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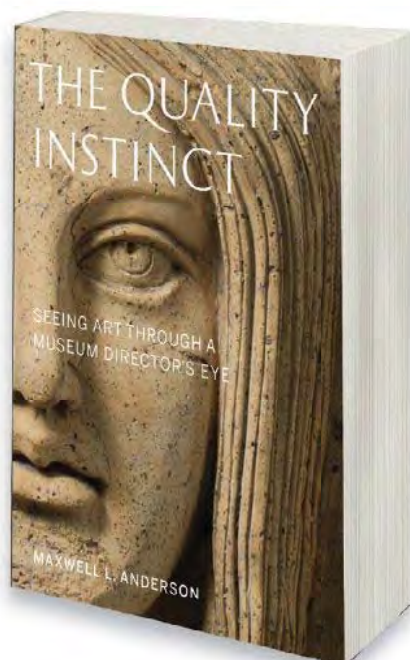
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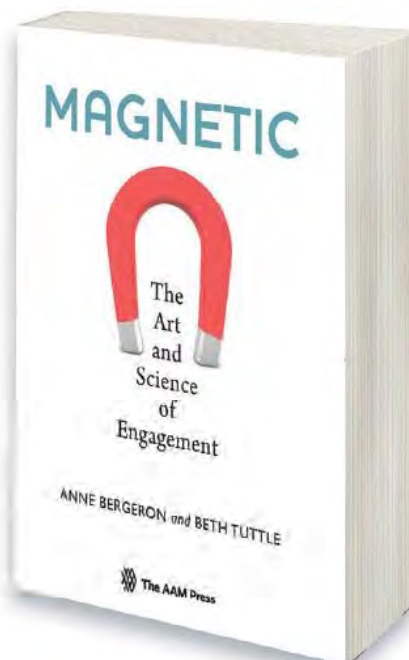
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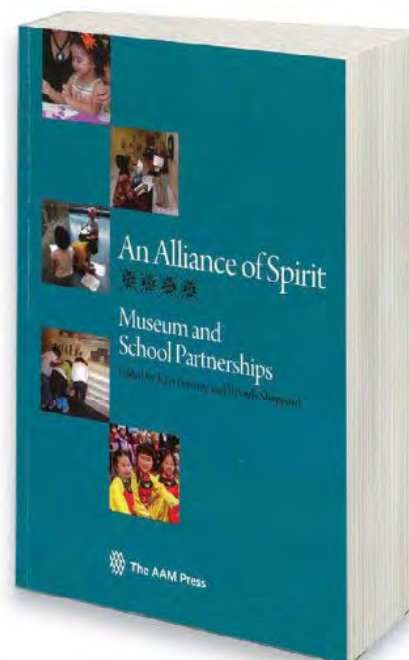
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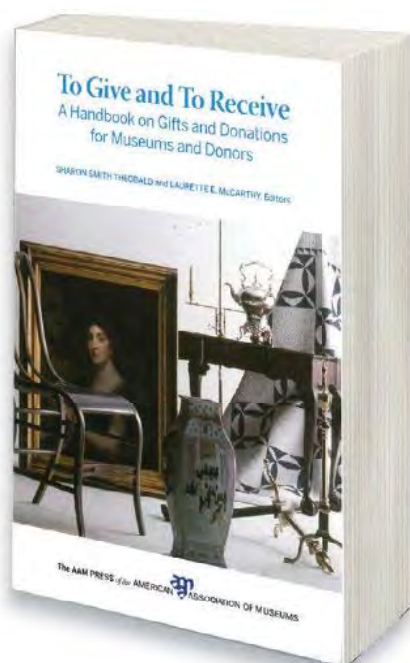
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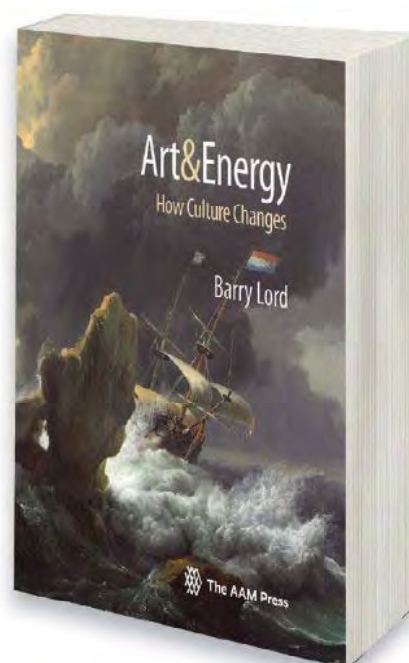
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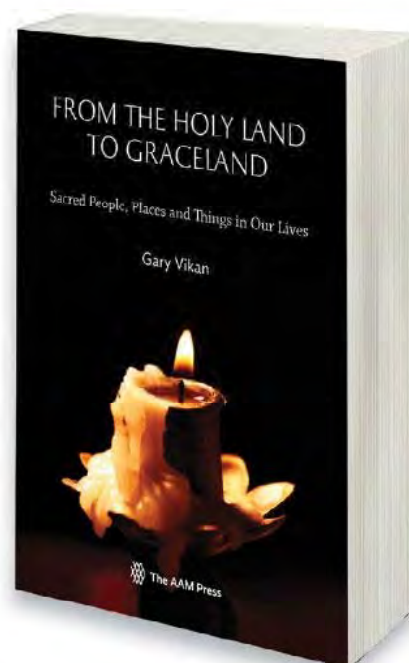
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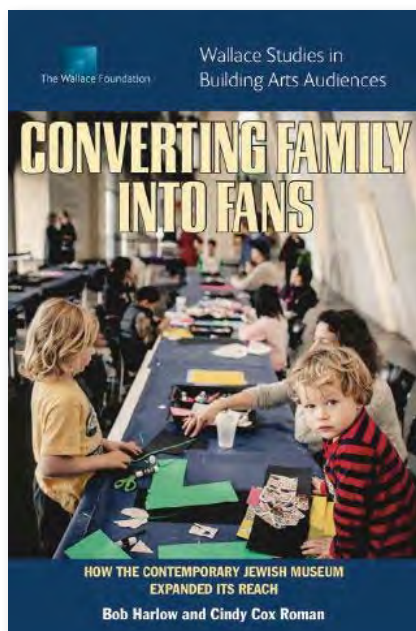


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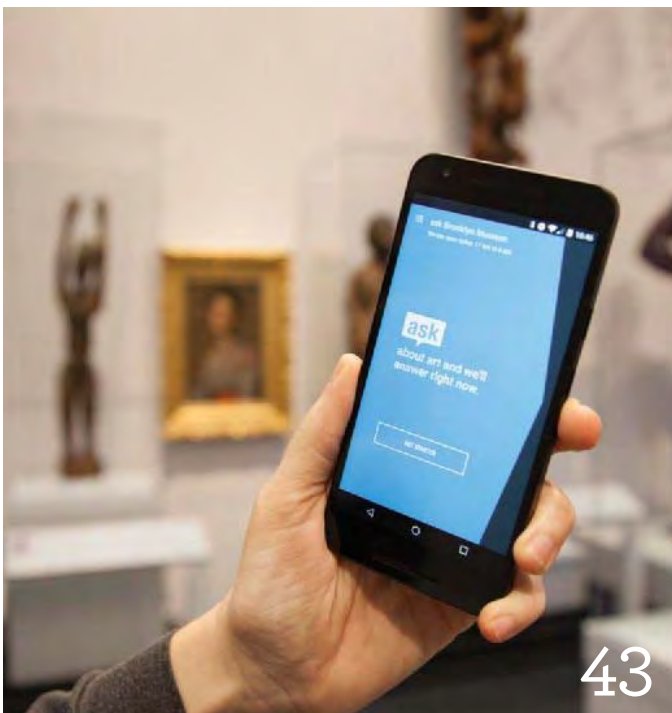
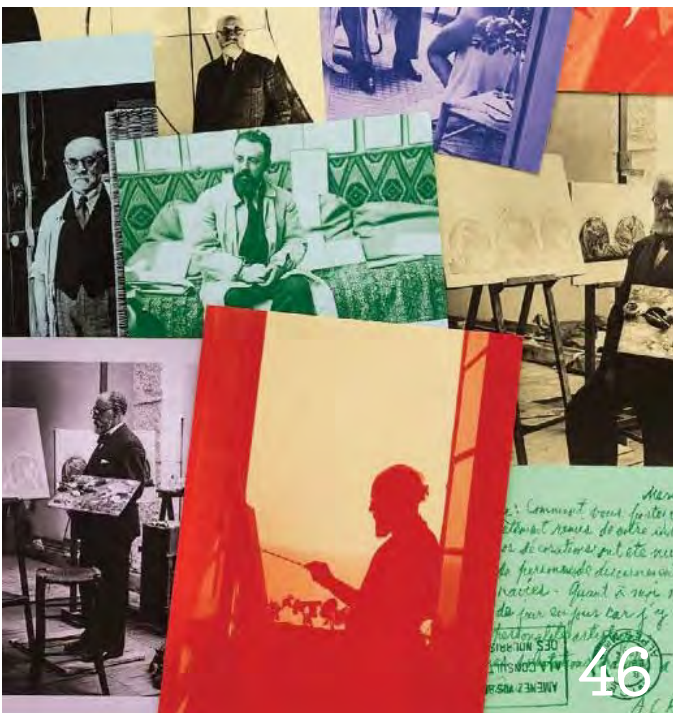


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Giving Thanks—and Giving Back

Generosity is in our DNA. No matter your role in the museum field, it is your nature to share, support, and educate. That is what makes the museum field so wonderful! As we end another year, it is a natural time for reflection, for giving thanks, and for giving to others.

As I near the end of my first calendar year as president and CEO of the Alliance, I'm grateful for the support and generosity of many who have helped lead me to this place. For example, when I was in high school in a quiet community in upstate New York, I was offered a fellowship for a year-long cultural exchange in Japan. I boarded my first plane as a teenager and traveled halfway around the world by myself, with zero knowledge of the Japanese culture and language. After a year, I emerged from that experience a better person, with eyes wide open about our world and an appreciation for people with different perspectives and experiences than mine.

Twenty-five years later, I draw on that experience every single day. My good fortune continued as I was able to be the first person in my family to attend college, thanks to a number of generous scholarships. I will forever be thankful for those opportunities and to the generous donors who funded the programs that boosted me.

My personal experience is why I believe so strongly in the power of fellowships and financial assistance.

For more than 15 years, the Alliance and its professional networks have awarded annual meeting fellowships to hundreds of deserving museum professionals to help pay for travel and other costs to attend AAM's Annual Meeting & MuseumExpo, and we provide specific networking opportunities and career building sessions for fellows.

I hear feedback all the time that museum professionals' experiences at the AAM Annual Meeting helped shaped their careers—and that the fellowships were often the reason they could attend.

We all know that networking and relationship building are critical to advancing our careers, strengthening our institutions, and reigniting our passions and ideas for the work we do each day. That opportunity is what the Alliance wants to offer to as many promising museum professionals as possible.

This year, the Alliance is taking steps to boost diversity in the pipeline of museum staff and leadership with enhancements to our fellowship program. The timing is perfect given



the theme for the May 7–10, 2017, gathering in St. Louis, “Gateways for Understanding: Diversity, Equity, Accessibility, and Inclusion in Museums.”

Changes to our fellowship program are meant to make it even more inclusive, to encourage a broader applicant pool—including individuals who might not already be connected with the Alliance—and to offer opportunities for ongoing support. Specifically, nonmembers of AAM as well as past fellowship recipients are eligible to apply this year. Priority will be given to applicants who identify as underrepresented or marginalized, including, but not limited to, persons of color, those who identify as LGBTQ, and persons with a physical, cognitive, or developmental disability.

This is a small step toward a much larger opportunity to be a more diverse and inclusive museum field. Progress will indeed only come from all of us taking steps—together.

Please join me in making a donation to AAM's Fellowship Fund. Visit aam-us.org/donate to make an online contribution, or send a check (payable to American Alliance of Museums) along with your story of how you benefitted from others' generosity. A contribution of \$1,500 covers the cost for one fellow to attend the annual meeting, and any amount helps support the future of our field. We're aiming to support 45 fellows, but the more people who give, the more fellows we can welcome to St. Louis in 2017.

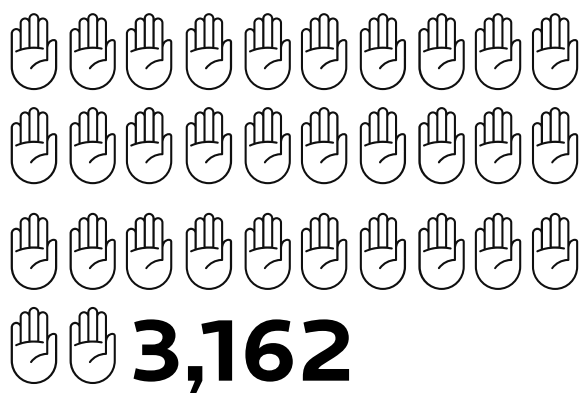
If you know of a candidate who could benefit from our fellowship, please encourage them to apply at aam-us.org/fellowships. Applications will be accepted December 1–January 20.

Thank you for all of your support of AAM this year, and happy holidays to everyone celebrating during this season of giving and reflection.

A handwritten signature in black ink that reads "Laura Lott". The signature is fluid and cursive, with the first name "Laura" and last name "Lott" clearly distinguishable.

Laura L. Lott is the Alliance's president and CEO. Follow Laura on Twitter at @LottLaura.

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Jan Shrem and Maria Manetti Shrem Museum

University of California, Davis | A 50,000-square-foot “Grand Canopy” will usher visitors into the contemporary art museum debuting at UC Davis on November 13. Constructed of triangular aluminum beams and steadied by 40 steel columns, the canopy sweeps over the majority of the new 75,000-square-foot space. Inside will be displays of works created between the 1960s and the 1990s by artists associated with the California university. The museum’s inaugural exhibition, “Out Our Way,” comprises influential pieces by Wayne Thiebaud, Robert Arneson, and William T. Wiley, for example, among other innovators that have been considered part of the “Davis legacy.”



Amon Carter Museum of American Art

Fort Worth, Texas | A photographer and an artist-musician take on the hotly contested United States–Mexico border in “Border Cantos.” Richard Misrach captured sweeping landscape shots of the oft-debated zone; forty-four of his monumental photographs are on view in the exhibition. Alongside them are 18 musical instruments that Guillermo Galindo fashioned out of objects he found at the boundary line. As heard in an accompanying sound installation, Galindo wrote compositions for the instruments he has crafted out of shoes, backpacks, and other items people left behind. To Dec. 31, 2016.

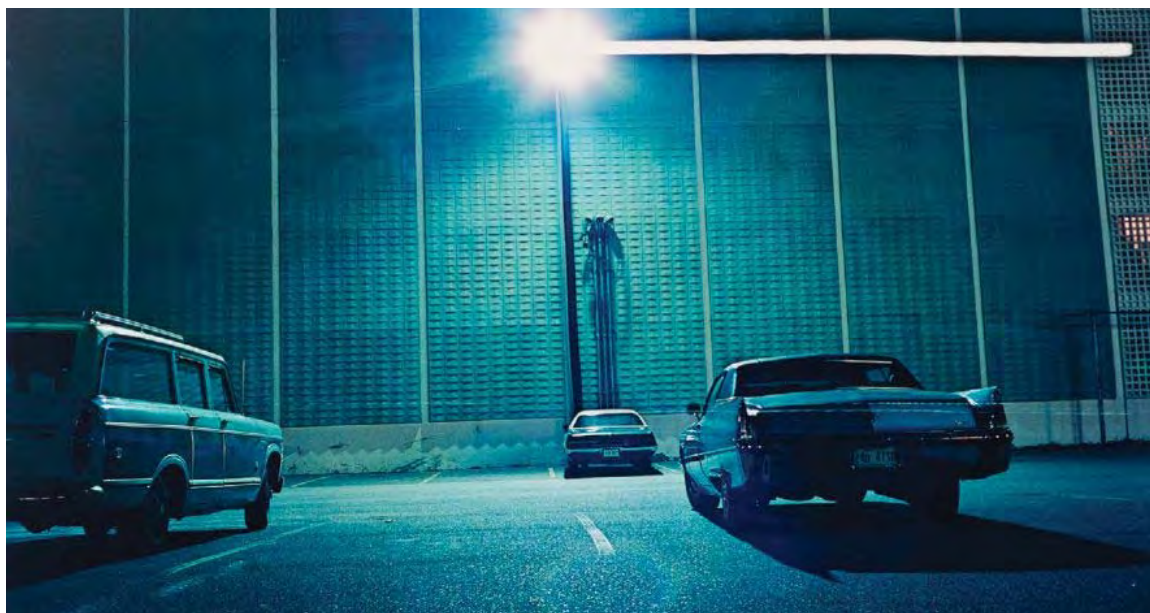
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University of Mississippi Museum

Oxford | Known for her riveting crime fiction novels, novelist Megan Abbott takes on the role of guest curator for “The Beautiful Mysterious: The Extraordinary Gaze of William Eggleston.” Notables as far-reaching as artist Edward Ruscha, director David Lynch, and fellow writer Donna Tartt all have acknowledged that Eggleston, a Memphis-born photographer, has influenced their own creative outputs. With Abbott’s eye for uncovering the cryptic, the exhibition delves into Eggleston’s shots of seemingly commonplace subjects—a parking lot, a towel on a clothesline—to consider their hidden stories and deeper meanings. To Jan. 14, 2017.



Penn Museum

Philadelphia | Centuries before the stories of Harry Potter entranced millions of readers worldwide, people were fascinated by magic. Supernatural forces were part of everyday life for ancient peoples, who turned to magical implements to solve their problems and fulfill their desires. “Magic in the Ancient World” displays dozens of artifacts once seen as powerful sources of sorcery by people in Egypt, Greece, Rome, and Mesopotamia. The ancient purposes of these objects, incantations, and rituals range from guarantees of health to protection from evil—and even to exacting revenge. To April 30, 2017.



Frances Young Tang Teaching Museum and Art Gallery

Skidmore College, Saratoga Springs, NY | Buddhist mandalas, Shaker spirit drawings, African Ukara textiles, and winter snowflakes: all comprise and utilize intricate patterns. "Sixfold Symmetry: Pattern in Art and Science" brings together an array of objects to examine why humans have always been drawn to these types of recognizable repetition. Reaching across such disciplines as art history, biology, language, computer science, psychology, and religion, the exhibition considers why our brains understand, create, and desire patterns as they attempt to process the world around us. To March 12, 2017.

Toledo Museum of Art

Ohio | On the four-hundredth anniversary of the Bard of Avon's death, an exhibition looks back on the enduring legacy of his inimitable writings. "Shakespeare's Characters: Playing the Part" features paintings, prints, photographs, and sculptures by artists who were and continue to be inspired by the great playwright's imagination. As these 30-some works reveal, the stories and characters from such productions as "Hamlet," "Romeo and Juliet," and "A Midsummer Night's Dream" have influenced creators from Shakespeare's time through today. For proof of the latter, look at artist Fred Wilson's dramatic sculpture "Iago's Mirror," which he completed in 2009. To Jan. 8, 2017.



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Harn Museum of Art

Gainesville, FL | A Palestinian construction worker feeds pigeons in front of a pile of rubble that was once his home. A family of refugees huddles inside a tent of torn sheets on the Turkey/Syria border. These images, both beautiful and deeply troubling, bring home the many devastations of warfare. "Aftermath: The Fallout of War—America and the Middle East" includes the work of 12 photographers and artists who have captured scenes of conflict's fallout. Images and videos of all forms of destruction, from the loss of lives to environmental ruin, ask visitors to reflect on the past and consider what may come in the future. To January 2018. Venues: Gund Gallery, Kenyon College, Gamier, Ohio; John and Mable Ringling Museum of Art, Sarasota, FL.

National Museum of Industrial History

Bethlehem, PA | Set within a steel facility a century old, the new National Museum of Industrial History celebrates our country's history of industry. The 40,000-square-foot institution opened its doors on August 2 with two triumphant toots of a Bethlehem Steel Shift. Visitors were then welcomed inside, where they could check out more than 200 artifacts. The museum's collection includes the longest commercially operated portable steam engine as well as the first piece of steel ever rolled at the Bethlehem Iron Company—the former name for the Bethlehem Steel Corporation—which was the country's second-largest producer of steel and its largest shipbuilder. Also offered are first-hand accounts from key figures in our industrial past, as well as chances to turn a flywheel and carry a bobbin board.

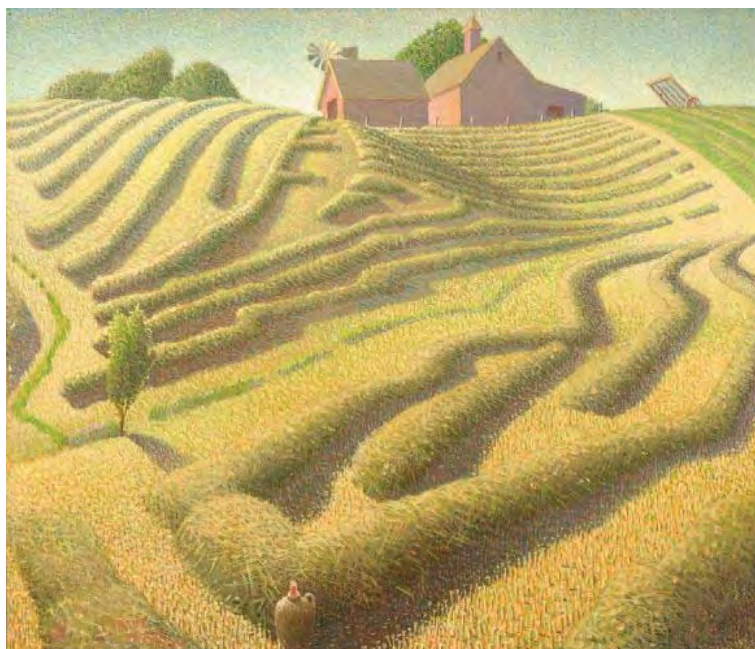


What's New at Your Museum?

Watch this space over the next few issues. We will begin highlighting education programs, partnerships and initiatives, new building/wings, and technology advances in addition to the exhibitions and technology currently featured. Visit aam-us.org/about-us/publications/museum-magazine/what's-new to tell us your news.

Reynolda House Museum of American Art

Winston-Salem, NC | As the farm-to-table movement continues to pick up steam, “Grant Wood and the American Farm” revisits the United States’ deep-seated agricultural roots. The exhibition spans a century of the country’s history, from 1850 to 1950, to examine how the family farm was represented in works by Wood and other notable American artists—Winslow Homer, Thomas Hart Benton, and Andrew Wyeth, to name a few. Set on the campus of the museum that itself was once a 1,000-acre estate, the show also features historic farm equipment formerly used in the fields of North Carolina. To Dec. 31, 2016.



Minnesota Museum of American Art Project Space

St. Paul, MN | Architecture literally forms the building blocks of “Brick x Brick,” a group exhibition that looks at the way construction both shapes and disrupts the world’s cities. Urban landscapes across the country and the globe are depicted in contemporary photographs, paintings, sculptures, and works of other media. There are scenes of places far from home, such as snapshots of the warmly hued edificios (buildings) of Havana, Cuba, as well as works inspired by Minnesota itself. Paintings of a Big Kmart sign in St. Paul and of abandoned grain silos in Minneapolis, for example, both nod to how drastically cities can change.



Southern Utah Museum of Art (SUMA)

Cedar City | New to the Southern Utah University campus as of July 7, SUMA is dedicated to the arts of the region, including those from the Colorado Plateau. The building, designed to resemble the sandstone formations at Bryce and Zion National Parks, bears a canyon-shaped roof and a 5,000-square-foot patio. Along with five gallery spaces, the museum includes multiple classrooms in which it will provide experiential learning experiences for university students. Those in the school's arts programs will study within SUMA to learn the ins and outs of museum management, preservation, and collecting practices.



Institute of Contemporary Art (ICA)

Boston | It's been a decade since the iconic ICA/Boston building opened on the city's waterfront. Comprising several interconnected and standalone exhibitions, "First Light: A Decade of Collecting at the ICA" traces the developments of the past 10 years by presenting major new acquisitions and collection highlights. One gallery's walls are lined by Kara Walker's silhouetted cutouts; others hold groupings of works by an array of contemporary artists. Complementing the installations is a new web platform stocked with artist interviews and commentary from the museum's curators of the past and present. To Jan. 16, 2017.

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A Sneak Peek at Cold War Artifacts

Home movies and hip-hop paraphernalia from East Germany are among the artifacts now publicly accessible in the Wende Museum of the Cold War's new online catalogue. Aiming to present standouts from the Culver City, California, museum's collection of more than 100,000 objects and artworks, the web feature contains interviews, documents, photographs, and a host of other historical material. Users can peruse items that belonged to border guards at Checkpoint Charlie, examples of Hungarian and Albanian art, and counter-cultural posters designed during the rule of Soviet leader Mikhail Gorbachev. wendemuseum.org/collections/online-catalog.

Winner by a Hair

In preparation for its forthcoming exhibition "Forces of Nature: Divinity and the Arts of the Ancient Maya," which will open next year in China before embarking on an international tour, the Los Angeles County Museum of Art (LACMA) has implemented TruTag security to track its works. A dust-sized particle thinner than a strand of human hair is embedded with information and integrated within the objects like fingerprints, allowing collection items to be tracked and authenticated. When "Force of Nature" debuts, the technology will be used to inventory 200 of LACMA's works as they circle the globe.



No Longer a Secret

Los Alamos, the notoriously secret city in northern New Mexico, can now be virtually traversed via a free app. Los Alamos: Secret City of the Manhattan Project is an augmented-reality version of the once-unknown location, where scientists covertly worked on the United States' World War II nuclear development program. With role-playing, games, and historical facts, the app takes users back to the 1940s for a mobile-based tour of Los Alamos, reconstructing long-gone structures (but without sharing any still-classified nuclear data). The app was developed by the Los Alamos National Laboratory, the Bradbury Science Museum, and history specialists. <http://itunes.apple.com/us/app/id1108579608>



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Museums Need Shared Definitions

The field needs to adopt a shared framework and language because we still lack an accepted way to measure our impact.

By John W. Jacobsen

Do you count visitors or visits? Do you count them once or twice if they buy a combination ticket? How do you measure average dwell time? How many partnerships do you have today? Do you include function rental guests in your annual attendance? How are you doing compared to your peers?

The only way a museum can answer the last question is if all other museums answer the previous types of questions using the same definitions. To improve individual museums, as well as the field as a whole, we need shared data definitions and collection methods.

The Need to Measure Impact and Performance

The philanthropic sector now demands metrics through donor-funded initiatives such as the Cultural Data Project (CDP) and Charity Navigator. According to Charity Navigator, its system focuses on “the two most important questions ever to face the sector: how to define the value of all the work we are doing, and how to measure that value... [in pursuit] of how to identify high-performing nonprofits and how to better direct donors’ contributions to them.” In addition to ratings based on fiscal metrics, Charity Navigator is working on approaches based on measuring impact.

A 2013 analysis by CDP’s Sarah Lee and Peter Linett of the use of data in the cultural sector, including at museums, performing arts organizations, and other nonprofits, found that we face an abundance of information. But it is not yet clear that the cultural sector is making strategic use of all of this data. The field seems to be approaching an inflection point, at which the long-term

health, sustainability, and effectiveness of cultural organizations depend on investment in, and collective action around, enhancing our capacity to use data strategically to inform decision-making. CDP’s report also found issues with non-standardization of data definitions, which means all this information cannot be aggregated easily.

Efforts to Standardize Operating Data and Reporting

Having noticed this issue, a number of cultural organizations have developed initiatives to assess and overcome the challenge of standardizing museum data definitions. For example:

- CDP established rigorous standards and reporting mechanisms for collecting, aggregating, and reporting on financial data from grant-seeking cultural nonprofits. It also is adding programmatic data fields.
- The American Association for State and Local History standardized

comparison and assessment resources in its Visitors Count! survey and StEPs program, a standards and excellence program for small- to mid-sized history organizations.

- The Association of Science-Technology Centers and Association of Art Museum Directors established definitions for member surveys in the science center and art museum sectors, respectively.
- The Association of Children’s Museums established its online ACM Benchmark Calculator, which suggests shared key performance indicators.

The White Oak Institute (WOI), specializing in museum field research, has partnered with various cultural organizations on standards. The Museum of Science, Boston, established the national Collaboration for Ongoing Visitor Experience Studies (COVES) to develop shared metrics related to the visitor experience and its learning outcomes.



WOI partnered with the museum's evaluation department to develop the Museum Indicators of Impact and Performance evaluation model, and I am an adviser on COVES. In addition, WOI and AAM collaborated on the Museum Operating Data Standards initiative of 2007–11, which successfully engaged other museum associations to support the goal of shared definitions. This led to:

- recommended data definitions for the Institute of Museum and Library Services' (IMLS) Museums Count census, which IMLS contracted WOI and AAM to develop with the field. This in turn resulted in IMLS's draft Museums Count Survey Instrument.
- ISO 18461:2016, a set of international museum statistics with definitions and data collection methods. It was developed by the Swiss ISO,

The museum field has not aligned data definitions and collection because alignment is difficult. Someone would have to establish field-wide standards, a job no association has been willing to take on, as each already has its own definitions. Each association and museum also would need to compare its current definitions to the new standards and decide whether the effort and disruption are worthwhile.

In response to these resistance points, my recent book *Measuring Museum Impact and Performance: Theory and Practice* (Rowman & Littlefield, 2016) establishes definitions and shared assumptions. It also provides a process for individual museums to select metrics that can help them evidence and improve their impact. Such processes, however, also need consistent and comparable data.

peers, which helps identify and celebrate best practices, provides motivation and models for low-performing museums to improve, and establishes networks for sharing practices, programs, and exhibitions

Where Do We Go From Here?

We can get there. I believe we have indicators of impact and performance if we adjust our thinking to evaluate museums as multipurpose, community service institutions rather than solely as mission-focused institutions. We also must recognize that in addition to public impacts, museums create private, personal, and institutional impacts. We need to admit that for museums, some key performance indicators may also be evidence of impact. And we need to accept that there is no one standard to measure all museums, but that each museum will need to declare its own intentional purposes, theories of action, and evaluation indicators. If we do this, we'll be better able to demonstrate the value of museums and make the case to funders, policymakers, and ultimately, to those we serve that museums provide a strong return on investment.

John W. Jacobsen is president of White Oak Associates, Inc., a museum analysis and planning firm, and CEO of the White Oak Institute, specializing in museum field research. Previously he was associate director of the Museum of Science, Boston. He can be reached at jjacobsen@whiteoakassoc.com.

“Envision a bright future in which museums have hard data and clear evidence of annual changes in their impacts, benefits, and performances.”

the International Organization for Standardization, in collaboration with the International Council of Museums and the European Group on Museum Statistics, and it references IMLS's survey instrument.

These recent initiatives seek to strengthen, standardize, and document operating data. However, their long-term impacts and benefits are largely aspirational at this writing. Earlier efforts to standardize data, such as an IMLS call in the 1990s, have not had any real impact. Further, participation in online data-reporting portals run by the associations appears to be declining since the days of printed surveys. Why the resistance to data sharing and standardization, when most agree it is a worthy goal?

Benefits of Measurement

How would consistent and comparable measurements be useful? How could shared data help your museum? The benefits of defining ways to measure a museum's impact and performance can be understood by taking a leap of imagination over the hurdles of logistics, politics, and established procedures. Envision a bright future in which:

- museums have hard data and clear evidence of annual changes in their impacts, benefits, and performances, measured by their selection of key performance indicators
- museums have dashboards featuring reliable, meaningful data that management can use to continually tune and steer institutional resources
- museums share data with comparable

AAM members receive a 30 percent discount on Jacobsen's book with the code 4M16JWJ through the end of 2016. Available at <http://bit.ly/1Weuuta>.

The Inclusive Museum Movement

Creating a more inclusive, equitable, and culturally responsible museum field.

By Porchia A. Moore

Inclusion is a valued principle of museum work, and museum professionals are eager to discuss how they can employ inclusive practices in their institutions. This was the top takeaway from the Museums and Race gathering held during the 2016 AAM Annual Meeting & MuseumExpo. The gathering invited participants to be part of the “Inclusive Museum Movement” and to begin a dialogue in their institutions.

The Inclusive Museum Movement is marked by a call for transformative and systemic change in museums as a result of best practices, which are more inclusive, equitable, culturally responsible, and culturally relevant. The Inclusive Museum Movement is comprised of change-makers such as the Inluseum, #MuseumsRespondtoFerguson, Visitors of Color Project, Museum Hue, Museum Workers Speak, other dynamic thought-leader groups and individuals. In addition, the movement includes those who operate on the principles of social justice, history-based radical traditions, and anti-oppression frameworks.

Starting the Dialogue

As part of its new strategic plan, AAM has identified a responsibility to address ethical issues such as diversity, equity, accessibility, and inclusion in all aspects of museum structure and programming. During the 2015 AAM Annual Meeting, The Museum Group (TMG) hosted a critical, lively conversation on the ethical and moral responsibilities of museums to respond to civil and political unrest, such as those events that occurred in Ferguson and Baltimore. The group decided that a steering committee would convene of a very small group—selected



by a range of considerations such as race, gender, career stage, type of museum represented, and other inclusive criteria—to continue the discussion. In January 2016, Museums & Race: Transformation and Justice took place in Chicago. It explored new paradigms for how museums might address cultural relevance/responsiveness, their responsibility to staff museums based on the composition of their communities and racial demographics, inclusive collections, and interpretation and equality of access to their resources.

These new paradigms examine a vocabulary and set of theories not usually found in current museum discourse, including:

- Oppression: identifying the complex—and too often unacknowledged—ways

in which systemic structural norms influence decision-making so that cultural institutions present themselves in ways that are unacceptable and exclusionary to many.

- Privilege: pervasive assumptions of whiteness and wealth, which are counter to inclusion and diversity (and, in fact, perpetuate white cultural dominance).
- Intersectionality: understanding how race intersects with gender, social justice, class, and socioeconomic status, and should be at the core of approach to museum work.

Race and Museums

One of the major action items from the Chicago convening was to expand the conversation to the broader reach of

the field; hence the Museums and Race gathering at the 2016 Annual Meeting & MuseumExpo.

More than 400 participants attended the gathering, which consisted of a Transformation Lounge and guided conversations on race. The concept for the Transformation Lounge was to create a free-flowing space that allowed participants to actively participate in their own dialogues about race and museums, as well as a means to discuss their reactions to the guided conversations. In addition, participants had the opportunity to drop in and out of the Core Question Stations, which provided opportunities for thought-provoking and critical dialogue. The sense of community, networking opportunities, truth-telling, and a means to heighten awareness around issues of race and inclusion were indelible.

How You Can Get Involved

One way to get involved in the dialogue is to join the Museums and Race platform and tell us how you wish to add energy and power to the movement. Anyone is welcome, and we are always keen to learn from one another and continue to build and strengthen as we grow. In addition, be sure to identify and connect with new partners and groups. Finally, be active. Passively recognizing terms such as “diversity” and “inclusion” as buzzwords, while failing to critically think about the structure of these terms, how they function in your museum, and their subsequent impact on visitors, is counter to the genuine foundations of the field which are to: create, shape, and build thriving culturally relevant institutions. Nina Simon’s new book *The Art of Relevance* is a great start to one of the primary values of the Inclusive Museum Movement, which is that being culturally relevant is a natural pathway to inclusion.

Here are some other ways to get involved:

- Join the Museums and Race Facebook page (facebook.com/MuseumsandRace/)
- Join Museum Education Roundtable and look for the special forthcoming

issue on race and museums from the *Journal of Museum Education* (museumeducation.info/about).

- Start a discussion group on race and museums at your institution.

Top Takeaways from the Gathering

1. Museum practice based on an examination of intersectionality cannot be executed alone. As such, this work cannot be the sole responsibility of a few museum staff.
2. Race and racism apply to all types of museums. It is imperative that museums begin to think of legacies of exclusion and how these legacies might impact current museum practice.
3. It is imperative to discuss how privilege applies to all positions in the museum. While each of us experiences and benefits from varying degrees of privilege each day, the data informs us that the current museum workforce is very much rooted in privilege, and we must acknowledge how this privilege impacts hiring bias and practices.
4. Acknowledging a lack of knowledge, resistance, restraint, and/or fear regarding the subject of race and racism in museums is the only way to have honest conversation and dialogue. For many, there are no evident connections between current museum practice and institutional racism, and there is an inherent resistance in shying away from discussions like these because of the deep spectrum of emotions which emerge from discussions of race. Yet, there are many complex connections that profoundly impact 21st-century museum work and the only way to these connections can be identified and addressed are through honest dialogue.

Implications for the Field

This gathering marked a powerful beginning to a new era of activism, partnership, and collaborative work in the field, with the goal of extending the dialogue of diversity and inclusion in ways that focus on identifying and uprooting historical legacies and an examination of current practice.

Porchia A. Moore is a Ph.D. candidate at the University of South Carolina, a consulting curator, and cultural heritage inclusion specialist.

Resources

- The AAM Recorded Webinar Library contains archived programs related to access, inclusion, equity, and diversity. Visit aam-us.org/resources/online-programs.
- Museums and Race website: museumsandrace.org
- The Inclusion: inclusion.com/about
- Museums and Race survey results. Readers should spend some time reviewing the gathering survey results, which can be accessed on the Museums and Race website: museumsandrace.org.
- The Danger of the ‘D’ Word: inclusion.com/2014/01/20/the-danger-of-the-d-word-museums-and-diversity
- Are Museums Accidental Racists?: tronviggroup.com/museums-and-race
- Museums as Racial Relics nytimes.com/2015/05/11/opinion/charles-blow-of-museums-and-racial-relics.html
- Museums and Race: A Primer museumcommons.com/2016/03/museums-and-race-a-primer-on-language.html
- Museums, Race, and Public Trust: academia.edu/20804696/Museums_and_Race_Living_Up_to_the_Public_Trust
- Museums and Oppression: inclusion.com/2015/02/04/oppression-a-museum-primer

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2016
Awards

Pride of the Field

The Alliance takes pride in recognizing outstanding individuals and organizations who have dedicated themselves to excellence within and support of the museum field. This issue of *Museum* magazine features the winners in awards programs run by our professional networks. Excellence in exhibitions, programming, label writing, publications and other media, and sustainability efforts are showcased.

We salute these innovators and leaders. They inspire us, and we hope they will inspire you as well. A big thank you also goes to the dozens of volunteers who participated as judges for these awards. To see a full list of judges, visit aam-us/about-us/grants-awards-and-competitions/judges.

2016

Individual Awards

Distinguished Service to Museums Award

Recognizes an individual's excellence and contributions to the museum profession for at least 20 years.



Irene Hirano Inouye

President of the US-Japan Council, Washington, DC, and founding CEO of the Japanese American National Museum, Los Angeles

Hirano Inouye served as president and founding CEO of the Japanese American National Museum (JANM) for 20 years.

She has served as president of the US-Japan Council (USJC) since its founding in late 2008.

Hirano Inouye serves as a trustee and immediate past chair of the Ford Foundation and the Kresge Foundation. She is on the advisory board of the Smithsonian Asian Pacific American Center and is board member emeritus of the Smithsonian's National Museum of American History. She served as former chair of the AAM Board of Directors.

Praise for this awardee:

"Irene's service has been exemplary, not only to the Alliance and the museum field, but to countless non-profits and cultural institutions. The AAM Award for Distinguished Service to Museums recognizes sustained excellence and extraordinary service. Irene has made significant contributions to individual museums and to the entire museum profession and larger cultural community."

—AAM President and CEO Laura L. Lott

Nancy Hanks Memorial Award for Professional Excellence

Honoring a museum professional with less than 10 years' experience in the field.



Jayatri Das

Chief Bioscientist, Franklin Institute Science Museum, Philadelphia

Das joined the Franklin Institute Science Museum's exhibit team in 2006 as a senior exhibit and program developer. She was named lead exhibit developer in 2008 for the largest exhibit development project in the museum's modern history. In 2014, that major project culminated with the grand opening of "Your Brain" in the Frank Baldino, Jr. Gallery of the Nicholas and Athena Karabots Pavilion.

Das was promoted in 2012 to the position of chief bioscientist in the science content department, where she is responsible for developing learning resources and experiences for visitors. Her position also includes acting as a spokesperson for the museum.

Praise for this awardee:

"Jayatri is that rare scientist who holds deep expertise while also being an excellent communicator and writer. In just eight short years, she has grown to become a trusted leader within her museum, as indicated by her elevation to chief bioscientist status, as well as across the field, as evidenced by the number of national networks that seek her involvement."

—Karen Elinich, director of science content and learning technologies, Franklin Institute Science Museum

Dudley-Wilkinson Award of Distinction

This award, given by AAM's Registrars Committee, is the most prestigious honor given to a museum professional who has demonstrated commitment to the registration profession.



John E. Simmons

Museologica, Bellefonte, PA

Simmons has had a lifelong fascination with museums. He started his own natural history museum at age twelve and worked in a campus museum as an undergraduate. He began his career at the Fort Worth Zoo, then became collections manager at the California Academy of Sciences and later at the Natural History Museum at the University of Kansas, where he was also director of the museum studies program.

In addition to running Museologica (an international museum consulting company), Simmons teaches museum studies for Kent State University, the Universidad Nacional de Colombia, and Museum Study; and serves as adjunct curator of collections for the Earth and Mineral Sciences Museum and Art Gallery at Penn State University.

Praise for this awardee:

"John has contributed greatly to our profession through his numerous publications, many years as a MAP II site assessor, and countless hours of service to collections and professional organizations, including but not limited to the Society for the Preservation of Natural History Collections, Association of Registrars and Collections Specialists, and AAM's Registrars Committee, where he will serve as chair in 2017."

—Susie Fishman-Armstrong, Sam Noble Museum of Natural History, University of Oklahoma

EdCom Award for Excellence in Practice

Sponsored by the Education Professional Network, this award recognizes an individual who demonstrates exemplary service to the public through the practice of education in a museum.



Jane Burrell

Senior Vice President for Education and Public Programs, Los Angeles County Museum of Art (LACMA)

During Burrell's 32 years in LACMA's education and public programs department—23 years at its helm—she built a team and a strategy for arts education focused on the needs of the community she proudly serves. Her award-winning programs are creative, impactful, and measurable.

Praise for this awardee:

"Judges admired Burrell's tirelessness in championing for education in the arts, as well as her work on behalf of her team, her museum, her community, and her profession."

2016

EdCom Excellence Awards

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

Innovation in Museum Education

Accokeek Foundation, Maryland

Eco-Explorers: Colonial Time Warp

"This field trip program uses the context of colonial history to teach current environmental literacy. The program immerses students in an exciting role-playing scenario in which they must save the earth and change the course of history, connecting the past to the present in useful, relevant, and personal ways. Accokeek Foundation undertook this revamp of the field trip program after it experienced a significant decline in attendance."



Praise for this awardee:

"Judges felt the program demonstrated that museums are essential institutions and fostered cross-disciplinary approaches that favor critical thinking and user-centered decision-making. In addition, the program shifted hiring and training practices to foster a culture of innovation at the foundation, and it is scalable and replicable across the museum landscape."



Excellence in Resources

Country Music Hall of Fame and Museum, Nashville

Words and Music Teacher's Guide for Grades 3–6

Ten lessons rich with multimedia resources help teachers guide their students through a lyric-writing process.

Praise for this awardee:

As one judge summarized during the awards presentation, "...this program's structure amazed us. We agreed that it was not only profound to offer dedicated educational resources with clearly articulated goals, but this program also displayed exemplary community involvement and presented a polished, professional presentation in printed and online formats. We believe the final product is a wonderful, multidisciplinary tool."

Excellence in Programming

New York Transit Museum, New York City

Subway Sleuths

This 10-week afterschool program harnesses the power of a “special interest area”—i.e., trains—to motivate and support social engagement with children with autism.

Praise for this awardee:

“Judges liked the program’s evaluation plan and responsiveness to its audience’s needs, as well as how staff sought the input of parents when planning the program and hired consultants to work with the participants. One judge noted: ‘[This is]...an interesting model of working, not from an audience that you want to get into the museum, but actually using and shaping programs to fit an audience you noticed coming to the museum frequently.’”



Excellence in Programming

President Lincoln’s Cottage
Washington, DC

Students Opposing Slavery International Summit

During this annual summit, teenagers from around the world come together for one week to gain resources and training. Students engage with survivors of modern slavery and present-day abolitionists to create campaigns they’ll launch in their schools—raising awareness of and fighting against human trafficking in their communities.

Praise for this awardee:

“Judges noted that the program is very much mission-related and relevant to the target audience. Integrating a historic location and pressing modern needs, the program uses youth engagement to teach empathy and how to be engaged citizens on a global scale.”



RESOURCES

- Learn more about Building Cultural Audiences, a new AAM online resource: <http://bit.ly/2bVnB33>
- Look for related resources in the members-only AAM Resource Library under Education and Interpretation: <http://bit.ly/2bwfDfA>
- Look for related resources from the AAM Center for the Future of Museums (CFM), including the Future Fiction Challenge, the white paper *Building the Future of Education: Museums and the Learning Ecosystem*, and TrendsWatch reports 2012–16: <http://bit.ly/2bC1kYt>
- Browse the AAM Recorded Webinar Library under Education and Interpretation, <http://bit.ly/2bMV54E>

2016

Excellence in Exhibition Awards

Outstanding achievements in exhibitions by all types of museums, zoos, aquariums, botanical gardens, and any other non-commercial institutions that offer public exhibitions are recognized through the Excellence in Exhibition Awards. The competition is a joint project of the **Curators Committee (CurCom)**, the **National Association for Museum Exhibition (NAME)**, the **Committee on Audience Research and Evaluation (CARE)**, and the **Education Professional Network (EdCom)**.



Overall Award Winner

National Museum of the American Indian, Washington, DC

"Nation to Nation: Treaties Between the United States and American Indian Nations"

"Nation to Nation" is the first museum exhibition to tell the story of Indian treaties on a national scale. The 8,000-square-foot show is on view until 2020.

Praise for this awardee:

"The judges agreed that the entry excelled in every judging category, specifically noting the front-end evaluation and comprehensive narrative woven into a rich combination of beautiful design and organized content. The exhibition effectively presented a difficult topic with multiple perspectives and with a very high capacity for visitors to learn."



Overall Award Winner

San Diego Natural History Museum

"Coast to Cactus in Southern California"

This 8,000-square-foot permanent exhibition complements the museum's 2006 permanent exhibition "Fossil Mysteries." Together, these shows give visitors a true sense of the region, from its geological and paleontological past to the biological present, and explain how both inform the future.

Praise for this awardee:

"The judges agreed that this entry excelled in every judging category. In particular, they noted the quality of its interpretive strategies in playful, evocative, and immersive spaces. In addition, the effective use of bilingual labels was inclusive of the local community and added a feeling of authenticity."

Special Achievements

Risky Subject: Children's Museum of Indianapolis, "National Geographic Sacred Journeys"

Interpretation: Denver Art Museum, "Wyeth: Andrew and Jamie in the Studio"

Planning Process: Museum of Science, Boston, "The Science Behind Pixar"

Engagement with Living Collection: National Aquarium, Baltimore, "Living Seashore"

Reframing Collections: National Museum of American History, Washington, DC, "Object Project"

Contextualizing Collections with Community Voice: Oakland Museum of California, "Pacific Worlds"

Honorable Mention, Universally Relevant Topic Made Creatively "Hands-On": Long Island Children's Museum, Garden City, NY, "Broken? Fix It!"

Honorable Mention, Excellent Outreach to Create Multisensory Experiences: North Dakota Heritage Center and State Museum, Bismarck, "Innovation Galleries: Early Peoples"

RESOURCES

- The National Association for Museum Exhibition (NAME) is one of AAM's professional networks: <http://bit.ly/2cmSXRI>
- NAME publishes the journal *Exhibition* (formerly *Exhibitionist*) each fall and spring: <http://bit.ly/1NBHPHF>
- Look for related resources in the members-only AAM Resource Library under Education and Interpretation: <http://bit.ly/2bwfDfA>
- Browse the AAM Recorded Webinar Library, under Education and Interpretation <http://bit.ly/2bMV54E>



A colorful poster for the Nickelodeon Dora & Diego exhibition. On the left, Diego is swinging on a vine. On the right, Dora is swinging on a vine with Boots the monkey. In the center, the text reads "nickelodeon DORA & DIEGO LET'S EXPLORE!". Below this, a green box contains text about the exhibition. To the right of the green box, it says "Available Spring 2017!". At the bottom right, it says "Presented by Anthem Foundation". At the bottom left, there is a small copyright notice.

nickelodeon
DORA & DIEGO
LET'S EXPLORE!

Children and families are invited to the enchanting world of Dora the Explorer, her animal-rescuing cousin Diego, and their friends Boots and Baby Jaguar! Here they can explore Isa's Flowery Garden, help Tico gather nuts, join the Pirate Piggies' crew as they set sail, and search for baby animals in the Rainforest Maze.

Preschoolers will role-play, solve problems, practice sharing and caring behaviors, and learn Spanish words. Everyone will celebrate a successful day—We did it! ¡Lo hicimos!

Available
Spring 2017!

Presented by **Anthem**
Foundation

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For more information contact:
Sarah Myers, Traveling Exhibits Project Manager,
sarahm@childrensmuseum.org, 317-334-4107

2016

Excellence in Exhibition Label Writing Awards

These awards highlight the remarkable work of label writers and editors, and seek to inspire museum professionals to produce their very best work. The awards are sponsored by the **Curators Committee (CurCom)**, in cooperation with the **Education Professional Network (EdCom)** and the **National Association of Museum Exhibition (NAME)**, in partnership with the **Museology Graduate Program at the University of Washington, Seattle**.

Art Gallery of Ontario, Toronto

Label: *Irony of a Negro Policeman*

Exhibition: "Jean-Michel Basquiat: Now's the Time"

Writer: Shiralee Hudson Hill

Editor: Claire Crighton

Target audience: General; specifically visitors under 30

Praise for this awardee:

"The labels for this exhibition were intended to engage a younger audience, and the N.W.A lyrics were certainly chosen to do this, but they don't feel gratuitous; the words echo the painting's topic. The label strays from the painting itself, but continues to show what motivated Basquiat to paint it. It returns to the art piece at the end, teaching the reader something about an art technique and also suggesting why the artist might have used it."

—Eileen Campbell

Irony of a Negro Policeman

1981 acrylic and crayon on canvas
Private Collection

"But don't let it be a black and a white one 'Cause they'll slam ya down to the street top Black police showin' out for the white cop."
—N.W.A, hip hop group

This work is one of Basquiat's most direct statements about race, as it boldly confronts the way racism has been institutionalized through police brutality. The "irony" to which Basquiat refers is the idea of a black police officer acting as an agent of an unjust system that ultimately continues his oppression.

In 1980s New York, the threat police officers posed to young black and Latino men was very real: two years after this painting was completed, a close friend of the artist's, Michael Stewart, was brutally beaten to death by transit police for tagging the wall of a subway station. Here, Basquiat has applied paint in layers and then scratched it away, a technique called "pentimento." The bits of blood-red paint visible under the whitewash suggest another story beneath the surface.



California Academy of Sciences, San Francisco

Label: Color Speaks Volumes

Exhibition: "Color of Life"

Writer: Ryder Diaz

Editor: Tamara Schwarz

Target audience: Adults and families with children

Praise for this awardee:

"I loved the way color was personified here and the way the writer played with synesthesia. And it invites the reader to play too." —Kat Talley-Jones

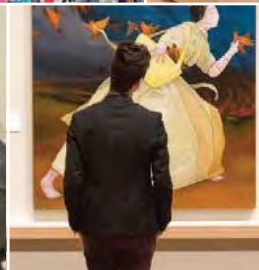
Color Speaks Volumes

If color could talk, it might beckon, "Come closer." Or it might growl a threat, "Back off!" Many living things communicate with color: Flamboyant flowers attract pollinators with their colorful petals, while the vivid hue of a poison dart frog's skin warns predators to stay away. What else can color say?

Anole lizards regularly advertise their ownership of their territories. They bob their heads and extend a colorful flap of skin called a dewlap, just in case another male is watching.



WHERE MODERN ART MEETS HISTORY THE GUGGENHEIM IN CHARLESTON, SOUTH CAROLINA



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ABOVE: *Paris through the Window*, 1913, by Marc Chagall; oil on canvas, 136 x 141.9 cm; Solomon R. Guggenheim Museum, New York; Solomon R. Guggenheim Founding Collection, By gift. © 2016 Artists Rights Society (ARS), New York / ADAGR, Paris

*Realm of the Spirit: Solomon R. Guggenheim Collection
and the Gibbes Museum of Art*

OCTOBER 22, 2016 – JANUARY 15, 2017

This exhibition is organized by the
Solomon R. Guggenheim Museum, New York
with the Gibbes Museum of Art.

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2016

Excellence in Exhibition Label Writing Awards



Intrepid Sea, Air & Space Museum, New York City

Label: Intrepid's Sail

Exhibition: "City at Sea: USS Intrepid"

Writer: Jessica Williams

Editor: Adrienne Johnson

Target audience: General

Praise for this awardee:

"This label tells a story in a dramatic and succinct manner. I was taken by the way the authors turned the ship into something relatable by using language that spoke to her physical 'injuries.' It could have been just a series of chronological events but the label created a sense of empathy for the plight of the ship and the crew." —Joy Bivins

Intrepid's Sail

"She was like a giant pendulum, swinging back and forth. She had a tendency to weathercock into the wind...turned her bow toward Tokyo. But right then I wasn't interested in going that direction."
Captain Thomas Sprague, Commanding Officer,
1943–1944

0005 hours. February 17, 1944.
Near Truk Atoll, Micronesia.

Just after midnight, a Japanese torpedo tore through the stern of the ship, jamming the rudder. Intrepid trembled. Eleven men perished.

Intrepid lost all steering control. Crew members tried to regain a steady course by varying propeller speeds. Still, they struggled to maneuver the wounded ship.

Enterprising crew members had an idea. They stretched a hastily-made canvas sail across this area, which had no exterior walls back then. The sail created wind resistance, helping Intrepid stay on course.

Intrepid limped to Pearl Harbor and then San Francisco for repairs. Four months later, Intrepid headed back to combat.



Intrepid Sea, Air & Space Museum, New York City

Label: Squadron Ready Room

Exhibition: “City at Sea: USS Intrepid”

Writer: Jessica Williams

Editor: Adrienne Johnson

Target audience: General

Praise for this awardee:

“This label feels very immediate. The clipped language is both appropriate to the topic and easy to follow. The writing tells a story, bringing you into the soldiers’ experience of this room—the long hours of bored waiting, the harried moments of action, and then more waiting. The historic space, now blank and unused, comes alive in my imagination. I see the men and understand what this room was to them, thanks to the vivid picture the writer paints.”

—Eileen Campbell

Squadron Ready Room

September 8, 1966.

Pilots of attack squadron VA-176 slouch in their chairs. Chatting, playing cards, smoking, laughing.

The squadron commander enters. Backs straighten.

The target is Hai Duong, North Vietnam. Railroad siding. Expect heavy flak.

“Pilots, man your planes.” Gear flies from the hooks. Men race to the flight deck.

Flying airplanes from the short, bobbing deck of an aircraft carrier is inherently dangerous. Combat missions are even more stressful. Preparation is essential for success.

Intrepid’s pilots awaited their missions in ready rooms like this one. Squadron leaders briefed pilots on their objectives and the expected conditions—wind, weather, enemy defenses. After their flights, pilots reviewed the results. Occasionally, they nervously awaited news of a lost squadronmate.

Pilots faced more danger and endured more stress than most sailors. The ready room was their sanctuary—generally off limits to other crew members. Between flights, pilots socialized and relaxed here. Air conditioning was a rare luxury. Ample coffee fueled briefings and banter.

2016

Excellence in Exhibition Label Writing Awards

LISTEN & BREATHE HERE

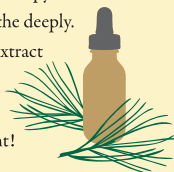


Do You Hear Music in the Pines?

Since each kind of pine differs in the length and thickness of its needles, breezes can play across them like a vibrating wind harp. Some claim each pine “sings” in its own whispering tone. Listen also for the soft hoots and chirps of local musicians on the wing, like the great horned owl chick born here.

Breathe in Sweet Resins

You could steam-distill pine needles, twigs and cones to extract sweet pine resins for aromatherapy—or just step into a pine grove and breathe deeply. Researchers are testing whether pine extract lowers blood pressure and helps liver function. Regardless, the vanilla scent of ponderosa pine bark is a true delight!



Minnesota Landscape Arboretum, Chaska

Label: Listen & Breathe Here

Exhibition: “Pine Walk”

Writer: Sandy Tanck

Target audience: Families; home gardeners; tree enthusiasts

Praise for this awardee:

“This label is what I’d want from a walk in the park: a charming add-on to my relaxed outdoors experience. It encourages me to revel in the sensory realm, hearing the pine needles sing and inhaling the scents, and with a light touch it makes me aware of the differences between the pines I’m walking along.” —Eileen Campbell

Listen & Breathe Here

Do You Hear Music in the Pines?

Since each kind of pine differs in the length and thickness of its needles, breezes can play across them like a vibrating wind harp. Some claim each pine “sings” in its own whispering tone. Listen also for the soft hoots and chirps of local musicians on the wing, like the great horned owl chick born here.

Breathe in Sweet Resins

You could steam-distill pine needles, twigs and cones to extract sweet pine resins for aromatherapy—or just step into a pine grove and breathe deeply. Researchers are testing whether pine extract lowers blood pressure and helps liver function. Regardless, the vanilla scent of ponderosa pine bark is a true delight!

Ohiopyle State Park Office/ Laurel Highlands Falls Area Visitor Center, Pennsylvania

Label: Look Closely; Can You Spot These Details; Sounds Carry

Exhibition: "Ohiopyle State Park: Explore, Discover, Conserve"

Writers: Amy Hill, Steve Boyd-Smith

Target audience: Visitors to Ohiopyle State Park

Praise for this awardee:

"This label does just what a visitor center should: introduces you to the environment outside and gives you some tools to experience it. Each line is tied to something real you can see—here at the diorama, but also potentially outside in the park. It mimics the experience of being on the trail and wondering 'What's that?' giving you a pocketful of things to look and listen for." —*Eileen Campbell*

Look Closely

Pay attention to the little things when you explore. Slow down. Look. Listen. Be curious. Go ahead, practice here.

Can You Spot These Details?

Be a detective. Search out these clues to investigate what stories they tell.

Abnormal growths on these leaves are called galls. Inside, little insects grow.

These holes reveal that a woodpecker has been here.

Camouflage protects an insect. Inside this chrysalis, a pupa is becoming a butterfly.

Everyone poops. By the look of this scat, a black bear has been around.

These milkweed pods will burst, scattering their puffy seeds. More native milkweed will support more monarch butterflies.

Sounds Carry

Often, you can hear more than you can see. When you're outside, listen. You might be amazed by the sounds of life all around you. The call of a green frog sounds like a banjo string being plucked. The creaking of trees in the wind. The drumming of a red-bellied woodpecker. The flute-like song of a wood thrush, carrying through the trees. The snort of a deer raises the alarm. Up in the trees, squirrels chatter. A barred owl: can you hear its "Who cooks for you? Who cooks for you all?" The haunting buzz of a katydid.



2016

Excellence in Exhibition Label Writing Awards



Presidio Trust and Adoption Museum Project, San Francisco

Label: Air Vietnam Bag

Exhibition: “Operation Babylift:
Perspectives and Legacies”

Writers: Liz Clevenger, Laura Callen,
Barbara Berglund, Heather Sharp, Aimee
Phan, Anh Đào Kolbe, and Lana Mae
Noone

Target audience: General; people with
connections to Operation Babylift

Praise for this awardee:

“Several of the labels submitted this year make use of guest writers, and this is the most effective. The museum’s object ID is joined by four personal commentaries on the travel bag. Together, the writings expand my understanding of Operation Babylift, the significance of the object, and the experience of those involved. Allowing in the voices of these people gives the bag, and presumably the entire exhibit, emotional power that’s rare in a museum exhibit.” —*Eileen Campbell*

Air Vietnam Bag

Courtesy of Heather Sharp [IL2015.02]

Heather Sharp arrived at the Presidio during Operation Babylift just before her 11th birthday. She came with her two younger siblings. She carried this bag with her on the flight from Vietnam. Air Vietnam was a commercial carrier that operated domestic and international flights from 1951 until the end of the Vietnam War.

As the North Vietnamese army plowed south, we were given limited amount of time to evacuate the security of home. This bag held few treasures of my young life. Where did it come from? Did Dad travel? Certainly we did not as a family. Unfortunately those treasures are no longer with me.
Heather Sharp, Operation Babylift Pre-teen Adoptee

How do you fit your life inside a bag? For all your favorite books, toys, family members, friends, history and memories? When your life is unpacked, how will they fit in your new home? Where can you hide the things you no longer wish to see, yet cannot let go?
Aimee Phan, Vietnamese American Author

Tattooed across my leathered skin, the name of a motherland I cannot claim because I was removed without my permission. While I was born Vietnamese and will die Vietnamese, I will never be seen as completely Vietnamese being labeled as an adoptee and will be forever a piece of misplaced baggage.
Anh Đào Kolbe, Operation Babylift Pre-teen Adoptee

I'm deeply moved by Heather's Air Vietnam bag. My daughter, who died weeks after arriving from Vietnam via Babylift, shares her name. I'm happy Heather has this extraordinary remembrance—sad for the loss shared by adoptees, birth families.
Lana Mae Noone, Mom, Author, Speaker, www.Vietnambabylift.org

San Diego Natural History Museum

Label: Wildfire in the Chaparral—Chapter 3

Exhibition: “Coast to Cactus in Southern California”

Writers: Erica Kelly, Beth Redmond-Jones, and Lena Jones

Target audience: Families with children preschool-age and older; school groups; tourists visiting Southern California; local nature lovers

Praise for this awardee:

“This label accomplishes a fundamental task of interpretation: bridging from concrete objects and experiences to more abstract ideas. Each sentence does this with admirable economy, starting with something you can observe in the diorama (no tall shrubs, burnt plants, fire poppies) and then telling what it means for this fire-ravaged ecology (new plants have room to grow, nutrients have been added to the soil, some plants come back quickly). The language is simple and the sentence structure straightforward, as befits the young family audience.” —*Eileen Campbell*



Wildfire in the Chaparral—Chapter 3

Chapter 3: After the burn

Capítulo 3: Después del fuego

The blackened ground lies exposed to sun and scavengers.

La tierra ennegrecida yace expuesta al sol y los carroñeros.

With no tall shrubs to block the sun, the ground is open for new plants to grow.

Sin arbustos altos que bloqueen el sol, la tierra queda despejada para el crecimiento de nuevas plantas.

A Mule Deer grazes on tender new yucca leaves.

Un venado bura se alimenta de nuevas y tiernas hojas de lechuguilla.

A hawk scans the landscape for prey.

Un halcón otea el paisaje en busca de presa.

A coyote hunts small animals that survived the fire.

Un coyote caza pequeños animales que sobrevivieron el fuego.

A fox looks and listens for her next meal.

Una zorra observa y escucha en busca de su próxima comida.

Rodents emerge from hiding to forage for food.

Los roedores emergen de sus escondrijos para buscar alimento.

Lizards look for a place to hide.

Las lagartijas buscan un lugar para esconderse.

The soil is rich with nutrients from burnt plants.

El suelo está enriquecido de nutrientes provenientes de las plantas quemadas.

Fire Poppies bloom, some of the first plants to flower after a fire.

Las amapolas del fuego florecen, unas de las primeras plantas en dar flor después de un incendio.

2016

Excellence in Exhibition Label Writing Awards

Science Museum of Minnesota, St. Paul

Label: Going to the Bathroom in Space

Exhibition: “SPACE”

Writer: John Gordon

Editor: Liza Pryor

Target audience: Adults and families with children

Praise for this awardee:

“We all want to know how they do it, right? The texts about poop in this flipbook show the true heroism of the Mercury, Gemini, and Apollo astronauts.”

—Kat Talley-Jones



Going to the Bathroom in Space

True pioneers

Early spacecraft didn't have toilets. Instead, astronauts stuck “fecal containment bags” to their behinds and then stored the filled bags for the duration of the mission.

Keeping it clean

Astronauts on Apollo flights would often strip naked before using fecal containment bags. The awkward process could take an hour to complete, but clean clothes and a tidy bag of poop were reward enough.

Rich history

A transcript from Apollo 10 reveals some of the history of going to the bathroom in space. It's never been easy, but it has apparently always been funny.

Thank goodness for atmosphere

A canister beneath the toilet seat stores poop on the International Space Station. Astronauts jettison full canisters in used supply vehicles. The vehicles—and their contents—burn up in our atmosphere.

A bathroom deadeye

Pooping into a space toilet requires careful aim. Astronauts use this training toilet on Earth to practice lining up their parts with its parts.

The circle of life

Equipment on the Space Station recycles astronauts' urine, turning it back into astronauts' drinking water.

For bathroom emergencies

There are no bathroom breaks during spacewalks, so astronauts wear “Maximum Absorption Garments.” But how does the saying go? “A diaper by any other name...”

Cross your legs and float

In 2009, plumbing problems on the Space Station left a crew of 13 (the largest ever) with only two toilets—one on the Station and one on the visiting Shuttle.

We'll “go” everywhere

Wherever our journey to space takes us—whether another moon, planet, or asteroid—we'll have to figure out how to make our bathrooms work.

National Museum of Natural History, Washington, DC

Label: How Long Ago is 66 Million Years?

Exhibition: “The Last American Dinosaurs: Discovering a Lost World”

Writers: Elizabeth Jones, Juliana Olsson

Editor: Angela Roberts

Target audience: General; tourists visiting DC; family groups; middle/high school groups

Praise for this awardee:

“Short, literally engaging, syntactically lovely, simple but not simple-minded, this label answers a question I didn’t know I wanted to ask, and it does so in a way that is instantly understandable.”

—Adam Tessier

How Long Ago is 66 Million Years?

It’s hard to imagine such a mind-boggling amount of time.

So try this: open and close your hands quickly. Each time you do it represents a year. Now picture doing this 24/7 for two years. That’s how long you’d have to “flash” your hands to represent 66 million years.



RESOURCES

Learn more about the AAM Excellence in Exhibition Label Writing Competition, including past and present winners: <http://bit.ly/1tddW4s>

- Visit the AAM Recorded Webinar Library for two webinars on label writing: <http://bit.ly/2bMV54E>
- Look for related resources in the members-only AAM Resource Library under Education and Interpretation: <http://bit.ly/2bwfDfA>
- Learn more about the power of words in the spring 2016 issue of the journal *Exhibition*: <http://bit.ly/1NBHPHF>

2016

MUSE Awards

The MUSE Awards, sponsored by the **Media & Technology Professional Network**, recognize outstanding media achievement in Galleries, Libraries, Archives, or Museums (GLAM). The awards are presented to institutions or independent producers who use digital media to enhance the visitor's experience and engage audiences. The MUSE Awards celebrate scholarship, community, innovation, creativity, education, and inclusiveness.



Audio Tours and Podcasts

Gold: Broad Museum, Los Angeles
Artists on Artists Audio Tour

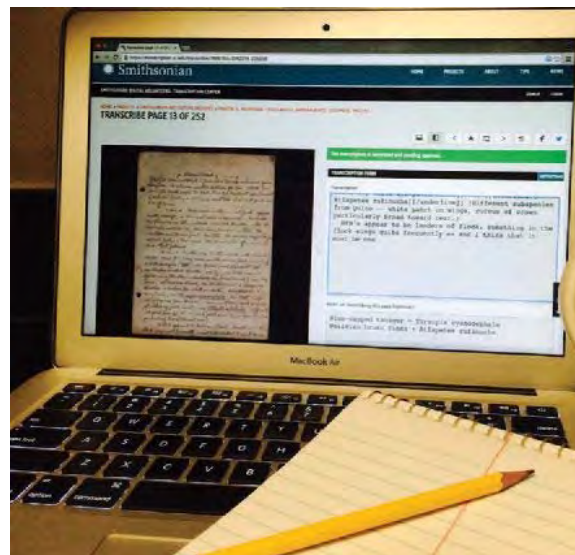
Praise for this awardee:

"Music is used to set the tone and context for the work in an innovative way drawing the listener in. Having artists reflect on each other's work is an excellent choice that really pays off. A truly exemplary production."

Silver: Chicago History Museum,
Chicago Authored

Bronze: Whitney Museum of American Art,
New York City, *Frank Stella Kids Audio Guide*

Honorable Mention: Metropolitan Museum of Art,
New York City, Gallery 742



Digital Communities

Gold: Smithsonian Institution Office of the
Chief Information Officer, Washington, DC
Smithsonian Institution Transcription Center

Praise for this awardee:

"The Smithsonian Institution Transcription Center is a volunteer-supported transcription website. The exceptionally executed website is smooth and easy to use, participation is rewarding, and the whole experience reflects well on the Smithsonian brand. The jury especially appreciates the way volunteers are made to feel special."

Silver: Bullock Texas State History Museum, Austin,
Story Project

Honorable Mentions: Textile Museum of Canada,
Making Makers
Museum of Modern Art, New York City, *#ArquiMoMA*



Education and Outreach

Gold: Philadelphia Museum of Art
A is for Art Museum

Praise for this awardee:

"The A is for Art app is a clever, very user-friendly, and fun way to introduce families to the museum and the works featured in the book of the same name. The orientation of the app toward kids, through fun graphics and intuitive design, capitalizes on children's interest and proficiency with technology and makes the museum come alive."

Silver: Fine Arts Museums of San Francisco,
Beam Tours: Telepresence Robot Tours to Broaden Accessibility

Bronze: Metropolitan Museum of Art,
New York City, *#MetKids: Made For, With, and By Kids*

Honorable Mentions: Corning Museum of Glass,
NY, *The Techniques of Renaissance Venetian Glassworking*

Ronald Reagan Presidential Foundation, Simi
Valley, CA, *Air Force One Discovery Center*



Games and Augmented Reality

Gold: Sydvestjyske Museer,
Ribe, Denmark

*Augmenting the Historic City:
Trade and Merchants' Life in Ribe*

Praise for this awardee:

"This project offers an excellent example of the use of augmented reality to connect exterior and interior spaces, integrating the museum's knowledge about the history of the town and its collections to enliven the physical space. The additional layer of doctoral research on the project sheds light on the successes achieved thus far and provides insight into where the project could go in the future."

Silver: Discovery Cube Los Angeles,
Inspector Training Course

Bronze: National Museum of American History,
Washington, DC, *Ripped Apart: A Civil War Mystery*

Honorable Mention: Getty Research Institute of
the J. Paul Getty Museum, Los Angeles, *Art of Food*

2016 MUSE Awards



Interactive Kiosks

Gold: George Washington University Museum, Textile Museum, Washington, DC
Common Threads

Praise for this awardee:

“This interactive prompts visitors to consider the meaning they attribute to the clothing they wear. The in-gallery placement, participatory nature, and creative aspects of this interactive made it stand out in the field.”

Silver: Minnesota Historical Society, St. Paul, *Suburbia Touch Table Interactive*

Bronze: Asian Art Museum, San Francisco, *CSI and the Buddha*

Honorable Mention: Field Museum, Chicago, *Qingming Scroll*



Interpretive Interactive Installations

Gold: Tech Museum of Innovation, San Jose, California
Body Metrics

Praise for this awardee:

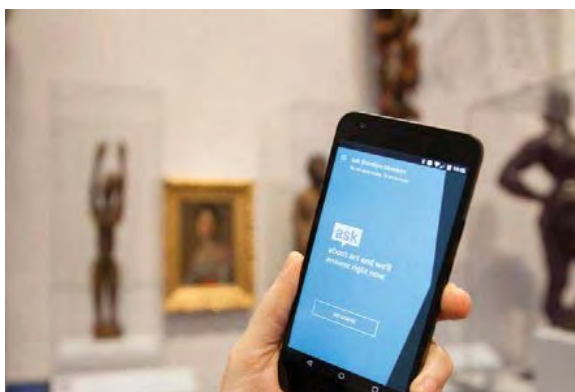
“This exhibition introduces visitors to wearable technologies, both current and new. Experiencing this show with others increases the fun and engagement, allowing visitors to see what data is generated through various activities.”

Silver: National Palace Museum, Taipei City, Taiwan, *Giuseppe Castiglione: Lang Shining New Media Art* exhibition

Bronze: Levine Museum of the New South, Charlotte, *iNUEVOlution! Latinos and the New South*

Honorable Mentions: Art Institute of Chicago, *Van Gogh's Bedrooms*

Miami Children's Museum, *Sketch Aquarium*



Mobile Applications

Gold: Brooklyn Museum, New York City
ASK Brooklyn Museum

Praise for this awardee:

“The Ask App allows each visitor to have a personalized experience with the museum by pursuing his or her own interests and curiosity. Eschewing high-tech solutions in favor of direct personal connections between users and staff, the app does not compromise the user experience or production value. It exemplifies a creative and novel application with a simple feature set—a laudable achievement in the museum field.”

Silver: New York Botanical Garden, Bronx,
FRIDA KAHLO: Art, Garden, Life

Bronze: Thomas Jefferson Memorial Foundation, Inc., Charlottesville, VA, *Slavery at Monticello: Life and Work on Mulberry Row*

Honorable Mention: Crystal Bridges Museum of American Art, Bentonville, AR, *CB Outdoors*



Multimedia Installations

Gold: El Paso Museum of History, Texas
DIGIE

Praise for this awardee:

“This large, interactive outdoor touch screen makes an impact through its sheer size alone, but its sophistication, interactivity, and accessibility are the real heart of the project. By opening itself to input from the community, it meets the museum’s goals of community service and education in a spectacular and engaging fashion.”

Silver: National Museum of Australia, Canberra, *Kspace*

Bronze: Columbus Earth Theater, Kerkrade, Netherlands, *Columbus Earth Theater*

2016 MUSE Awards



Online Presence

Gold: Metropolitan Museum of Art,
New York City
The Artist Project

Praise for this awardee:

"This site is a lovely combination of experience and storytelling combined with well-crafted technology. The Artist Project wonderfully allows for multiple voices beyond just the museum's, achieving a simple and compelling synergy between the videos and the site. The Met has raised the bar for what we can do, how we can do it, and for whom we do it."

Silver: The Henry Ford, Dearborn, Michigan,
The Henry Ford Website

Bronze: Ford's Theatre, Washington, DC,
Remembering Lincoln

Honorable Mentions: British Film Institute,
London, *Britain on Film*

Isabella Stewart Gardner Museum, Boston,
Ornament and Illusion: Carlo Crivelli of Venice
SFMOMA, San Francisco, *the new sfmoma.org*



Public Outreach

Gold: J. Paul Getty Trust, Los Angeles
#GettyInspired

Praise for this awardee:

"In #GettyInspired, the Getty has created a space for reciprocal communication and innovative interpretation of user-generated content. The core of the project is not the website but the campaign that seamlessly collects and integrates content through different activities and media."

Silver: Trust for the National Mall, Washington, DC,
Voices from the National Mall

Bronze: Broad Museum, Los Angeles,
The Broad's Un-Private Collection Series Streaming

Open Culture

Honorable Mention: Getty Research Institute and
University of Malaga, *Pietro Mellini's Inventory in
Verse, 1681*



Video, Film, and Computer Animation

Gold: Field Museum, Chicago
The Switch: A Bill Stanley Story

Praise for this awardee:

“A celebration of the work of museum professionals, this film shows how powerful, charismatic voices from inside the museum can be our strongest tools and can continue to inspire for generations to come. Through its charming animation, it both memorializes a beloved colleague and wonderfully conveys the magic of museums.”

Silver: American Museum of Natural History, New York City, *Shelf Life*

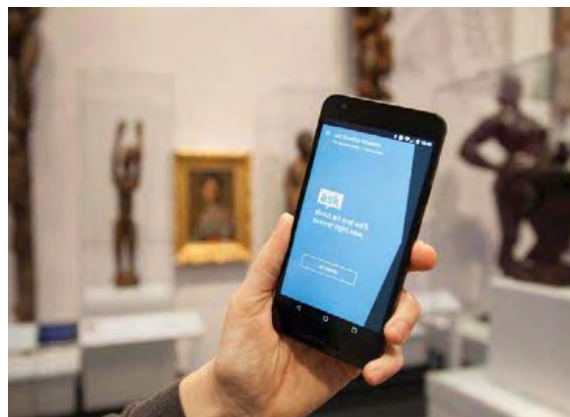
Bronze: Museum of Modern Art, New York City, *Modern Art & Ideas*

Honorable Mentions: National Palace Museum, Taipei City, Taiwan, *Adventures of the Mythical Creatures at the National Palace Museum*

National Park Service/Harpers Ferry Center, WV, and Tuskegee Airmen National Historic Site, AL, *The Tuskegee Airmen: Sacrifice and Triumph*

San Diego Natural History Museum, *Punk Skunk Series*

Seattle Art Museum, WA, *Disguise: Masks & Global African Art* promotional video



Jim Blackaby Memorial Award

Gold: Brooklyn Museum, New York City
ASK Brooklyn Museum

Introduced in 2004, the Jim Blackaby Ingenuity Award recognizes a project that exemplifies the power of creative imagination in the use of media and technology—a project that has a powerful effect on its audience and stands above the others in inventiveness and quality.

Jim Blackaby, a board member of the Media and Technology Program Network during its formative period in the 1990s, influenced the museum world with his innovative work in information services and Internet strategies during the early years of digital media integration within museums. Conceived in his memory, this award is granted to an organization selected from a pool of nominees put forward by MUSE Award juries. It is awarded only if a single program rises to meet the criteria set forth by the award's intent.

RESOURCES

Learn more about the AAM Media & Technology Professional Network (M&T), including past and present Muse Awards winners: <http://bit.ly/2bRpPiB>

- Look for related resources in the members-only AAM Resource Library under Education and Interpretation, Marketing and Public Relations, or Mission and Institutional Planning: <http://bit.ly/2bwfDfA>
- Browse the AAM Recorded Webinar Library under Collections Stewardship, Education and Interpretation, Marketing and Public Relations, or Mission and Institutional Planning: <http://bit.ly/2bMV54E>
- Download the AAM Center for the Future of Museums' TrendsWatch reports 2012–16 for technology topics: <http://bit.ly/2dssaEy>

BETTER EVALUATION MAKES BETTER EXHIBITS

IT IS A BRIGHT SPRING MORNING

as Dan Lowe's 5th-grade class clambers noisily off a yellow school bus and into a large commercial warehouse building. While it may not seem the most conventional location for a field trip, the students are clearly excited by what they will find through these doors. This isn't the first time that a class from the Dublin City School District in Ohio has come to Roto, and it certainly won't be the last.

Inside, an exhibit developer greets the group and shows the students to a large, flexible work space, where the class will essentially be teaming up with designers, engineers, and fabricators to become creative problem-solvers for the next few hours. Here, the front-end and formative evaluation of emerging interactive exhibits within Roto's walls is the focus of the students' own learning outcomes.

What began in the 2012–13 school year as an informal relationship between a few interested teachers and the senior project leadership at Roto has since evolved into a rich, well-developed program. This partnership between Roto and the Dublin City School District closely aligns with the district's core philosophy, which, according to



superintendent Dr. Todd Hoadley, is to encourage students to become thinkers. "Partnerships with [problem-solving] businesses like Roto give students real-life experience that cuts through the theoretical world of the classroom."

In a district that takes pride in high standards for holistic learning, Roto is a veritable STEAM factory, providing high-quality connections and experiences with STEAM practices and careers within the community. The project team at Roto discovered through earlier rounds of exhibit testing that when the participants were no longer viewed as test subjects but as true partners in the process, experiences and outcomes were elevated for both parties.

Roto is a veritable STEAM factory, providing high quality connections and experiences

As authentic contributors, students take great ownership and pride that their creative works will have real-world impact in a future museum.

While exhibit designers commonly rely on evaluation data, focus groups, and other forms of testing to aid in the development of exhibits, Roto's close relationship with the Dublin City School District is unique. These visits allow teachers to provide their students with an experience

that more closely resembles the original definition of a "field trip." Rather than visiting a pre-defined exhibit

or consuming a canned demonstration, students take a trip literally "into the field" of design and fabrication, seeing connections and making meaning firsthand.

"Our partnership with Roto is a win-win experience" Dr. Hoadley says, "Not only do our students get real-world experience with science and technology in action, but they get to participate in advancing an innovative and creative field." Together with museum and science center colleagues, Roto relies on practices like these to produce some of the most effective and durable exhibitions and cultural experiences in the field. ■





FRESH IDEAS AND INNOVATIVE SOLUTIONS FOR TODAY'S LEADING MUSEUMS.



SERVICES

Museum master planning
Exhibit and graphic design
Theming and environmental design
Exhibit development and evaluation
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Fabrication and turnkey installation
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RECENT CLIENTS

National Museum of American History
Connecticut Science Center
Canada Science and Technology Museum
Smithsonian's Freer | Sackler
Clark Planetarium
Science Museum of Virginia
King Abdulaziz Center for World Culture

Local middle schoolers testing a number of exhibits at Roto for an upcoming exhibit at the National Museum of the American Indian in NYC.
[Learn more at www.roto.com.](http://www.roto.com)

roto

2016

Museum Publications Design Awards

The Museum Publications Design Competition, the only national juried competition of its kind, recognizes superior execution and ingenuity in the graphic design of museum publications. Winners are chosen for their overall design excellence, creativity, and ability to express an institution's personality, mission, or special features. Judges included graphic designers, museum professionals, and publishers.



The Frances Smyth-Ravenel Prize for Excellence in Publication Design

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

Barnes Foundation, Philadelphia
Matisse in the Barnes Foundation

Designed by: Pentagram–Abbott Miller and Kim Walker

Praise for this awardee:

“The use of the colored paper was luxurious. Beautiful typography. The texture of the book was nice; invites the reader in with touch. Innovative idea to include the three volume bold colored set.”



Books

Ireland's Great Hunger Museum at Quinnipiac University, Hamden, Connecticut
Famine Folios: Series

Designed by: Rachel Foley

Second Place: American Folk Art Museum, New York City, *Red and White Quilts: Infinite Variety*; Designed by: Emily CM Anderson

Honorable Mention: Rokeby Museum, Ferrisburg, VT, *Farming & Feasting with the Robinsons*; Designed by: Wetherby Design



Educational Resources

Art Museum, University of Saint Joseph, West Hartford, Connecticut
Family Guide: Pan American Encounters (English and Spanish)

Designed by: Firebrick Design



Exhibition Catalogues

Katherine E. Nash Gallery, University of Minnesota: published in association with University of California Press
Covered in Time and History: The Films of Ana Mendieta

Designed by: Matthew Rezac,
Produced by: Lucia|Marquand

Second Place: Halsey Institute of Contemporary Art, Charleston, SC, *Something to Take My Place: The Art of Lonnie Holley*; Designed by: Gil Shuler Graphic Design, Inc.

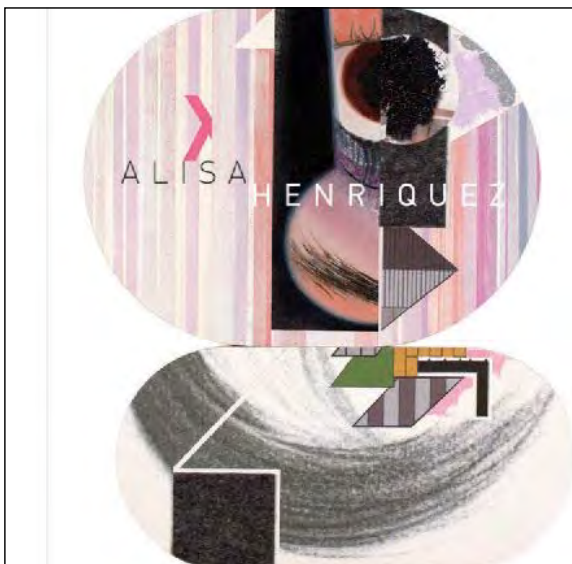
Honorable Mentions: Davis Museum, Wellesley, MA, *Bunny Harvey: Four Decades*; Designed by: Stoltze Design; Editor, Meredith Fluke

Gregg Museum of Art & Design, North Carolina State University, Raleigh, *Life's Little Dramas: Puppets, Proxies, and Spirits*; Designed by: Molly Renda, NCSU Libraries

2016

Museum Publications Design Awards

Budgets Less Than \$750,000



Exhibition Collateral Materials

A.I.R. Gallery, New York City
Alisa Henriquez: Floaters

Designed by: Kelly Salchow MacArthur, Michigan State University

Second Place: American Folk Art Museum, New York City, *Folk Art and American Modernism* brochure; Designed by: Kate Johnson

Honorable Mention: Halsey Institute of Contemporary Art, Charleston, SC, *Jiha Moon: Double Welcome, Most Everyone's Mad Here* exhibition brochure; Designed by: Karen Ann Myers



Newsletters and Calendars of Events

Halsey Institute of Contemporary Art,
Charleston, South Carolina
Spring/Summer 2015 Calendar of Events

Designed by: Karen Ann Myers



Posters

Halsey Institute of Contemporary Art,
Charleston, South Carolina
Groundhog Day Benefit Concert poster

Designed by: Shuler Graphic Design, Inc.



Annual Reports

Burchfield Penney Art Center—SUNY Buffalo State, New York
Detail

Designed by: White Bicycle

Second Place: Virginia Aquarium & Marine Science Center, Virginia Beach, *Aquarium Bright & Bold—Fiscal Year 2015*; Designed by: Savannah Kaylor

Honorable Mentions: Burke Museum of Natural History & Culture, Seattle, *In Our Own Words: 2015 Burke Museum Annual Report*; Designed by: Asha Hossain Design, Inc.

Norton Museum of Art, West Palm Beach, FL, *Accomplishments 2014/2015*; Designed by: Hilary Jordan Patriarca



Books

National Gallery of Art, Washington, DC
The Altering Eye: Photographs from the National Gallery of Art

Designed by: National Gallery of Art, Washington, DC

Second Place: National Air and Space Museum, Washington, DC, *Art of the Airport Tower*; Designed by: Mine Suda

Honorable Mentions: Amon Carter Museum of American Art, Fort Worth, *Charles M. Russell: Watercolors 1887-1926*; Designed by: Lucia|Marquand

Getty Publications, Los Angeles, *The J. Paul Getty Handbook of the Collection eighth edition*; Designed by: Getty Publications

Nevada Museum of Art, Reno, *Tahoe: A Visual History*; Designed by: Studio Hinrichs, Kit Hinrichs, and Belle Chock

Educational Resources

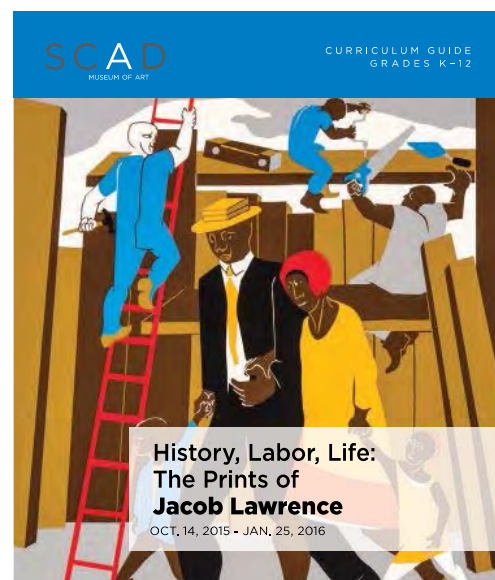
Savannah College of Art and Design, Art History Department, Georgia
History, Labor, Life: The Prints of Jacob Lawrence curriculum guide

Designed by: Savannah College of Art and Design

Second Place: Barnes Foundation, Philadelphia, *ArtSee Gallery Kit: Metalwork Mystery*; Designed by: Glue + Paper Workshop

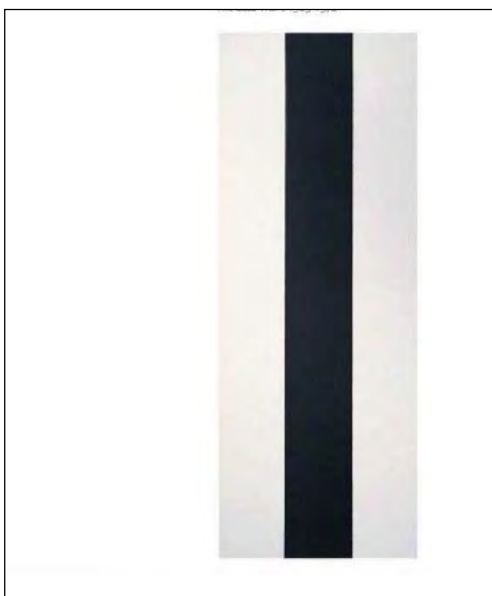
Honorable Mentions: Bard Graduate Center Gallery, New York City, *Side to Side and Detail Detectives Gallery Activity Books* Fall 2015; Designed by: Bard Graduate Center: Kate Dewitt and Hue Park

Mingei International Museum, San Diego
Made in America curriculum guide;
 Designed by: Alexis O'Banion



2016

Museum Publications Design Awards



Exhibition Catalogues

The Menil Collection, Houston
Barnett Newman: The Late Work, 1965-1970

Designed by: McCall Associates

Second Place: Jewish Museum, New York City, *As it were...So to speak: A Museum Collection in Dialogue with Barbara Bloom*; Designed by: Project Projects/Barbara Bloom

Museum of Fine Arts, Boston, *Hokusai*; Designed by: Susan Marsh

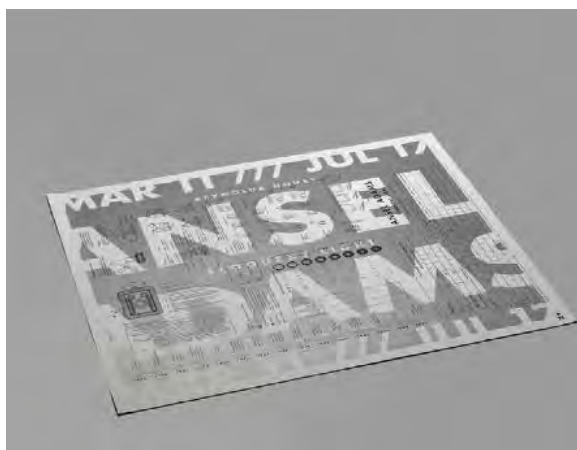
Honorable Mentions: Freer|Sackler, the Smithsonian's museums of Asian art, Washington, DC, *Sotatsu*; Designed by: Freer|Sackler, the Smithsonian's museums of Asian art

Museum of Fine Arts, Boston, *In the Wake: Japanese Photographers Respond to 3/11*; Designed by: Daphne Geismar

National Gallery of Art, Washington, DC, *The Memory of Time: Contemporary Photographs at the National Gallery of Art*; Designed by: National Gallery of Art, Washington DC

National Gallery of Victoria, Melbourne, VIC Australia, *Andy Warhol | Ai Weiwei (hardback)*; Designed by: National Gallery of Victoria

The Wolfsonian-Florida International University, Miami Beach, *Philodendron: From Pan-Latin Exotic to American Modern*; Designed by: Marlene Tosca, art director, The Wolfsonian-FIU



Exhibition Collateral Materials

Reynolda House Museum of American Art, Winston-Salem, North Carolina
Ansel Adams: Eloquent Light // A Field Guide

Designed by: Device Creative Collaborative

Second Place: Harry Ransom Center, Austin, *Shakespeare in Print and Performance*; Designed by: Creative Services, the University of Texas at Austin

Honorable Mentions: Dumbarton Oaks, Washington, DC, *75 Years / 75 Objects* rack cards; Designed by: Renée Alfonso

Mingei International Museum, San Diego, *Clues in the Cloth*; Designed by: Alexis O'Banion

Peabody Essex Museum, Salem, MA, *Strandbeest Exhibition Supplementary Materials*; Designed by: Julie Diewald, Peabody Essex Museum

Fundraising/Membership Materials

Second Place: Seattle Art Museum, *For the Love of Art* (Join) membership campaign; Designed by: Nina Mettler

Honorable Mentions: Jule Collins Smith Museum of Fine Art, Auburn, AL, *1072 Society brochure*; Designed by: Janet Guynn

Norton Museum of Art, West Palm Beach, Florida, *The Norton Circle*: upper-level membership materials; Designed by: Hilary Jordan Patriarca



Institutional Materials

Museum of Contemporary Art Chicago

Designed by: Dylan Fracareta, Mollie Edgar, Matt Tsang, Bryce Wilner

Invitations to Events

Freer|Sackler, the Smithsonian's museums of Asian art, Washington, DC *Birds of a Feather Gala* save the date and invitation

Designed by: Freer|Sackler, the Smithsonian's museums of Asian art

Jule Collins Smith Museum of Fine Art, Auburn, Alabama *John Himmelfarb Trucks* invite

Designed by: Janet Guynn

Second Place: Institute of Contemporary Art/ Boston, ICA *Gala*; Designed by: Leila Hayes

Norton Museum of Art, West Palm Beach, FL, *Norton Museum of Art Gala*; Designed by: Hilary Jordan Patriarca

Seattle Art Museum, *Party in the Park* fundraiser invite; Designed by: Nina Mettler

Honorable Mentions: Cleveland Museum of Natural History, *Metamorphosis Gala*; Designed by: Cleveland Museum of Natural History

Isabella Stewart Gardner Museum, Boston, Invitation to *Opening Reception for Carlo Crivelli Exhibition*; Designed by: MOTH Design Studio

Museum of Contemporary Art, Chicago, *Benefit Art Auction* invitation; Designed by: Bryce Wilner



2016

Museum Publications Design Awards



Magazines/Scholarly Journals

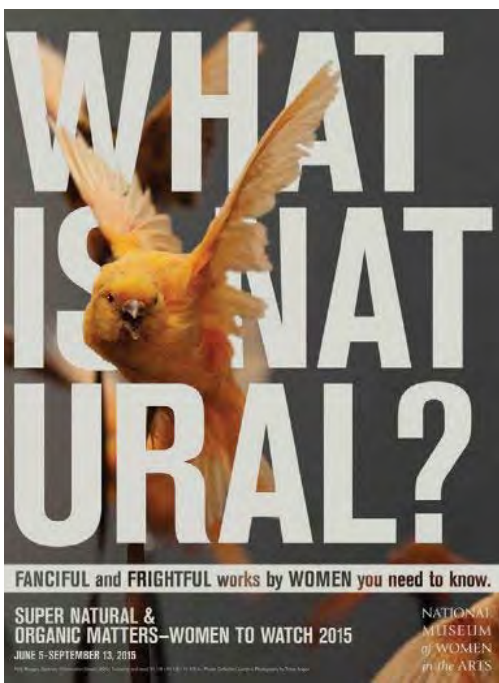
The Studio Museum in Harlem,
New York City
Studio

Designed by: Pentagram

Second Place: Norton Museum of Art, West Palm Beach, FL, *Museum Magazine Fall 2015*; Designed by: Hilary Jordan Patriarca

Honorable Mentions: Museum of Contemporary Art, Chicago, *MCA Members' Magazines*; Designed by: Dylan Fracareta

National Gallery of Victoria, Melbourne, VIC Australia, *Art Journal of the National Gallery of Victoria*, edition 54; Designed by: National Gallery of Victoria



Posters

National Museum of Women in the
Arts, Washington, DC
"Organic Matters—Women to Watch 2015"
and *"Super Natural"*

Designed by: Tronvig Group

Second Place: Seattle Art Museum, *Disguise*; Designed by: Rush Fay & Natalie Wiseman

Honorable Mention: Harry Ransom Center, Austin, *Shakespeare in Print and Performance*; Designed by: Creative Services, University of Texas at Austin

Seattle Art Museum, *Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection*; Designed by: Stephanie Fink

Newsletters and Calendars of Events

Second Place: Georgia Museum of Art, University of Georgia, Athens, *Facet*; Designed by: The Adsmith

Second Place: Jewish Museum, New York City, *The Jewish Museum Members' Newsletter* (series of three); Designed by: Topos Graphics; Brian Anderson and Margot Laborde

Honorable Mentions: Muscarelle Museum of Art College of William & Mary, Williamsburg, VA, *Muscarelle Museum of Art Spring/Summer 15*; Designed by: Erin Moore (A La Carte Designs) and Muscarelle Museum of Art staff

The Historic New Orleans Collection
The Historic New Orleans Quarterly;
Designed by: Alison Cody Design



Press Kits, Marketing and Public Relations Material

Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, New York
A teaching museum is...

Designed by: Linked by Air

Second Place: Freer|Sackler, the Smithsonian's museums of Asian art, Washington, DC, *Peacock Room REMIX advertising campaign*; Designed by: Nancy HacsKaylo

Innovations in Print Awardees

Books

Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, New York
Everything is Connected

Designed by: Heavy Meta: Barbara Glauber, and Kellie Konapelsky

Museum of Contemporary Art Chicago
Kathryn Andrews Run for President

Designed by: Dylan Fracareta

Exhibition Catalogues

Bard Graduate Center Gallery, New York City
The Interface Experience: A User's Guide

Designed by: Bard Graduate Center, Kate Dewitt, Hue Park

Burchfield Penney Art Center, SUNY Buffalo State, New York
Charles E. Burchfield: A Resounding Roar

Designed by: White Bicycle

Getty Publications, Los Angeles
Light, Paper, Process: Reinventing Photography

Designed by: Catherine Lorenz, Getty Publications

The Art Institute of Chicago
David Adjaye: Form, Heft, Material

Designed by: Mode, London

2016

The Sustainability Excellence Awards

Sponsored by the **PIC Green professional network**, these awards recognize sustainability efforts in facilities, programming, and exhibits in both large and small institutions. The awards offer an opportunity to share sustainability stories and encourage museums to develop and educate visitors about green practices.

Facilities/Site and Operation

Exploratorium, San Francisco (large museum)

Praise for this awardee:

“The Exploratorium’s adaptive reuse of a historic warehouse and the surrounding landscape features a wide range of ambitious sustainability goals. The building and site demonstrate many energy, water, and materials efficiencies. In particular, the museum’s progress and ongoing attention to net-zero operations, producing as much energy as it uses, demonstrates that sustainability is not a onetime effort but an ongoing philosophy. The museum also leverages its new facility as an opportunity to engage visitors with real-time electricity data dashboards, sustainability information throughout the space, and tours of the efficient technology.”



Walter Anderson Museum of Art, Ocean Springs, Mississippi (small museum)

Praise for this awardee:

“The museum’s upgrades demonstrate that existing buildings can achieve a lot of energy savings without undergoing major renovations or new construction. The featured upgrades included updating the air conditioning system to improve temperature and relative humidity conditions, as well as to reduce energy use, and replacing obsolete fluorescent and incandescent bulbs with energy-saving LED light fixtures and bulbs. Working in partnership with the local utility company, the museum was able to realize a high return on investment, including significant energy savings and improved quality of indoor environments.”

Programming

Peggy Notebaert Nature Museum, Chicago
Academy of Sciences
(large museum)

Praise for this awardee:

“The Chicago Conservation Corps (C3) is a program that has wide reach and impact in Chicago and greater community. C3 empowers volunteers through training on sustainability topics such as water, energy, green space, waste, and community organizing; in turn, volunteers mobilize their training within their communities to create a citywide network of sustainability champions. One example of a community project is the Belmont-Cragin neighborhood’s worm-composting workshop, which helped residents divert 1,000 pounds of waste from the landfill. Since its inception, the program has trained 587 community leaders and volunteers and the group has worked on more than 575 projects in their respective communities.”



Honorable Mention

San Diego Natural History Museum
(large museum)



Honorable Mention

Springs Preserve, Las Vegas (large museum)

Exhibitions

San Diego Natural History Museum (large museum)

Praise for this awardee:

“‘Coast to Cactus’ is a carefully crafted example of a sustainable exhibition. Each material in the design and construction process was selected for its durability, energy savings, or benefits to indoor air quality. Examples include a design providing access to daylight and the use of low-VOC paints, recycled content in the carpet and flooring, and durable solid wood materials for furniture and panels. This sustainable exhibition also teaches sustainability and conservation, encouraging visitors to not only learn about biodiversity in southern California, but also to think about their own connections to the environment.”

RESOURCES

Learn more about the PIC Green professional network: <http://bit.ly/2bN1KvT>

- Read the 2013 PIC Green report “Museums, Environmental Sustainability and Our Future”: <http://bit.ly/1qCcyvF>
- Get helpful tips on sustainability on a limited budget: <http://bit.ly/2bN2PUv>
- Look for related resources in the members-only AAM Resource Library, under Education and Interpretation, and Facilities and Risk Management: <http://bit.ly/2bwfDfA>

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Meet AAM in St. Louis!

The 2017 AAM Annual Meeting & MuseumExpo will come to St. Louis, Missouri, May 7–10. The theme for the meeting is “Gateways for Understanding: Diversity, Equity, Accessibility, and Inclusion in Museums.”

As communities of all sizes around the globe confront racism, discrimination, and oppression—and address issues of immigration, religious expression, sexual orientation, gender identity, and the equal treatment of all people—the commitment of museums to diversity, equity, accessibility, and inclusion has never been more important. This is the urgency of our work in today’s world and a key part of the new AAM Strategic Plan.

Meet us in St. Louis to celebrate its unique cultural heritage and to share ideas and models for building stronger gateways for understanding. Read more about the theme, the 12 program tracks, and MuseumExpo, and then register today at annualmeeting.aam-us.org/register. —*Lorri Ragan*



Great Professional Development from AAM!

Join the Alliance and your colleagues for upcoming live webinars, in-person Watch and Talk events, and a newly expanded Recorded Webinar Library. Remember: Tier 3 member museums can access all live and recorded webinars for free as a member benefit!

- **The five-part “Getting Started...”** webinar series continues with Exhibition Development (November 9), Collections Storage (December 7), and Collections Planning (December 14).
- **New recorded webinars**

on Audience Research and Evaluation, Recruiting and Hiring, and Reducing Hiring Bias added to the Recorded Webinar Library.

- **Coming in early 2017: a live webinar** on Evaluating Volunteers and your Volunteer Program, and a three-part webinar series with The Wallace Foundation: Audience Building and Financial Stability, Governance, and Diversity.

Learn more on the Alliance website (aam-us.org/resources/online-programs).

—*Greg Stevens*

Become a Peer Reviewer

Every year, about 275 museum professionals like you hit the road to take part in a unique professional development opportunity: peer review for the Museum Assessment and Accreditation Programs. After this opportunity to volunteer their expertise and time, conduct site visits, and write reports, nearly every peer reviewer comes back saying they learned something new or picked up a great idea to use in their own work. Becoming a peer reviewer is a great way to get more deeply involved with AAM, build your network and knowledge base, support the Continuum of Excellence, and have a direct influence on the success of museums. To learn more, visit the AAM website or e-mail peer-review@aam-us.org. —*Julie Hart*

Get Recognized in 2017!

If you enjoyed reading about the awardees in this issue, we encourage you to submit your best work for future recognition by AAM’s professional networks. Application deadlines are fast approaching! Winners will be featured at the 2017 AAM Annual Meeting & MuseumExpo in St. Louis, May 7–10. For more information, visit aam-us.org/about-us/grants-awards-and-competitions. —*Elizabeth Neely*

Accreditation Spotlight



Cedarhurst Center for the Arts Mt. Vernon, IL

“Going through accreditation was at first a daunting task; however, I remembered how to eat an elephant—one bite at a time. The process was most significant for Cedarhurst staff—it made us not only better as an organization, but better museum professionals. Everyone was a part of the process, so everyone shares in the excitement of the award.

For example, we have had several staff meetings going through the disaster preparedness plan. All have had instructions on using a fire extinguisher, but most had never actually used one. Therefore, because of this process we went outside during a

staff meeting to practice using the extinguisher. It was a great exercise for safety, but it was also a great team builder, and we had fun! I wish every museum would do it.

We are a better organization and staff because of the accreditation process. Our trustees are so proud; they hosted a lunch for our staff and paid out of their own pockets.”

—Sharon Bradham, Executive Director



Staff Size19
Budget Size \$1,800,000
Accredited May 2016



Do You Have the Five Core Documents?

Does your museum have the five Core Documents fundamental for basic professional museum operations and critical for organizational stability, accountability, and good decision-making?

- Mission Statement
- Institutional Code of Ethics
- Strategic Institutional Plan
- Disaster Preparedness/Emergency Response Plan
- Collections Management Policy

If not, use the Required Elements published on the website (aam-us.org/resources/assessment-programs/core-documents/documents) and AAM's Sample Document Library to get started. Then submit them to AAM to get feedback and recognition with Core Documents Verification.

"Creating these documents has been a wholly worthwhile experience," said Pamela Endzweig, director of

anthropological collections, Museum of Natural and Cultural History, University of Oregon. "The process has represented an important opportunity for self-reflection and a chance to collectively chart a course for the museum's future." —Julie Hart



Send a Message to Congress—in Person

Do you feel museums are fully appreciated by policy makers? If not, now is your chance to make a difference. Attend the 2017 Museums Advocacy Day, February 27–28 in Washington, DC.

Invite a trustee to join you, and together let's ensure that Congress recognizes the value of museums and how federal policy affects their ability to serve the public. Advocates take part in a day of issue briefings and then coordinate with advocates from their state and region for meetings on Capitol Hill with members of Congress and their staff.

At the annual congressional reception, we'll honor members of Congress for their support and dedication to museums, and we'll present a new Museum Champion Award to trustees who have demonstrated leadership by advocating for museums.

Learn more and register today at aam-us.org/advocacy/museums-advocacy-day. —Lorri Ragan



Save with the Alliance Purchasing Cooperative

Superior Recreational Products joins AAM as the newest preferred vendor in the Alliance Purchasing Cooperative. Superior is a manufacturer and supplier of commercial recreational products including shade and shelter structures, outdoor and indoor playgrounds, and site furnishings. One of Superior's specialties is designing and installing educational play environments that encourage social, emotional, language, cognitive, motor, and physical skill development.

The Alliance Purchasing Cooperative is made up of 17 preferred vendors that provide special discounts exclusively to AAM Tier 2 and Tier 3 members. You can save on paints, collections care, lighting, office and janitorial supplies, roofing, printing, and more. Go to alliancepurchasingcoop.org to read the success stories of museums that are already saving big, and start getting your discounts today. —Jennifer Adams

Donor Spotlight



Alliance President and CEO Laura L. Lott with Bill Watson at the 2016 AAM Annual Meeting & MuseumExpo.

Support for Fundraising Training

In Memoriam Jeanne Watson, 1929–2015

Married for more than 60 years and longtime AAM members and donors, Jeanne and Bill Watson were perennial participants in the AAM Annual Meeting. Together they traveled the world through Jeanne's involvement in the International Council of Museums (ICOM), which included founding the historic house committee (ICOM-DEMHIIST).

Like many professionals in our field, Jeanne started her work in museums as a volunteer. In 1980, she was hired as the first executive director of the Morris County Historical Society, headquartered in Acorn Hall, a historic site in New Jersey. Throughout her years in the field, Jeanne dedicated time to mentoring young people and to advancing best practices in historic house museums. In life, she gave generously of her time and her talent.

Upon his wife's death, Bill, determined to extend that generosity of spirit, made a

very generous donation in her memory to AAM. His contribution will be invested in advancing AAM's work to provide valuable information, guidance, and inspiration to the entire museum field. Working with the Indiana Historical Society (IHS), plans are underway to use Bill's gift to expand IHS's fundraising training for small history organizations to reach a broader audience. The training will be provided in conjunction with IHS's Heritage Support Grants program, made possible by Lilly Endowment, Inc.

"Jeanne would be proud of this investment in training her beloved small museum colleagues on ways to continue to fund their missions," Bill said.

This effort embodies what the AAM Board of Directors and President and CEO Laura L. Lott envisioned with the new strategic plan announced in May. With Bill's generous support, AAM can provide access to professional development

resources addressing financial sustainability, a critical need for the field. This collaboration also demonstrates AAM's commitment to working with allies and partners to increase access to resources.

"I was so pleased to personally welcome Bill to our annual conference in Washington, DC, and to personally thank him for this most gracious gesture in Jeanne's memory," said Lott. "Small museums across the country will benefit greatly from this effort, and Jeanne's tradition of service is extended."

Learn how you can make a contribution by visiting the AAM website or contacting Eileen Goldspiel, director of institutional giving, at 202-218-7702 or egoldspiel@aam-us.org.

As Museum went to print, we learned that Bill Watson passed away peacefully and unexpectedly at the age of 89. We extend our sincere condolences to his family and many friends in the museum community.

NEW JOBS

Vanuatu



Joseph Artero-Cameron to president, Pacific Islands Museums Association.

Arizona



Lauren Haynes to curator, Contemporary Art, Crystal Bridges Museum of American Art, Bentonville.

California



Leonardo Bravo to director of education and public programs, Palm Springs Art Museum.



Julian Brooks to senior curator of drawings, J. Paul Getty Museum, Los Angeles.



Richard Fagen to vice president, computing and digital initiatives, the J. Paul Getty Trust, Los Angeles.



Tish Greenwood to executive director, California Museum of Art Thousand Oaks.



Paul Hammond to executive director, March Field Air Museum, Riverside.



Jamillah James to curator, Institute of Contemporary Art, Los Angeles.



Michael Miner to Dorothy and Harold J. Meyerman Director of Development, Palm Springs Art Museum.



Paul R. Spitzzeri to museum director, Homestead Museum, City of Industry.

Colorado



Pamela Campanaro to director of galleries, University of Northern Colorado, Greeley.

Georgia



Jonathan Frederick Walz to director of curatorial affairs and curator of American art, Columbus Museum.

Nebraska



Carrie Morgan to curator of academic programs, Sheldon Museum of Art, Lincoln.

New Mexico



Khristaan D. Villela to director, Museum of International Folk Art, Santa Fe.

New York



David Berliner to president and chief operating officer, Brooklyn Museum.



Susan Pruiksmas to financial manager, Hyde Collection, Glens Falls.



Erika Sanger to executive director, Museum Association of New York, Troy.

Nevada



Catherine Magee to director, Nevada Historical Society at the University of Nevada, Reno.

North Carolina



Kathryn Hill to president and CEO, Levine Museum of the New South, Charlotte.

Ohio



Bryan de Boer to director of advancement Akron Art Museum.

Oregon



Cheryl Hartup to associate curator of academic programs and Latin American art, Jordan Schnitzer Museum of Art, Eugene.

Tennessee



Julie N. Pierotti to Martha R. Robinson Curator, Dixon Gallery and Gardens, Memphis.

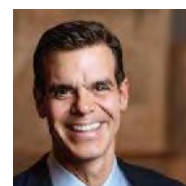
Texas



Brett Abbott to director of collections and exhibitions, Amon Carter Museum of American Art, Fort Worth.



Agustín Arteaga to Eugene McDermott Director, Dallas Museum of Art.



Rich Aste to director, McNay Art Museum, San Antonio.

Washington



Louise "Lou" Palermo to curator of education, Maryhill Museum of Art, Goldendale.

KUDOS



Carla Hayden's nomination to be librarian of Congress has been approved by the US Senate. Since 2010, Hayden has served on the National Museum and Library Services Board, which advises the Institute of Museum and Library Services (IMLS). She is currently the chief executive officer of the Enoch Pratt Free Library in Baltimore, and she is a past president of the American Library Association.

RETIRING



Janet Riker is retiring as director of the University Art Museum, University at Albany, State University of New York. During her 12-year tenure, she forged collaborative partnerships with galleries and museums within the SUNY system and in the regional community. She oversaw the establishment of four endowed funds to support an ambitious program of contemporary visual art exhibitions, representing emerging and nationally recognized artists, and she published more than a dozen exhibition catalogs. In 2016, Riker was awarded the SUNY Chancellor's Award for Excellence for consistently superior professional achievement.



Karen Graham Wade, director of the Workman and Temple Family Homestead Museum, City of Industry, California, retired June 30, 2016. During her 34 years at the museum, she was a great advocate for accessible, honest interpretation of the past, as well as for team management. Wade oversaw the museum's rise to become one of Greater Los Angeles' most respected historic site museums. In recent years, she has been a committed advocate for museum programs tailored to those with special needs, both at her museum and in the field.

IN MEMORIAM



Elle Kirk, University of Leicester, School of Museum Studies, United Kingdom, died August 1, after a battle with secondary cancer. She was 38. Kirk's (2015) Ph.D. thesis had the engaging title "Crystal Teeth and Skeleton Eggs: Snapshots of Young Children's Experiences in a Natural History Museum." The thesis makes a valuable and creative contribution to the museum studies literature. She had extensive experience as a museum educator and as a facilitator in workshops for children. This background at the Thackery Museum in Leeds and at Think Tank in Birmingham led to her appointment at the School of Museum Studies on a number of funded research projects.



Françoise Hack-Lof, known as Francie to friends and colleagues, died on July 11, 2016, after a courageous battle with cancer. She was the assistant director of collections at the John and Mable Ringling Museum of Art in Sarasota, Florida, where she served for nearly 20 years. She held a B.A. in art history from the University of Groningen in the Netherlands. At the Ringling, Hack-Lof oversaw all aspects of collections, including registration, conservation, and preparation. Her publications included *Encore! The Art of the Asolo Theater and Sculpture on the Estate of the John and Mable Ringling Museum of Art*.



Margaret Lukow, known as Maggie or Peg, died July 25 from injuries she sustained in a car accident. She was 82. In the 1980s, Lukow worked at Wustum Museum, where she helped start the docent program and helped the facility obtain professional accreditation from AAM. She served on the Racine Art Museum board, helped establish the Starving Artists Fair and the Racine Artists Gallery, and encouraged fellow artists, all while creating her own paintings, drawings, prints, and clay sculptures.

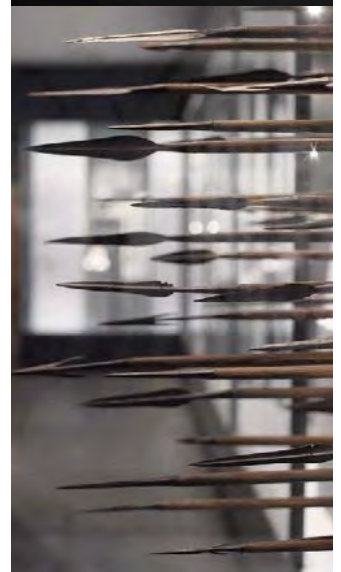


Boubacar Koné died August 3 in Los Angeles. He was 74. Koné co-founded the Musée Boribana in Dakar, Senegal, and the Pounder-Koné Art Space in Los Angeles with his wife, actress CCH Pounder. He worked with the Agnes Etherington Arts Center at Queens University in Kingston, Ontario, in their African art collection. In 1990, Koné organized the first African-Caribbean Festival of Art in Montreal. He also was a consultant for the collection of African art of Elizabeth and Justin Lang and advisor for the Afriki Gallery in Los Angeles. In 1993, Koné and Pounder founded and built the Musée Boribana (Boribana Museum of Contemporary Art), the first contemporary art museum in Dakar, featuring artists from the Diaspora and the emerging Senegalese contemporary scene. He is survived by his wife, five children, and three grandchildren.

Roblon

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Along with COMPANION and CHUM, ACCOMPLICE is one of the best-known characters dreamed up by the artist known as KAWS. Based in Brooklyn, born in 1974, KAWS grew up watching televised cartoons. He has shaped those memories into graphic figures that are immediately recognized and much beloved by KAWS' legions of admirers, which include both major art collectors and countless young fans. "KAWS: Where the End Starts," on view at the Modern in Fort Worth, Texas, showcases nearly 100 of his works, ranging from paintings to large-scale sculpture to graffiti art. The exhibition travels next to the Yuz Museum in Shanghai, where it will be on view through July 31, 2017.

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Konya Science Center, Turkey. Photography by David Copeman, courtesy Kubik Maltbie

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Julia Oldham
The Loneliest Place, 2015
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