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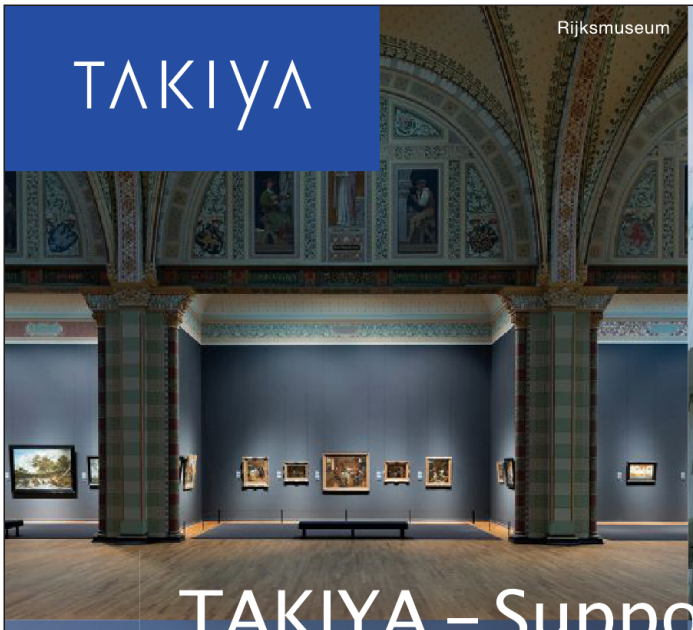
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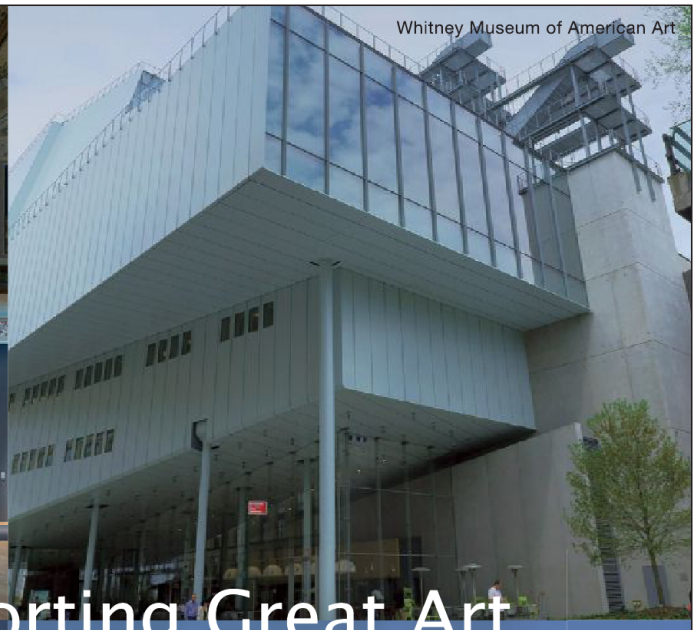
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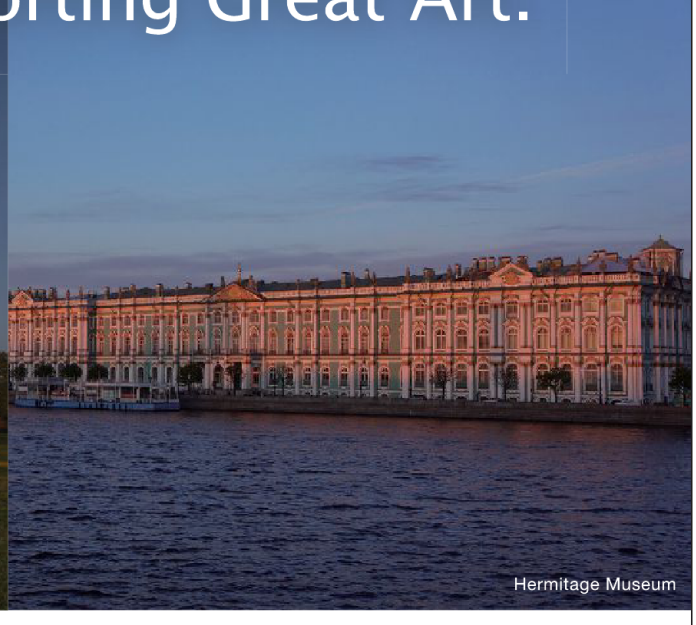
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Museums Are Key to Education Reform

Our education system is in peril.

Whether I'm meeting with legislators, policy wonks, or partners in Washington, DC, or Alliance members and educators across the United States, I hear repeated concern about the future of our school systems.

Sadly, the data is indisputable. Schools are overcrowded, and many are dilapidated and closing. The world's largest and most influential educational survey, Programme for International Student As-sessment (PISA), reports that one in six students in the US (and other highly developed countries such as the UK and Australia) are low performers in reading. Math and science performance is even weaker. Too many students graduate high school without the requisite skills to participate fully in modern society, and 20 percent in the US don't graduate at all. Our society is failing our children.

Museums can help.

While some museums are leading the way to education reform and many are filling the void left by cutbacks in public education in arts and humanities, most decision-makers are surprised when I explain that museums spend more than $2 billion a year on education. The typical museum devotes 75 percent of its education budget specifically to K-12 students. And museums receive more than 55 million visits every year from students in school groups. Museums have created educational programs in every subject, tailored to the needs of state and local curriculum standards.

Why, then, do we constantly find ourselves having to explain that museums are fundamentally educational institutions, with hands-on, inquiry-based learning at the heart of our missions? Why are we not top-of-mind for education reformers?

The good news is that your Alliance is taking action. The time is now to bring all available resources—including museums—onto the playing field to help reform our education system. In our 2016-2020 strategic plan, the Alliance is focusing especially on the vital role museums can play to educate our nation's young people and position them for success.

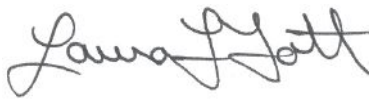
Improving our public education system has long been a passion of mine—even before my daughter came into my life. Throughout my career, I have worked for some of the most innovative education programs that are making real change, but it's even more urgent for me now, personally, and it's urgent for our country. Our economic and societal woes are inextricably linked to what's happening to our young people.

The museum field must play a starring role in educational reform. I am optimistic that we're on the cusp of disruptive wholesale change in this country's educational infrastructure. Museums are well-suited to play a central role in a new era of education.

To that end, the Alliance is proud to welcome Sage Morgan-Hubbard, who joined us August 1 as our Ford W. Bell Education Fellow for Museums and P-12 Education. Sage will spend the next two years working with museums, educators, schools, futurists, and learners, getting museums off the sidelines and onto that playing field where communities, where kids, need us like never before. (See page 51 for more on Sage.)

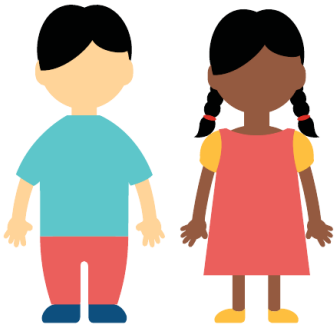
And while our attention is focused on education in the US, this work may have global ripple effects as well. News of the nascent "museum schools" movement in our country is spreading across the world. In the UK, the "My Primary School is at the Museum" project is studying the long-term benefits of basing classes in local museums. Blurring boundaries between museums and schools may well become an international trend.

We welcome your ideas about concrete steps we can take to move closer to this future. Think about how many cities we have with great museums and underperforming schools. And ask yourself, "What can we do together that we wouldn't be able to do apart?" Then, stop asking yourself, and go ask your nearest P-12 education professional.



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

Educational Role of Museums



Children who visited a museum during kindergarten had higher achievement scores in reading, mathematics, and science in third grade than children who did not.

Source: Swan, D.W. 'The Effect of Informal Learning Environments on Academic Achievement during Elementary School' paper presented to the American Educational Research Association (2014)

Museums provide many social services, including programs for children on the autism spectrum, English as a second language classes, and programs for older adults with Alzheimer's or other cognitive impairments.

Source: American Alliance of Museums 'Museums on Call' report (2013)

Museums are considered a more reliable source of historical information than books, teachers or even personal accounts by relatives.

Source: Indiana University study

Students who attend a field trip to an art museum experience an increase in critical thinking skills, historical empathy and tolerance. For students from rural or high-poverty regions, the increase was even more significant.

Source: Education Next 'The Educational Value of Field Trips' (2014)

26% of museums are located in rural areas; other museums reach these communities with traveling vans, portable exhibits, and robust online resources.

Source: Institute of Museum and Library Services' Museum Universe Data File' (2014)

National Sporting Library and Museum

Middleburg, VA | Bold, hard-edged shapes of color make up Greg Montgomery's distinctively graphic prints, which often represent scenes of sporting events ranging from hockey games to horse races. The contemporary artist's vibrant poster for the National Sporting Library and Museum's sixth annual polo classic, to be held on September 11 this year, was released in tandem with "To the Finish: The Art and Process of Greg Montgomery." The exhibition breaks down the Washington, DC, native's process, displaying how Montgomery plans his finished works through drawings and seamless collages of brightly hued pieces of paper. To November 27, 2016.

Children's Museum of Indianapolis

NASA's Project Mercury program, which projected the first Americans into space, is the focus of "Beyond Spaceship Earth," a new $8 million exhibition at the Children's Museum of Indianapolis. The history of space exploration is brought down to earth in three parts. A replication of the International Space Station demonstrates how astronauts conduct experiments and otherwise spend their days in the cosmos. A planetarium allows viewers to escape our atmosphere alongside Gus Grissom, one of the first Project Mercury astronauts. Finally, a wall of fame celebrates space crusaders who have hailed from the state of Indiana.

Burke Museum of Natural History and Culture

Seattle | Known as the American Alps, the North Cascades in Washington State are home to one of the country's most intact and biologically diverse wildlands. A remarkable variety of fauna and flora resides in these 2.5 million acres of rugged yet pristine landscape. Based on the book The North Cascades: Finding Beauty and Renewal in the Wild Nearby, the exhibition "Wild Nearby" allows visitors to follow the paths of researchers who have studied this mountain range. Large-scale photographs are paired with specimens and artifacts that together afford a glimpse of this unique ecosystem. To February 5, 2017.

John and Mable Ringling Museum of Art

Sarasota, FL | Overlooking Sarasota Bay, the Ringling Museum's new Center for Asian Art, a decade in the making, debuted in May. The $10.2 million project, designed by internationally esteemed firm Machado Silvetti, comprises a 7,500-square-foot pavilion and the renovation of 18,000 square feet within the museum, allowing for gallery space, a lecture hall, study and seminar rooms, and open storage. The three-story pavilion features an Asian-inspired façade: a mosaic of terra-cotta tiles, glazed in a shade of green that echoes the hues of Chinese jades as well as the Ringling's lush grounds. Inside, an open loggia provides restful space for quiet contemplation.

Peabody Essex Museum

Salem, MA | The coves and ledges of Appledore Island, the largest of the Isles of Shoals off of the New Hampshire coast, were subjects for American impressionist Childe Hassam during the three decades of summers he spent there. Marine scientists and geologists have teamed up with curators to analyze Hassam's paintings, which captured areas studied today at the island's Shoals Marine Laboratory. As shown in "American Impressionist: Childe Hassam on the Isles of Shoals," these researchers have mapped the artist's representations against the island's actual terrain. The exhibition juxtaposes Hassam's works with contemporary photographs, revealing both intricacies of Appledore and of Hassam's artistic practice. To November 16, 2016.

Studio Museum in Harlem

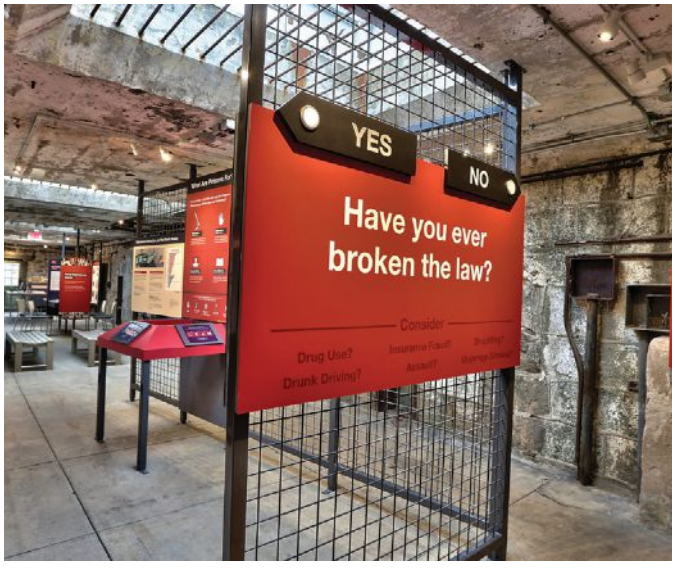
New York City | Alma Thomas, born in Georgia in 1891, accomplished a number of firsts throughout her life. She was the first student to graduate with a degree in fine arts from Washington, DC's Howard University. Thomas went on to become the first African American woman to have a solo exhibition at the Whitney Museum of American Art in New York—and to have a place within the White House's art collection. Yet she didn't begin to paint full time until she retired from teaching at the age of 69. Alma Thomas traces the last twenty years of her life, evidencing how her work evolved from figurative to dramatically free-formed abstraction. To October 30, 2016.

Peoria Riverfront Museum

Illinois | Fusing video-game technology with traditional exhibitry and the wonders of space, "Be the Astronaut: Moon, Mars, Asteroids, and Jupiter" propels visitors onto virtual interplanetary journeys. Two talking robots escort guests through the exhibition, which features stops for launching rockets, flying spaceships, and driving rovers. Surfaces of other planets are simulated using data from NASA's space probe, and artifacts from the space agency preview technology that will be used on future missions. All of the content was developed with insights from experts in astronomy, physics, and multimedia. Touring through August 2017. Venue: COSI, Columbus, Ohio.

Science Museum of Virginia

Richmond | A supersonic jet is suspended above "Speed," a new addition to the Science Museum of Virginia as of this May. Tracking a broad range of velocities, the exhibition's fifty-plus installations include the SR-71 Blackbird, which can literally fly faster than a speeding bullet. In the "Human Wind Tunnel," visitors are exposed to the force of 80-mile wind gusts. On the flip side of the speedometer is "Geologic Time Lapse," retracing the imperceptible yet astounding evolution of Earth's geography, and the "World's Slowest Machine," which requires a full 3.6 billion years to operate.



Eastern State Penitentiary

Philadelphia | Within a formerly operational penitentiary, a new exhibition examines the current state of US correctional facilities. "Prisons Today: Questions in the Age of Mass Incarceration" draws on breaking criminological and sociological research to reflect on America's criminal justice system, through which more than 2.2 million citizens are now imprisoned—giving the United States the world's highest incarceration rate. Films and digital interactives include a video wall screening footage of crucial policy decisions made over the past half-century and touch screens on which visitors can share their personal views of the national prison system.

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

Having a Voice in Education Policy

Exploring the presidential candidates' views on education, museum funding, and museums' impact on learning.

By Anthony Pennay

Arguably, no street in the United States better personifies the theme of the 2016 AAM Annual Meeting—Power, Influence, and Responsibility—than Pennsylvania Avenue. Nearly every president since Jefferson has paraded down the avenue after taking the oath of office. It has served as a route of parade and protest for ordinary citizens as well. And the 1.2 miles between the US Capitol and the White House is considered the most important stretch of road in the country.

Roughly halfway between these two governmental landmarks sits the Newseum, an institution dedicated to examining the power, influence, and responsibility outlined in the First Amendment. The floor-to-ceiling windows of its seventh-floor Knight Conference Center afford a view of the endless bustle of Pennsylvania Avenue and the National Mall. This museum, in this place, during this conference, was an ideal setting for the Committee for Education Funding's (CEF) Presidential Forum on May 26. The event was dedicated to exploring the education policy agendas of the major presidential candidates.

AAM was a sponsor of the forum and sent several attendees. The AAM delegation included President and CEO Laura Lott, Board Members Cinnamon Catlin-Legutko and Berit Durler, Director of Government Relations Ben Kershaw, outgoing EdCom Chair Sarah Jesse, myself, and more than 20 other members. For us, the key question of the day focused on the expanding role of museums in P–12 education.

Moderating the event was Candy Crowley, former chief political correspondent for CNN. For those of us who

believe that museums are essential 21st-century institutions of learning, we were delighted to hear her opening words. "Over the past six months, I've watched education from the perspective of my grandchildren who spend every weekend at the Field Museum in Chicago," said Crowley, thus opening a discussion of education policy at the highest level, with a personal example of the power and impact of museum learning. Score one for Team Museum.

Museums and Lifelong Learning

The first discussion was between Ann O'Leary, senior policy advisor for the Hillary Clinton campaign, and Donni Turner, policy analyst for the Bernie Sanders campaign. CEF reached out to the Donald Trump campaign as well, but his camp declined to send a representative to the forum (or to comment for this article). O'Leary and Turner admitted up front that their candidates' general approaches to education policy aren't all that different. They pointed out that the mobilization of younger voters has made affordability the key education issue in this campaign. Both candidates have agreed that this matter must be addressed. Turner said that Senator Sanders feels all students, regardless of income level, should be able to attend public higher education for free. According to O'Leary, Secretary Clinton feels that those who can afford to pay for higher education should contribute their fair share, but for those who cannot afford it, it should be free.

The campaign representatives also discussed the larger context of learning, what the Clinton campaign refers to as "birth to lifelong learning." Sitting in the audience, next to my colleagues from AAM and various museums, I thought about the impact museums have in terms of fostering lifelong learning. Our museums offer a spectrum of innovative programs and content, from early childhood learning to access programs for the elderly. No collection of institutions is better positioned than museums to promote powerful lifelong learning in the arts, sciences, history, and more. In fact, when asked about where federal dollars might be better spent, Turner said, "There needs to be additional resources...field trips to museums (and) libraries." This sort of thinking aligns well with AAM's new strategic plan,

which includes a focus on "museums' expanding role in an evolving ecosystem of P–12 education." Finding ways to support student visits could build museum-going habits that would benefit both learners and the institutions they would visit.

The Role of the Federal Government

The meatiest discussion of the role of museums came during the second panel, featuring representatives from various think tanks. Lindsey Burke represented the Heritage Foundation, Nat Malkus represented the American Enterprise Institute, and Carmel Martin joined from the Center for American Progress.

Crowley mentioned a study by University of Arkansas professor Jay Greene that showed that students who made even a half-day visit to an art museum tested higher than their peers in measures of critical thinking and tolerance. In fact, students from rural and high-poverty schools benefit even more. This study shows tremendous impacts from museum learning opportunities—if students are able to visit museums.

"There are so many places where the federal government could step in," noted Crowley before asking a question that AAM had posed. "The question is, should they? Are museums within the purview of the federal government to help with access?"

"That is certainly not within the federal government purview, to be federally financing museum or field trip excursions," said the free market-focused Burke. "However, having said that, museum field trips are incredibly important." She went on to consider how museums might provide access to learners from across the country. "If you are a child in DC, you might have plenty of opportunity to go to free museums. So how do we think about that in states and rural areas? And how do we leverage online learning?"

Martin had a different opinion on the federal government's role when it comes to supporting learning opportunities in museums. Because there is federal funding for libraries and museums, she noted, "children in the Washington, DC area have opportunities for enriched learning that don't exist in other jurisdictions....It is a very important role for the government to support our museums and libraries...How our children learn is as important as what they learn."

In short, there was consensus around the notion that museums are essential learning institutions, that they have value to those who visit them, that they are public goods, and that they play an important role in the larger education ecosystem. However, the panelists were divided on what role the federal government is best suited to play in ensuring access to these learning opportunities for students across the country.

Undoubtedly, this forum will continue to influence the work we do in EdCom. As museums, we hold a responsibility to the past—to preserve, protect, and share the great art, work, and ideas of the past. But our greater responsibility is to the future. We must leverage our collections and our power as vital civic institutions to build better communities, stimulate important conversations, and create an infrastructure of connections among people, ideas, artifacts, and actions.

CEF is a coalition founded in 1969 "with the goal of achieving adequate federal financial support for our nation's educational system." CEF lobbies Congress, organizes events to advocate for federal education spending, and publishes an annual guide to federal education programs. As a member of CEF, AAM works to ensure that museum funding is part of its agenda and to give museums a voice in education policy.

Anthony Pennay is director of the Walter and Leonore Annenberg Presidential Learning Center at the the Ronald Reagan Presidential Foundation in Simi Valley, California, and chair of the AAM EdCom Professional Network. He can be reached at apennay@reaganfoundation.org or 805-577-4156.

Top Four Takeaways

1. **We Are Essential:** Museums are not just nice. They are essential learning institutions in the 21st century.
2. **Be Connected:** Museums are about community and connections as much as content and collections. Crowley mentioned her grandchildren's affinity for the Field Museum because of the connection they felt.
3. **Speak Up:** At the federal level, there are many worthy organizations and coalitions making a case for their interests. As museum advocates, we must be sure our voices are heard and our value is clear.
4. **The Future of Museum Education is Bright:** The conference was rich with a focus on the future of education. Considering the CEF Presidential Forum, the Ford W. Bell Education Fellow for Museums and P-12 Education, the new AAM strategic focus on P–12 education, and the efforts of EdCom, I am inspired by the great work we have ahead of us as museum educators.

Assuring the Safety of Young Visitors

Steps museums can take, including background checks for museum personnel and privacy protection policies for visitors.

By Richard Mercado

As organizations that appeal to families and school groups, museums must provide a safe environment for their young visitors. Background checks for employees and volunteers should be a part of a risk management program, as should a clear policy regarding visitors' privacy. Such precautions are not, however, a panacea. This article aims to provide some basic guidelines for museums on how to protect themselves against potential lawsuits arising from actions of their employees and volunteers.

Understanding Your Risks

The Nonprofit Risk Management Center, an organization dedicated to helping nonprofits manage uncertainty, urges all organizations offering services to youth to recognize the risks of abuse, sexual molestation, and violence among program participants.

Like other organizations, museums must consider liability issues and protect their reputations. According to the nonprofit consumer education and advocacy group Privacy Rights Clearinghouse (PRC), "Failure to maintain trust can be devastating to an organization, leading to a loss of community support, loss of funding, or even a lawsuit for negligent 'selection' of a volunteer. Even when faced with an unfortunate incident involving a volunteer, an organization should fare better by having made a good faith effort to conduct a background check."

Background checks alone are not sufficient to protect children, however. According to John C. Patterson, a screening professional associated with the center, "Every youth-serving organization should examine ways in which staff and volunteers are monitored during their interactions with children."

Determining What is Legally Required

It is important to note that there is no one federal or state law that requires all workers to be screened. However, highly publicized crimes against children have led to new state and federal laws regarding employee and volunteer background checks. For volunteers and employees alike, the requirements vary according to the duties performed and the types of organizations served.

While an employee may be required to have an extensive background check prior to employment, volunteers often are only required to undergo a criminal history check and a check of sex offender registries.

Establishing Screening Policies

Both volunteers and employees need to be screened. A basic screening process for volunteers should consist of a written application, face-to-face interviews, and reference checks. Volunteers who have contact with children also should undergo name-based criminal history checks at the state level, along with additional reference checks.

The challenge for museums that rely heavily on volunteers—whether retirees, parents, or teens—is how to properly

screen for bad actors without alienating their dedicated helpers. Background screening certainly is prudent from the organization's standpoint, but some volunteers may find screening policies offensive or object due to privacy concerns.

To alleviate volunteers' unease, the PRC recommends that organizations adopt written screening policies, as well as written privacy and data security policies. According to the PRC, "Volunteers' concerns about data privacy and security can often be allayed if an organization provides a good written policy addressing privacy and data security issues." At a minimum, a volunteer screening policy should:

- Clearly state the organization's position and practice for screening volunteers.
- Identify the volunteer positions that require screening.
- Identify the screening required for each volunteer position.
- Identify the scope and sources for conducting background checks.

Choosing a Screening Option

Although no screening method is 100 percent foolproof, nonprofit organizations can choose among several options to screen volunteers. The method used depends largely on the volunteer's job and the museum's policy. To perform background checks, museums can:

- directly access state and federal criminal history repositories
- engage professional background screening companies, many of which have programs specifically designed for nonprofits
- perform Internet searches (sex offender registries are readily available)

Under the Volunteers for Children Act, only state agencies can gain access to the FBI database for screening volunteers. Nonprofits that wish to search the FBI database must make that request through their official state criminal history repository. Access to criminal records vary greatly from state to state, per the PRC.

Museums and other nonprofits are increasingly using commercial background screening companies, which have more data than government websites and are often faster than screening through state repositories. Commercial screening companies generally check a volunteer's or employee's credit, Department of Motor Vehicles record, and social security number. To find a reputable screening company, museums can ask for recommendations from other nonprofit organizations or check with the National Association of Professional Background Screeners (napbs.com), which has a list of regional and national member companies.

"Although no screening method is 100 percent foolproof, nonprofit organizations can choose among several options to screen volunteers."

Assessing the Costs of Background Checks

The cost of a background check depends on the level of detail and the number of jurisdictions that must be searched. Access fees for each jurisdiction—county, state, Department of Motor Vehicles, Employment Verification Data Warehouse, and Education Verification Clearing House—can range from no cost to $65. Some firms provide price quotes. According to the Nonprofit Risk Management Center, the FBI charges $18 for a criminal history record check of a volunteer. State charges vary, but they may be as high as $18 as well.

Commercial screening companies are often less expensive than state repositories, and some offer bulk rates or reduced fees for volunteer screening. For Internet searches, a complete list of the costs for everything from a simple identity check to drug testing, rental history, and credit history can be found on the Verifirst website at blog.verifirst.com.

For many nonprofits, the cost of background checks can impact the provision of programming. When that's the case, Patterson says that monitoring these individuals can be sufficient. Some insurance companies require that two adults be present at all times when children are being supervised during programs and activities.

Protecting Visitors' Privacy

Museums also must protect the privacy

of their visitors. The First Amendment allows images of children to be published publicly as long as they are used for editorial purposes, such as in a newsletter as opposed to a marketing brochure. However, states and municipalities have their own laws regarding photographing children.

Generally, when posting photographs of young museum visitors online:

- Check with a child's school, school district, or state education department guidelines for sharing photos online.
- Require permission forms to be signed by parents or guardians.
- Respect the wishes of parents and students regarding publication of photos.
- Avoid using any photos in which individual children can be identified. Photos taken from behind are best.
- Do not use children's names—even their first names—in the caption or in the file name.

For further guidance on protecting the privacy of all visitors, especially minors, refer to the Web Content Accessibility Guidelines (WCAG), published by the Web Accessibility Initiative of the World Wide Web Consortium (w3.org).

This article is provided for general informational purposes only and is not intended to provide individualized business or legal advice. You should discuss your individual circumstances thoroughly with your legal and other advisors before taking any action with regard to the subject matter of this article.

Additional Resources:

- The AAM Professional Network on museum security and ASIS International have jointly issued Suggested Practices for Museum Security, including sections on staffing, training, and museum employee pre-employment screening: securitycommittee.org/securitycommittee/Guidelines_and_Standards_files/SuggestedPracticesRev06.pdf.
- The AAM Information Center offers resources on personnel policies and volunteer guidelines in the Resource Library (for Tier 2 and Tier 3 museum members). Several sample documents are also available online (for Tier 3 members): aam-us.org/resources/information-center.
- The Association of Children's Museums has issued Standards for Professional Practice in Children's Museums: childrensmuseums.org/images/Library/Standards_for_Professional_Practice_in_Childrens_Museums.pdf.
- The Nonprofit Risk Management Center (nonprofitrisk.org) offers online resources, training, and publications.

Richard Mercado is vice president for Huntington T. Block Insurance Agency, Inc. (HTB), a division of Aon Affinity, and has served the fine arts community for more than 25 years. He can be reached at 800-424-8830, ext. 55371 or richard.mercado@aon.com.

Online Women Artists Destination & Community Engagement

By Roy A. Wilbur, Moore College of Art & Design

Photo by Steve Weinik

MooreWomenArtists.org is the destination for women visual artists. The media-rich, online platform is energized with content written and provided by artists, designers, curators, historians, and others in order to stimulate a dialogue about what women are experiencing with regard to ideas and the creative process, their careers, issues they may be facing and the successes being celebrated. In addition, there is an extensive resource section. Contributors to the site have included Daria Dorosh, Gayil Nalls, Joan Braderman, Guerrilla Girls, Micah Dornfeld, A.M. Weaver, Robert Cozzolino, Daniel Tucker and Rosemary Wright, as well as the National Museum of Women in the Arts, The Feminist Art Project at the Institute of Women & Art at Rutgers University, Women Make Movies, A.I.R. Gallery and many more.

Moore College of Art & Design in Philadelphia has had a proud legacy as the first and only women's visual arts college for over 167 years. MooreWomenArtists.org is an opportunity for the College to continue honoring its heritage and to connect with an international network of women visual artists.

Moore is seeking content contributors. Provide existing content and you will receive a contributor's page to promote yourself and your work. For original content written specifically for the site, you will receive the contributor's page plus an honorarium. For more on becoming a content contributor visit: **moorewomenartists.org.**

Community Engagement Is Difficult…and It Can Be Taught. Moore's coed Graduate Studies includes an MA in Social Engagement. The 9-month, on-ground program focuses on administering, organizing, and facilitating socially-engaged art experiences and studying the emerging field of community engagement through the arts. With interdisciplinary courses in project management as well as critical race theory and placemaking, this program provides candidates with the practical, ethical, and theoretical tools to both analyze and produce transformative art experiences. Join our 2017 cohort at: **moore.edu/graduatestudies**

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rning in Museum
A National Framework

Identifying the elements that create and foster conditions for optimal learning.

By Peter Wardrip, Lisa Brahms,
Christopher Reich, and Tim Carrigan

Makerspaces and maker-based learning experiences are settings and opportunities for participants to use real tools and materials to take apart, build, or adapt their own creations. Sometimes referred to as tinkering or a Fablab, making and makerspace are umbrella terms to indicate hands-on, learner-centered activities of production. Digital or analog, traditional or innovative, making can operate at the boundaries of different disciplines.

In recent years, an increasing number of US museums have established or invested resources to implement maker programs or makerspaces for their visitors. These programs and spaces serve a variety of organizational and programmatic goals, but fundamentally, they serve as sites of learning. Yet, despite these growing efforts, the field knows relatively little about the best practices for maker-based learning experiences.

In 2014, the Institute of Museum and Library Services (IMLS) launched a cooperative agreement with the Children's Museum of Pittsburgh to build the capacity of both museums and libraries to develop effective makerspaces. This also included a team of thought partners providing ongoing feedback. These thought partners included: Karen Wilkinson and Mike Petrich from the Tinkering Studio in the Exploratorium in San Francisco, Andrea Saenz from the Chicago Public Library, Adam Rogers from the North Carolina State University Libraries, and Lisa Regalla from the Maker Education Initiative (Maker Ed).

After gathering information through more than 50 site visits and interviews with museum and library professionals across the country, the project team developed a framework to optimize learning in library and museum makerspaces. The framework consists of three elements: Purpose, People, and Pieces and Parts. By carefully considering each of these elements, museums can foster the ideal conditions for learning to unfold within maker-based experiences.

The framework is intended to guide practitioners' planning and implementation of makerspaces and programs—not to dictate how they should develop and implement them. As we learned by visiting sites countrywide, there are many different ways to offer productive maker-based learning experiences. Instead of prescribing a fixed methodology, the framework aims to encourage critical discussion and consideration of key aspects of these experiences. In the spirit of making, this framework is meant to

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Montclair Art Museum – Montclair, NJ
Museum of Arts and Design – New York, NY
El Museo del Barrio – New York, NY
Museum of the City of New York – New York, NY
Museum of Early Trade & Crafts – Madison, NJ
Museum of Jewish Heritage – New York, NY
National Guard Militia Museum of New Jersey – Sea Girt, NJ
The National September 11th Memorial and Museum – New York, NY
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New York Public Library – New York, NY
Newark Museum – Newark, NJ
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be flexible and adaptable to serve each museum or library's concerns, priorities, and conditions.

Framework Element: Purpose

Libraries and museums can choose to present a wide variety of traditional, innovative, and potentially effective learning experiences. What is it about the making or the makerspace that helps it achieve the institution's goals? This is the overarching question underlying the Purpose element of the framework.

For a learning experience to be successful, a museum must identify its purpose with respect to its institutional goals, mission and affiliations, programmatic strengths, and values. Through our site visits for this project, we noted that there are a broad range of goals that a library or museum makerspace might hope to achieve, including:

- cultivating 21st-century skills such as critical thinking, creativity, communication, and collaboration
- supporting workforce development and economic vitality
- assisting with college and career readiness and awareness
- supporting science, technology, engineering, and mathematics (STEM) or science, technology, engineering, art, and mathematics (STEAM) learning
- seeding entrepreneurship
- nurturing dispositional qualities such as persistence, resilience, passion, and self-efficacy
- engaging visitors in a positive, social, and creative atmosphere

This is certainly not a comprehensive list, and all of these goals are valid and potentially appropriate for a particular museum or library. However, the kinds of tools and materials needed for a space and the role that people (educators, facilitators, staff, etc.) play in facilitating maker experiences could change significantly depending on which goal is identified. Mike Cook from the Betty Brinn Children's Museum in Milwaukee noted that one goal for its makerspace, called Be a Maker, was to connect learners with the city's industrial heritage. While it is not the space's only goal, this focus has had implications on the tools that staff choose, the activities they support, and the space's design: a huge, historic clock inhabits a prominent corner of Be a Maker.

The Purpose element of the framework also addresses the extent to which a program or space may target a specific audience. For certain institutions—such as a typical children's museum, where families with young children are a dominant audience—this might be easy to deduce. But for many museums, audience may be a point of explicit consideration. The values and goals a museum identifies for a makerspace may affect its target audience. For example, equipment safety might be an issue for young children, whereas a space with a focus on workforce development might be more appropriate for teens or adults.

Finally, identifying the metrics of success for a maker experience is key to evaluating the program's impact. Defining success can be challenging, however, since traditional metrics may be inadequate for a makerspace. For example, basing success on the number of participants in a program may not be

sensible, as many maker programs place a greater emphasis on depth of experience than on the number of attendees. The more participants a program has, the more pressure is on the facilitator, which may lead to a shallower learning experience.

Framework Element: People

Even though people often equate makerspaces with colorful walls or fancy equipment, practitioners share a hard-earned, open secret: people and facilitation strategies are quintessential to most maker-based learning experiences in museums and libraries. The importance of people to these experiences cannot be underestimated. Ideally, people design or adapt activities beforehand. During the experiences, facilitators demonstrate, ask and answer questions, provide feedback and encouragement, and connect learners to resources to support their projects. Afterward, facilitators reflect on the activity, document its products, and clean up and organize the space so it's ready for the next experience.

Central to the role of people is the staffing structure. Some museums and libraries create new positions, such as a program manager who takes on a leadership role with the space and accompanying activities. Others reallocate responsibilities so that existing staff facilitate maker experiences in addition to their regular duties. Of course, many institutions are unable to hire new people or to reallocate time. Instead, some museums have had success by utilizing volunteers, college work-study students, interns, and even children to support maker-based experiences. Keith Braafladt, director of the Learning Technologies Center at the Science Museum of Minnesota leverages a team of volunteers to facilitate maker-based learning experiences throughout the museum. The important point is that the staffing of maker-based learning experiences is an essential part of their design.

Finally, the People element considers the model of facilitation for the makerspace. How does the facilitation help a learner engage in the maker-based experience? For some institutions, facilitation entails a staff member learning alongside participants. For others, facilitation involves an interactive discussion with learners while they are engaged in making. For others still, facilitation includes inserting signs or resources into the space to support learners' creative process. Ultimately, facilitation should mean that people are working toward a particular goal for the experience.

The Arkansas Discovery Network is a group of museums connected through a hub at the Arkansas Discovery Museum in Little Rock. Kathleen Lawson, director of the network, told us that it offers professional development workshops for staff interested in creating tinkering spaces. The goal is to encourage member museums to take a thoughtful stance toward facilitation. During professional development meetings, museum staff have checked off the archetypical tinkering activities, such as Makey Makey—an invention kit that connects everyday objects to computer programs—and automata—mechanical devices often made from simple materials like cardboard. The thrust of these sessions, however, is not only how to use the particular tools but how to use them in the service of learning. For example, cardboard automata can make a learner aware of different mechanisms of motion that they might see and use in their everyday life.

Framework Element: Pieces and Parts

Pieces and Parts is our collective term for the tools, materials, and equipment that enable staff and visitors to work on projects in a makerspace. The framework suggests that the pieces and parts should align with and serve the space's purpose and people.

Only after a museum or library has identified the overarching goals for its makerspace and the people to support those goals should it consider the tools, materials, and equipment that will best facilitate those objectives.

A goal of fostering creative expression, for example, may be accomplished with a wide variety of materials, such as cardboard, wires, wood, recycled materials, and textiles. If the goal is to support workforce development, then the pieces and parts should engender specific skills and mindsets valued by the field of interest. Such skills may include persistence, collaboration, and goal setting, as well as proficiency with related tools or equipment.

Ideally, the pieces and parts also should align with the skills, capacity, and interests of the people

who manage the space. For example, if facilitators are highly skilled computer programmers, then activities could include tools and materials that facilitators would use to help learners practice coding, such as laptops or micro-controller kits. A goal of this program or space might be to increase learners' tech-nological fluency in general or with a particular end in mind, such as using computer programming for creative problem solving.

Another important component of pieces and parts is the architecture of the makerspace. Learning happens in a physical context, whether it is a permanent, dedicated space or a temporary space that is transformed as needed. The design of a physical context for making communicates the intentions for the learning experiences within.

David Wells, director of maker programming at the New York Hall of Science, noted that their maker programs have a strong focus on design. For their learners, making is not only about producing a product. Making encompasses a design process that includes brainstorming, sketching, and gathering materials. Three-dimensional design often includes materials such as cardboard that are more nimble and adaptive than 3D printers. And facilitators are able to navigate the use of different tools and materials to support their overall focus on design.

When planning a makerspace, consider a few questions: Does the arrangement of furniture project collaboration or service? Are materials and tools visible and within reach for learners? How does the location of a maker activity relate to the placement of a display of books or an adjacent exhibit? Your answers will help align the architecture of the makerspace with the Purpose and People elements of the program—and of the organization as a whole. When there is intentional alignment of all three elements of the framework, a space can develop a cohesive identity signifying what it is and what kinds of learning experiences it supports.

Practical Use

In some ways, our framework is a mental exercise. However, this effort is intended to have practical applications for the field. In particular, the framework serves to inform the design and evaluation of makerspaces and programs, as well as reflection and professional development for practitioners.

Design: Each of the framework's three categories provides guideposts for those seeking to design a new space or program, or to redesign an existing one.

Reflection and Professional Development: The categories encourage practitioners to reflect on existing spaces and programs, considering such issues as whether the materials used for a particular program align with its goals. In this way, the framework elicits formative feedback and creates topics for conversation among stakeholders.

Evaluation: The framework offers a structure for evaluating makerspaces and programs. The framework may steer the development of summative measures to evaluate a program or space's impact with respect to the three framework elements. Honing a makerspace's purpose in turn will hone particular outcome measures.

As the collaborative effort between IMLS and the Children's Museum of Pittsburgh concludes, the team will publish a more detailed description of the project and framework, as well as case studies that represent the three elements. At the end of the summer, the publication will be available on our project website, makingandlearning.org, along with tools to help practitioners engage with the framework, additional resources to support learning in makerspaces, and a MOOC (Massive Open Online Course) that we have developed in partnership with Peer 2 Peer University (P2PU) to guide practitioners' work with these tools. More than 100 practitioners from more than 50 museums and libraries contributed insight and feedback through meetings and regional workshops held to test the framework and its tools.

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*BAM is the German Federal Institute for Materials Research and Testing. BEMMA: Assessment of emissions from materials for museum equipment.


YouTube

What YouTube Can Do for Museums

How museums can use YouTube to engage visitors and extend their reach.

By Winifred Kehl

"YouTube is the new TV"—or so seemingly everyone tells me at VidCon, the annual conference for online video held in Anaheim, California, since 2010. But YouTube is more than TV. It's one of the biggest social media platforms and the second-largest search engine, making it one of the top platforms on the Internet that people turn to for information, entertainment, and interaction.

It's hard to argue with the numbers: a billion worldwide users have watched more than 70 million hours of video in the last year alone. The most popular channel—a videogame-themed comedy show—has more than 46 million subscribers. And YouTube is not just comedy and cat videos. More than 4.5 million people subscribe to the PBS partner channel Crash Course to watch educational videos. More than 3.9 million subscribe to get Smarter Every Day with an aerospace engineer, and more than 3.5 million subscribe to the science channel Veritasium. That's a lot of people voluntarily engaging in lifelong learning.

With so many people choosing to spend so much of their free time watching videos, should museums be excited or worried? The answer depends on what museums decide to do with it. Some have already embraced YouTube. The Field Museum in Chicago acquired the formerly independent science channel The Brain Scoop; the Natural History Museum of Los Angeles just launched The Curiosity Show, and New York's American Museum of Natural History (AMNH), in addition to its other videos, launched a series called Shelf Life. And that's just the science museums.

Think Outside the (TV) Box

There are many other museums that have YouTube channels. But there is a difference between a channel that hosts a bunch of videos—maybe recordings of guest speakers, virtual exhibit tours, and promotional videos for upcoming events—and a cohesive channel that functions more like an online television show. Anyone can do the former, and there's nothing necessarily wrong with using YouTube as a video repository, but the potential of YouTube is much greater. TV-show-style channels not only offer consistent content that brings viewers back again and again, but offer museums the opportunity to build a large and engaged audience around their show's online presence. Museums can interact with their viewers and present a more accessible, less intimidating face. It also offers the chance to grow a community and a passionate fan base. Videos can be more accessible to viewers, your online visitors, than any physical location. Plus, YouTube is popular with minorities and young adults (YouTube reaches more 18–34 year-olds than any US cable network)—audiences that some museums find difficult to reach.

So if a bigger audience and increased awareness are what museums stand to gain, what do they have to give? Even without the existing museum channels, there are many independent educational channels on YouTube, as well as those from PBS Digital Studios. A museum might not be able to compete with PBS for numbers of views—not to mention the channels of comedy and animal videos—but museums are storehouses of amazing things and knowledge. They're stuffed to the rafters with incredible stories that matter so much to humans that we've carefully boxed and labeled the associated objects for hundreds of years.

Museums are also highly trusted to deliver accurate information. YouTube is awash with independently created videos of highly variable quality. The ability to play an editorial and curatorial role on the Internet should not be underestimated. Sometimes you want to watch a funny video, and there are plenty of those. But when you want a high-quality mini-documentary that you can trust is accurate, where do you turn? The answer could be museums.

If you're convinced it's at least worth looking into (and I hope you are), here is a closer look at how the Field Museum and AMNH are using their YouTube channels.

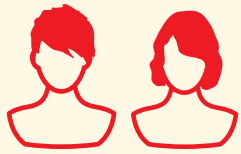
DIY to Acquired: The Brain Scoop

You may have heard of the YouTube channel The Brain Scoop, hosted by Emily Graslie, chief curiosity correspondent at the Field Museum. The Brain Scoop features videos ranging from the dissection of a squirrel (Grossometer: Extreme) to explorations of the origin of mammalian movement. It has more than 340,000 subscribers. And, as Graslie points out, they're highly engaged—at least enough to watch seven minutes of video about riffle beetles.

In the past three and a half years, people have viewed The Brain Scoop's videos 12 million times, voluntarily educating themselves about the Field Museum's research and collections. In addition, The Brain Scoop and Graslie are the epicenter of a lively online community of fans who seem to truly love the show and the museum. They care enough about The Brain Scoop to create fan art, send fan mail, and contribute money: in 2015, they collectively donated more than $155,000 to help build a new hyena diorama in the Field Museum's Asian Hall of Mammals.

But The Brain Scoop didn't start out at the Field Museum. It started at the Philip L. Wright Zoological Museum on the campus of the University of Montana. Graslie, then a volunteer passionate about sharing the collection, teamed up with producer Michael Aranda, supported by YouTuber and Montana resident Hank Green. They used a

Emily Graslie, host of The Brain Scoop.



THE BRAIN SCOOP also boasts a roughly 40-60 split between female and male viewers, compared to other science channels whose viewers are often 80-90 percent men.

Renovated Minnesota Marine Art Museum Now Consumes 90 Percent Less Energy

Experience Museums in the Age of LED

The Minnesota Marine Art Museum (MMAM) in Winona, Minnesota explores the historic and ongoing human relationship with water. First opened in 2006, it is home to a large treasure of art documenting maritime life in centuries past.

In September 2013, the MMAM celebrated the addition of more than 4,000 square feet of gallery and office space, along with the installation of energy-efficient LED lighting systems supplied by ERCO. To preserve and exhibit important cultural assets, curators, architects, and designers applied very strict quality standards right down to the aspect of lighting.

Using accent lighting to create an atmosphere rich in contrast

The professional lighting of artwork is, without a doubt, one of the central challenges of museum lighting. In the exhibition rooms, accent lighting is used to create a hierarchy which sets off central items in the collection from their spatial context and emphasizes their special significance. Individual illumination of artworks using narrow beams of light creates a dramatic atmosphere.

Ensuring flexibility

Interchangeable lenses for different beam angles, lamp dimming options, and flexible lighting control ensure optimum lighting conditions for museums. At MMAM, interchangeable lenses which allow six different beam distributions ensured the maximum flexibility for changing forms of art and presentation.

Perfecting the enjoyment of art through glare control

Luminaires with advanced optical design provide maximum glare control. The soft progression of brightness at the beam edge ensures precise and neat accent lighting on artworks. The Spherolit lenses of ERCO's LED spotlights enable a soft progression free of spill light. It is advisable to review samples to determine the actual fixture performance and beam quality.

Reducing the damage factor with LEDs

The relative damage factor f (mW/lm) is used to assess suitable light sources for conservation requirements in museums. It specifies the ratio of the damaging radiation intensity and the illuminance. 3000K LED with a possible damage factor of 0.149lm/W is even better suited for delicate objects than low-voltage halogen lamps installed with a UV filter.

90 percent energy saving

The old lighting system was a combination of 50-watt and 20-watt MR16 low-voltage halogen fixtures. The total energy consumption was approximately 25,500 watts. To reduce the energy cost and provide visitors an enhanced experience in the new space, the MMAM considered LED lighting. The new design was achieved with 2-watt and 6-watt Optec LED spotlights. It meets the museum's highest standards for light quality and preservation while reducing energy consumption by over 90 percent.

Customers are very satisfied with the new lighting. With the grand opening following the museum expansion and lighting upgrade, former Museum Director Andrew Maus says it is now a much different place.

"Even frequent visitors to the museum will be surprised. People can now experience some of the highest quality art ever created, in a truly inspiring space... the kind of experience that rivals the finest in the world," Maus declares.

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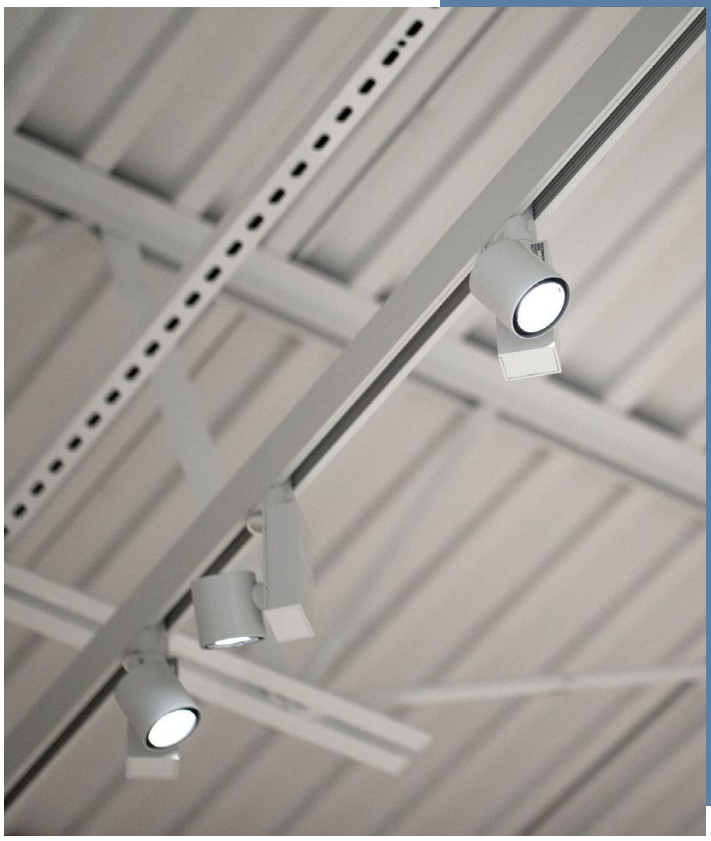

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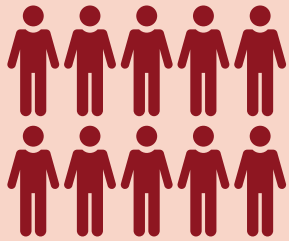

LAST YEAR, the Field Museum welcomed over 3 million visitors through its doors—and in the last three years, 12 million people have watched Brain Scoop.

Panasonic video camera and a couple of borrowed microphones, "so the quality of the camera was pretty low," recalls Graslie, adding, "It's difficult to film in collections and exhibit spaces. Definitely get a tripod or monopod... [and] someone with good editing savvy."

Graslie, Green, and Aranda produced videos in Montana for four months before the channel, with Graslie as host, were acquired by the Field Museum. Until the recent hire of a full-time video producer, The Brain Scoop team at the Field consisted of Graslie and one part-time producer who came to the museum once a month to shoot the videos. The goals of The Brain Scoop videos are, Graslie says, "to accurately depict the research that's happening at the museum" without sensationalizing, as well as to show a diversity of scientists. "We want our viewership to walk away with a broader sense of what a scientist is or studies," she says.

In House: Shelf Life at the AMNH

The American Museum of Natural History has had a YouTube channel since 2009, which hosts videos produced by in-house staff for promotion and education. After the museum received a large donated collection in 2014, Editorial Director Eugenia Levenson and Senior New Media Specialist Erin Chapman wanted to create a video series that would highlight some of the millions of objects in the museum's care. They developed a pilot episode, and "everyone got excited about making a series," says Chapman. The museum decided to make 12 videos, released once a month over the course of a year, highlighting objects and research from different departments. The series, called *Shelf Life*, is created and produced by Levenson, Chapman, and a freelance graphic designer. The videos are accompanied by a website that features articles, forming what the team refers to as an "ecosystem" of related content.

The goal, explains Chapman, "was to get people subscribing to our YouTube channel, and it did that once people knew there was something to follow." The museum also received attention from journalists, who found story ideas within the videos, and scientists, who learned of objects in the museum's collections that were of interest to their work.

Chapman and Levenson worked closely with museum scientists to find topics and stories to feature in their videos. Filming itself was "semi-scripted"—they had a clear idea of the story they wanted to tell but let the interviews with scientists organically guide the process. Once they had a sense of the video's narrative, Chapman worked on storyboards, design, and animation in addition to shooting the actual footage. She and Levenson also took additional footage and photos that could be used on other platforms, such as Instagram, to draw viewers to the videos and articles.

The key, says Chapman, is identifying your institution's strengths "and really capitalizing on that rather than trying to blanket the landscape with what you think is popular on YouTube."

Getting Up and Running

Starting and maintaining a high-quality YouTube channel isn't easy, but it doesn't have to be insurmountably difficult or expensive. Survey what resources are available (including your museum's own warehouse of incredible stories), and work with what you have.

Museums have several options when it comes to starting a channel: manage by committee, create an in-house team, or partner with an existing channel. I would not recommend creating and managing by committee. YouTube viewers prize authenticity and a personable voice, which is difficult to achieve when a committee is involved. In order to preserve spontaneity and liveliness, a small creative team (such as the host, writer, and producer) need to maintain creative control. "My videos don't go through a review process, and I've been really adamant about that," notes Graslie. The scientists screen the videos before they go live and "have liberty to say whether or not the information is correct, but they don't get to dictate editorial changes. It creates a more authentic product in the end."

Graslie's autonomy at the Field Museum is key. Her role as an embedded journalist provides real benefits by separating the positions of storytelling, community building, and raising awareness from

those that include marketing and revenue generation. When you have both on your plate, it's really hard to do either very well.

Better options may be to form an in-house team or acquire or partner with an existing channel. Either way will likely require senior staff to relinquish some control of the museum's image, branding, and voice. That can be scary, but it's also necessary. In addition to allowing an authentic personality to come through the videos, it allows the video team to

A BILLION worldwide users have watched over 70 million hours of video in the last year alone.

Michael Wilson, aka Coma Niddy, started creating science-themed rap videos while working at the New York Hall of Science.

maintain creative control.

It's also important to figure out who will be in charge of the channel and how much money, time, and other resources will be allocated. Don't be intimidated if your museum doesn't have in-house production staff. It's possible to assemble a team using any combination of staff and freelancers. If you can find someone passionate about telling stories who is interested in video as a medium, you're halfway there—and that person can be an employee, a volunteer, or even a local YouTuber not yet affiliated with your museum. Take Michael Wilson, aka Coma Niddy, who started creating science-themed rap videos while working at the New York Hall of Science. When he moved to the Oregon Museum of Science and Industry, the museum gave him a platform and access to film his videos there. He also gets social media support and expert help from PBS Digital Studios—it's a win-win-win. You don't have to buy a bunch of expensive equipment, either. Recalling the early days of The Brain Scoop, Graslie advises that museums can get by with "a steady camera and good audio."

Aim for less than 10 minutes per video. Shorter videos not only work better for online audiences but cost less money to produce. Time is money for video producers. There are countless bells and whistles that can be added or deleted from a project to affect the cost such as original music, graphics and animation, or stock footage.

It would take a book to cover everything you might need to know about creating a YouTube channel (and those exist, including YouTube's own free playbook for nonprofits). At a very basic level, museums considering a YouTube channel should think about how it would fit with their mission, its goal, what content it would (and wouldn't) include, who would manage it, and which internal and external stakeholders should be consulted or informed. A plan of action will help maintain consistency of branding, video quality, style, and voice. All of these elements are key to letting viewers know what they can expect from your future videos—and keep them coming back!

Measuring Success: Is YouTube Worth It?

Like many museum endeavors, especially those with affective goals, the success of a museum's YouTube channel must be measured against the institutional mission and the strategic goals of the channel. It might seem like tracking success online would be straightforward, but even video and web analytics should be taken with a grain of salt. Numbers of views and Facebook "likes" don't necessarily indicate engagement or translate into visitors through the door. "Everyone wants to know, 'How do we know if this thing is worth the investment?'" says Graslie. "I kind of come at it from a different perspective...This is communication, but it's not looking to generate a ton of revenue for our institution. It's outreach for our research scientists."

Even when you have numbers, their meaning isn't always clear. Last year, the Field Museum welcomed

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Curatorial Associate Christine Johnson in the Entomology collection.

more than 3 million visitors through its doors—and in the last three years, 12 million people have watched Brain Scoop. "So if you're talking about exposure and interaction," says Graslie, "how do you bridge those numbers?"

What about the impact of online video on informal STEM education? The short answer is that there isn't a solid body of research on this topic. We don't even have definitive research on science and nature documentaries, which have been around for decades. What we do have is a strong intuition from many veterans of the field that this sort of communication works and is worth the effort. Reflecting on his decades-long career making award-winning documentaries, Chris Palmer, nature filmmaker and executive producer of the Oscar-nominated documentary *Dolphins*, says that "measuring ratings...of course is a ridiculous way to measure social impact of film. So there's a whole other way to approach this, which is to just do the best you can...put them out there...and keep your fingers crossed." It's not an exact science or a sure bet.

Online video certainly isn't a silver bullet, but it is one more tool in the toolbox of improving, promoting, and having fun with science education. "The goal," says Smarter Every Day creator Destin Sandlin, "is just to enjoy learning."

Where Do We Go From Here?

YouTube may be the new TV, but it's also a whole new world and a huge free-choice platform. Many YouTubers are still trying to figure out how to make the most of it—even those who come from the old world of television. Online video offers museums new possibilities for reaching and engaging audiences if we're willing to take a little risk. The good news is that we don't have to do it alone. "We're still kind of fragile online," says Graslie of museums. "It's so difficult to remain relevant and consistent in this sphere that we want to do whatever we can to support one another as [online content] creators." A number of support systems already exist, including YouTube's nonprofit community, which offers everything from troubleshooting help to video boot camps at YouTube's studios (make sure to sign up as a nonprofit when making your YouTube account). Hank Green, who helped launch The Brain Scoop and Crash Course, recently announced an Internet Creators Guild to support the community of online video creators. Several professional museum organizations hold workshops or have working groups focused on online content creation, including video. And museums shouldn't be shy about seeking out helpful partnerships with established or emerging YouTube creators, freelance producers or film school students, enthusiastic staff and volunteers, and other museums. Every single museum probably doesn't need its own YouTube show, but think what could come from a collaboration across museums.

"How do we use all of our powers to just make that community stronger?" Graslie asks. Her answer, in part, is for museums to support more curiosity correspondents like her. "There is no recipe. Give good storytellers the resources they need to make good content."

Resources:

- YouTube basics for museums by Dixie Leigh: http://bit.ly/2bdYerO
- Playbook for Nonprofits: aam-us.org/docs/default-source/museum/playbook-for-good.pdf

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Winifred Kehl is a bicoastal exhibit developer and science writer always looking for good ways to tell great stories about science, technology, engineering, and math. When she's not making museum exhibits or nonfiction comics, she writes about ideas and issues in informal STEM education. You can find more about museums and science communicators using YouTube at winifredkehl.com.

RISE and SHINE

Early Morning Programs for People with Autism

By Greg Stevens, Rebecca Sinel, Charlotte Martin, and Ashley Terrell-Rea

For people with autism and other sensory processing disorders (SPDs), visiting museums and other public sites can be a difficult experience. A variety of factors may limit their social experiences and isolate them from their communities. Museums can be loud, crowded, and over-stimulating to individuals with SPDs. These individuals and their families face the possibility of negative reactions from others, which can lead to anxiety and distress. As a result, they miss out on opportunities to engage with others around culturally relevant topics, go on outings with family and friends, and practice language, communication, social, and physical skills that are typically practiced in school or other controlled environments.

Some museums have created early morning programs designed for families of children and adults with SPDs, including Autism Spectrum Disorders (ASD). Earlier this year, the Alliance, in collaboration with the AAM Education Professional Network (EdCom), hosted a workshop at the Walters Art Museum in Baltimore based on the Walters early morning program, Sensory Morning. Participants explored this program and learned about similar programs at the Intrepid Sea, Air & Space Museum in New York City and at the Smithsonian Institution in Washington, DC. Representatives from the Walters, Intrepid Museum, and the Smithsonian Accessibility Program briefly describe their respective programs, touching on development and structure, goals, successes and challenges, lessons learned, and next steps. The programmatic approaches at the Walters, Intrepid Museum and Smithsonian vary, yet all three offer welcoming, developmentally appropriate learning opportunities for children and adults of all levels and abilities. Each institution proactively seeks input from this community when developing programs and resources. Each institution provides thoughtful previsit materials to ensure that families are comfortable and confident. All three institutions train staff and volunteers on how to meet these visitors' needs. And each institution regularly evaluates programs to continually improve their offerings and to seek potential resources for programming.

> “It was so nice to be someplace where people understood that Matthew has different needs and has different reactions to things. It was great to have so many ways to engage him.”
> *–A parent at Sensory Morning*

Sensory Morning at the Walters Art Museum

By Rebecca Sinel

Since 2010, the Sensory Morning program has helped the Walters Art Museum uphold its founders’ goal for the institution: to be for the “benefit of the public.” This free program invites visitors with SPDs and other sensory-based needs to enter the Museum before public hours. Our goal is to promote skill-building through social interaction, exploration, and play in an environment that is welcoming and free of judgment. When families arrive for Sensory Morning they are greeted by museum educators, receive a program of activities and fidgets, (toys to distract them) and have the opportunity to review Social Stories, first person narratives to help prepare for the day’s events. Each Sensory Morning program relates to a collection area and includes multi-modal activities designed to engage diverse learners. We invite visitors to participate in thematic, sensory-based stations, where they can explore specific art, artists or periods; create art projects using different media, skills and techniques; practice yoga; or take a sensory break in a dimly lit area filled with weighted vests, headphones, tunnels, parachutes, books, and other quiet resources. Families move throughout the spaces at their leisure. They can choose from a variety of activities based on what interests them and best supports their learning needs.

Several critical aspects make Sensory Morning accessible for our visitors. Registered participants gain comfort and confidence in attending the program through personal communication with museum staff during the registration process. Attendees have noted their appreciation for the free admission, particularly as many of them pay for costly occupational, physical, or speech therapy services. By starting the event before public hours, there is less worry about loud, crowded spaces. Staff, including educators and security officers, is prepared beforehand about the types of behaviors to expect so they can engage families in a positive, friendly manner.

While we design curriculum with children with SPDs in mind, we welcome all ages and developmental levels. Our attendees often tell us they must split activities when visiting other museums; for example, a parent might take her child with autism to one program while her spouse takes their other child elsewhere. At Sensory Morning, families value the opportunity to have quality time together and to feel part of the Baltimore community. Once the Museum opens to the public, anyone is able to participate in the gallery and studio activities; no one is turned away, even if they do not identify with the SPD community or if they didn’t register for the program. By including a diverse group of learners, we are able to foster compassion and empathy among visitors, while providing the opportunity for typically developing children to model skills and behavior for their peers.

A key component of our success is the strategic partnership between the Walters and Kennedy Krieger Institute’s Center for Autism and Related Disorders (CARD), which was formalized in 2015. CARD provides clinical and therapeutic services for children with ASD. At the Museum, the center’s occupational therapists and speech-language pathologists train staff and work alongside educators to facilitate Sensory Morning’s gallery and studio experiences. The Walters has increased its capacity to address visitors’ needs, both during Sensory Morning and regular operating hours, thanks to CARD’s training sessions, input on activities and resources, and their help in advertising programs.

Museum-wide support for Sensory Morning has allowed us to increase the program’s frequency from one to four times per year. We look forward to seeing the many dedicated families who return for each Sensory Morning program. While this is a testament to our success, we strive to reach new audiences and are always looking for new ways to promote the program. Additionally, we plan to make resources such as fun packs filled with fidgets, wiggle seats, gallery activities, and books, available during general Museum hours so all visitors can benefit from them. As we look to the future of accessibility initiatives at the Walters, Sensory Morning will serve as a model for engaging diverse learners. Our hope is that this

program is a stepping stone for families to feel comfortable visiting the museum on any day, at any time.

Early Morning Openings at the Intrepid Sea, Air & Space Museum

By Charlotte Martin

The Intrepid Sea, Air & Space Museum centers on the former Navy aircraft carrier Intrepid, a National Historic Landmark. Its wide-ranging collections also include the submarine Growler, British Airways Concorde, and space shuttle orbiter Enterprise. The museum is an immersive experience; as such, it presents both opportunities and challenges for fully welcoming visitors with autism and their families. In 2012, the museum's access team piloted a free program focused on this audience. Early Morning Openings allow families with children with autism (ages 3 to 17) to experience the museum through a structured yet flexible program. Eight times annually, 40 to 100 children and adults enjoy the museum without the crowds and noise that typically fill the historic steel ship.

All programs are led by museum education staff members, who are supported by a volunteer occupational therapist and specially trained teen interns. Themes vary throughout the year and include learning goals specific to the theme—such as the science of flight or how life on a ship compares to life on land. These supplement the program's overarching social-emotional goals, which are to develop social skills and improve problem-solving and flexibility in new environments. Variations in theme can appeal to different families and encourage attendees to come to multiple sessions. Many families bring children who span a wide age range and may include neurotypical siblings.

Before each Early Morning Opening, educators email registered families a visual vocabulary, schedule and an illustrated social narrative, which is a first-person preview of the entire experience from arrival and going through security to finishing the program. The resources help families set expectations and can help reduce anxiety about a change in daily routine. The combination of text and photographs helps support multiple ways of processing and communicating information, particularly important to people with SPDs.

When families arrive, they receive nametags and a copy of the visual vocabulary and schedule. They can then take part in an activity to fill the time before their guided exploration begins and to help them "get into character" for the morning's theme. For a program on astronauts, for instance, children may design their own "mission patches," emblems that astronauts and other team members wear when working together on a mission. Based on feedback from families, educators have started incorporating checklists for the day into these craft and design challenges. For example, the patches include a "mission checklist" on the back, and children receive stickers they can use to note that they have completed various activities.

All of our guided explorations include multisensory experiences and multiple opportunities to understand and communicate ideas. In an aviation program, families learn how airplanes fly by moving their bodies like planes and feeling the rivets that hold aircraft together. Families work together to fold paper airplanes in an assembly line or match tools. For programs about life aboard the ship, families might look at menus from the ship's service and smell spices used in the meals. When exploring tight spaces where it is difficult for educators to engage with the entire group, families use scavenger hunts and matching games to enhance their experience. In addition, one educator always leads an equitable experience that avoids the challenging space.

At the Intrepid Museum, if children are fidgety or demonstrate limited self-regulation skills, educators offer them small fidgets, such as Tangles stress-relieving toys that they can play with and not disrupt others. Educators also carry noise-reduction

> "We really appreciate these programs because of how kind and flexible everyone has been. It makes all the difference. As a family, we get tired of the dirty looks and sighs from adults at various places when our child gets upset or needs to pace around to regulate. I wish more people did what you do."
>
> *–Survey response from a parent participant*

headphones in case a child becomes over-stimulated by the environment. If a child starts to wander off, parents appreciate knowing that there is no crowd to get lost in or unguarded exits through which to disappear. If a child needs a break, a trained staff person or volunteer can offer additional resources or walk the family to the sensory-friendly quiet room that is set up in the museum's Education Center.

Most programs also include the opportunity to meet an expert related to the day's theme, such as a former crewmember of Intrepid, a staff aircraft restoration specialist, or a civilian astronaut. These volunteers bring photographs and touchable objects for children to explore. Visual prompt cards help engage children who are shy or non-verbal.

The programs conclude in the Exploreum Interactive Hall, which remains closed to the public for an additional hour. Staff stationed at tables throughout the space lead activities that connect to and expand on elements of the guided exploration. Children may fold and test paper airplanes, launch straw rockets, create clay meal trays, or make a postcard that the museum will mail to anyone in the country. Visual instructions accompany all activities so families can work at their own pace. Participants may also play in and explore the interactive and immersive exhibits in the Exploreum. At 11 a.m., the museum opens to the public, at which point families are welcome to continue exploring or to depart. Afterward, we ask families to provide feedback that educators will apply to future programs and share with funders.

Since the founding of the program, the museum's Autism Advisory Council has been and continues to be an important partner in these programs. The council meets quarterly, and active participants receive a family membership to the Museum. Parents on the council provide candid feedback, review resources, and have been powerful advocates for a more inclusive museum and menu of programming. Educators are also proud to have worked with a talented and passionate cohort of teen interns who volunteered for special training to work with people with disabilities.

Looking ahead, the museum's access team is working with other departments to ensure that it offers a continuum of experiences for visitors with autism and other disabilities. This includes providing more online and on-site resources and developing best practices for inclusive public programs. As Early Morning Openings attract a large number of families that primarily speak Spanish, educators also are working to add multilingual opportunities to the programs.

Morning at the Museum at the Smithsonian Institution

By Ashley Terrell-Rea

In 2009, the Smithsonian Accessibility Program and Smithsonian educators began receiving requests for information from families who wanted to visit the museums but had concerns about how their children with autism would react. We began to explore programs outside the Smithsonian, but discovered that there were few programs that addressed these families' needs. As a result, we formed a community advisory committee (CAC) comprising special education teachers, museum educators, therapists, parents, and advocates to create museum programs for families of children with autism. Over the next year and a half, the CAC narrowed its focus to three areas:

- training curricula for staff, docents, and volunteers specific to visitors with autism
- web-based pre-visit materials including social stories, sensory maps, picture schedules, and visit tips for these families
- Morning at the Museum, which offers early admission to a Smithsonian museum every other month

In 2011, we conducted a prototype of Morning at the Museum with seven families at the National Museum of American History (NMAH). In

"Amazing—thank you! We like that we don't have to split up...our entire family can enjoy this event." *–Survey response from a parent participant*

conjunction, the CAC collaborated with University of Maryland researchers to evaluate the pre-visit materials, "take a break space," and families' experience at the event. Based on participants' feedback, the CAC and researchers determined that the program provided a positive experience for families and that pre-visit materials are useful if they are adequately advertised and adaptable to individuals' needs.

As of June 2016, Morning at the Museum events have taken place at five Smithsonian museums—with plans to add two more—as well as at the National Zoological Park and the Smithsonian Folklife Festival. For each Morning at the Museum, appropriate pre-visit materials are available online for participating museums, and are sent to families to help them prepare for the event. Families arrive to the museum an hour before it opens to the public. They then participate in sensory, movement, and kinesthetic activities related to particular exhibitions. A "take a break space" is provided.

After each event, the CAC collects feedback in a short survey comparing attendees' Morning at the Museum experience with previous museum visits. On average, families rate their past experiences at other museums as a 5.2 out of 10 (1 being very difficult and 10 being very positive), indicating that many have experienced difficulties visiting these museums. For the Morning at the Museum event, however, families averaged a rating of 9.8.

Morning at the Museum continues to grow and we continue to receive positive feedback. The CAC's original target audience was families of children with autism ages 6 to 12. However, children and teens with cognitive disabilities, SPDs, and other medical conditions have attended our events with success. The CAC plans to develop programs for young adults to practice socializing with peers and to develop an appreciation of museums.

Despite our growth, we continually must contend with minimal resources, inconsistent volunteer participation, and staff turnover. Aside from two full-time staff members in the accessibility program, the remaining CAC members are volunteers. At the same time, the increased number of participating Smithsonian museums equates to a growing demand for pre-visit materials and programs. To address these challenges, we plan to develop a new recruitment stream for volunteers at the Smithsonian and in the community. We also plan to increase the number of Morning at the Museum events to 12 per year in as many museums as possible.

Morning at the Museum has impacted multiple departments throughout the Smithsonian and has sparked ideas for new programming. Staff members report that participating in the planning of Morning at the Museum or volunteering at an event has inspired creativity and encouraged them to incorporate some of the materials and strategies into other youth and family programs. Smithsonian staff members are more cognizant of the facility and exhibition design implications of serving visitors who are neurodiverse. As a result, the accessibility program is conducting research and plans to update the Smithsonian Guidelines for Accessible Exhibition Design. These examples demonstrate the impact that Morning at the Museum and other inclusive programs can have on staff and in the community.

Greg Stevens is assistant director for professional development at AAM. Rebecca Sinel is the manager of family programs at the Walters Art Museum in Baltimore. Charlotte Martin is the museum educator for access programs at the Intrepid Sea, Air & Space Museum in New York City. Ashley Terrell-Rea is program specialist in the Smithsonian Accessibility Program in Washington, DC.

AAM Accessibility and Inclusion Resources and References

- A key focus area of the **AAM 2016-2020 Strategic Plan** is diversity, equity, accessibility, and inclusion. aam-us.org/about-us/strategic-plan
- This fall, AAM is offering a **webcast series** on inclusive hiring practices. aam-us.org/resources/online-programs
- The **AAM Recorded Webinar Library** contains archived programs related to access, inclusion, equity, and diversity. aam-us.org/resources/online-programs
- Several recent **Museum magazine** articles have focused on diversity, inclusion, and accessibility. Search the archives at aam-us.org/resources/publications/museum-magazine.
- Recent issues of **The Exhibitionist** (now Exhibition) have focused on inclusion and universal design. aam-us.org/resources/publications/exhibition
- Review the **AAM Diversity and Inclusion Policy Statement**. aam-us.org/about-us/strategic-plan/diversity-and-inclusion-policy
- The **AAM Resource Library** features information on accessibility and universal design in the Education and Interpretation, and Facilities and Risk Management sections.aam-us.org/resources/resource-library
- **AAM Professional Networks** focus on related aspects of museum practice, including Diversity (DivCom), Education (EdCom), and the National Association for Museum Exhibition (NAME). Learn more at aam-us.org/resources/professional-networks.

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Albert Camus once said, "Fiction is the lie through which we tell the truth." Good futurist fiction tells the truth about something that hasn't happened...but could. To explore the potential futures of education—futures in which museums play a starring role—the Alliance's Center for the Future of Museums recently ran a Future Fiction Challenge. In this issue of Museum, I am happy to share the winner of the challenge's grand prize. "Standardized" by Keely Sarr, assistant museum educator at the Mead Art Museum in Amherst, Massachusetts, introduces us to a high school in the year 2040, where graduation hinges on the design and installation of a museum exhibition.

To read all the winning entries, and many others, visit CFM's Future of Education website at vibrantlearning.org/stories.—Elizabeth Merritt, founding director, Center for the Future of Museums, and vice president, strategic foresight, American Alliance of Museums.

By Keely Sarr

In practice, the installation of my senior Test Exhibition involved three main steps: painting, label-writing, and falling in love.

Of course I would meet a gorgeous, genius girl in Deep Storage rather than holographically or at a sound bar; it's not like I have time to go out anymore. I only wished I'd known about it in advance, somehow, and could've micro-sanitized that lingering smell of paint from the back of my neck first. When my mom was a kid, she assumed that *her* kids would grow up with commercialized, normalized time travel, and then everyone could go back and chill with Ashurbanipal or whatever (at least, that's what *I* would do). Too bad the future's not quite here yet. If I could've reversed time by even five minutes that day, I would have annotated the schedule in my monitor with a few helpful hints:

9 a.m.: First bell; arrive in Test Gallery (*but you'd better wear a nice dress and not a plain painting jumpsuit: just trust me on this one!)*

9:15 a.m.: Turn on paint-bots for wall undercoat (*which you really should have done two weeks ago, but you were too busy nerding out over which hex colors to choose)*

9:30 a.m.: Head down into storage (*where you'll meet the universe's most amazing girl, just casually, and wonder where she's been hiding for the sixteen long years you've been alive)*

To be honest, though, I was looking pretty styl' for a girl three months into her Test. My Test Gallery neighbor was this insipid retro-bro with music tastes and misogyny straight out of 2022—who for sure hadn't done anything vaguely hygienic since February. His Exhibition was some kind of sound installation situation. I predicted that the vibrations from his wall-sized speakers would probably bring down the whole museum before graduation.

Usually, that guy was the only person I saw on my way to Storage; he was down there almost every day, sorting through old synths from the 1970s. When I stepped through my automatic door and locked my Test Gallery behind me that morning, though, all I could see

were rows of doors, sealing off the academic prisons in which all of my classmates were busy trying to graduate. (Or sleeping, or lying on the floor eating edamame and staring into the void. You know.) On my way out, I treated myself to a moment at the window, gazing at the tech boutiques lining the street outside my school: solar panels gleaming under the streetlights of the early morning. Smaller, more modern buildings worshipped our great temple of the Lai-Brighton Museum and Academy. Most people could only visit the museum on the weekends, while we luckier kids spent our lives there, participating in Experimental and Experiential Learning Processes (according to our mission statement).

The halls were awkwardly, ordinarily quiet, thanks to the sound-sealing that allowed all of us to experiment with our Exhibitions in secret. Just six months ago, the Galleries were cacophonous classrooms into which my friends and I would stampede on the hour, running from Bioethics to Interpretation to reserve a good seat near the front—because everyone wants to be up close when the objects come out. That's the Lai-Brighton *thing*, see. Our half-school, half-museum deal was the brainchild of its art collector founders, and now every class is taught by works of art and TA'd by humans, basically. The region's brightest five-year-olds prep and test and study and pray for one of L-B's limited youth-long enrollment offers. If they receive one, they are rewarded with twelve years spent alongside delicate watercolor paintings, early manuscripts, watches snatched from the wrists of the anonymous dead, and all the other objects that share their stories to show us the world.

Until the twelfth year, that is. Then it's time for the Test.

I stepped into the Deep Storage transport and closed my eyes, reminding myself that in the whole history of accelerated elevator technology, only, like, *three* people had ever died. Still, I had to check my monitor to soothe my breathing pace and heart rate into a safe range by the time I disembarked.

Immediately, I was overwhelmed by Deep Storage's competing works of art: a Han Dynasty sculpture, a rococo portrait of a guy looking pretty proud of going grey, and, nearby, a girl, her short, dark hair streaked with the palest pink and metallic blue.

"Have you seen any paintings of kids around here?" she said by way of greeting. "I'll even take some weird-looking babies."

"You're welcome to take my little brother, if that'd help," I replied. "But your Gallery wouldn't last long with him on view."

The girl smiled, showing off her teeth's on-trend neon glow. She had to be Testing to be down in Storage, but I had never seen her before. I would have remembered those angular bangs, the three miniature ponytails tufting up from her hair, and that tattoo of a fleur-de-lis near her eyelid.

"I'm Riella. Hoping to finish up installing today."

"*I'm* jealous. But you can call me Leimomi," I replied. "I've barely finished painting."

I wasn't quite sure why I felt so compelled to tell the truth. I should have lied and said that my genre-defying exhibition was 99 percent done, and that my bots and I just needed to generate some final schematics.

Truth was, though, I was worried that I would fail my Exhibition.

Back in December, we turned in our last augmented reality projects and spent our final moments virtually reconstructing damaged Maya stelae (in my case, anyway). Like all seniors since the founding of L-B, my class went on winter vacation while our school was transformed into a galaxy of galleries for us to reimagine. To graduate, you have to pass a Test: one that takes six months, thousands of dollars in grant money, and an entire army of helpful paint-bots to complete. Each of us gets an empty gallery, unlimited access to the museum's storage facilities, and a single essay question: *What have you learned?*

Of course, it's not that simple. Teens can't jump straight from blank walls to an entire visual representation of their accumulated knowledge without a little support, apparently. We created exhibition plans, gallery mock-ups, curatorial statements. I spent countless nights hovering over a design tablet the size of a desk, inputting digital floorplans and spatial mappings of my Test Gallery, determining how best to capture the inner workings of my mind through display cases and framed objects and wall text.

Eventually, I proposed that I would paint each wall (and the ceiling and the floor) a different color and populate each surface with a mosaic of damaged ancient art pieces: relief fragments, alabaster severed heads and hands, tiny pieces of sculptures too broken to put back together. Because the paint on these now-plain works had long deteriorated, I would juxtapose them against a colorful backdrop. Or something.

Anyway, I started telling Riella about my idea, shyly, mostly ashamed. "I mean, I *love* ancient art, I seriously do," I said, finding it very easy to say the word *love* while staring at her. "I knew I wanted to study it as soon as I first visited Reconstructed Babylon, like, in eighth grade. But I just don't know how to share it with the Proctors."

Riella's lips are a dark cranberry color—the kind of hue I could only ever get through a collagen adjustment—and she chewed on them a little as I spoke.

"What are you trying to say, Lei?"

"I mean—I guess that I have no idea what I'm doing..."

"No," she interjected. "What are you trying to say

with your Gallery? What's the message?"

"Um, *I like old stuff*, and also: *let me graduate*?"

I was rewarded with a laugh, and then, suddenly, a hand on my arm, leading me back to the transport.

"Want to see mine?" Riella asked.

Like all of the Test Galleries, Riella's was guarded by a thick metal door, equipped with a retinal scanner that we're pretty sure is mostly for show. She blinked once at the screen, and we entered a universe of circles.

The walls were painted #f9f8f4, just a step from white, and graced with endless grids of ovals, clusters of circular frames on every inch of wall space. Inside each oval was a different face—pale daguerreotypes and reliefs in profile, scribbled self-portraits and wide-eyed cherubs, preserved princesses shining in layers of lace and silk, abstract faces formed from fractals and lines. There were even modern kids on screens with spectral hair extensions or silver contacts, their nostrils flaring again and again as the holograms replayed one brief moment of breath.

"I'm a transfer student," said Riella, which—to be honest—was kind of the last thing I expected her to say. I watched her lean backward, her head just covering the face of a young noble from 15th-century France. "I only got the scholarship to L-B for my senior year. My parents sold their house and bought a studio here so I could go."

No wonder I didn't recognize her.

"Do you know what normal schools do instead of Gallery Tests?" she asked. I knew that other schools *existed*, of course—big ones with thousands of kids processed from early childhood to employment by age eighteen—but I'd been at L-B since the beginning. For me, education was one big journey into the past, illuminated by objects and labels. As close to time travel as you could get.

"Tests are all we ever did," Riella said. "They're super old—like, great-grandma-style. We get together in cramped little computer-booths and answer questions to determine our basic competence and employability. How well you can add? How well you can parse new words? The world inside a little fill-in-the-blank bubble."

"So your Exhibition is a statement," I said. "You're getting political."

Riella shrugged. "It's less of a statement and more—just having something to say. Tell me, Leimomi," she said. "If someone came up to you and asked you why they should visit the L-B with everything else going on in the world, what would you say?"

My mind uncovered a cache of words like *adventure* and *escape* and *feeling like you understand your context in the universe*, but before I could speak, she just pointed at me.

"Don't say it. Tell me by putting it in your Test Gallery."

Before I knew it, I was back in the hall, and Riella was waving goodbye. I took a deep breath.

"Hey, Riella? When I figure it out—what I want to say—want to meet up and chat about it sometime?"

She smiled and pushed her perfectly pastel hair behind her ears.

"For sure."

I returned to my Test Gallery, back among the ruins: the empty hands of lost gods and the broken, pale handles of raised goblets long forgotten. I leaned back against a bare wall and synced a new itinerary into my monitor, setting the date for June 16, 2040. Graduation.

9 a.m.: First bell; make all final adjustments to wall text (*and make sure that Cycladic figure without legs hasn't fallen over again)*

9:15 a.m.: Listen for the Proctors' arrival announcement (*and imagine the more important crowds who will come after them someday)*

9:30 a.m.: Give a tour of my exhibition (*and maybe someday, I'll share it with kids from all regions: they'll see me smiling, asking them what they think, knowing that maybe Riella's doing the same thing somewhere, and that together, we're sending people through time and drawing them closer—the best type of curation there is).*

Keely Sarr is the assistant museum educator at the Mead Art Museum in Amherst, MA

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New Fellow to Boost Museums' Role in P-12 Education

AAM welcomes former Smithsonian educator Sage Morgan-Hubbard as the Ford W. Bell Fellow for Museums & P-12 Education. Sage started August 1 and will lead AAM's work to build the next era of learning—one in which museums play a starring role—by spending two years working with museums, educators, schools, futurists, and learners.

"I want museums to be seen as year-round education partners and an integral part of the lesson planning process and curriculum, not as supplementary or an afterthought," Morgan-Hubbard said. "A lot of teachers see museums as a great destination for end-of-year field trips, an additional activity they can do after their lesson plan has been completed. They don't view museums as real partners or places where real innovation is happening in education." *-Joseph Klem*

Plan Now to Attend Museums Advocacy Day 2017

How will museums fare after dozens of new members of Congress—and a new US president—take office in January 2017? Let's not leave it to chance.

The 9th annual Museums Advocacy Day will take place February 27-28 in Washington, DC. We will urge elected officials to invest federal resources in supporting all types of museums, to fight for the full value of the charitable deduction in any tax reform legislation, and to recognize the vital role that museums play in preK-12 education.

Join us for a day of issue briefings and networking with colleagues from your state and region followed by a day of visits to Capitol Hill scheduled by AAM. Attendance is free for AAM members, and we provide all the tools you need to make the case.

Who will represent your museum? Consider asking a board member to join you for an experience you will never forget. *-Gail Ravnitzky Silberglied*

AAM Launches Online Learning Lab

In August, AAM launched the Alliance Labs to leverage collaboration with partners and to foster experimentation and learning. The Alliance Labs will be a new forum for sharing content from AAM and our partners.

"As we pursue a new strategic plan and some exciting new directions—we are working to become nimble, experimental, and a team that learns quickly," wrote Rob Stein, AAM's executive vice president in an introductory blog post. "We're creating the Alliance Labs as a space where we will experiment, try new things, and learn from them—together. The Labs are not a physical place, or a new department within AAM, but rather a way of working and a statement that only by trying new things and measuring our impact will we find the particular recipe for success that allows AAM to serve the field best."

Initially, The Alliance Labs will highlight AAM's collaboration with The Wallace Foundation around building cultural audiences, blog posts that explore both the inner workings of AAM and our external partners, and sharing global perspectives through museum collaborations.
-Gail Ravnitzky Silberglied

Small Museums Accreditation Academy Wants You

AAM is accepting applications for the second cohort of its Small Museums Accreditation Academy through September 30. The Academy is a year-long readiness program that makes museum standards, assessment programs, and accreditation more accessible to America's small museums.

The guided online experience with live webinars and collaborative activities for museum staff and governing authority members is aimed at museums that have five or fewer staff and have accreditation as a goal.

Ten applicants will be selected and notified of their acceptance into the Academy by December 2016 and will begin the program in February 2017. More information about the Academy's eligibility requirements and process is available at: aam-us.org/resources/assessment-programs/accreditation/small-museums-accreditation-academy.
-Travis Kirspel

Congratulations to Recently Accredited Museums

The AAM Accreditation Commission announced that five museums earned accreditation—and ten museums earned reaccreditation—at their recent meeting. First-time awardees are indicated with an asterisk:

- Arts & Science Center for Southeast Arkansas, Pine Bluff, AR
- Burchfield Penney Art Center, SUNY Buffalo State, Buffalo, NY
- Cable Natural History Museum, Cable, WI*
- Cedarhurst Center for the Arts, Mount Vernon, IL*
- Denver Museum of Nature & Science, Denver, CO
- Fresno Art Museum, Fresno, CA
- Frist Center for the Visual Arts, Nashville, TN
- Indianapolis Museum of Art, Indianapolis, IN
- Littleton Museum, Littleton, CO
- Meadows Museum of Art, Centenary College of Louisiana, Shreveport, LA
- Museum of Contemporary Art Santa Barbara, Santa Barbara, CA*
- New Mexico Farm and Ranch Heritage Museum, Las Cruces, NM*
- Noguchi Museum, Long Island City, NY*
- North Carolina Maritime Museum, Beaufort, NC
- Oklahoma City National Memorial & Museum, Oklahoma City, OK

According to Accreditation Commission Chair Burt Logan, "this group of accredited museums is representative of the diversity of America's museums, including everything from small art and natural history museums, to state-run museums focused on maritime history and farming and ranching, to a non-collecting art museum, to a museum dedicated to remembering victims and survivors of a national tragedy."
-Travis Kirspel

Schedule Your Fall Professional Development

The Alliance is pleased to announce its Fall professional development lineup. You won't want to miss these webinars and watch-and-talk events.

- Starting in September, a five-part series of practical, introductory webinars, "Getting Started...," including Audience Research, Interviewing and Hiring, Exhibition Development, Collections Planning, and Collections Storage.
- Monthly EdCom Virtual Book Club Chats via Google+Hangouts.
- In October, a multi-part webinar series, Inclusive Hiring Practices

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

Congressman Joe Kennedy III (D-MA) and Newton Mayor Setti Warren visit Historic Newton during #InviteCongress 2016.

Invite Congress to Visit Your Museum Week a Success!

As part of AAM's Invite Congress to Visit Your Museum Week, August 6-13, advocates used AAM's online advocacy tools to invite more than 135 elected officials to visit the museums they represent. You can see photos and updates from the visits using #InviteCongress on Facebook and Twitter. It's not too late to get involved. Our easy-to-use tools will help you invite state, local, or federal elected officials to visit your museum, and our how-to guide is available at aam-us.org/advocacy/resources/invite-congress.
-Ember Farber

Alliance Staff Visit Lincoln's Cottage

What would happen if a historic home decided to preserve NOT the furniture and other objects, but rather the ideas that lived, grew, and matured there? That's the basic premise of President Lincoln's Cottage in Washington, DC, which AAM staff visited in June. The summer residence of President Lincoln and other US presidents in the 19th century, the house has been used for many other purposes over the years, and as a result, few of the original furnishings remain. The tours and programs focus instead on how big ideas about slavery and the Emancipation Proclamation were nurtured by the home's setting, and by the time Lincoln spent with wounded soldiers and self-emancipated men, women, and children.

Erin Carlson Mast, the executive director, told AAM staff about the museum's work in K-12 education, their tagline "A Home for Brave Ideas," and their philosophy that the house's "period of significance is now." President Lincoln's Cottage launched an award-winning program in 2013 called Students Opposing Slavery (SOS), which addresses modern slavery, human trafficking, and the lingering impacts of our nation's history of slavery.

In addition to the tour, AAM staff got to meet and hear from the artists whose work was commissioned by the Local Host Committee as part of the public outreach during AAM's 2016 Annual Meeting & MuseumExpo. Michael and Carol Beane created "We Stand Together" in the gazebo, and Wesley Clark & Courtney Clark created "Rotate, Shift, Repeat"—a big Rubik's Cube-like structure on the lawn, both exploring the 2016 AAM Annual Meeting & MuseumExpo theme of "Power, Influence & Responsibility."

This team of nine—soon to be 10—is doing incredible work at the only national monument in the US that receives no federal funding. It's definitely worth a visit: Lincolncottage.org.
-Joseph Klem

AAM President and CEO Laura Lott with Steppingstone Farm Museum Executive Director Angela Yau during a Faces from the Field visit in Havre de Grace, MD.

Partnership to Increase Global Collaboration

The Alliance signed a partnership agreement July 5 with the International Council of Museums (ICOM) and its US committee, ICOM-US. The agreement sets the stage for broad international cooperation in the museum world, including new sharing of research and best practices. It also creates a broad foundation for members to increase global collaboration and exchange ideas on the most pressing issues facing the global museum community. The agreement was signed by all three parties at the ICOM triennial meeting in Milan. *-Joseph Klem*

Profile

Great Explorations Children's Museum
St. Petersburg, FL

"Accreditation provides credibility—it shows our commitment to excellence, which gives us a positive public image and validation of our work in the community, increased credibility with funders, and a clearer understanding of the museum's strengths, goals, priorities, and mission.

It has also provided valuable support in lobbying for our organization and improving our relationships with other museums and community partners. Since our accreditation, the City of St. Petersburg now views Great Explorations as a cultural asset to the city and has reduced our rent to $1.00 per month.

In the process of becoming accredited, we learned a lot about our museum, our processes, and our visitor experience. We have been able to use that to our advantage for grant and marketing purposes. It has also continued to foster sustained organizational development and improvement and an increased level of professionalism."

—Angeline Howell,
Chief Executive Officer

American Alliance of Museums
Accredited Museum

Staff Size 66
Budget ..... $1.8 million
First Accredited ..... February 2014

2016 Annual Meeting & MuseumExpo Highlights

"I walked away with many more contacts than I began with...I left the conference with a brand new posse of museum peeps...I've grown more professionally in the last four days than the last four years—it's that good."

–Brianna Tussing, exhibit program coordinator, Cincinnati Museum Center

▲ Alliance President and CEO Laura Lott speaking with Pete Gosselink of Tokio Marine Group, the sponsor of the Excellence Reception.

▼Alliance President and CEO Laura Lott visits with the Getty Foundation International participants during the Fellowship Breakfast.

▲ Attendees, including representatives from the King Abdulaziz Center for World Culture, listen to Richard Kurin, acting provost and under secretary for museums and research of the Smithsonian Institution during the Global Leadership Reception at the Renwick Gallery.

▲ Alliance Board Member Ellen Charles, host of the Alliance Leadership Dinner at her grandmother's home, Hillwood Estate, Museum & Garden, with Congressman Paul Tonko and Secretary of the Smithsonian Institution, David Skorton.

▶ Alliance Board Member and President and CEO of the Michigan Science Center, Dr. Tonya Matthews visits with PGAV Destinations' Tom Owen and Diane Lochner.

Attendees:

NEARLY 6,000

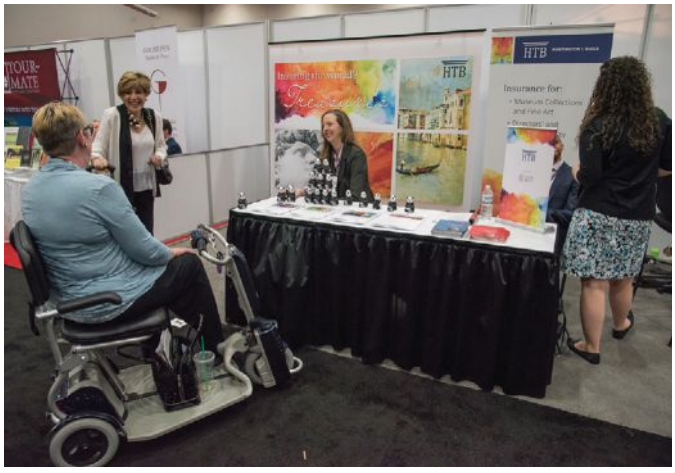
447 from 56 countries outside the US

More than **350** Volunteers

180 program sessions

292 Exhibitors showcasing the latest products and services

2016 Annual Meeting & MuseumExpo Highlights



◀ Attendees visit 290+ booths in MuseumExpo.

▲ Earl Lewis, president of the Andrew W. Mellon Foundation speaking during a Thursday session, *Diversity from Talk to Action*.

▲ First-time attendees at #AAM2016 connect through speed networking.

◀ Attendees enjoying The Party "Inside the Great American Outdoors" at the National Museum of Natural History.

▼ Dr. Mae Jemison, third from right, and fans after her talk at #AAM2016.

▲ Attendees explore leadership topics at #AAM2016.

▲ AAM Board Member Nik Honeysett gets the ultimate selfie at The Party #AAM2016.

Meet Us Next Year

St. Louis, May 7-10, 2017

Learn more at annualmeeting.aam-us.org

Thank You
Annual Meeting & MuseumExpo

Smithsonian Institution

The American Alliance of Museums is deeply grateful to the Smithsonian Institution for its support in making this conference a memorable event.

The Alliance wishes to express appreciation to the following organizations that have generously supported the museum community and the 2016 Annual Meeting & MuseumExpo.

Visionary

AON
Blackbaud for Arts & Cultural Organizations
The Getty Foundation
HTB Huntington T. Block Insurance Agency, Inc.
King Abdulaziz Center for World Culture

Leader

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EDG 10 Years Exhibits Development Group
The Henry Ford
Hillwood Estate, Museum & Gardens
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NextShow Exposition Services
PGAV Destinations Global Leaders in Planning and Design
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NEW JOBS

Arizona

Lisa Hastreiter-Lamb to executive director, Mini Time Machine Museum of Miniatures, Tucson.

California

Eric Brizee to facilities director, Museum of the African Diaspora, San Francisco.

Brooke Hodge to director of architecture and design, Palm Springs Art Museum.

Valerie Huaco to director of collections, Oakland Museum of California.

Robert Mintz to deputy director, art and programs, Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture, San Francisco.

Fan Zhang to senior associate curator of Chinese art, Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture, San Francisco.

District of Columbia

Jonathan Bober to Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art.

Florida

Suzie Buzzo to assistant curator of animals, Tallahassee Museum.

Victoria King to museum registrar, Florida Holocaust Museum, St. Petersburg.

Rusty Smart to curator of rhetoric, Dali Museum, St. Petersburg.

Frank Steslow to president, Patricia and Phillip Frost Museum of Science, Miami.

Rebekka Wade to vice president/chief operations officer, Tallahassee Museum.

Hawaii

Jeffrey Davis to director of events, Honolulu Museum of Art.

Cara Mazzei to director of development, Honolulu Museum of Art.

Illinois

Janet L. Stoffer to director of operations and administration, Butterworth Center and Deere-Wiman House, Moline.

Indiana

Amy Kwas to vice president of development, Children's Museum of Indianapolis.

Maine

Rebekah Beaulieu to associate director, Bowdoin College Museum of Art, Brunswick.

Massachusetts

Mary Delaney to marketing director, Museum of Russian Icons, Clinton.

Michigan

Jon Barth to director of building operations, Charles H. Wright Museum of African American History, Detroit.

Minnesota

Courtney Gerber to curator of learning and engagement, Minnesota Museum of American Art, St. Paul.

Missouri

Christy Nitsche to director of advancement and community engagement, Union Station, Kansas City.

Nebraska

Trevor M. Jones to director/CEO, Nebraska State Historical Society, Lincoln.

New York

Amanda Sterling to social media coordinator, Corning Museum of Glass.

New Mexico

Emily Stovel to site manager, Casa San Ysidro: The Gutiérrez/Minge House, Corrales.

Carmen Vendelin to director, Silver City Museum.

Ohio

Erin Fletcher to director, Richard M. Ross Art Museum and campus galleries, Ohio Wesleyan University, Delaware.

Pennsylvania

R. Scott Stephenson to vice president of collections, exhibitions, and programming, Museum of the American Revolution, Philadelphia.

Texas

Patrick Kelly to executive director, Old Jail Art Center, Albany.

Guy C. "Cliff" Vanderpool to director of external affairs, Amon Carter Museum of American Art, Fort Worth.

Virginia

Mark Howell to director of education, Jamestown-Yorktown Foundation, Williamsburg.

Pam Pettengell to director of programs and partnerships, Jamestown-Yorktown Foundation, Williamsburg.

KUDOS

Gail Dexter Lord, an AAM author and co-president of Lord Cultural Resources, has been named a Member of the Order of Canada, one of the country's highest civilian honors. The Order of Canada recognizes a lifetime of outstanding achievement, dedication to the community, and service to the nation. Dexter Lord was recognized for "her contributions to museum planning and management and for her work in supporting the cultural sector in Canada and abroad."

RETIRING

Nina Daldrup, founding executive director of the Mini Time Machine Museum of Miniatures, Tucson, retired June 30. Daldrup began at the museum in 2009, five months before the building was completed and opened. During her tenure, she was instrumental in attracting more than a quarter of a million visitors, along with more than 5,000 members. She set and maintained standards for excellence in operating what has become one of a handful of nationally acclaimed, world-class museums in Tucson.

Deborah Ziska has retired as chief of communications for the National Gallery of Art, Washington, DC, where she worked for 27 years. Along with serving as the gallery's frontline spokesperson, she launched year-round advertising campaigns, one of the first online press rooms, and social media initiatives. Her work garnered awards and recognition from the Public Relations Society of America, Advertising Age, AAM, and others. She serves on the board of ICOM-US and teaches in the museum studies graduate program at Johns Hopkins University.

IN MEMORIAM

Albina Dorothy De Meio, client services manager at Crozier Fine Arts in New York City, died on May 11, after a short illness. She was 69.

During her 40-year career, De Meio held positions with the University of Pennsylvania, Smithsonian's Cooper Hewitt, American Federation of Arts, New-York Historical Society, and Peter Beard Studio. She was an adjunct assistant professor at the Fashion Institute of Technology and privately consulted for cultural institutions and organizations.

Patrick Henry Butler died unexpectedly at home in San Antonio on June 23. He was 69. Butler was a board member of the San Antonio Historical Society, and at the time of his death, he was working on a book about historic preservation in Texas.

During his career, Butler served as curator of history and taught the museum studies program at Texas Tech University. He was director of the Institute for Museums and Community Education at the University of North Texas, consulting curator for the Galveston Historical Foundation's Samuel May Williams House, curator of the Harris County Heritage Society, and historian and later director of the Moody Mansion. Butler served as member, vice-chair, and chair of the Virginia Board of Historic Resources. He also was a board member of the Historic Alexandria Foundation.

Greg Polzin, who led the Palm Springs Art Museum's fundraising and development department since 2010, lost his short but courageous battle with pancreatic cancer on May 22. He was 51.

Polzin's early career was in hotel sales and convention center catering before he transitioned in the 1990s to nonprofit fundraising and management. He held positions including executive director of the Arizona Human Rights Fund and director of development for the Scottsdale Center for the Performing Arts and the Desert AIDS Project.

Edward Hopper's paintings and Alfred Hitchcock's Psycho play into the new sculpture atop the Metropolitan Museum of Art. At nearly 30 feet tall, British artist Cornelia Parker's *Transitional Object (PsychoBarn)* can be seen looming large above Central Park. Created with the remnants of a blood-red barn, the structure appears at first glance to be an actual house—but in reality it is made up of propped-up facades. The work's blend of authenticity and illusion allows it to vacillate between physical reality and cinematic fiction, lending it what Parker described to the New York Times as "a creepy fairy tale feel." On view through October 31.

Rev up the hottest thing on wheels

to break the ice with your guests

Cart photos courtesy of Lincoln Park Zoo, Chicago/ Todd Rosenberg Photography and Chicago History Museum

While delight makes learning fun, carts offer the personal touch that makes it memorable.

Want to bridge the gap between your visitors and what's behind the glass? Let carts jumpstart the conversation!

Museum Explorer works with you to create informal learning programs housed in wheeled carts that park staff and objects wherever you want them. Everything you need is right there, ready to go, all in one place.

And there's more. Carts and their curiosities serve as friendly, thought-evoking stations that guide visitors on their journey to "Aha!" They drive spirited face-to-face exchange among everyone who gathers to see, to hear, to do.

Ready to take one for a spin?

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American Alliance of Museums

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