exemption for highly compensated employees (HCE), such an employee currently must earn at least \$100,000 in total annual compensation. The department

is proposing to set the HCE annual compensation level equal to the 90th percentile of earnings for full-time salaried workers (\$122,148 annually).

Duties

Depending on the specific exemption applicable to a given employee, duties that exempt an employee from overtime eligibility currently include, but are not limited to, the following:

- Managing the organization or a department or subdivision;
- Directing the work of at least two or more full-time employees;
- Having the authority to hire or fire other employees or having the power to weigh in on the hiring and firing of other employees;
- Exercising discretion and independent judgment regarding

significant matters; and

- Performing tasks requiring advanced knowledge in a field of science or learning.

The proposed rules would allow employees who earn between \$455 and \$970 per week to become eligible for overtime, even if they perform professional, administrative or executive duties.

For example: say a museum employs a gift shop manager and pays an annual salary of \$36,400 (\$700 per week). The manager exercises his/her own judgment when ordering and re-supplying stock, supervises a staff of two and, while he/she cannot hire and fire staff, upper management values and weighs the manager's judgment when it comes to staffing decisions in the museum shop.

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Currently, this person would not be eligible for overtime if he/she worked 40 or more hours in a given workweek because he/she earn more than \$455 per week and has the duties of a manager. However, if the new rules go into effect and the new salary threshold is \$970 a week, the manager would be eligible for overtime.

How Should Museums Prepare?

What are the options available for cultural institutions tackling these changes? An institution should start planning now before the rules are finalized and put into effect. One option is to hold non-exempt workers to no more than 40 hours per week and thus not pay overtime. Alternatively, an institution could increase employees'



salary so they are above the threshold, thereby making them ineligible for overtime. It could also adjust the staffing and scheduling plan to avoid the need for overtime.

It is up to the institution to develop a plan that is efficient and satisfies budgetary needs. However, institutions should carefully evaluate the classification status of their workers



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to determine who will, and will not be exempt from overtime eligibility if the final regulations go into effect. A company should not classify a worker as exempt to avoid paying overtime.

A cultural institution should tread carefully in this area. Along with government enforcement of the FLSA, a successful private litigant can recover the following from an employer in an overtime case:

- Payment of the earned overtime going back up to two years or, if the employer's violation was willful, up to three years;
- Liquidated damages of up to 100 percent of the earned overtime for a willful violation; and
- Reasonable attorney's fees and costs.

Still Time to Plan

The proposed amendments are published in the Federal Register and the department is now reviewing the 270,000 public comments it received as part of the rulemaking process. Changes could be made to the proposed regulations based on the public comments. As a result, the final amended regulations likely will not go into effect until late 2016.

The department is also proposing that the salary and compensation thresholds be adjusted on an annual basis so that they do not become outdated between updates to the regulations.

These changes could have a huge financial effect on all businesses.

However, by understanding the law and its impact, cultural institutions should be able to determine the best course of action for their organization. <<

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This My Take column represents the views of the author and should not be taken as legal advice. Please consult your attorney for more information.

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More than Just a Party

How the
Isabella Stewart Gardner Museum
Boosted Participation by
Young Adults



Many arts organizations face a similar challenge—declining participation by young adults. The National Endowment for the Arts’ 2012 Survey of Public Participation in the Arts revealed the continuation of a long-term trend of declining arts participation, including museum visits, among 18- to 34-year-olds. That same survey also showed that, as a group, visitors to arts organizations are growing older. The message is clear: arts organizations need to attract and engage new audiences to ensure their artistic and financial viability.

The staff at the Isabella Stewart Gardner Museum in Boston believed that attracting 18- to 34-year-olds was crucial to their long-term viability and set out to create a monthly event that would appeal to this age group. They envisioned an after-work event at which attendees would interact with each other and the collection, in the spirit of the art salons the museum’s founder had hosted during her lifetime. This was an entirely new tactic for the museum. It had never been open in the evening nor targeted this specific audience before.



Meeting that challenge involved a particularly tricky sleight of hand: increasing the number of young adult visitors while staying true to the institution's mission. Created at the turn of the 20th century by wealthy art patron Isabella Stewart Gardner to house her vast art collection, the Gardner museum operated under rules dictated by Gardner's will: the arrangement of artwork could not be changed, so as to preserve her aesthetic vision.

There were also unique physical limitations. The museum's 12 galleries varied in size; some, in fact, were quite small. The décor, unchanged after more than a hundred years, had the feeling of something from another time. Plus the museum was only open from 11 a.m.–5 p.m., Tuesday through Sunday. It relied mostly on daylight; at a nighttime event, it might be difficult to see the art.

The challenge, then, was to go beyond simply creating a program that provided a fun social night out for young adults. The Gardner had to develop an experience through which visitors explored the art in a way that fulfilled the museum's mission—that is, attendees had to leave their drinks behind, tour the galleries and engage with one another in discussions about what they saw.

The Gardner museum had received a Wallace Foundation grant as part of its initiative to help arts organizations to broaden, deepen and diversify audiences. The museum used the grant to help launch a program to attract Millennials

that has continued to be a success even after the grant ended.

Program Planning

Peggy Burchenal, the museum's curator of education and public programs, felt success hinged on allowing a group of people the same age as the target demographic to be in charge. They would have a natural understanding of how to reach the desired market. With a limited budget, she also knew they needed to conduct some focus groups to test and generate ideas for event programming and promotion.

Burchenal and Julie Crites, the museum's then 20-something director of program planning, ran three focus groups, each with about 10 museum staff and volunteers aged 18- to 34-years old. Each two-hour discussion featured pizza and refreshments and focused on topics such as what kinds of events they and their friends enjoyed on weeknights, what activities the museum might offer, how participants heard about events around Boston and potential names for the event (a follow-up discussion led to Gardner *After Hours*).

The out-of-pocket costs for the focus groups were minimal, amounting to a few bills for pizza and beverages. However, the research took considerable staff time—much more than for focus groups run by professionals—because Burchenal and Crites did all the work themselves. They wrote the discussion guide, recruited the



participants, moderated the groups and wrote up the results. At times, the project felt like an additional part-time job. It was essential for Crites and Burchenal to create time in their schedules for those activities.

Findings and Actions Taken

Group participants emphasized that the event should be highly social. When they went out on weeknights, they wanted an atmosphere that was markedly different from work. It was thanks to those discussions that Crites came to understand the importance of offering not just live music and DJs, but beer and wine as well—something of concern to the museum's CFO, who worried that guests would spill drinks on works of art or expose the Gardner to other liabilities.

For Crites, however, serving alcohol was a non-negotiable. After a series of discussions, she convinced museum staff to have a cash bar in the courtyard away from the collection. Security guards would ensure guests kept their drinks in designated areas.

More important to Crites and the museum staff, however, was designing a program that ensured visitors engaged with the collection and exchanged ideas in a welcoming atmosphere. Several programming elements were designed to meet that goal.

Viewfinder Talks. A cornerstone of the programming, these are informal 15-minute talks for groups of 15; gallery capacity would not allow for

any more. Led by young adult museum volunteers, they provided a low-pressure introduction to the museum by focusing on one piece in the collection and encouraging visitors to share their observations. Due to their short length, the talks were less likely to break up the flow of the evening.

Gallery Games. Soon after the event series launched, the Gardner hired market research consultants to informally interview visitors to explore their reasons for attending and ask about their experience. One valuable insight was that visitors wanted to meet new people, not just stick with their friends. For Crites' team, the discovery helped them to develop programming that encouraged visitors not only to roam the galleries, but to interact with one another as well. Thus were born the gallery games.

Visitors receive four to five game cards with riddle-like instructions that necessitate exploring specific works of art. One example: "Begin in the Titian Room and find a painting that depicts another work of art in it. Think a drawing within a painting." The game provides a low-pressure way for visitors to understand art through visual examination, focusing on what they can observe. When visitors find the correct item, volunteers give them a small token, and offer further insights into the work. Now one of the most popular parts of *After Hours*, gallery games draw about 25 percent of all visitors in a typical evening.



Group Sketching. To create another experience combining social interaction and artistic engagement, staff place chairs in one of the galleries, along with pads of paper and pencils for sketching. One of the volunteers is stationed there and sketches throughout the evening, inviting visitors to join in.

Gallery Talks. In addition, staff, volunteers, academics or other experts give occasional talks designed to encourage discussion. These 15-minute talks focus on a small part of the collection or a special exhibition.

Promoting the Event

For its first year, museum staff knew publicity meant more than simply getting the word out to young adults. It had to signal that this was a significantly different program—and be done on a limited budget. Crites and her team developed a three-pronged promotion strategy for pre-launch and during the program's first year.

First, they designed materials with provocative imagery in a different style than previous museum promotions, but still consistent with what the Gardner represented. Materials used a graphic image instead of photos of young adults attending events at the Gardner. Crites feared that photographs would alienate potential visitors if they didn't see people they could identify with and

concluded that the event was not for them.

Second, with a budget of \$12,000, staff worked with a marketing company specializing in targeting young adults. The marketing company not only knew how to reach 18- to 34-year-olds with a cultural bent, but it also owned several marketing channels with a wide following among this group. Staff allocated an additional \$10,000 to advertising in other publications. And, they leveraged their own lists, including their members, an e-mail list of non-members who had signed up previously to receive information about the museum and attendees of the Gardner's concert series.

Finally, since they were part of the target demographic, Crites and her colleagues mulled over not just which publications they turned to for news about events, but also how they tended to hear about goings-on. Those discussions led to additional promotional activity markedly different from publicity for other museum activities, with an experimental mix of grassroots outreach, e-mail, social media and texting.

Street teams. Before the event was launched, the Gardner experimented with "street teams" to create buzz. Small groups of young adults wearing *After Hours* T-shirts distributed promotional materials at high-traffic events frequented by younger residents. Street teamers—undergraduate and graduate

students receiving an hourly wage—worked solo or in small groups, depending on the size of the event, distributing information cards and asking café and shop owners in their assigned neighborhoods to display or hang posters.

E-mail campaigns. After the program launch, staff worked with a marketing firm that specialized in nonprofit organizations to build a strategy to encourage ongoing interest in *After Hours*. First, they created a database of visitors at each event, offering visitors who provided their e-mail addresses a chance to win an iPod. Soon after the event, visitors received an automated e-mail asking for their evaluation of the experience. Two weeks later, visitors received a notice about the next program and an offer for a reduced-price membership, including free entry into *After Hours*, with a link to a sign-up form. The offer included free admission for a friend to the next event. Those who responded were added to the general *After Hours* list, and the next week they received another e-mail with information about upcoming programs.


Social media. The team created a Facebook Gardner *After Hours* group (now with more than 900 members) to provide a base for steady communications. They also invited reviewers from the website Yelp.com to attend. Of course, using social media for publicity has a downside: organizations have little control over it. In fact, dozens of unsolicited reviews have appeared on Yelp. Most have been positive, but Gardner staff now monitor that site and other sites to try to counter negative comments. To that end, when the team finds unfavorable write-ups, it contacts reviewers, offering a free pass, hoping they'll return and have a better experience. Said the museum's public relations director, "People can

say whatever they want on Yelp. We try to get them to come back and make it right."

Text messaging. The Gardner worked with an affiliate of the marketing company to create text-messaging campaigns aimed both at building buzz and collecting cell phone numbers. To subscribe, participants texted the word "Gardner" to a specific phone number. They then received an automatic response thanking them and providing a short overview of the series. After that, subscribers got a text message reminding them of the next event, with a special discount or offer. Once they arrived at the event, subscribers showed their text message to gain entry.

Ongoing promotions.

To keep the promotions fresh, the Gardner has continued its advertising campaign, always with a new graphic that retains the same edgy look and feel as in earlier years. Since 2010, with greater awareness within the community, the campaign has been conducted on a smaller scale; however, staff



"*After Hours* has been a tremendous membership acquisition tool."

remain committed to building more buzz for *After Hours* through creative outreach and advertising. The staff realizes its target market is fickle and, to keep the event top-of-mind, promotional activities can't stop.

Staffing

Making *After Hours* work was a labor-intensive effort, requiring not only adding paid staff, but also experimenting with a new type of program for volunteers. New paid and unpaid staff included:

- 1) A part-time programming assistant to handle administrative support managing the event, developing games and producing game materials.
- 2) Between 10 to 12 volunteers each evening to



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help in a variety of roles throughout the gallery wearing “Ask Me” buttons.

3) *After Hours* Ambassadors, made up of a group of special previous *After Hours* visitors, who work alongside the general volunteers. They look like other attendees, forming a cadre of people whom visitors feel free to approach with questions.

Costs were high in the first two years, thanks to heavy marketing for the launch and frequent experimentation with programming. The support provided by the Wallace Foundation grant was essential. Staff has since reduced costs with the objective of making the program self-sufficient.

Results

Increased Attendance

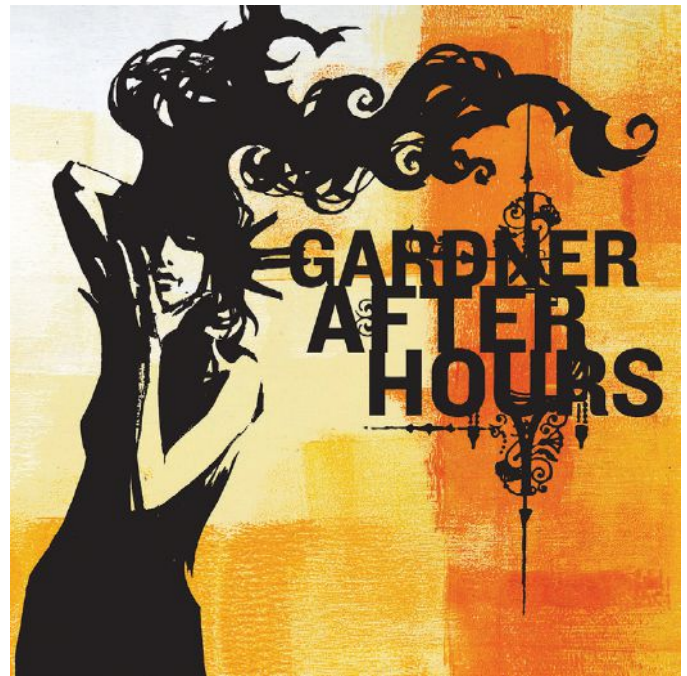
In the first year, the event attracted around 500 visitors per event. (There were no programs in July and August.) In the second year, that number increased 21 percent to 616 attendees per event, partly because an evening was added in July. In the third year, with an additional event in August, an average of 670 guests attended per evening. Attendance now regularly exceeds 700, and has reached more than 800 in recent evenings.

New Members

The Gardner also has recruited 241 new members in the program’s first three years. Of all new members, 235 signed up at the event and six joined through follow-up e-mail activity. *After Hours* visitors now make up a significant and growing portion (7 percent) of the 3,300 museum memberships at the museum. “*After Hours* has been a tremendous membership acquisition tool,” said the museum’s membership manager.

Visitors Engaged by Art

Exit surveys showed that some 89 percent of *After Hours* visitors explored the galleries in the first year, and 93 percent did so in the second. More than half said exploring the galleries was the activity they enjoyed most.



Building on Isabella Gardner’s vision, the museum came up with a solution that, after some tinkering and experimentation, has exceeded expectations. The program has evolved and is currently called *Third Thursdays*, since the museum is now open every Thursday evening. The Gardner has been able to continue to offer a unique way for young adults to socialize, with the collection as a focal point for interaction, even after the Wallace Foundation grant expired. “This has probably been the most successful program we’ve had, bringing in a new audience in a much bigger way than ever before,” said Crites.

...

This case study is an adapted excerpt from two Wallace Foundation publications by Bob Harlow: *Taking Out the Guesswork: A Guide to Using Research to Build Arts Audiences* and *More Than Just a Party: How the Isabella Stewart Gardner Museum Boosted Participation by Young Adults*. The books are part of the Wallace Studies in Building Arts Audiences series and are available as free downloads at wallacefoundation.org. «

THE Millennial Museum

*Museums are finding
new ways to engage
young professionals, their
future patrons—
and donors.*



By Michael Cannell

The group met at the designated rendezvous: a pharaoh statue in the grand entry hall of the Metropolitan Museum of Art. Nine visitors, ranging from teens to a 55-year-old, signed up for a tour conducted by Museum Hack, a group that leads unauthorized gallery excursions with an emphasis on subversive fun. The guide was Michelle Yee, a 30-year-old art historian.

They joined hands in a huddle, like players before a kickoff. “On three, give me a MUSEUM!” Yee said.

For the next two hours, she led a brisk “tasting menu” of the Metropolitan Museum of Art’s exhaustive collection in Manhattan. The group took selfies with homely Colonial American portraits, viewed 4,000-year-old raisins in the

Egyptian wing, debated the merits of a taxidermy deer coated in glass bubbles and sat on the floor like kindergartners while Yee told the racy back story behind a Prussian walking stick.

Winning over reluctant visitors is Museum Hack’s *raison d’être*. The group particularly aims to sway Millennials—roughly defined as 20- to 35-year-olds—who are more attuned to Google than galleries.



“A monotone lecture is a totally bankrupt idea for Millennials,” says Nick Gray, who founded Museum Hack in 2013. “We think today’s audiences have to be entertained before they can be educated. We’re not afraid to talk about how much the artwork costs. We’re not afraid to gossip.”

Over the past decade, turnout at museums has been steadily shrinking. Between 2002 and 2012, visits to art museums and galleries

declined by 58 million, according to a study released in 2015 by the National Endowment for the Arts. And curators at museums, large and small, are uncomfortably aware of the preponderance of gray in their galleries. On average, only 13 percent of 18- to 24-year-olds visited a museum in 2012. Attendance diminished in every age group except the elderly.

Baby Boomers supported museums through flush decades of expansion and swelling endowments, but they’re gradually aging their way out of the museum scene. Museums across the country are working to answer the same question: Who will take their place?



Art or Entertainment?

As a matter of long-term vitality, curators and administrators are courting a new generation that has little patience for static galleries and scholarly presentations.

“Millennials have grown up in a time of rapid change, giving them a set of priorities and expectations sharply different from previous generations,” according to a marketing report issued by Goldman Sachs. To earn their attention, and loyalty, museums must find a way to become more engaging, personalized and entertaining—or risk losing the Millennials to the instant gratifications of Netflix and Snapchat.

Is the lightened-up, fun-heavy museum the way to enlist younger visitors? It works for Museum Hack. The group offers tours of the Met and the American Museum of Natural History in New York (each \$60) and the National Gallery of Art in Washington, DC (\$50). It has no association with these institutions, but you can bet curators heed its lesson: If you free the gallery tour of pretension, the young and curious will show up.

The line between art and entertainment is already blurring. MoMA PS1, the Museum of Modern Art outpost in Long

Island City, New York, has held weekly summer parties with DJs in its courtyard for 18 years, and bands have performed at the main branch of MoMA in Midtown Manhattan.

At MoMA and elsewhere, the bands are meant to help visitors overcome “threshold fear,” says Nina Simon, executive director of the Santa Cruz (CA) Museum of Art & History and author of the blog *Museum 2.0*.

“People may be reluctant to cross the threshold because they’re reluctant to spend time in a museum,” she says. “The feeling is that if you can get them to cross the threshold, they’re more likely to return.”

But it’s unclear how many beer-drinking concertgoers even notice

the Calder and Picasso standing beside them in the sculpture court. Rather than a museum event with a band, these may be concerts that just happen to be in a museum. “Hiring a DJ and serving beer—they may be taking the easy way out instead of truly adapting,” Simon says.

On the other hand, museums have learned that Millennials do respond to small social gatherings. After-hours functions have become a museum fixture throughout the country. (Never underestimate the drawing power of a plastic cup of merlot.) The Phillips Collection in Washington, DC, was among the first to adopt this strategy. Its Phillips After 5, which convenes on the first Thursday evening of every month, blends drinks with jazz performances, staged readings, food trucks and films. In the Phillips’ parlor-sized rooms, it feels like a house party.

“It’s our most dynamic vehicle for communicating with a younger crowd,” says Dorothy M. Kosinski, director of the Phillips Collection.

The Social Network

Millennials are the first generation of digital natives, and they expect their museum visits to seamlessly conform to their digital lifestyle. By way of response, many museums—a list that includes the Guggenheim, the Met and the Boston Athenæum—have either installed or tested beacons, a Bluetooth technology that tracks visitors’ locations

within a few feet as they wander the galleries.

The beacon system knows which painting you’re admiring, and it can push pertinent information—video, text or audio—to a smartphone (provided you download a museum app). Wondering what’s up with those creepy Cindy Sherman photographs? With beacons, read comments left by previous visitors, just as you would on Yelp or TripAdvisor. Unsure why a taxidermy sheep by Damien Hirst is considered high art? Use the museum app to post a photo on Facebook and let your friends weigh in.

Among other things, the social media enabled by beacons democratizes the galleries. Instead of passively receiving a single authoritative view passed down by scholars, visitors are empowered to express their own opinion.

“Nobody has control over knowledge,” says Elizabeth Barker, director of the Boston Athenæum. “It’s no longer enough to give canned recitations of facts. We can’t tell people they have to walk clockwise through the galleries and look at each piece of art for 20 minutes.”

A forward-looking trend report, *Trends Watch 2015*, published by the American Alliance of Museums put it this way: “In a world pivoting towards open, can museums afford to be left behind?”

Next-Generation Philanthropy

Museums need Millennials for attendance—and for donations. At more than 75 million, they are the most populous current US generation, and they are about to enter their financial prime.

But they are more cautious with their charitable giving than their parents, which presents a problem for museums.

“It’s one of the biggest challenges we face,” says Barker. “We’ve always assumed that the well-educated will hit a significant birthday, never specified, and suddenly become avid devotees of cultural institutions and begin to give. We’re beginning to see that isn’t something we can take for granted.”

For one thing, Millennials move between cities more frequently than their parents did. As a result, they rarely feel the same sense of civic obligation. When they do give to cultural institutions, the younger set gravitates to recipients with

Continued on page 57

Embracing Millennial Perspectives

What Millennials want from the museums that employ them, and why museums should care.

By Colleen Dilenschneider

It seems the museum field is abuzz with insights on how to best engage Millennials as visitors, donors and members. But this generation's advent as a demographic powerhouse doesn't only affect how organizations market, fundraise, create programs and generally function externally, it also calls for big

changes in how organizations must operate internally. This organizational evolution includes embracing Millennial perspectives in staff meetings and within day-to-day operations. And, although it's a topic that all too often inspires cricket chirp—inducing silence among leaders—it also means thinking about the current and



future role of Millennials in the boardroom.

As a Millennial, I'd like to share some insights into my generation and how we can make a valuable contribution to museums.

Millennials are not coming. *Millennials are here.*

However you identify these under-35-year-olds working in your museum—Millennials, Generation Y, Generation “Me” or Echo Boomers—one thing is for certain: we function differently than older generations in the workplace. Members of Generation Y (born roughly between 1980 and 2000) have a different value set and method of communicating than the generations that came before us. In fact, if you are a Traditionalist, a Baby Boomer or even a member of Generation X (see chart page 41) you may find that the behavior and priorities of members of Generation Y are directly at odds with your own workplace desires—or, at least, in conflict with business as usual.

If anything, the sheer size of Generation Y makes us hard to ignore. According to the US

Census Bureau, Millennials conservatively number 83.1 million and outnumber Baby Boomers by nearly 10 million people. This gap is widening as more and more Millennials immigrate to the United States. Generation Y represents the largest generation in human history, and—for better or worse—is the generation that is predicted to hold the age demographic reins for longer than any other generation before. The US Census Bureau reported that Millennials surpassed Generation X as the largest share of the American workforce in 2015, and Millennials are predicted to make up a full 50 percent of the global workforce by 2020!

Millennial Behaviors and Perspectives

Studies have found that Millennials possess some distinct attributes that are likely to cause a bit of cross-generational clash—and these differences may account for the communication challenges among museum employees, as well as the absence of Millennials in boardrooms. But while we



starry-eyed, tech-savvy, diverse (more than 40 percent of us are from a minority race or ethnic group), entrepreneurial workers may have a thing or two to learn from older generations in the workplace, we bring with us a new way of thinking that can benefit any organization.

Indeed, many of the most frequent complaints regarding Millennials correspond with behaviors and perspectives that may serve to strengthen our museums and cultural institutions in the long run.

Constantly Connected

Generation Y employees have their eyes glued to their smartphones and are constantly on social media. It's a popular gripe, and it's warranted. We Millennials are a connected bunch. According to recent studies, a full 90 percent of us are active on social media and 85 percent of us own smartphones that we touch 45 times a day.

However...this very connectedness can increase positive word-of-mouth endorsement for museums, resulting in visits, donations and membership opportunities. Recent research shows that Millennials taking the lead in digital connectivity is a plus for museums. At IMPACTS Research, we define a *high-propensity visitor* as someone who demonstrates the demographic, psychographic and behavioral attributes that indicate an increased likelihood of visiting a museum. In terms of repeat visits, Millennial visitors are a museum's most loyal (see chart). And, thanks to their constant connectivity, this generation is most likely to do work *for us* when it comes to encouraging others to visit our museums. IMPACTS data indicate that what people say about your museum is nearly 13 times more important in driving your reputation than are things you say about yourself (e.g., advertising). More than ever, positive word of mouth matters. Millennials are the most

likely to recommend a museum to a friend *and* revisit sooner.

And...Millennial leaders provide valuable insight that helps connect cultural institutions with other high-impact Millennials. Engaging Millennials isn't merely a communication medium opportunity to be solved by investing in social media. Engaging Millennials requires new ways of thinking about marketing, development, human resources, operations...and even membership benefits. Tapping into the perspectives of Millennials in leadership positions—particularly on the board—regarding their own peer group and generational mindset can help remove guesswork and increase efficiency. Not only that, it ensures that museums or cultural organizations are working to maintain relevance and create a sustainable legacy. The good things about adding other, more diverse members to your board are also true for Millennials: these folks can provide insight, connectivity to the right people, fresh perspectives and an “in” with a valuable group of up-and-comers that can help ensure a successful financial future.

Less Formality

Generation Y employees often lack a hierarchical mindset and may overshare their perspectives without first earning the opportunity to provide input. From a young age, members of “Generation Me” have been encouraged by elders to speak up and contribute—and we've been rewarded for our input and participation. On our Little League teams, everyone got a trophy. Many may have noticed the perhaps too casual way in which some Millennials offer input to executive leaders. This egalitarian approach may perturb members of older generations who are accustomed to authoritative relationships within the workplace and value the hard work associated with moving up the organizational ladder—as they did—in order to participate in

decision-making discussions. Millennials are a social bunch and, not surprisingly, surveys have shown that members of this generation prefer to work in groups and share information. Members of Generation X and Baby Boomers may find this particularly odd, as they've been found to generally prefer working independently and have championed workplace autonomy.

However...Millennials also bring transparency and accessibility that can increase a museum's reputation—a critical force driving the visitation decision-making process. With increasing connectedness comes increasing information-sharing, and in the current market, incredible value is placed on brand transparency. Reputation and accessibility have always been important aspects of museums' missions, but they are becoming increasingly critical as social technology, online engagement and more market-informed exhibits take hold of the museum industry.

Luckily, most Millennials have a certain amount of communication and transparency hard-wired into their nature thanks to the tech environment with which we grew up. Because we use these tools to communicate with friends and family, we know how to utilize them with the sincerity that is required for building a strong brand. This is not a small thing! IMPACTS data demonstrate that reputation is a top-five factor influencing visitation among the overall market and high-propensity visitors alike. In fact, for high-propensity visitors, reputation is a top-two factor influencing visitation, second only to being open and having programs during the dates and times that work best for potential visitors.

What do audiences cite as contributors to a positive reputation? Perceived trust, authority, credibility and visitor satisfaction. Millennials understand that these reputational equities aren't only built between 9 a.m. and 5 p.m., just as they tend to merge personal and professional issues and have little fear marching up to the CEO

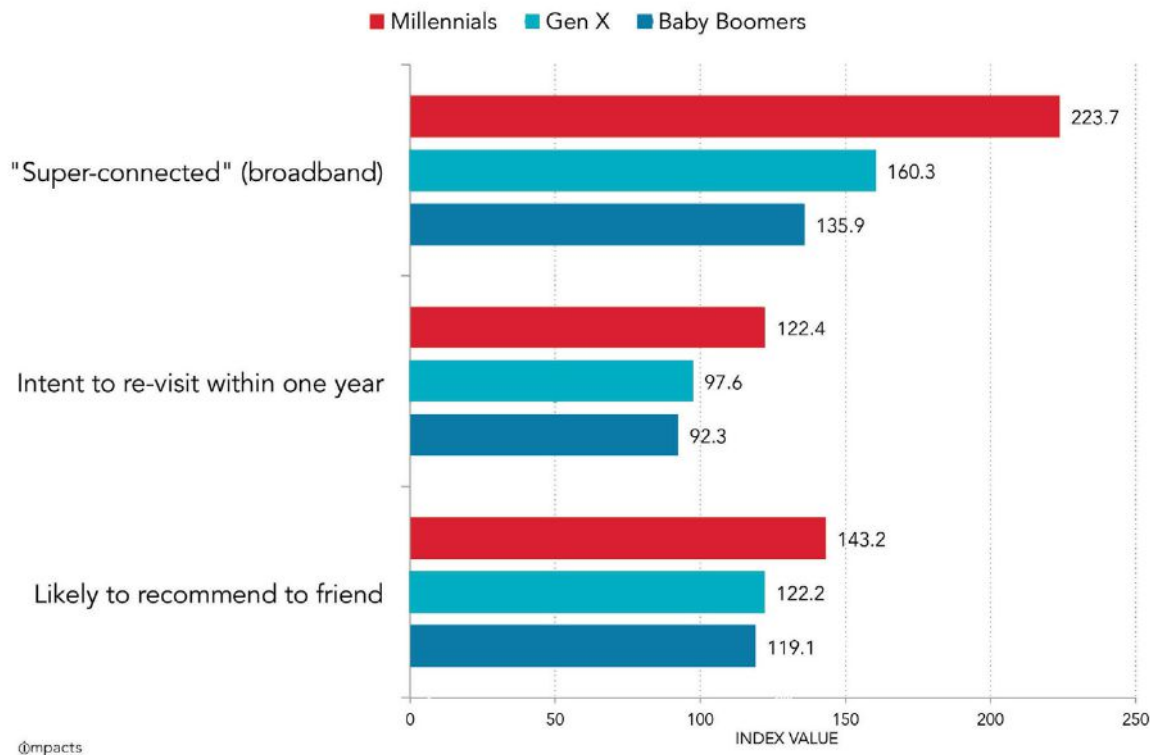
to express a gripe. As such, Millennials may be the gateway for communicating these reputational equities and—even more importantly—integrating these changing mindsets more deeply within organizations.

And...oversharing keeps upper-level management aware of industry trends, with collaboration increasing opportunities for competitive advantages. *Harvard Business Review*, *Stanford Social Innovation Review* and other management literature sources abound with articles on the importance of listening to frontline and non-executive staff members. Folks in the trenches necessarily have a pulse on the happenings within the organization and critical issues and opportunities arising with visitors.

It is not uncommon for front-end folks to be the first to spot the onset of big, societal changes. Considering this, it may help that Millennials like to talk a lot.



High-Propensity Visitor Indicators (Comparison by age cohort)



A *high-propensity visitor* is someone who demonstrates the demographic, psychographic and behavioral attributes that indicate an increased likelihood of visiting a museum. This data comes from the National Awareness, Attitudes and Usage Study of Visitor-Serving Organizations first published in 2011 and updated annually thereafter. Since its initial publication, the study has tracked the opinions, perceptions and behaviors of a sample population totaling 98,000 US adults.

With social technology bringing about almost constant changes in branding, marketing and community engagement, Millennials can be a key resource for institutions wrestling with the misconception that museums are organizations frozen in time. You might still cringe when a Millennial offers unsolicited input to a director, but sharing different points of view can be helpful. Studies have found that organizational collaboration helps dodge management groupthink and, in general, makes organizations stronger.

Mission over Money

Generation Y employees value mission and mentorship over money—challenging traditional workplace motivators. That may not sound like a culture clash, but it certainly makes the priorities of Millennials a bit tricky to understand, particularly for goal-oriented Baby Boomers who are accustomed to utilizing monetary rewards as a motivating force. Tracking the annual Universum IDEAL Employer Rankings also reveals a startling trend in Generation Y's ideal employer preferences. While the 1999 version

Which are You?

Traditionalist (born 1927–1945)

Baby Boomer (born 1946–1964)

Generation X (born 1965–1979)

Millennial (born 1980–2000)

of the survey found that Generation X wanted to work for large private companies, the same survey in 2008 found that Generation Y prefers working for innovative organizations with a public service mission. Working for an organization we believe in can be every bit as important as the price tag on a starting salary. According to Intelligence Group studies, 64 percent of Millennials say that making the world a better place is a priority for them and 79 percent of us say that we would like our boss to serve as a coach or mentor. Because of our generation's desire to achieve and be recognized, mentorship is an important aspect of the ideal Millennial work environment.

However...these values also represent a natural alignment with your museum's social mission. While adjusting to these "softer" workplace desires may require some effort within the museum, having energetic employees motivated by your mission and feeling good about the museum is sure to work in the organization's favor. Don't get me wrong: Millennials have more debt and student loans than any generation that came before them, so we need money to pay our bills. However, emotional rewards motivate us and provide personal fulfillment—which studies have shown to be very high on our workplace wish list.

Furthermore, lest you think we may be less interested in making financial contributions, or that Millennials may lack the capability to serve as contributing board members due

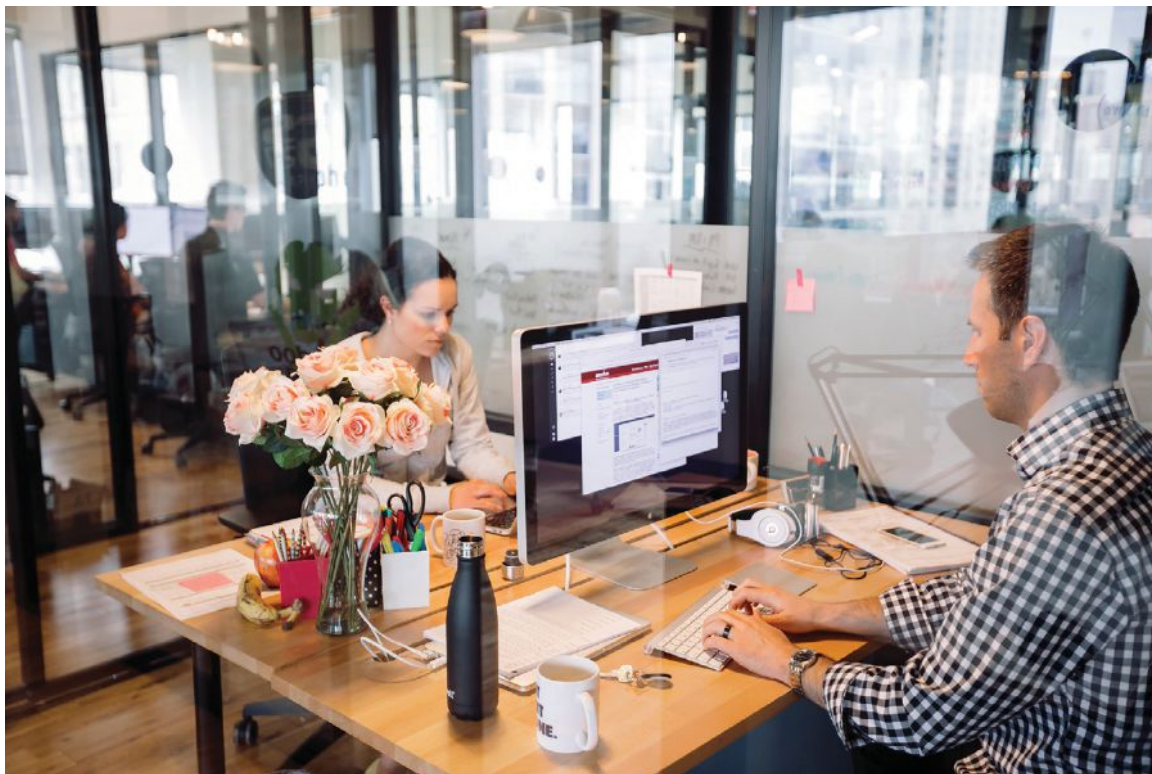
to our demographic's general debt overload: According to the Millennial IMPACT Report, 84 percent of Millennials donated to a nonprofit in 2014 and, indeed, some of our nation's top-earners are Millennials. Moreover, in today's world, walking your talk matters. Millennials want to make a difference, which increases the likelihood of engaging go-getters who care about your organization's mission and what it is trying to accomplish.

And...mentorship allows for learning and the melding of minds to create new solutions. Perhaps the opening of doors that mentorship necessitates is exactly what all generations—and in turn, museums—need in order to evolve. It seems that many of the clashes between generations are borne of a lack of understanding and communication. The time, energy and respect required to be either a mentor or a protégé may bridge the gap in perspectives. It may help to think of it this way: Millennials don't want to *spend* time earning a paycheck. We want to *invest* time in acquiring the knowledge and skill-sets required to grow professionally and personally. This mindset change-up acknowledges the importance of older generations in a Millennial employee's growth...and this acknowledgement may be important on both ends of the generational spectrum. Although it can be difficult for generations in the workplace to understand one another, we need one another. At its best, the relationship is symbiotic.

Continued on page 57

Labor 3.0:

New Jobs or a Jobless Future?



This article is an excerpt from one chapter of TrendsWatch 2016, the Alliance's annual deep dive into the future via the Center for the Future of Museums. The report explores five trends of significance to museums and their communities. It is available as a free PDF download from the Alliance web site and in print, later this spring, from the AAM Bookstore.

In the last two centuries, labor pivoted from the farm and workshop to the factory and the office. Now, as we enter the 21st century, work is again being radically reshaped by technology, culture and economic forces. Full-time work is fragmenting into the “gig” economy of Internet-powered freelance work. In the office, alternative organizational structures are supplanting traditional bureaucracies. Many workers aren’t “in” at all—they are

telecommuting or using co-working spaces instead. While high-value workers are demanding—and getting—flexibility, autonomy and imaginative benefits, technology is making the lot of part-time and low-wage workers even worse. Looking forward, just as the assembly line created massive labor disruptions in the 20th century, robots and artificial intelligence will reshape the very nature of work, culture and our economy.

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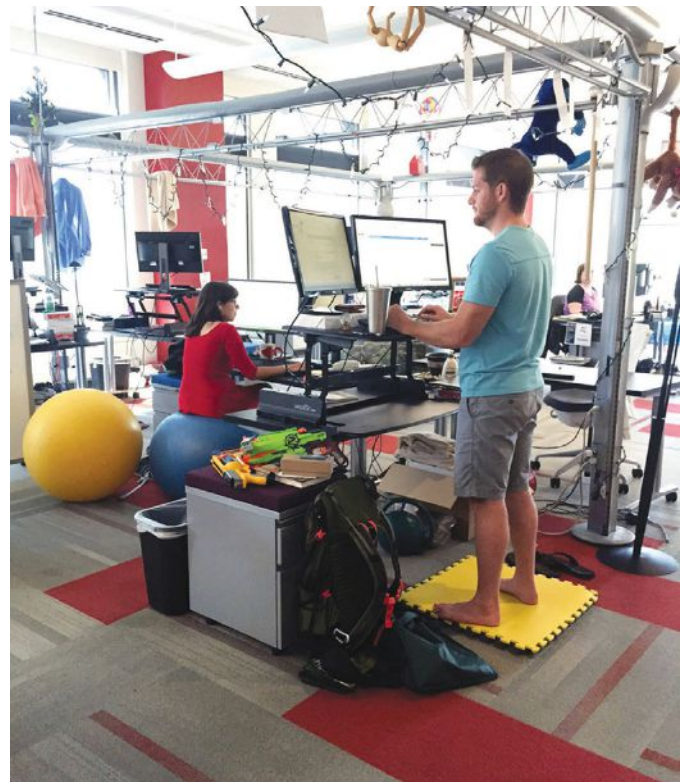
Everything about labor is coming into question, starting with when and where we work. Almost a quarter of all workers spend all or part of their day working from home, and that figure is even higher for people with a college degree. This is due, in part, to the ubiquitous Internet-connected devices that make it not only possible to work from anywhere, anytime, but create the expectation that a dedicated employee will do so. Talk of “work-life balance” is morphing into a dialogue about “work-life blending” as it becomes increasingly difficult to compartmentalize the two.

While a lot of work still gets done in a physical office, we are tinkering in significant ways with how that office is run. The dreaded ritual of the annual performance appraisal is coming under fire, both from unhappy managers and from researchers who demonstrate that negative feedback actually makes it harder for people to improve. To replace the annual review, mainstream companies such as Adobe, Microsoft, the Gap, Medtronic, Accenture, Deloitte and the British Broadcasting Corporation are creating systems that provide continuous, futures-oriented feedback. High-performing organizations are focusing their management energy on supporting and rewarding their best employees, rather than on punishing the worst.

Some companies are ditching traditional top-down, hierarchical systems in favor of structures that foster more flexible and responsive work. This may be as simple as flattening the management structure to create fewer barriers between the CEO and frontline employees. Some companies, taking the lead from Internet startups, have established completely flat structures in which there are no job titles or assignments—just self-assembling work groups. A few companies, most famously Zappos, are experimenting with holacracy—an egalitarian system that distributes power across teams via elaborately defined roles and highly structured meetings. And while wholesale adoption of these

radical structures is still rare, their ethos and principles are filtering into the mainstream.

However they are structured, companies are seeking to retain their best workers by creating work environments that offer flexibility, autonomy and customized jobs. Some companies strive to create happy, supportive workplaces for philosophical reasons. Dan Price, the CEO of Gravity Payments who famously cut his own \$1 million salary to \$70K—the same as his lowest-paid employees—cited as motivation his belief that all workers deserve to make a living wage. But many managers are driven by hard-nosed business considerations, based on growing evidence that there is a significant financial return on investing in happy workers.



Back in 1930, economist John Maynard Keynes predicted we would move to a 15-hour workweek as prosperity and higher living standards translated into more leisure time. So far, the opposite seems true, with people working longer and harder just to stay in place. The current emphasis on comfy

**“Companies are creating
work environments that offer
flexibility, autonomy and customized jobs.”**



workplaces may contribute to this trend: if people have exercise rooms, nap pods, catering, even laundry service at work, why should they ever go home? (Some Google employees recently confessed they actually did live at work for a few months, to save on rent.) There are some signs of hope, however. In Sweden a six-hour workday is increasingly common—with no drop in productivity.

The portion of work consisting of stable employment, full- or part-time, is shrinking. By 2020, 40 percent of the American workforce is projected to comprise freelancers, contractors and temporary employees. This gig economy isn't just about low-skilled, interchangeable temps—it includes highly educated workers taking advantage of the Affordable Care Act and other systems to close the benefits gap between full-time and contract labor. In many ways, this is a win-win: Millennials prize flexibility and autonomy; employers avoid expensive, intractable infrastructure. But this bargain has a dark side as well: as our regulatory infrastructure lags behind, many gig workers are vulnerable to exploitation by companies seeking to maximize profits while offloading risks.

All these forecasts about how offices are

organized and people are compensated presume that we have jobs at all. Given how rapidly robots and artificial intelligence are becoming more sophisticated, this is far from certain. As we approach true Artificial Intelligence (AI), we're seeing an explosion of machine learning—the ability to use computational power to build on human processes, refine algorithms, detect patterns that humans would never be able to identify and predict future outcomes more accurately than human experts. These capabilities are derailing solid professional careers such as law, medicine and finance. IBM's cognitive computing program Watson has become an ace diagnostician, able to analyze the vast medical literature real doctors can't keep up with and recruit clinicians to fine-tune its results. Watson and his kin can interpret x-rays, prepare legal briefs and manage stock portfolios—all, its programmers claim, based on more information and less bias than its human counterparts.

Optimists believe these new technologies will simply create different kinds of work, even if we can't foresee exactly what these new jobs will be. Just as computers created the highly lucrative field of software development, the rise of the robot could

create jobs for people who can build and program robots (and maybe for robot ethicists as well). Programs like Watson may supplement rather than supplant their human counterparts, freeing them to do what humans do uniquely well—exercise creativity, intuition and compassion. (This thought would be more comforting if Watson and his kin weren't also dabbling in creative endeavors like creating recipes and making videos, and intuitive endeavors like authenticating art.)

But would even a net loss of jobs be a bad thing? Keynes may have been wrong so far, but that doesn't mean he won't eventually be right. If fewer jobs can be reconciled with broad economic prosperity, we will have to reconsider the fundamental purpose of work. Do we have jobs just to earn money? Or do we have jobs to live fulfilling, purpose-driven lives? And if the latter, once we have enough money to live on, do we need to get paid for our work? To a large extent, the crucial question is not who will work and get paid, but whether our national policies will favor the accumulation of wealth or its redistribution. Some people—an unlikely coalition of socialists, libertarians and technocapitalists—advocate a guaranteed basic income as a way to end poverty, combat inequality and mitigate the disruptions of technology-driven unemployment. While basic income has yet to be tried in the US (though one guy is lobbying for a pilot project in Detroit), the Dutch are trying out the concept in a handful of cities, including Utrecht.

What This Means for Society

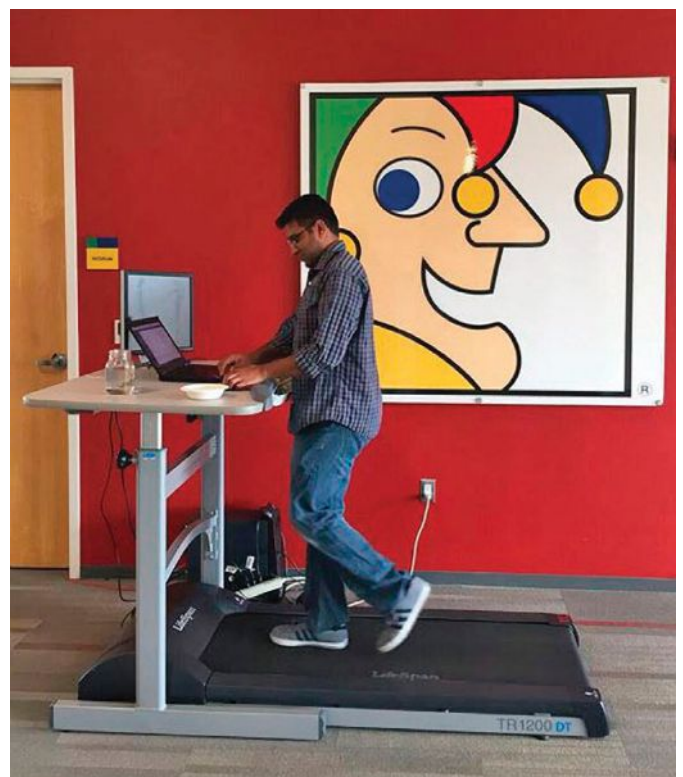
The US is struggling with the role regulation can play in maintaining or recreating good middle-class jobs. Federal, state and city governments are grappling with whether to raise the minimum wage and by how much. Labor issues are particularly difficult in a complex economic environment where any action can have an equal, opposite and unforeseen reaction. Laws that support or subvert unions are particularly contentious, as unions, which

championed workers' rights throughout the last century, have seen their power erode in recent years.

As automation and artificial intelligence continue to cut into both blue-collar and professional employment, we have to consider what role wealth redistribution plays in a society marked by massive unemployment or underemployment. Will unpaid work—artistic, creative, scientific, social—become formally valued for what it contributes to society? Will something like a guaranteed basic income become a right of citizenship rather than a stigma?

What This Means for Museums

The overall state of the economy and the conditions of labor dictate the time and money people have to use museums. On one hand, the continued mutation of work into a 24/7 proposition may leave people even less time for leisure. On the other hand, flexible work hours, the rise of freelance and contract labor, as well as “sharing economy” jobs, create a large class of people with the flexibility to visit when it suits them.



The economy and the job market may also shape what people expect from museums in terms of education/training/opportunities. Just as libraries have adapted in recent decades to people's need for Internet access, computer literacy training and job hunting assistance, museums may find themselves working farther down Maslow's pyramid—helping people build their resumé, network and find productive work. As trainers, museums may specialize in serving as accelerators of higher-order human cognitive skills that are valued but not replicable by more intelligent machines.

Michael Govan, CEO of the Los Angeles County Museum of Art, recently forecast the rise of the independent curator; museums may find themselves using more part-time and outsourced labor overall. Some believe the future of work will be characterized by fluid, temporary teams of skilled specialists, assembled to accomplish a specific task and dispersing when it's done. That model, already being used in the movie industry, real estate development and new business ventures, may be preadapted to

exhibit production as well.

Museums have labor issues of their own. The use of unpaid interns is particularly controversial. While internships in for-profit companies are closely regulated, the Department of Labor has so far left a big fat loophole for nonprofits (stymied, perhaps, by how to distinguish between “interns” and the volunteers without which the charitable sector could not survive). But just because a practice is legal doesn't mean it is ethical—and there is growing consensus among museum workers that unpaid internships are a disservice to our field.

The US is currently enmeshed in debate about the ethics and economics of wages: minimum wage, living wage, the ratio between CEO and worker pay. These issues are tremendously important for museums as well, particularly as we seek to cultivate a more diverse workforce. There is a growing cadre inside our field, particularly among younger workers, calling for museums to “turn the social justice lens inward” and take a critical look at their own practices.



Museums Might Want to...

- Monitor the changing workforce in their communities and assess its needs. When is the most convenient time for people to visit the museum? What programs and services do they want? Perhaps there's a need for co-working spaces—a niche some libraries are already stepping in to fill. Art museums could become the community hub for indies and startups in creative fields, science museums for sci/tech, children's museums for education and family-service programs. This shift could advance museums' missions and generate revenue from underutilized space.
- Become early adopters of practices that create attractive (and high-performing) workplaces, including management structures that broadly distribute autonomy and authority. Museums can't compete with the private sector on wages, but if they are willing to abandon outmoded practices, they can become the ultimate cool, creative place to work, so much so that the best and brightest are willing to sacrifice income to work in the field. This doesn't have to mean ditching the org chart for a holacracy. Ninety percent of American workers feel underappreciated; improving the workplace can start with managers saying "thank you for a doing a great job" early and often.
- Confront economic inequities in our sector: the pay ratio between directors and frontline staff, the consequences of not paying a living wage and the debt young people assume in order to enter the profession. In addition to the need for museums to address this as a field, individual museums can assess their own internal practices, explore the values (ethical and economic) that could unpin reform and change their policies and practices accordingly.

Museum Examples

The National Portrait Gallery in London and the Birmingham Museums Trust West Midlands have signed on to the voluntary Living Wage Certification system run by the Living Wage



Foundation. This foundation was created by Citizens UK in 2011 to encourage employers to voluntarily pay wages pegged to the basic cost of living in the UK. They collect and share data that make the case for a living wage: the benefits to employers, including enhancing work quality, reducing absenteeism and improving retention; and the benefits to society, including strengthening families and alleviating poverty.

Early in 2015, members of the United Auto Workers went on strike against the Kohler Company. Local union members at the Milwaukee Public Museum issued a statement pointing out that "[p]ast struggles of Kohler workers, including the longest strike in US history, have inspired the labor movement for generations. The current action by UAW 833 will play an important role in the post 'right to work' era in Wisconsin, showing labor unions once again how to bring back the fight and win for working people." This is one example of how museums and their staff can help the public understand the current struggles of labor in the context of social and economic history.

The coalition #MuseumWorkersSpeak is dedicated to improving working conditions and other internal practices in museums. It holds periodic Tweetchats, organizes meet-ups and instigates conversations about museum labor practices. <<

A Conversation with **NEA CHAIRMAN** **Jane Chu**

Jane Chu became the 11th Chairman of the National Endowment for the Arts (NEA) in June 2014. In addition to awarding nearly \$220 million in grants during her tenure to date, Chu has issued new research reports on arts participation and the impact of the arts and cultural industries on the nation's gross domestic product, has made hundreds of trips to communities across the nation to see firsthand how the arts are impacting people and places and launched the Tell Us Your Story project that demonstrates the importance of the arts in our lives.

For Jane Chu, appreciation for the arts came at an early age. Growing up in Arkadelphia, Arkansas, the daughter of Chinese immigrants, Chu was enrolled in piano lessons at a young age. Those lessons turned out to be a blessing in disguise when her father died of cancer when she was just nine.

"I didn't have enough vocabulary to express my grief as a child," Chu says. "Music for me was the unanswered opportunity to express myself. I could not articulate in a conversation, but I could through music. I very much appreciated that."

Chu became more and more involved in music. She received a bachelor's degree in piano performance and music education from Ouachita Baptist University in Arkadelphia, as well as master's degrees in music and piano

About the NEA | Established in 1965, the National Endowment for the Arts (NEA) provides direct federal funding to state arts agencies and to nonprofit arts institutions, including museums. Its mission is to make art accessible to all and to provide leadership in arts education. Its grants to museums help them exhibit, preserve and interpret visual material through exhibitions, residencies, publications, commissions, public art works, conservation, documentation and public programs.





NEA Chairman Jane Chu with Rosita Worl, president, and Marlene Johnson, board chair of the Sealaska Heritage Institute in Juneau, AK.

pedagogy from Southern Methodist University, in Dallas, Texas. Chu also holds a master's degree in business administration from Rockhurst University in Kansas City, Missouri, and a Ph.D. in philanthropic studies from Indiana University. Her first job out of college was teaching music to children of military families at Ft. Campbell on the Kentucky/Tennessee border.

Chu served as president and CEO of the Kauffman Center for the Performing Arts in Kansas City, Missouri, from 2006–2014 before being named NEA Chairman.

Throughout her life, Chu has also loved visual art and has taken drawing lessons. "I really engaged in visual art," said Chu. "Everywhere I go now, I sketch to keep up my technique." That love of drawing helped grow her love for museums. Chu has visited museums during her personal travels around the world, eager to see other people's techniques.

"I love museums," said Chu. "When I'm looking at something in a museum, there is something about feeling like that piece represents my conversation with the artist. They have expressed themselves in a way that isn't the linear use of everyday conversational words and I can relate to that."

Alliance President and CEO Laura L. Lott sat

down with Chu to discuss her background in the arts, NEA's 50th anniversary and how she has embraced the differing perspectives she encounters every day.

You are about 18 months into your tenure as NEA Chairman. What has that been like, and what trends are you seeing in the arts sector?

It's been everything I wanted it to be. All of my life I have navigated through opposing perspectives—perspectives that are different but often are opposing. So I learned how to honor the different perspectives and figure out how to be in the middle of ambiguity. For some people, ambiguity is not a comfortable place to be. It's very comfortable for me because it's not a threatening situation. I tell you all of that because I now am energized by being around multiple perspectives, sometimes better seen as opposing. And the reason I'm so excited is because with globalization, different perspectives have been introduced. There has always been a shifting in demographics, but the pace is quickening. And we in the arts, including museums, have an opportunity to be at the helm of a very fast ship because we know how to be leaders in the middle of different perspectives and to honor them without force fitting people to be exactly alike. And museums can do this

“When I’m looking at something in a museum, there is something about feeling like that piece represents my conversation with the artist.”

so well. We can be leaders in the community. We’re in an exciting time of the arts.

You have talked previously about the arts being the heartbeat for our country and our communities in all sorts of ways. Can you expand upon that idea for our readers?

Art for art’s sake is a wonderful thing. Certainly, many of us who decided to go into the arts even as a profession were inspired and energized by the ability to create. But we do ourselves a disservice when we stop there, because we know it can be both personally fulfilling and of benefit to society. Look at the number of jobs in the arts. Look at the way the arts create sparks in community vitality. For example, look at downtown revitalization in communities. When the arts come in and they spark vitality, it creates a spillover effect and other businesses want to be there as well. The arts are at the heart of creating all of that activity, generating varied tax bases and likely stabilizing that area. So the arts are the heartbeat from an economic point of view, from an inspiring point of view and from the energy causing other non-arts businesses to come in. We haven’t even touched on how we help people in the areas of health and human development. Look at what the Blue Star Museums are doing for military families. We have a mountain of results related to arts education. We know that things are tied together and we know the arts infuse lives in so many different ways. So that’s the heartbeat.

Speaking of Blue Star Museums, we’re getting ready to do a call to action for museums to make sure that they’re participating. Can you talk a little bit about that program?

I want to give credit to former NEA Chairman [Rocco] Landesman and Sr. Deputy Chairman [Joan] Shigekawa for launching the program. As you know, Blue Star Museums is a collaboration among the NEA, Blue Star Families, the

Department of Defense and more than 2,200 museums across America to offer free admission to the nation’s active-duty military personnel and their families, including the National Guard and Reserves, each year from Memorial Day to Labor Day.

The Blue Star Museums program is really a way to honor not only service members but their families as well. It helps us communicate and educate that museums really are out there making a difference in people’s lives.

The NEA is currently celebrating its 50th anniversary. Tell us about the impact the NEA has had on our country and what you have planned for the anniversary year.

We’ve looked at the 50th anniversary in two ways. One is to look at the first five decades and celebrate some of the achievements and milestones that have happened. The other way is to look forward and say, “What do the next 50 years look like?”

We are asking ourselves, “How can we make sure people understand that we touch so many aspects of their everyday lives?” We look to the future and ask, “Are we providing enough of a structure and a system that not only hooks us all together, but empowers us to be leaders? And what do the next fifty years look like?” So that’s why we are launching the Creativity Connects initiative. It is a pilot grant program, along with some other pieces,

Arts and Artifacts Indemnity Program

The indemnity program was created by Congress in 1975 to minimize the costs of insuring international exhibitions. In 2007, US eligibility was expanded to include coverage of works of art owned by US entities while on exhibition in the United States. Learn more at: arts.gov/artistic-fields/museums.

to hook arts projects to non-arts organizations. It will show how central the arts are to the country's creativity ecosystem and explore how arts connect with other industries.

We want to have these non-arts organizations say, "Wait a minute, we can't do without the arts." Here's an example. We talked to a university recently at one of our roundtable sessions for Creativity Connects, and they have decided that they will make every engineering major take two arts classes before graduation. Other colleges are doing similar things. Did you know that Nobel laureates in the sciences are 17 times more likely to have actively participated in the arts than other scientists? We can give you chapter and verse in so many other fields that are categorized as non-arts to show that the arts added dimension. I know first-hand about the other vocabulary the arts provided for me—a vocabulary I still use more than words.

Museums know about the Arts and Artifacts Indemnity Program, which provides insurance coverage for exhibitions that would otherwise be cost prohibitive, and we're very fortunate the NEA administers it. Could you talk a little bit about the role

it plays in fostering collaboration and the sharing of collections?

We are pleased about the indemnity program. NEA administers it, but it's a partnership with a number of federal agencies. What I hear from museums is that the program allows many museums to be able to connect with other exhibitions that they only dreamed of having. And we're really pleased that the cap was raised in 2014 [on the amount of insurance coverage available]. (See sidebar for more on the indemnity program.)

Many of our members are small museums. We are so fortunate to have a current NEA grant that supports our Small Museums Accreditation Academy, which helps smaller institutions achieve the market distinction of accreditation. Does NEA provide other support to smaller institutions?

For the NEA, when we conducted our most recent analysis of the direct grants we've given, we noticed that 60 percent of them actually go to smaller institutions. We were heartened by that because we don't want to be seen as only funding one group or only funding a certain way.



Become a 2016 Blue Star Museum

Will your museum offer free admission to active-duty military personnel and their families from Memorial Day through Labor Day? If so, your museum is invited to become a 2016 Blue Star Museum. Sign up today and be recognized during the official 2016 launch in May.

"Blue Star Museums helps military families learn about the cultural resources in their communities and offers a fun, high-quality experience that's budget friendly as well as family friendly," said NEA Chairman Jane Chu. "We're proud to help connect museums to military communities nationwide."

More than 2,000 museums participated in 2015, including children's museums, history museums, art museums, science museums, public gardens, zoos and aquariums. Blue Star Museums is a collaboration among the National Endowment for the Arts, Blue Star Families and the Department of Defense.

Museums interested in participating in 2016 Blue Star Museums may contact bluestarmuseums@arts.gov or visit arts.gov/national/blue-star-museums for more information.

I want to thank you and your colleagues for your leadership in the area of accessibility. And I understand the accessibility handbook for cultural administrators is being updated and will be put online in 2016.

We love that because there are so many pieces in the accessibility program and again, we're just breaking those stereotypes that the arts are this way or that way. In our most recent study on participation in the arts, accessibility was a large concern. We asked who participated in the arts and how, but we also asked the question, "If you said you liked the arts, why didn't you participate?" There were 11 million American adults who said they really liked the arts but did not participate, and one of the barriers was accessibility in different ways. We heard answers such as, "I couldn't find a way to get there." Some had mobility challenges.

Accessibility also encompasses creative aging. We just visited a wonderful senior citizens' home in California, where they sent in professional theater and visual and music artists to give ongoing lessons to the residents. I've seen a number of museum programs that are great at this, being able to provide programs for the elderly. So we can break out of any of those old stereotypes.

In my conversations with people in the museum field, the issue of diversity and inclusion comes up at every meeting. Is the NEA looking at ways to help arts and cultural institutions make some measurable progress in diversifying our boardrooms, our staff rankings and our programming?

We're having those conversations too. And again, back to what we talked about before, never before have the arts been in such a critical role to be able to honor the different perspectives, because with diversity come different ways of thinking. And so we can be at the very center of honoring all of that with the arts because they do that so well without forcing everybody to be exactly alike. While we always look at the way we award grants, we are very mindful of that.



NEA Chairman Jane Chu with Director of the Florida Division of Cultural Affairs Sandy Shaughnessy at the Jorge M. Pérez Art Museum of Miami-Dade County in Miami, FL.

At our annual meeting in May, we will have a leadership track. We are thrilled that you will participate in a session with NEH Chairman Bro Adams and IMLS Director Kit Matthew. Can you give us a glimpse of what you will talk about?

I will focus on the fact that this is such a great time to be a leader in the arts. And making sure that we can be leaders in the community because we already have the ability to honor the different perspectives. Let's talk about how we can do that. What does that really look like? And what are the skills we need that we may not have addressed yet in terms of our own leadership? Let's build on some of those skills. So honoring, taking the responsibility, because at least I was raised to believe that anytime I got something, anytime I achieved something, I had to make sure I turned around and took the responsibility to be a good steward of that achievement. It wasn't all about Jane Chu. It was about how, if I'm going to be in this role, I can make sure I'm a leader that serves. The theme of your conference [Power, Influence & Responsibility] makes sense. But it especially makes sense for me because there's never been a better time for us. It's our time in the arts. If we can bring people along in the process and communicate with them, then we are doing our jobs. <<

Top 5

Reasons to Attend

The 2016 Annual Meeting & MuseumExpo

Thursday, May 26–Sunday, May 29, Washington, DC

The 2016 American Alliance of Museum's Annual Meeting & MuseumExpo is all about interaction. Sessions allow you to gain new perspectives and a heightened awareness about issues and challenges facing museums. Bring new ideas back to your museum that will revitalize you both professionally and personally, and reaffirm the contribution museums make to society.



1. CHANGE THE WAY YOU THINK

More than 180 dynamic and engaging educational sessions provide a look at leading-edge issues in the industry. Multiple tracks across job and functional areas build your knowledge and skills in areas such as: Management & Administration, Collections Management, Development, Marketing, Career Management and more. New this year is a track specifically for Museum Directors.



2. BE INSPIRED

Experts share their perspectives and insight on the big-picture issues facing the museum field and the important contributions museums make to society. A few include: the Honorable William (Bro) Adams of the National Endowment for the Humanities; the Honorable Kathryn (Kit) Matthew, Institute of Museum and Library Services; the Honorable Jane Chu, National Endowment for the Arts; and Dr. David J. Skorton, Secretary of the Smithsonian. Visit the Alliance website for the full lineup of speakers. Your registration also gives you access to all of the session recordings so you can continue to be inspired back home.





3. DREAM BIG

MuseumExpo is an idea generator. Learn the latest in exhibit design, fabrication, storage, archival supplies and much more from more than 300 exhibiting companies. You'll see an array of products that get you dreaming about what you can do in your museum.



While you are in Washington, DC, what a great time to visit some of the wonderful museums available to you. Special thanks to our local host committee for their work on the meeting:

David Skorton, MD, Secretary, Smithsonian Institution; General Chair

Dorothy M. Kosinski, Ph.D., Director, The Phillips Collection; Chair, Washington Host Committee

Nik Apostolides, Deputy CEO, United States Capitol Visitor Center

Jennifer Bitters, Associate Director, Smithsonian Office of Visitor Services

Johnnetta Betsch Cole, Ph.D., Director, Smithsonian National Museum of African Art

Karen L. Daly, Executive Director, Dumbarton House, NSCDA

Kathryn Keane, Vice President, Exhibitions, National Geographic Museum

Kate Markert, Executive Director, Hillwood Estate, Museum & Gardens

Ari Novy, Ph.D., Executive Director, United States Botanic Garden

Monique M. Russell, Convention Services Manager, Destination DC

Chase W. Rynd, Executive Director, National Building Museum

Kathy Dwyer Southern, Conference Administrator, American Alliance of Museums

Lisa Richards Toney, Arts Management Consultant

John Wetenhall, Ph.D., Director, George Washington University Museum and Textile Museum

Scott Williams, Chief Operating Officer, Newseum



4. LEARN FROM YOUR PEERS



Hear diverse perspectives from colleagues from around the world to learn what works and what doesn't. Each track also offers a "Getting Started" series for emerging museum professionals and students.



5. HAVE SOME FUN

We want you to have fun amidst all this learning! The festivities begin with a Washington, DC-style Brunch Event in the MuseumExpo to kick off the meeting. Our Professional Networks hold breakfasts, lunches and networking receptions. And, new this year, your registration includes a ticket to the Saturday night party.

What are you waiting for?

Register today at annualmeeting.aam-us.org. If you are on a tight budget, the annual meeting website provides suggestions on ways to save and a letter you can give your boss to get the green light to attend. Questions? Contact meetings@aam-us.org. See you in Washington, DC!

» ADVERTISER GUIDE

ADVERTISER	PAGE
Bank Street College	8
BlueTelescope Studios	20
ClickNetherfield Ltd.	C4
Design and Production Incorporated	9
Displays2Go	58
Glasbau Hahn America	1
Museum and Library Furniture	21
Museum Rails	23
Roblon Lighting	7, 59
Smooth-On	17
Total Plastics Inc.	61
Warner Bros.	C2
Weldon Exhibits	8

» PHOTO CREDITS

p. 10: All building photography courtesy Milwaukee Art Museum; photos by Dustin DuPree.

p. 11: (top) Pierrot, Paris, 1918, oil on canvas, Museum of Modern Art, New York, Sam A. Lewisohn Bequest Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. (bottom) Synchromatic 400, late 1940s, image courtesy Country Music Hall of Fame and Museum.

p. 12: (top left) Virgil Ortiz, Untitled (Opera Singer), 2003, fired indigenous clays and pigments, collection of the New Mexico Museum of Art, purchase with funds from the Herzstein Family Acquisition Endowment Fund and Bob Nurock with additional support from Andrea Fisher, 2008 (2008.7) Photo by Blair Clark © Virgil Ortiz. (top right) James Stovall Morris, Lightning, circa 1940, oil on canvasboard panel, on long term loan to the New Mexico Museum of Art from the Fine Arts Program, Public Buildings Service, US General Services Administration (1480.23P) Photo by Blair Clark. (bottom) René Magritte, Les merveilles de la nature (The Wonders of Nature), 1953, collection Museum of Contemporary Art Chicago, gift of Joseph and Jory Shapiro. © 2015 C. Herscovici/ Artist Rights Society (ARS), New York. Photo: Nathan Keay. © MCA Chicago.

p. 13: A Complete Map of the World (detail), 1674, Ferdinand Verbiest (Flemish, 1623–1688), China; Beijing, ink on paper, Geography and Map Division, Library of Congress, Washington, DC, G3200 1674. V4.

p. 14: (top and middle) Back exterior and living space, Bachman-Wilson House designed by Frank Lloyd Wright, courtesy Crystal Bridges Museum of American Art, Bentonville, Arkansas; photo by Nancy Nolan Photography. (bottom) Photo courtesy South Dakota Cultural Heritage Center.

p. 15: (top) Photo by Glenn Asakawa. (bottom) Louise Bourgeois, La tapisserie de mon enfance—Mountains in Aubusson (The Tapestry of My Childhood), 1947, brush and black ink and gouache on cream paper sheet, Corcoran Collection (Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II) © The Easton Foundation/ Licensed by VAGA, NY.

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p. 47: Gulf Labor Artist Coalition website: gulflabor.org. p. 49, 50, 53: Photos by NEA Staff.

p. 59: Image courtesy of Calmuseums.org.

p. 64: Robert Kondo, Remy in the Kitchen, "Ratatouille," 2007, digital painting. © Disney/Pixar.

Build a Community on Museum Junction!

community.aam-us.org

Where Museum Conversations Happen



On Board Service

I'm honored to serve on the board for an association in our field. When I look for fellow Millennial board members of other large, visitor-serving institutions with whom to connect, I've consistently found that—despite the fact that Millennials are growing in their careers and giving capacities—there are still very, very few of us serving on boards. It is particularly challenging for organizations to create a leadership culture that embraces the Millennial mindset when too many boards do not representatively include Millennials in the first place. Without Millennial representation, how can board members credibly contemplate long-term strategies and plans? Who do these organizations hope will hold the reins as today's strategies become tomorrow's initiatives and programs? And, most importantly, by the time those governance reins are ready to be passed, will it be too late to meaningfully engage this massive

generation where it arguably matters most in terms of organizational relevance and solvency?

Embracing Perspectives

So, why take note of the workplace desires of Generation Y and provide the opportunity for them to thrive in leadership positions? A simple answer may be, "Because they are the future leaders of your museum, whether you like it or not." But that's not a particularly compelling answer. A better reason is that competitive organizations are becoming more transparent, public-service oriented and horizontal in structure, with value placed on increased communication. The evolution of these business practices reflects the values of Generation Y.

Can members of Generation Y be a nuisance in the workplace? You bet. Despite our reputation for over-confidence, we certainly have a lot to learn. But Millennials can

also be valuable leaders within your organization. In fact, I would argue that Millennials *must be* leaders within your organization, because without their (albeit sometimes unsolicited) input, it may be impossible to weave the fabric for a strong and strategically sound museum. Each of our respective generations marches to the beat of its own drummer. Though the Generation Y workplace beat is a bit more casual, clumped together and dissonant than others, we still have the interests of the museum at heart and aim to make a lasting difference in the communities we serve. And that's a goal we can all agree upon. <<

Colleen Dilenschneider is the chief market engagement officer for IMPACTS, a global leader in predictive market intelligence and author of the popular website Know Your Own Bone (colleendilen.com). She is an authority on the evolution and deployment of innovative engagement practices with a unique expertise in digital marketing and Millennial audiences.

The Millennial Museum

continued from page 35

clearly defined metrics for success, and they expect some role in reaching those goals. The new hands-on approach is what marketers call "outcome-oriented" philanthropy.

Museums are finding ways to adapt to the new reality of charitable giving. The Guggenheim, for example, has formed an acquisitions committee with members ages 21 to 40. In return for a \$1,000 contribution, they convene twice a year to vote on new additions to the museum's contemporary collection. They're also invited to private studio visits and an annual party.

"I hear it from the young members all the time," says Karaugh Brown, senior manager of membership and patrons at the Guggenheim. "They're much more engaged. They'll call or e-mail or text over and over to say that they don't want to just write a check. They want to be part of the process."

If museums are to retain their prominence in our cultural lives, they must find new ways of involving Millennials, both as donors and patrons. But museums have something working in their favor that Snapchat can't compete with. Even in a world bombarded with

information, there is nothing like the poignant play of shadow on a torso, the artifact that reminds us where we came from, the human gesture wrought in marble.

Every great museum is a reflection of us, of who we are. "Cultural institutions still have a powerful appeal," says Barker. "They can tell us what it means to be human." <<

Michael Cannell is a former New York Times editor and author. Reprinted with permission from Arrive magazine.

Two New Accreditation Commissioners Appointed

The AAM Board has ratified the appointment of two new accreditation commissioners to serve five-year terms.

James Gilson, Vice President and General Counsel, Los Angeles County Museum of Natural History Foundation, CA

Todd Smith, Director and Chief Executive Officer, Orange County Museum of Art, Newport Beach, CA



James Gilson



Todd Smith

“With 38 outstanding nominees to consider for only two seats, our charge was challenging,” said AAM Board Member and Nominating Committee Chair Douglas S. Jones.

The Accreditation Commission is the body responsible for making independent decisions regarding accredited status. It meets three times per year and is made up of museum professionals whose collective experience and expertise represent the range of diversity in the museum field. Commissioners serve in a volunteer capacity.

Two commissioners have recently completed their terms. The Alliance is grateful for their commitment and

contribution to the program. A special thank you to:

Mary Sue Sweeney Price (2008–2016), Director Emeritus, The Newark Museum, Newark, NJ.

Bonnie Styles (2007–2016, including one three-year term as Chair), Museum Director Emeritus and Adjunct Research Associate, Illinois State Museum, Springfield.



Mary Sue Sweeney Price



Bonnie Styles

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Ten Museums Participating in Small Museums Accreditation Academy

Ten small museums were chosen to participate in the new Small Museums Accreditation Academy, strengthening their culture of excellence in preparation to apply for accreditation. Those museums are:

- Bainbridge Island Historical Museum, Bainbridge Island, WA
- Earth & Mineral Sciences Museum at The Pennsylvania State University, State College, PA
- Godwin-Ternbach Museum, Flushing, NY
- J. Wayne Stark Galleries, College Station, TX
- Monterey County Agricultural and Rural Life Museum, King City, CA
- Mountain Heritage Center—Western Carolina University, Cullowhee, NC
- Museum of Art—University of New Hampshire, Durham, NH
- Spartanburg Art Museum, Spartanburg, SC
- University of Mississippi Museum and Historic Houses, Oxford, MS
- Zanesville Museum of Art, Zanesville, OH

Development of the Academy was supported by the National Endowment for the Arts. To learn more about accreditation, visit the Assessment Programs page in the Resources Section on the Alliance website.

California Museums and Snoopy



Congratulations to the California Association of Museums for leading the initiation of a new grant program funded by the sale of license plates featuring Snoopy, the beloved Peanuts character created by Charles Schulz, a renowned California artist. More than 7,500 Californians have applied for the plate,

clearing the final hurdle before the California Department of Motor Vehicles could begin producing the \$50 plates. A portion of the initial cost, plus a portion the renewals, will be used to support California's museums.

"My husband, Charles Schulz, frequently visited museums and got ideas and inspiration for his life and work as the creator of the Peanuts comic strip," wrote Jean Schulz, president of the Charles M. Schulz Museum, in an opinion piece. "He was an example of the millions of Californians who learn about the past, the natural world and creativity through unique museum experiences."

Visit snoopyplate.com to learn more and to pre-order your Snoopy license plates to support California's museums. Sorry, Californians only.

Roblon

"When you walk in here, you get absorbed in the details of the small exhibits and you want to read every information panel."

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Congressional Budget Deal Contains Wins for Museums

In the closing weeks of 2015, congressional negotiators reached agreement on a plan for fiscal year 2016 federal spending and taxes, and museum advocates have a lot to be proud of!

IRA Charitable Rollover Permanently Restored

While the spending provisions might get more attention, it should be noted first and foremost that the package permanently reinstated the expired IRA charitable rollover provision. In the first two years of its existence, this provision helped Americans donate more than \$140 million from their retirement accounts to causes they believed in, including many museums. Its effectiveness has been limited by frequent short-term lapses caused by congressional inaction, but permanent restoration will provide critical certainty to

both museums and to prospective donors.

Museums' Federal Spending Priorities Receive Increases

The legislation would also increase federal spending for many programs that are important to museums, by providing:

- \$31.3 million for the Office of Museum Services at the Institute of Museum and Library Services, a \$1.2 million increase
- \$147.9 million for the National Endowment for the Humanities, a \$1.9 million increase
- \$147.9 million for the National Endowment for the Arts, a \$1.9 million increase
- \$62.5 million for the Advancing Informal STEM Learning program at the National Science

Foundation, a \$7.5 million increase

- \$65.4 million for the Historic Preservation Fund, including \$8 million for a new competitive grant program to preserve and interpret the sites and stories of the Civil Rights Movement
- \$2.37 billion for National Park Service Operations, a \$94 million increase
- \$840 million for the Smithsonian Institution, a \$21 million increase
- \$102 million for the Office of Citizen Exchanges at the Department of State, a \$2 million increase

Thank you to everyone who joined the effort to persuade elected officials to support an increased investment in museums. Please visit aam-us.org/advocacy to learn more about advocacy for museums.

Add Online Learning to Your Schedule

Here is a look at some of the upcoming AAM webinars for 2016.

Attracting the Tourist Audience: Local, Regional, Global

March 9, 2-3:30 p.m. (ET)

Hear tips on partnering with local and regional organizations to attract tourists, plus resources and strategies for creating meaningful experiences for them, while supporting your organization's audience engagement goals.

The Nuts and Bolts of Managing Digitized Collections From Capture to Copyright

March 16, 2-3:30 p.m. (ET)

Presenters will discuss the everyday management of digital reproductions—from initial capture to storage and what technology may be used—as well as best practices for recording rights information about the collection and how rights data may be integrated into an online publishing workflow.

Supporting, Retaining and Recognizing Volunteers

April 27, 2-3:30 p.m. (ET)

Learn how to get the most out of those

who dedicate their time to your institution, and build a program that attracts new volunteers.

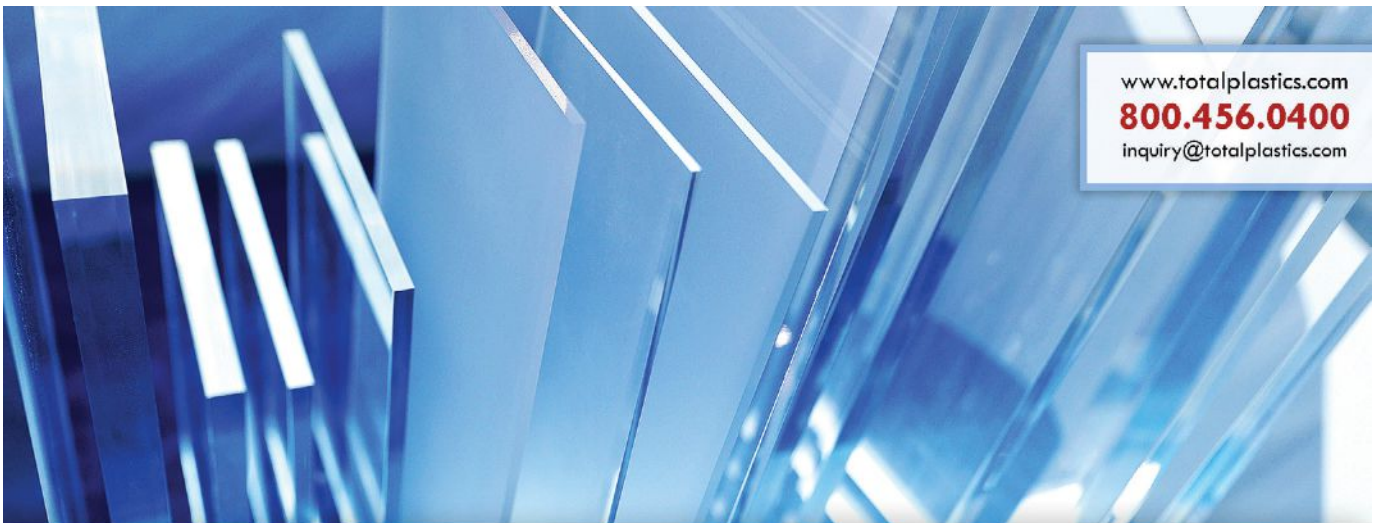
Learn more and register on the Alliance website, at aam-us.org by selecting Online Programs in the Resources tab. Webinars are free for staff of Alliance Tier 3 Museum Members; \$25 for staff of Alliance Tier 2 Museum Members, Ally Members, Industry Partner members and Individual members; and \$50 for staff of Alliance Tier 1 Museum members and non-members.

Museums Advocacy Day 2016 Recap



At press time, about 300 advocates from across the nation were preparing to participate in the 8th annual Museums Advocacy Day. Find out how things went on our advocacy website and take action today to support the cause.

- Members of Congress are currently being asked to sign on to a letter supporting federal funding. You can help by visiting aam-us.org/advocacy to urge Congress to support this effort and other elements of our field-wide legislative agenda for museums.
- Write an op-ed for your local newspaper about your museum's community impact. Find tools and templates in our publicity toolkit on the Museums Advocacy Day page of the Alliance website.
- Connect with your local convention and visitors bureau to be sure your museum is recognized as an economic engine and driver of tourism.
- Be sure your local legislators are on your mailing lists and know about your programs.
- Follow your elected officials on social media. This helps you learn their priorities and in many cases gives you a direct channel to communicate with your legislators.



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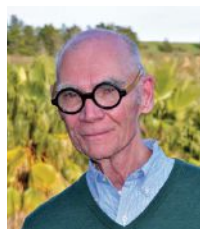
Alan Robison to director, Anniston Museum of Natural History.

Arizona



David M. Roche to director and CEO, Heard Museum, Phoenix.

California



Robert L. Sain to executive director, di Rosa, Napa.



James Leventhal to director of development, San Jose Museum of Art.

Connecticut



Thomas J. Loughman to director and CEO, Wadsworth Atheneum Museum of Art, Hartford.

Florida

Erin Dougherty to director, Flagler Museum of Art, Palm Beach.



Howayda Affan to director of development, Museum of Science & History, Jacksonville.

Indiana



Norman Burns to president and CEO, Conner Prairie, Fishers.

Louisiana



Daniel Stetson to executive director, Louisiana State University Museum of Art, Baton Rouge.

Massachusetts



Sue Kim to vice president of development, Boston Children's Museum.



Peggy Fogelman to director, Isabella Stewart Gardner Museum, Boston.

Missouri



Brett Knappe to executive director, Albrecht-Kemper Museum of Art, St. Joseph.

North Dakota



Andrew J. Maus to director, Plains Art Museum, Fargo.

New Hampshire



John Stomberg to director, Hood Museum of Art, Dartmouth College, Hanover.

New York



John (Jack) D.M. Green to deputy director, Corning Museum of Glass.



Jonathan Canning to curator, The Hyde Collection, Glens Falls.

Oklahoma



Laura Fry to curator of art, Gilcrease Museum, Tulsa.

Pennsylvania



Charles Vann to director of sales, Gettysburg Foundation.



Patricia D. Wellenbach to chief executive officer, Please Touch Museum, Philadelphia.

Tennessee



James L. Zimmer to executive director, Customs House Museum & Cultural Center, Clarksville.

Texas



Jim Kuhn to associate director and Hobby Foundation librarian, Harry Ransom Center, University of Texas at Austin.



Troy Livingston to chief executive officer, Thinkery, Austin.



Gary N. Smith to program officer, Summerlee Foundation, Dallas.



Edward L. Schneider to president and executive director, Botanical Research Institute of Texas, Fort Worth.

Virginia



Lloyd Dewitt to chief curator and Irene Leache Curator of European Art, Chrysler Museum of Art, Norfolk.



Seth Femeni to curator of exhibitions, photography, Chrysler Museum of Art, Norfolk.

Washington

Brian J. Carter to director of interpretation, Burke Museum of Natural History & Culture, Seattle.

West Virginia



Heather Harris to education programs manager, Art Museum of West Virginia University, Morgantown.

KUDOS

Patrick D. Lyons, director of the Arizona State Museum, Tempe, and **Heather Joy Hecht Edgar**, curator of human osteology, Maxwell Museum of Anthropology, Albuquerque, New Mexico, have been appointed to the Native American Graves Protection and Repatriation Review Committee by the National Park Service. The Secretary of the Interior appoints members based on nominations by Indian tribes, Native Hawaiian organizations, traditional Native American religious leaders, national museum organizations and national scientific organizations. AAM was pleased to participate in the nomination process.



James Ross has been named to the board of trustees for the Newport (Rhode Island) Restoration Foundation (NRF). Founded by Doris Duke in 1968, NRF preserves Newport's early architectural heritage, and currently rents 73 restored 18th-century houses to tenant-stewards. NRF also operates three museum sites, including Doris Duke's Rough Point mansion.



Gary R. Libby, director emeritus of the Museum of Arts and Sciences, Daytona Beach, Florida, and former president of the Florida Art Museum Directors Association, recently had an art gallery at the University of Florida, Gainesville, named in his honor.



Steven Rosen, president and creative director of Available Light, Salem, Massachusetts, was inducted to the International Association of Lighting Designers' College of Fellows. The award honors members of at least 10 years on both

the individual lighting designer's achievements and his or her larger contribution to the industry.

MILESTONES

The **Mercer Museum**, Doylestown, Pennsylvania, celebrates its Centennial in 2016. The museum, constructed in 1916, houses a collection known as the most encyclopedic collection of pre-industrial hand tools and crafts in the country.

The **Memphis Brooks Museum of Art** celebrates its centennial beginning in May. As Tennessee's oldest and largest art museum, the Brooks plays a leading role in the cultural development of the mid-south, as well as in the national arts ecology.

The **Morton Arboretum**, Lisle, Illinois, welcomed one million visitors for the first time in its 93-year history in 2015. This tops the arboretum's previous yearly attendance records of 934,000, set in 2014.

IN MEMORIAM



Austin H. Kiplinger, a member, donor and advocate of the historical society of Washington, DC, for more than 50 years, died last November at age 97. Kiplinger was former chair of the board of trustees, chair of the advisory council and contributor

to *Washington History* magazine. His contributions to the historical society helped define what the organization is today and what it will be in the future.

Kiplinger co-chaired the Society's most ambitious capital campaign to raise more than \$20 million to restore the old Carnegie Library as the headquarters of the historical society and install a city museum there.

Lucinda P. Janke, former staffer and longtime volunteer and member of the Historical Society of Washington, DC, died last October. She was 72.

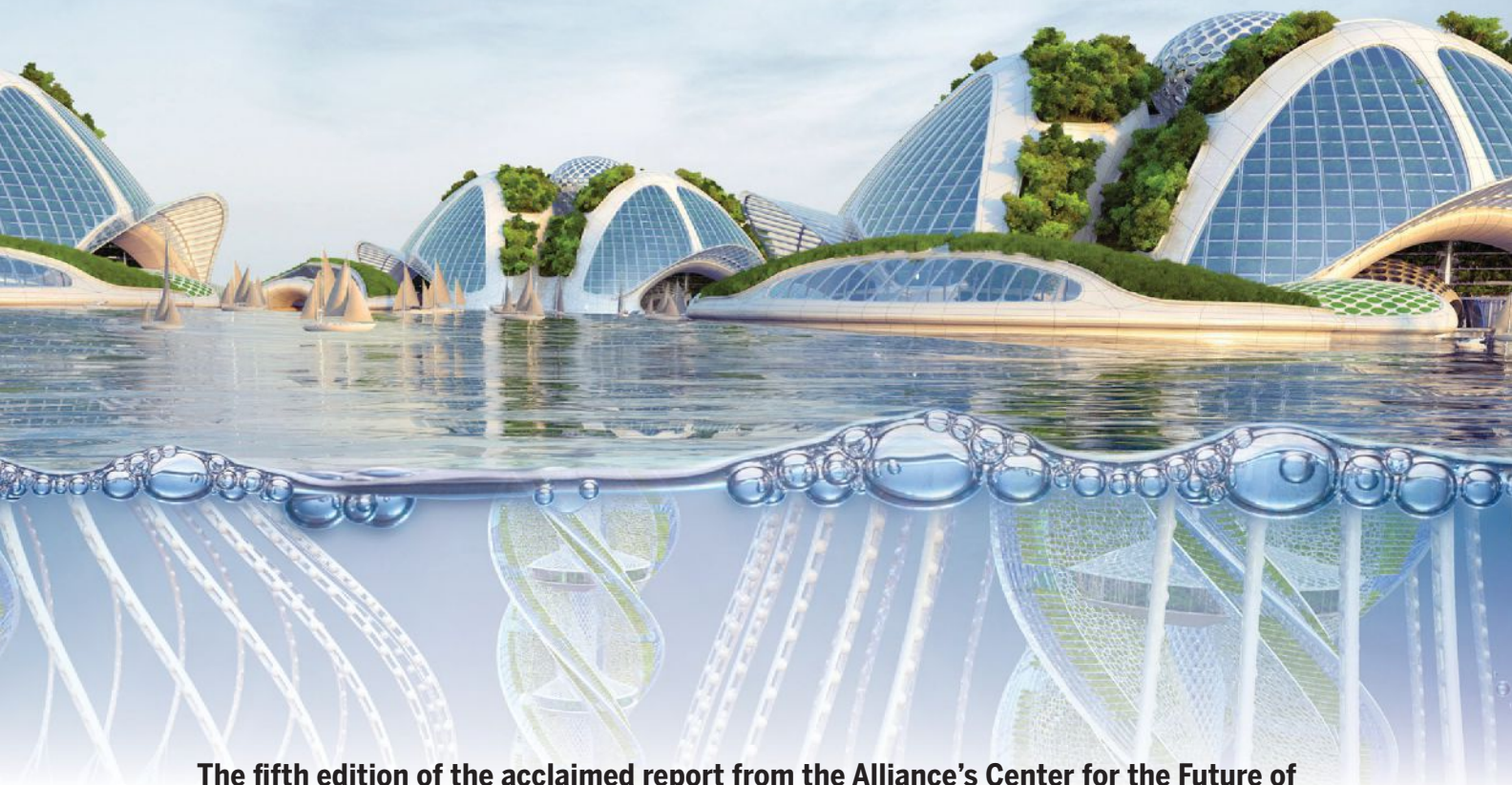
Janke was curator of the Kiplinger Washington Collection and company archives, followed by collections manager for the Historical Society of Washington, DC. She consulted on exhibitions for the US Capitol Historical Society, the Heurich House Foundation and the Coalition for Franklin School, among others. Just before her death, she completed work as co-curator on "For the Record: The Art of Lily Spandorf," an exhibition on view at the new George Washington University Museum.



Even a rat, generally classified among the most despised of common creatures, becomes lovable in the hands (and computers) of Pixar Animation Studios. Remy, the tiny aspiring chef depicted in this digital painting, won the hearts of hardened rodent-phobes in the 2007 film *Ratatouille*. He's on view alongside similarly beloved characters from *Toy Story*, *The Incredibles* and other hits in "Pixar: The Design of Story," on view at Cooper Hewitt, Smithsonian Design Museum, in New York City. Original artwork highlights how animators develop emotional storylines populated by adorable heroes and heroines of any species. To Aug. 7, 2016.

TrendsWatch 2016

Your Annual Preview fo the Future!



The fifth edition of the acclaimed report from the Alliance's Center for the Future of Museums, *TrendsWatch 2016* explores five forces shaping museums and society. The 2016 trends are:

Labor 3.0: new jobs or a jobless future?

Work is being radically reshaped by technology, culture and economic forces. How will this transform museum audiences and museum staff?

More Than Human: extending the spectrum of ability

Advances in technology—neurological interfaces, haptics, advanced prosthetics, gene editing—are expanding the spectrum of human physical, sensory and cognitive abilities. How will museums prepare for a new kind of visitor—people who experience the world in ways humans never have before?

Me/We/Here/There: museums and the matrix of place-based augmented devices

Augmented Reality and Virtual Reality are portals to other places and times (real or imagined). How can museums use these rapidly accelerating technologies to drive visits IRL (in real life)?

Capture the Flag: The struggle over representation and identity

The past year has been marked by protests across the globe as communities grapple with issues of race, identity, culture, history and symbolism. What role will museums, as public stewards of our collective history, play in the struggle over representation, identity and material culture?

Happiness: because you get what you measure

Governments are experimenting with a variety of non-financial metrics—including happiness—and businesses are finding that happiness is actually good for the bottom line. How can museums measure their contributions to a happiness ROI?

Download a free PDF copy of *TrendsWatch* from the CFM section of the Alliance website (aam-us.org). Print copies will be available from the AAM Bookstore later this spring.



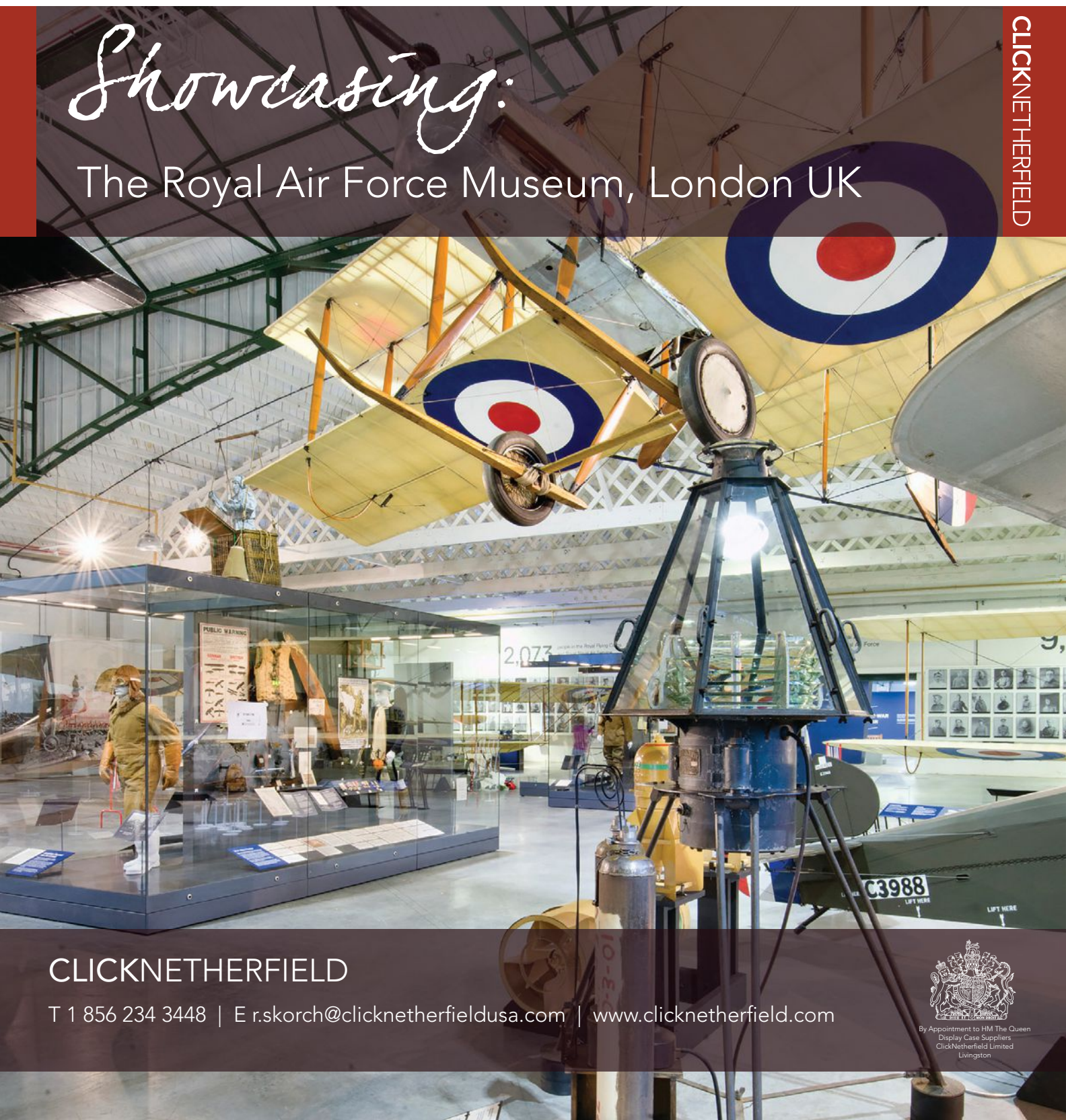
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