

museum

JANUARY/FEBRUARY 2017

A BENEFIT OF MEMBERSHIP IN THE AMERICAN ALLIANCE OF MUSEUMS

Equity in the Museum Workforce



American
Alliance of
Museums



American
Alliance of
Museums



Board leadership often spells the difference between a good museum and a great one.

Coming soon: Results of Northern Trust, BoardSource, and the American Alliance of Museums' landmark nationwide survey on museum governance practices.



Learn who leads, what they focus on, and how they do their work.

Full results presented at the **2017 AAM Annual Meeting & MuseumExpo** in St. Louis and at the inaugural Trustee Summit on May 8.

SPECIAL PREVIEW: Learn more about the board's role in advocacy issues at Museums Advocacy Day on February 27–28 in Washington, DC.

MADE POSSIBLE WITH A GENEROUS GRANT FROM



Darius A. Gill, CFA
National Practice Executive
Foundation & Institutional Advisors
312-927-6653 | dag9@ntrs.com

TAKIYA

Rijksmuseum

Whitney Museum of American Art

TAKIYA – Supporting Great Art.



Kimbell Art Museum Piano Pavilion



Hermitage Museum

In 1923, we began making metal fittings for the building trade. In 1980, we equipped the Le Corbusier designed National Museum of Western Art in Ueno Park, Tokyo with a unique rail and wire picture hanging system. In the 35 years since, we have perfected our craft. TAKIYA display hardware is used by museums around the world. See how a TAKIYA Koreder Line rail system can make installation easy, safe and elegant. Rail and other museum hardware. Our mission is to help you protect and display art for generations to come.

TAKIYA USA
(216) 403-9162
takiya.us@takiya.com
www.takiya.com/en

KOREDER LINE picture hanging system

Versatile, easy to use, well engineered, affordable.



D1-A rail



D One-touch Hook



Safety N Hanger Set

DONOR SPOTLIGHT:

AAM Board Alumni **Howard Taylor**



Howard Taylor, director of the San Angelo Museum of Fine Arts, has been involved with AAM for more than 40 years. A longtime member and donor, he served on the AAM Board of Directors from 2006–11, and he recalls fondly his first annual meeting in 1972. Like many of his peers, Taylor values sharing and “showing off a bit” in a forum that brings together a wide array of professions and disciplines for an enriching dialogue, which drives the field to do better. “Just scan the session titles of the annual meeting over time,” Taylor suggests. “There is consistently a drive and frontier of knowledge as how we function as a field.”

He has seen AAM grow from a forum of primarily directors and curators to being open to all museum professionals. As an umbrella for the field, AAM is, in Taylor’s view, an ever-evolving organization and a dynamic place that “ferments change.”

Taylor says he values the dialogue and resources that emerge from AAM through not only the annual meeting but also its initiatives, networks, and activities year-round. He also places importance on accreditation’s high (and achievable) standards based on true service to the community, ethical behavior, and “all the good and right things that all

organizations should be doing.” His own institution recently went through the re-accreditation process.

He also cited the role of AAM staff as great facilitators connecting organizations and expertise within the field. A recent example is his invitation from the Sedona Art Museum’s board of directors to participate in a speaker series designed to get input from the Arizona community as they plan their new museum. Taylor spoke about the future of education in museums. He was thrilled to be recommended and blown away by the experience.

Taylor dismisses the recurring notion that museums are dusting off the cobwebs and becoming more relevant. “We’ve never had cobwebs; we’re kind of fussy about that,” he insists. In his view, the field is constantly growing and changing, and AAM is a conduit for this dialogue. He sees a parallel between the uniquely American free enterprise approach and how museums have been created, as well as how creativity and innovation drive the field forward.

“It’s all about the future,” Taylor notes. “Really, I’m more excited about that than the past.”

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



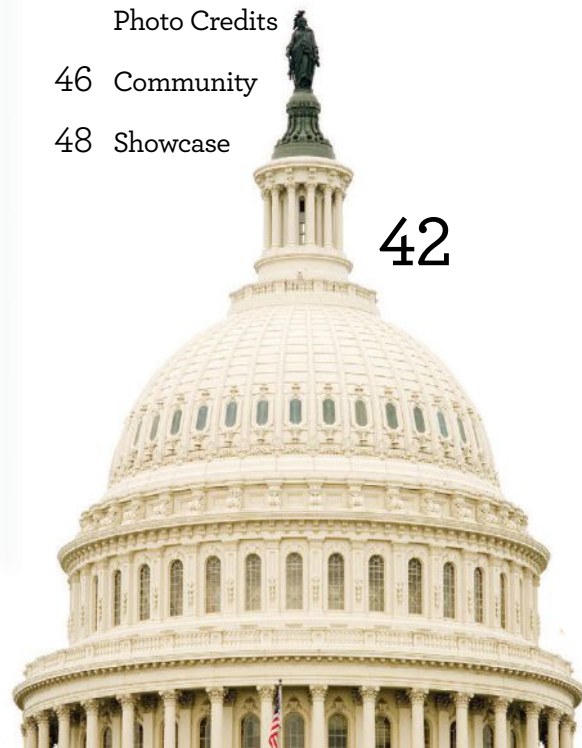
FEATURES

- 20 Taking the Bias Out of Hiring**
Identifying and eliminating unconscious bias in recruitment processes.
By Elizabeth Merritt
- 26 We're Not That Hard to Find: Hiring Diverse Museum Staff**
A guide to implement change and identify a pipeline of diverse employees.
By Joy Bailey-Bryant
- 32 So, What Do You Do?**
Meet some museum professionals with 21st-century jobs.
By Gail Ravnitzky Silberglied
- 40 Five Strategies for Promoting Workforce Equity**
Rethinking your internal processes.
By Nicole Ivy



DEPARTMENTS

- 5 From the President and CEO**
- 6 By the Numbers**
- 7 What's New**
Check out the new format for news about museums.
- 11 Information Please**
Help for collections.
By Eryl Wentworth and Eric Pourchot
- 16 My Take**
So you want to be a director someday?
By Diane Frankel, Linda Sweet, and Nathan Richie
- 42 Around the Alliance**
- 44 Advertiser Guide/ Photo Credits**
- 46 Community**
- 48 Showcase**



MUSEUM

MANAGING EDITOR

Lorri Ragan

SENIOR EDITOR

Gail Ravnitzky Silberglied

CONTRIBUTING EDITORS

Jennifer Adams, Daleanice Barkins, Julie Hart, Eileen Goldspiel, Nicole Ivy, Ben Kershaw, Travis Kirspel, Joseph Klem, Megan Lantz, Brooke Leonard, Elizabeth Merritt, Sage Morgan-Hubbard, Joelle Seligson, Greg Stevens, Cecelia Walls

DESIGN

LTD Creative

ADVERTISING

Al Rickard
arickard@assocvision.com
703-402-9713

ALLIANCE PRESIDENT AND CEO

Laura L. Lott



American
Alliance of
Museums

Champion Museums. Nurture Excellence.

ALLIANCE BOARD OF DIRECTORS

OFFICERS

Chair (2016-2018)

Douglas S. Jones, Florida Museum of Natural History

Vice Chair (2016-2017)

Nik Honeysett, Balboa Park Online Collaborative

Treasurer (2016-2018)

Cinnamon Catlin-Legutko, Abbe Museum

Immediate Past Chair (2016-2018)

Kaywin Feldman, Minneapolis Institute of Art

TERM OF OFFICE 2014-2017

Ellen Charles, Hillwood Estate, Museum & Gardens

Kippen de Alba Chu, Iolani Palace

Berit N. Durler, San Diego Zoo Global

Joel Hoffman, Vizcaya Museum & Gardens

Lisa Yun Lee, University of Illinois at Chicago

Van A. Romans, Fort Worth Museum of Science & History

John Wetenhall, The George Washington University Museum and The Textile Museum

TERM OF OFFICE 2015-2018

Robert M. Davis, National Mississippi River Museum & Aquarium and Dubuque County Historical Society

William T. Harris, Space Center Houston

Eliza Benington Kozlowski, George Eastman Museum

Lawrence Pijaux, Independent Consultant

Ruth Shelly, Portland Children's Museum

Stephanie Stebich, Tacoma Art Museum

TERM OF OFFICE 2016-2019

Mark Edward, Hertzbach & Co., PA

Chevy Humphrey, Arizona Science Center

Judith Margles, Oregon Jewish Museum and Center for Holocaust Education

Tonya Matthews, Michigan Science Center

Kelly McKinley, Oakland Museum of California

James Pepper Henry, Gilcrease Museum

Carlos Tortolero, National Museum of Mexican Art

MUSEUM (ISSN 0027-4089)

January/February 2017, Volume 96, No. 1

Published bimonthly (J/F, M/A, M/J, J/A, S/O, N/D) by the American Alliance of Museums
2451 Crystal Drive, Suite 1005, Arlington, VA 22202; 202-289-1818; FAX 202-289-6578; www.aam-us.org.

Annual subscription rate is \$38. Copies are mailed to all members. Single copy is \$7. Overseas airmail is an additional \$45. Membership in the Alliance includes \$22 from annual membership dues applicable to a subscription to MUSEUM, except for students and retirees. (This notice is required by the US Postal Service.) POSTMASTER: Send address changes to MUSEUM, 2451 Crystal Drive, Suite 1005, Arlington, VA 22202. Copyright 2016, American Alliance of Museums. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor. MUSEUM is indexed in The Art Index, which is published quarterly and available in public libraries. The magazine is available from ProQuest in the following formats: microform, electronic and paper. Opinions expressed by contributors are not necessarily those of the Alliance. Preferred Periodical postage paid at Arlington, VA, and additional mailing offices. Printed in the US by Lane Press, Burlington, VT.



twitter.com/aamers



facebook.com/americanmuseums



linkedin.com/groups/American-Alliance-Museums-2965314

Thanks to our Member Discount Providers



blackbaud™
your passion > our purpose

Bank of America 
Merchant Services

AON



HUNTINGTON T. BLOCK
INSURANCE AGENCY, INC.



Speak Up

It is human nature that most of us like best to talk about ourselves: our loved ones, our careers, our museums. These are subjects we know best. So, we get most excited and are most comfortable when sharing some aspect of our lives with other people.

In recent months, I found myself on the road more than I was at home, as I visited Alliance members, attended regional meetings, and hosted the Alliance board retreat. What struck me more than anything is that museum professionals, in particular, are extremely proud of what they do and have a special ability to share and talk about their own personal stories. I see your broad smiles and watch your faces light up with joy as you talk about your institutions, your new exhibits, and your education programs.

In the coming months, the Alliance needs to harness that talent and excitement, as we need all members to speak up on behalf of the field we love. The start of a new year finds the United States—and the museum field—warily eyeing dramatic changes, as we await the formal transition to a new administration and a new Congress, followed a couple months later by new budgets for federal agencies. So much remains unknown, it's easy to get swallowed up by the uncertainty—and to lapse into inaction, to “wait and see.”

The Alliance has extensive resources to help members advocate and speak up on behalf of the field. These are timeless strategies and tactics that are important no matter who is in power and whatever their policies. Here are four things you can do immediately:

Use our advocacy tools. Take some time to browse the ready-made advocacy templates AAM offers you at aam-us.org/advocacy/resources. You'll find infographics, newspaper op-ed messages, economic impact statements, and much more. These are a tremendous resource for museums of all types and sizes. Put them to use!

Harness the power of your board members as advocates. Download our new publication created in partnership with BoardSource, Stand for Your Mission, a discussion guide for museum leaders—especially directors and trustees—to get involved with advocacy. aam-us.org/advocacy/stand-for-your-mission

Reach out to your state and local legislators, especially those who were newly elected. Introduce yourself and invite them to your museum—not only when you're having a gala,



but when you're delivering those day-to-day programs with children, veterans, or seniors that enrich and engage your communities. Now is the time to establish those contacts and lines of communication, so you won't be a stranger when the time comes to make an ask.

Speak up for museums by registering to participate in Museums Advocacy Day, February 27–28, 2017, in Washington, DC. Hundreds of members from across the country will gather in our nation's capital to show solidarity with the museum field and reinforce our contributions to society and to the economy. Or if you can't attend in person, join our “Advocate From Anywhere” activities.

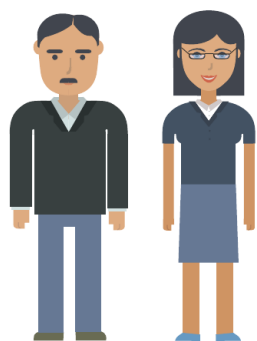
I find that getting involved, especially face-to-face in partnership with others, is an effective way to feel empowered during times of great change or uncertainty. As one of our Museums Advocacy Day participants put it, “Advocating really felt very affirming. I never realized how much stock legislators and their staff put into their constituents' viewpoints.”

As you reach out and connect with public officials and fellow advocates, you'll establish relationships that can help open doors for you professionally. You'll gain experience and confidence in stating your case, armed with facts, and just as importantly, in listening to stakeholders.

Voting isn't the only lever provided to us for representative government. We're also guaranteed the right to petition our government. Advocacy—whether in person or online—is not only your right, but your duty on behalf of your institution and our field.

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

Museum Careers Edition



41

The average age of all museum professionals (full-time, part-time, volunteers).

Source: 2014 AAM National Comparative Museum Salary Survey



90%

The percentage of museum professionals who have earned at least a bachelor's degree.

Source: 2014 AAM National Comparative Museum Salary Survey



30

The number of sessions planned on careers, leadership, and management for the 2017 AAM Annual Meeting & MuseumExpo.



10,400

The number of participants in AAM's online and in-person professional development programs in 2016.



79%

The percentage of attendees at AAM's 2016 Museums Advocacy Day who said that the event was a great opportunity for networking.



72%

The percentage of members who join AAM to have access to information that helps them in their job and career.

Source: 2016 AAM Member Survey

What's new at your museum?

You may notice that this section has expanded. In addition to new exhibitions, collections, and technology, we'll now feature educational programs, partnerships, initiatives, and new buildings. Tell us your news at bit.ly/WhatsNewAAM

Boston Children's Museum

Young geniuses are in the making in Massachusetts. The Boston Children's Museum has teamed up with Einstein's Workshop to bring the latter's STEAM (science, technology, engineering, art/design, and math) learning opportunities into the museum.

Locations: Boston and Burlington, Massachusetts

Launch Date: September 25, 2016

Target audience: children in grades K–6

Highlights: classes and workshops in Lego robotics, stop-motion animation, and 3D design and printing



Genesee Country Village and Museum

The Rochester Institute of Technology and the Genesee Country Village and Museum have joined forces to collaborate on enriching experiences for the school's students and faculty and the museum's visitors.

Locations: Rochester and Mumford, New York

Launch Date: August 23, 2016

Highlights: exhibitions, fundraising, events, faculty research, and student programming, internships, and co-ops

"The museum provides our students with another type of 'classroom,' so to speak. Students will be able to apply their on-campus learning to a real-world setting at the museum in a way that also benefits the community."

—Lorraine Justice, dean of RIT's College of Imaging Arts and Sciences

Children's Museum of Houston

Houston, you have a problem. Sinister forces are plotting to steal energy-generating crystals stowed beneath the Children's Museum of Houston. But the museum has a S.E.C.R.E.T: the Special Elite Crime Resolution and Espionage Team of kids recruited to help save the institution—and to learn a thing or two along the way.

Target audience: children ages 8 and older (parents may assist)

Mission: crack codes, uncover clues, and outsmart villains

Adversaries: Ridiculously Intelligent Villainous Agent League (R.I.V.A.L.)

Skills: problem solving, critical thinking, data analysis, programming, and teamwork

Join in: secret.cmhouston.org





Detroit Zoological Society

Human-made musical instruments joined birdsong and monkey calls at the Detroit Zoological Society. Flutists from the Detroit Symphony Orchestra performed to herald an exhibition of works by local high school students, who had been charged with researching and representing the animal of their choice.

Event date: June 11, 2016

Venue: Detroit Zoo's Ford Education Center

Artists: students in Allen Park High School's Visual Art Department

Goal: encourage students to celebrate and save wildlife



Museum of the American Revolution

Across the street from Carpenters' Hall, where the Continental Congress first met in 1774, the Museum of the American Revolution will retell the story of our nation's founding. The Philadelphia institution holds thousands of objects that plot the colonies' journey to becoming the United States.

Opening date: April 19, 2017

Size: 118,000 square feet

Designer: Robert A.M. Stern Architects

Collection highlights: pre-Revolutionary War drum, General George Washington's headquarters tent, Patrick Henry's law books



McWane Science Center

Alabama's littlest museumgoers have a new destination: the Birmingham Children's Museum Itty Bitty Magic City, a recent addition to the McWane Science Center. Modeled on a real city, the space allows young visitors to play, socialize, and imagine.

Size: 9,300 square feet

Target audience: children from six months old to kindergarten age

Cost: \$5 million

Partner: the City of Birmingham

Highlights: a model diner, market, fire station, and veterinarian, as well as a climbing structure and waterplay area



Keys History and Discovery Center

"Stories of the Upper Keys" is a deep dive into the history of Florida's subtropical getaways. A permanent addition to the Keys History and Discovery Center in Islamorada, the exhibition relates stories of the people and milestones that have made the isles what they are today.

Opening date: September 29, 2016

Highlights: panels dedicated to North Key Largo, the Over-Sea Railway, Rock Harbor, Planter and Tavernier, Upper Matecumbe, Lower Matecumbe, and the Labor Day Hurricane

Designer: Bruce Merenda at Studio B Concepts



Amon Carter Museum of American Art

The Amon Carter Museum of American Art is taking on Americans' health. The museum is the first in Fort Worth, Texas, and among 27 communities in the nation to earn the status of Blue Zones Project Approved, a nod to its devotion to workplace wellness.

Goal: to make healthy choices easier

Highlights: lunchtime yoga, walking groups, nutritious vending machine options, and employee bike racks

Participants: Nearly 21,000 people have taken the Blue Zones Personal Pledge since the initiative's launch in February 2015.

Join in: bluezonesproject.com



Discovery Place

Four museums dedicated to exploration and revelation in Charlotte, North Carolina, have united as Discovery Place. A rebrand to mark the occasion includes a new logo featuring the impossible triangle, an optical illusion that has long inspired wonder in viewers young and old.

Participants: four regional museums now known as Discovery Place Science, Discovery Place Nature, Discovery Place KIDS—Huntersville, and Discovery Place KIDS—Rockingham

Occasion: the 70th anniversary of Discovery Place Nature, formerly known as Charlotte Nature Center

"By bringing our brands together, we want Discovery Place to be recognized as a unified educational experience that you can have at one of our museums, in your school, or out in the community."

—Debra Smul, vice president, marketing and communication, Discovery Place



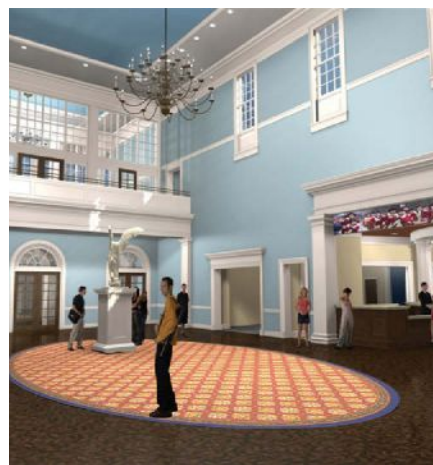
Institute of Contemporary Art, Miami

Climate change, social justice, technology, and other pressing issues influencing today's artists come to the fore at the new Art + Research Center, part of the Institute of Contemporary Art, Miami. The research department's pilot semester explored the theme of "New Social Abstractions."

Partner: Florida International University's MFA Visual Art program

Highlights: seminars by artists-theorists Hito Steyerl, Simon Denny, and Evan Calder Williams and writer Ana Teixeira Pinto

Join in: icamiami.org/arc



American Revolution Museum at Yorktown

This spring, Virginia's Yorktown Victory Center officially becomes the American Revolution Museum at Yorktown, or ARMY—a fitting acronym for this exploration of our Revolutionary history. Permanent exhibition galleries and a new introductory film help mark this occasion.

Opening celebration: March 23–April 4, 2017

Size: 22,000 square feet of permanent exhibition space

Highlights: some 500 artifacts including a 1776 edition of the Virginia Declaration of Rights, and an experiential theater complete with wind, smoke, and thunderous cannon fire

Cost: \$50 million



The Barnes Foundation

Dr. Albert C. Barnes, the namesake of The Barnes Foundation in Philadelphia, broke ground with his methods of teaching visual literacy. To follow in its founder's footsteps, the museum has expanded its adult education program—and made it more accessible—by reducing fees and offering full scholarships.

Class topics: The Barnes Method, Understanding Materials and Techniques, and Art in Context

Apply: www.barnesfoundation.org/education/art/scholarships

“Education has and always will be at the heart of everything we do at The Barnes Foundation. It’s an honor to extend Dr. Barnes’s vision into the future with an expanded program that reflects the core values of our institution.”

—Thom Collins, executive director and president, The Barnes Foundation



build a community of practice and design initiatives that will position often overlooked museum education departments and diverse communities as collaborators in reimagining museums.

To set the stage, Cool Culture Executive Director Candice Anderson moderated a conversation on “Advancing Equity Through Arts and Culture.” Live-streamed in partnership with AAM, the panel featured NYC Department of Cultural Affairs Commissioner Tom Finkelpearl, Museum of Contemporary African Diasporan Arts Director James Bartlett, Ford Foundation Program Officer Margaret Morton, Center for the Future of Museums’ Museum Futurist Nicole Ivy, and artist Miguel Luciano.

Two key take-aways came from Tom Finkelpearl and Nicole Ivy. Finkelpearl urged that in reflecting on their practices, “institutions must ask themselves: Are we welcoming?” Ivy advised the field to “trust the expertise of the people we don’t traditionally think have it.”

Join in: coolculture.org/lab

Cool Culture

“Until the story of the hunt is told by the lion, the tale of the hunt will always glorify the hunter.” —African Proverb.

Cool Culture, a NYC-based non-profit for social justice, believes that co-creation and shared authorship of narratives must be central to museums’ role in a rapidly changing society. Working in partnership with families, NYC museums, and early education programs to increase cultural

equity, Cool Culture has built a coalition that serves 90 cultural institutions, 400 early education programs, and 50,000 families from historically marginalized backgrounds.

In September, Cool Culture launched its second Laboratory for New Audiences, an Institute of Museum and Library Services-funded initiative that will convene educators from 23 NYC cultural institutions. Over the course of a year, participants will

Help for Collections

Set priorities for the ongoing care of your collections.

By Eryl Wentworth and Eric Pourchot

Beginning this year, the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC)—with ongoing support and guidance from the Institute of Museum and Library Services (IMLS)—will offer a revitalized conservation assessment program specially designed for small and medium-sized museums.

Conservation assessments of museum collections and structures—particularly historic structures—provide the essential basis for preservation activities and conservation plans. Serving more than 3,000 museums over 24 years, IMLS and its original partner, Heritage Preservation, have helped museum staff set priorities for the ongoing care of their collections through the widely known Conservation Assessment Program (CAP).

The value of this program has been reiterated time and again. In interviews with representatives of museums that had received CAP assessments, FAIC learned that the process had equipped those staff members to argue for systematic collection care to their boards of directors. The interviewees also confirmed that the knowledge gained through the assessments enabled them to establish priorities for collection care.

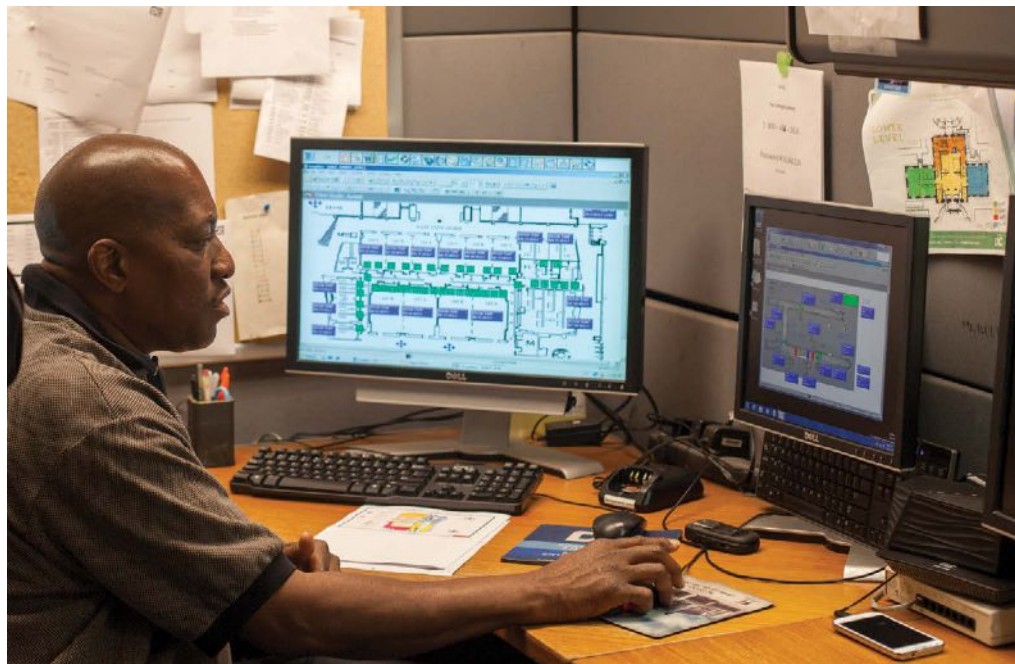
Overall, CAP reports provide blueprints to help museums improve collections care, develop long-range conservation plans, and raise awareness and funds for conservation needs.

Revitalized Program

There is a continuing need for assessments, as evidenced by a small online survey FAIC conducted. Although the 64 responses do not support statistical

generalizations, it was striking that, of those who did not have a CAP assessment in the past 10 years, 68 percent would want one within the next 3 years. Of the institutions that did have a CAP assessment in the past 10 years, 35 percent would want a new assessment

value to museums, and the desire for the program to continue, FAIC gathered information from previous assessors and other museum professionals to determine how to shape a new Collections Assessment for Preservation Program. There was



The Historical Society of Washington, DC is housed in the historic Carnegie Library, facilities maintenance for which is handled by Events DC, a separate organization that also manages the adjacent Walter E. Washington Convention Center. Here, facilities staffer and CAP assessor Michael Henry examines the program that remotely monitors the building's HVAC system from facilities headquarters in the convention center.

within the next 3 years, and 55 percent would want an assessment within the next 7 years. These numbers align closely with a finding of the Heritage Health Index conducted in 2004, which indicated that 68 percent of institutions cited a need for assessments or condition surveys. This identified need was second in urgency only to staff training.

Given the ongoing need, the proven

remarkable agreement in several key areas. Working closely with IMLS, FAIC created the new program to include several new components:

● Preparation

Questions appropriate for one type of museum are not always relevant to others. To improve the preparation process, a “tiered” approach is offered for gathering application materials and

pre-visit information tailored to the size and type of institution.

● **Integration of Collections and Building Assessments**

Past CAP assessments did not always include building assessments, and those undertaken were limited to historic structures. Recognizing that the museum environment is critical to collections, we will now offer building assessments for all institutions, regardless of the age of the building. In addition, collections and building assessors will schedule simultaneous site visits and prepare their reports in tandem. The final CAP reports will provide coordinated recommendations to better help staff identify priorities and set feasible expectations for long-term care.

● **Training**

Staff training has never been a formal component of CAP assessments. With the goal of providing as much support as possible to participating institutions, the new program encourages museum staff to participate in complimentary Connecting to Collections Care (C2C Care) webinars and online discussion forums, and to take advantage of resources available on the C2C Care webpages. Additional print and online materials will be available for assessors to share with staff during and following assessments.

● **Follow-Up Consultation**

Over the years, it became clear that it takes time for museum staff and leadership to digest the recommendations in CAP reports. While some simple steps might be implemented immediately, creating a full plan and finding the personnel and funding to implement larger elements required additional time. We therefore built a follow-up consultation into each assessment. Nine to twelve months after an assessment, a phone call or videoconference between the assessors and museum staff will be organized to address implementation questions and to ensure that staff have the information and encouragement



Assessor Wendy Jessup examines and provides re-housing recommendations for an oil painting on a wood panel depicting Mount Vernon during the June 2014 site visit at the Historical Society of Washington, DC.

needed to move forward.

● **Quality Control**

Although the vast majority of assessments completed in the past were thorough and provided appropriate direction, some were less effective than others. Several individuals interviewed were aware of documents that were simply too short to be of much use, with a “checklist” approach to recommended actions rather than specific and customized suggestions. Abbreviated assessments not only provide an inadequate basis for planning, but they put those institutions at a disadvantage in competitive grant reviews. We have developed assessor-training materials and incorporated a system for reviewing assessors and providing feedback and follow-up to ensure each assessment is as helpful to the institution as possible.

● **Ongoing Program Evaluation**

Evaluation instruments will be provided to both museums and assessors after the initial assessment and again after the follow-up consultation. We are

also considering a similar look at outcomes measured after four or five years, designed to capture long-term benefits of assessments to collections care.

FAIC is grateful for the input and advice we have received about assessments from previous CAP participants, assessors, potential users, and other museum professionals. We are eager to launch the new program with these additions to enhance the value of collections and buildings assessments even further. To learn more about the program, visit conservation-us.org/cap or contact Tiffani Emig, FAIC's CAP coordinator, at 202-750-3346.

Eryl P. Wentworth is executive director and Eric Pourchot is institutional advancement director of the Foundation of the American Institute for Conservation of Historic and Artistic Works. FAIC supports conservation education, research, and outreach activities that increase understanding of our global cultural heritage.

What's Your Biggest Challenge?

The Museum Assessment Program can help.



Since its inception in 1981, the Museum Assessment Program (MAP) has helped more than 4,600 mostly small and mid-sized museums of all types strengthen operations, plan for the future, and meet standards. MAP is supported through a cooperative agreement between the Institute of Museum and Library Services and the American Alliance of Museums.

Through a guided one-year process, your museum receives an analysis of its strengths, weaknesses, and opportunities, and a prioritized roadmap for improving operations. Here is how MAP helped a museum in Williamsville, Illinois.

The Williamsville Public Library and Museum

After the Village of Williamsville (population 1,500) passed a referendum to build a combined library and museum,

the museum applied in 2014 for a MAP grant to address a big challenge: how to move to a new facility and go from having every artifact on view in a tiny space to having less than 100 items on display at any given time?

Lee Langston-Harrison, director of the nearby Museum of Culpeper History, was selected as the museum's peer reviewer, to spend a few days on-site and offer her expertise. Her 50-page report laid out detailed plans, among them: a moratorium on future collecting, a temporary closure of the museum during the cataloguing phase, and returning about 50 percent of the collection to original lenders (if they could be found).

Thanks to local volunteers, board members, community leaders (including the mayor), village department heads, and members of the community, the library/museum opened on

June 26, 2016, with more than 350 guests; 100 visited the following day.

"The Williamsville Public Library and Museum is a testament to the willpower and doggedness of a small group of dedicated individuals who never said 'no,'" said Langston-Harrison. "It is especially heartening that they promise to remain wedded to their mission to interpret all aspects of their heritage as a prairie village in Sangamon County, Illinois, from the Kickapoo to the railroad."

The relationship forged between the museum and the peer reviewer through MAP continues today, including two follow-up site visits.

For more information on MAP, visit aam-us.org/resources/assessment-programs/MAP.

Choose one of three assessments: Collections Stewardship, Community Engagement, or Organizational, and your museum emerges with:

- a greater alignment of activities, mission, and resources
- an analysis of its strengths, weaknesses, and opportunities
- a prioritized roadmap for improving operations and meeting standards
- enhanced credibility with potential funders and donors
- improved communications between staff, board, and other constituents
- expert advice, recommendations, and resources
- increased capacity for strategic planning

2017

Annual Meeting
& MuseumExpo

St. Louis, MO • May 7–10

Gateways to Understanding:
DIVERSITY EQUITY
ACCESSIBILITY
+ INCLUSION *in Museums*

Four days of growing your skills,
your network, and your career.

You need to be there.



As communities of all sizes around the globe confront racism, discrimination, and oppression—and address issues of immigration, religious expression, sexual orientation, gender identity, and the equal treatment of all people—the commitment of museums to diversity, equity, accessibility, and inclusion has never been more important.

We'll explore significant challenges—and opportunities—in the museum field, such as attracting and retaining diverse audiences; ensuring that all audiences can access our programs, collections, and resources; deconstructing systemic biases in our field; and growing diversity in museum leadership positions.

We are thrilled to expand upon one of the focus areas of AAM's 2016–2020 Strategic Plan (aam-us.org/about-us/strategic-plan), and we invite you to be part of this important dialogue.

WHY ATTEND?

- Interactive session formats
- Explore trends and learn best practices
- Technology tutorials
- Diverse perspectives
- Networking
- Largest selection of products and services in MuseumExpo
- An inside look at St. Louis museums!

LEARN MORE OR REGISTER TODAY.

annualmeeting.aam-us.org

Sponsorship/exhibit/advertising opportunities available. Fellowships available.



**THANK YOU TO OUR LOCAL
HOST COMMITTEE LEADERS FROM
THE FOLLOWING INSTITUTIONS**

- Missouri History Museum
- Laumeier Sculpture Park
- Campbell House Museum
- Contemporary Art Museum
- Pulitzer Arts Foundation
- Missouri Botanical Garden
- St. Louis Art Museum

“Come explore St. Louis with us. The conference program will give you ideas and inspiration for your work, and the evenings in our city will help you understand why we love to call St. Louis home. More than 80 individuals representing 40 institutions are working together to ensure you see the best of St. Louis. We look forward to seeing you!”

– Fran Levine

Chair, St. Louis Host Committee
President, Missouri History Museum

“I had an amazing time at the conference. I enjoyed every part: the sessions, the expo, the museum visits, meetings, the official parties, the unofficial parties, and even the after-after parties. It was great to meet so many people who, like me, love museums and the museum business.”

– Jeff Gray

Curator, Visitor Experience
and Exhibitions, Nova Scotia
Museum of Natural History

“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,
Museum of Natural History & Science,
Cincinnati



So You Want to Be a Director Someday?

Identifying the attributes, skills, and experience needed to succeed.

By Diane Frankel and Linda Sweet

As consultants in executive searches for museums, we have spent many years working with boards to determine what it takes to be a successful museum director. The first question we ask individuals is “Why do you want to become a director?” The responses are always revealing, ranging from “I know that I could do a better job than my current director” to “I have a vision, and I want to carry it out.” In these responses, the motivation is similar: I want to lead. I want to be in charge.

This drive has always struck us as critical. Without it, aspiring directors are unlikely to focus objectively on the skills and experience they’ll need to plan their careers. Nor will they build the passion and commitment necessary to compete for the position or be successful once in it.

The question a search committee typically begins with is “What do we need in our next director?” They are referring to a combination of personal attributes and experience. But the position descriptions they usually develop concentrate on the responsibilities to be carried out.

In this article, we will try to identify both the actual experiences and the more subjective characteristics that can help future directors think more comprehensively about who they are, what they need to know, and how they can arrive at their destinations. We acknowledge that while we are focusing on characteristics that apply to those wanting to become museum directors, these same attributes, skills, and experience apply to leaders at all levels, regardless of where you are in your career or your current position.

Among the critical characteristics for success as a museum director are:

Passion

A director must be a passionate advocate for the institution, collections, audiences, communities, and museum field. They have to believe strongly in the mission and be able to clearly articulate it and its importance to all stakeholders, including the board, funders, community, and staff. A director spends a great deal of time overseeing all aspects of the museum’s operations and programs.

At the same time, the director fosters leadership throughout the institution to implement the strategic vision and achieve its goals. As an advocate for the institution, the director has to show passion for all parts of the job. This passion takes the form of enthusiasm and optimism, which translates into energy to move forward and excitement around the effort.

Vision

A director must have a clear direction about where they want to take the museum. They have ideas and are excited about them, but the vision is not theirs alone. It emerges from observations, from discussions both internally and externally, and from their own experiences. Their vision will guide the course for the future and must be set into a clear, thoughtful, and exciting plan that spells out how it will be attained. The director must establish both a vision and plan that are broad and flexible enough to incorporate new opportunities and possibilities while anticipating unexpected obstacles.

Perseverance

Perseverance in the face of obstacles is critical for a museum director. It is easy to get waylaid, especially if others

believe adhering to the plan is too hard or even impossible. By providing a steady course of action, the director helps everyone work with longer-term goals in mind.

Of course, blind adherence to a course of action without listening to others or looking at the external environment is not at all what we are advocating. Rather, we are suggesting that if a course of action has been agreed upon, even though the course may be difficult, it is important for the director to persevere and help others push forward.

Patience

Reaching institutional goals takes patience, especially if those goals are new or potentially risky. The director oversees a great many pieces moving at once, and it is their responsibility to ensure that anyone and everyone impacted by decision-making is on board. The director must be patient and persuasive, often taking or allowing the necessary time to bring people around to accepting a new plan or program, or a new way of working. Patience means getting people involved early in the process. It also means the director must be a good listener, fair, open, and honest.

Decisiveness

A director must be willing to make decisions, but must do it through a process that involves gathering the necessary facts, listening to others’ opinions, weighing options, assessing the outcomes, and recognizing that there are no “perfect” decisions. Once a decision is made, it is time to move on to the next decision.

Career Path: Educator-Turned-Director

By Nathan Richie

Around age 10, I got it into my head that I wanted to be a ranger in the National Park Service (NPS). I loved visiting the amazing natural and cultural treasures and relished the great adventures with my family. So, I started a trajectory to follow that career path.

In high school, I worked as a tour guide and volunteered at zoos to gain any experience that could help me become a ranger. In college, I pursued a degree in natural resources and secured two back-to-back internships with NPS. I loved both experiences and learned more about myself than I anticipated. I also learned an important lesson: I didn't really like working for the National Park Service. Although I loved interpretation, nature, and visitors, I didn't like the isolation, the seasonality of the work, and the intense competition for jobs. Lesson learned: discovering what you don't like is as important as discovering what you do like.

I decided to leap into the museum field, which turned out to be a great career move for me. When I graduated from college, I moved to California and earned an MA in museum studies from the John F. Kennedy University. After finishing my thesis, I followed my girlfriend (now wife) to Indiana.

After a few panicked months of looking for work, I landed my first true museum job as a curator at a small art museum. Although I was less than enthusiastic about living in Indiana, I learned another valuable lesson: by moving to a less sought-after part of the country, I was able to step into a more senior position as a recent graduate than if I had stayed in highly desirable, market-saturated

San Francisco. I also learned I enjoy being a big fish in a small pond, and that a smaller town affords more opportunities to become involved in the community and make a difference.

After five years, I moved to Chicago to accept a position at a start-up museum. It was a step down in title but a huge step up in pay (and a fun change of scenery). I was promoted to a departmental director and became a supervisor. Managing people was a new frontier for me and a skill that did not come naturally. One of the best pieces of advice I was given: emphasize individual strengths, tackle weaknesses head on, and don't fall back on familiar, comfortable roles. I spent a great deal of time developing leadership skills—a practice I consider a work in progress.

In 2010, I found a great job opportunity that allowed me to return home to Colorado. I accepted a director position at a history museum in a beautiful mountain town. I'm not sure when I decided that I wanted

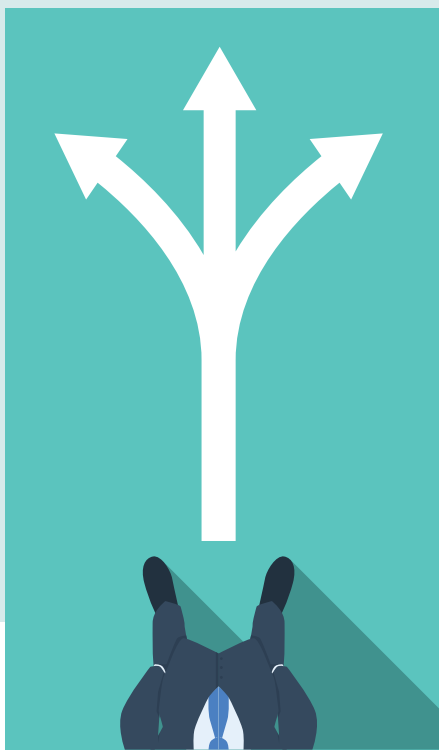
to become a director, but I knew I wanted to expand my horizons, skill set, and marketability. I also wanted to earn more money.

Being a director gives me a great deal of empathy toward all of my former bosses—the ones I liked and the ones I didn't like. I never realized how many decisions I would confront on a daily basis. I even find that I have to make decisions about what I am going to make decisions about. And I have to confront the reality that I can never please everybody.

Ironically, it was my love of education and exhibits that drew me to the museum field, but now I spend only a fraction of my time doing that type of work. But, as an educator-turned-director, I am able to effect institutional change that prioritizes our educational mission. I can move forward agendas of audience advocacy, participation, and community relevancy. I've also found new creative outlets that are even more challenging and just as rewarding, such as forging relationships with community and business leaders, shaping institutional vision and setting priorities, and building and growing resources that allow the rest of the staff to carry out our important mission.

I've also discovered that small and midsized museums can be more responsive, fleet, and risk-tolerant than our larger counterparts. I think small museums that show focus, discipline, and passion are well positioned to be incubators of innovation and future industry leaders.

Nathan Richie is director of the Golden History Museums in Golden, Colorado.



Leadership

The attributes outlined above are among the characteristics of a good leader. A director should be a leader, but not every leader is a director. A leader is the person who provides direction and motivates others, and then guides and supports them. A leader makes sure everyone involved is provided with the necessary resources to do their jobs and achieve the institution's goals.

A director who is a leader recognizes the strengths and weaknesses of the institution and its people, and sets goals and allocates tasks accordingly. They must be willing to manage risk and to cope with uncertainty. Being a leader is essential to being a successful museum director.

Some people are born leaders; most are not, but over time they can attain the characteristics of a leader through

awareness, objectivity, attention, and effort. The important message here is that being a leader of a museum takes dedication, a willingness to learn, and tolerance of mistakes. Tolerance of ambiguity also is a key attribute of a museum director, as is the ability to continuously strengthen oneself and the institution.

Management

To be successful, a director also needs management skills and experience. They need to understand and be able to meet the basic expectations for a good manager. Typically, a board wants to be sure the new director can take on the following responsibilities:

- Oversee the development and management of a vital and engaging exhibition and education program.
- Assure the preservation, conservation, and growth of the collection and

the appropriate use and care of the facility.

- Recruit, retain, and provide support for a professional staff and take responsibility for hiring, evaluating, and terminating staff.
- Prepare an annual operating budget as well as capital and project budgets, and monitor and dispense institutional funds in a prudent manner.
- Keep the board abreast of national and regional trends as well as developments that affect the museum, support and motivate the members of the board, and work with them to build the capacity of the board.
- Supervise and actively participate in comprehensive fundraising and audience development programs.
- Maintain the highest ethical and legal standards in all professional actions of the staff and board, and in the corporate actions of the museum.



we have 1.7 seconds to make a lasting effect.

We create dynamic learning experiences that transform peoples lives.
Call 415.883.7074 www.weldonexhibits.com

weldon exhibits

we

- Work with the board, staff, and community to develop and implement a strategic plan.
- Be the chief spokesperson of the museum.

Personnel, fundraising, planning, marketing, communications, finance—all are areas that candidates for directorships must be able to demonstrate mastery of, or at least the potential for achievement. In addition, professional expertise in a relevant subject area and in the operational and/or programmatic work of the museum is essential.

Paths

There are many paths to the director's office. More often than not, the best person to be a museum director has prior experience working in a museum. The director can come from the curatorial ranks, from education, or from the

business side of the museum, and will have spent five to ten years in positions with increasing responsibility and authority. Along the way, the aspiring director will need to take on tasks that involve administration, budgeting, fundraising, and staff supervision, and will have found opportunities to engage with the board and with the public.

Years ago, an individual could be in the "right place at the right time" and land the perfect job or be hired for a directorship without the relevant experience; today, that is highly unlikely. Almost all directors have graduate degrees in a content area, arts administration, museum education, or management. Some have multiple degrees, and they have gained experience by running a department or division.

Mentors

Identifying a mentor and calling

upon that individual for advice can be invaluable. A senior professional with experience and credibility can provide insights and objective advice, help with important decisions, suggest others to talk with, identify opportunities, and act as a reference. Careers seldom follow a straight line. Interests change, opportunities present themselves, and unexpected decisions need to be made. One mentor may be right for one segment of a career. Someone else may be more helpful at another.

Diane Frankel is an associate and Linda Sweet is a partner at Management Consultants for the Arts. This article is adapted from a chapter in A Life in Museums: Managing Your Museum Career (Greg Stevens and Wendy Luke, ed., 2012, The AAM Press), available in the AAM Bookstore online: bit.ly/ALifeinMuseums



we impress

We create dynamic learning experiences that transform peoples lives.
Call 415.883.7074 www.weldonexhibits.com

weldon exhibits

we



Taking the Bias out of Hiring

Identifying and eliminating unconscious bias in recruitment processes.

By Elizabeth Merritt

I'm a fan of leading by doing.

Which is to say, when I suggest to museums (as I do in every section of TrendsWatch), “you might want to...” I always ask myself, and the Alliance, if we might “want to” as well.

Since a major focus of AAM's new strategic plan is diversity, equity, accessibility, and inclusion, I've been doing what I can to help the Alliance turn that focus inward. As we recruited our Ford W. Bell Fellow for Museums and K-12 Education, Katherine McNamee, AAM's director of human resources, and I tried out some emerging techniques to combat hiring bias. In this article, I'll share a bit about that process and what we learned.

Short version: “nontraditional” hiring takes more thought, more work, and more time than the familiar process of “write a job posting, put it online, collect resumes, compare, interview, hire.” Doubtless it will take less time once we've developed and practiced new routines. But, starting from scratch, it took more than six months of reading, thinking, and digesting to even figure out what we might want to try. Hopefully, by sharing what AAM learns as we implement these practices, we can help shorten that part of the process for museums that want to work toward unbiased hiring.

After much thought, we targeted the following points in recruitment where bias can creep in:

- defining the qualifications for the position
- writing the position description and the job posting
- disseminating the job posting
- structuring the application process
- evaluating the applications
- conducting interviews

Defining the Qualifications for the Position

All too often, people default to the assumption that “to do this job well, people ought to be like me—have this background, this education, this experience.” Research has documented that even well-meaning employers fall prey to this tendency and end up hiring people like themselves. Even when the requirements listed in job ads don’t replicate a supervisor’s resume, they are often proxies for what the employer really wants. “Bachelor’s degree required,” for example, may mean “I want someone who can write a coherent sentence” (even if we know from sad experience that the former doesn’t guarantee the latter). Unbiased hiring may require a lot of interpretation and imagination, helping a candidate show how their background, however unconventional, could be a good fit for a position.

The first thing we threw out was any assumption about education. We didn’t specify a required degree. This tactic was particularly appropriate for the fellowship, which is dedicated to exploring alternative educational futures. In fact, we listed as the most important qualification that the fellow should be “someone with a futures-oriented mindset, who is willing to challenge assumptions about how museums and schools work today.” To drive this home, we noted, “Personal experience (as a learner, parent, or educator) with alternative educational structures (home-schooling, un-schooling, experimental schools) would be a plus.” All the other qualifications were based on the skills needed to do the work associated with the fellowship. (Read the full position description at vibrantlearning.aam-us.org/fellowship-description.)

Writing the Position Description and Job Posting

A growing body of research shows that language has a huge effect on who will apply for a position. Tech companies in particular have put a lot of effort into parsing the gendered nature of job ads,

noting what words tend to attract male or female applicants. This has created a niche for companies that apply textual analysis to the job search. We used Textio, an online service that helps employers “find the magic words” to increase response rate and minimize bias.

Taking advantage of the free trial, we ran our draft through Textio’s algorithm to receive real-time analysis of and feedback on language as we edited the posting. (With a paid subscription, employers can vet multiple positions, as well as track and compare the results of their various searches.) Katherine and I tweaked our wording until the position description got a 100 percent score on the Textio system (see the screen capture below). While the system is designed to analyze position descriptions per se, we also used Textio for feedback on the language in our job posting.



Disseminating the Job Posting

To build a diverse staff, you need to reach a diverse pool of potential applicants. If we only talk to “people like us,” we limit potential hires from the start. In this case, we wanted to cast a wide net that might catch the interest of people whose roots lay in museums, education, futurism, policy, philanthropy—any number of fields. That meant we couldn’t just post to the AAM job board. We deployed several strategies to broaden our reach:

We established an outside advisory committee for the hiring process, which included a professional futurist, two entrepreneurs running alt-educational businesses, the CEO of an education-

related foundation, and an expert in education forecasting and reform. One of the members’ assignments was to disseminate the opportunity through their personal and professional networks.

We created a microsite dedicated to the future of education, populated with content from across the web, and pushed it as a go-to source of information on the topic in hopes of capturing a variety of readers. One section of the microsite was devoted to the search for the Ford Fellow.

I mined my contact list and sent personal emails to more than 80 people—leaders in the museum field, educators, futurists, philanthropists, consultants, entrepreneurs, student activists, journalists, and more—asking them to bring the position to the attention of people in their spheres.



Structuring the Application Process

As we removed a lot of traditional qualifications from the position description, we added to the application process opportunities for candidates to demonstrate what they could do. Such “challenge-based hiring” is more common in the tech sector (where an applicant might be asked to demonstrate coding, for example), but it is rapidly spreading to other fields. We designed four challenges that were presented to applicants over three rounds of review.

The initial challenge was linked to a CFM “future fiction” challenge, inviting people to submit a story of the future that featured museums in a starring role. This challenge ran at the same time as the fellow search, and though it was open to anyone, fellowship applicants were required to enter. Our stripped-down search criteria for the fellow were “passion and imagination about the future of education, the ability to communicate that passion via speaking and writing, and the skills to trial ideas in the real world.” The future fiction challenge was an opportunity to demonstrate three of these qualifications (passion, imagination, and communication skills).

From there, our top four candidates were presented with a second challenge. We asked the potential fellows to tell the internal hiring committee (via Skype video chat) “about one element you would want to include in your work plan—a notable goal that would have perceptible impact on the museum field and be of enduring value for the Alliance as we continue to address the future of education.” That interview was structured to explore how a

candidate’s skills, ability, and experience were suited to achieving the goal he or she described.

Out of those four applicants, we chose two for in-person interviews, which revolved around two more challenges. Each finalist spent an hour with the internal committee, with the bulk of the time devoted to a free-form discussion about their vision for the future of education in the United States. Each also gave a 15-minute presentation to a group of AAM staff, following guidelines to share “anything they are passionate about” with the goal of “leaving the audience wanting to know more.” Again, these challenges were designed to enable applicants to demonstrate vision, passion, and communication skills.

Evaluating the Applications

The outside search committee used a scoring rubric tied closely to the position’s goals and qualifications. Based on applicants’ cover letters and resumes, the committee rated them on:

- project-management skills
- written communication skills
- applicable work and personal experience (broadly interpreted; it could have been in museums, education, or other sectors)
- passion for educational reform
- futures-oriented mindset/willingness to challenge assumptions

A number of articles Katherine and I read recommended so-called “blind auditions” as the best practice possible. (When American orchestras started using a physical screen during auditions, so that

the hiring committee could not see the musicians, the percentage of female musicians in the country's top orchestras quickly climbed.) We played with the idea of masking gender in the initial evaluation round, but decided that the process of "blinding" the resumes and cover letters was too labor-intensive for our resources. However, members of the search committee did read and rate "blind" copies of the future fiction entries, not knowing which applicant wrote which story until after all scores were submitted. Both the resumes and the stories were taken into account in choosing our top candidates.

Conducting the Interviews

We structured the interviews using recommendations we'd gleaned from recent articles on best practices (such as one from *Harvard Business Review*: hbr.org/2016/04/how-to-take-the-bias-out-of-interviews). Based on this advice, we made sure that:

- we used the same questions with each candidate
- each question was asked in the same order and by the same person in every interview
- interviewers took notes in real time or as soon as possible afterward
- when we discussed candidates, we compared their answers to the same question, working through all the questions rather than doing an overall debrief on one candidate at a time

Outcomes

The posting attracted 40 applications, more than a quarter of which were ranked as highly competitive. The gender ratio was 75 percent female, 25 percent male, which was not as balanced as we had hoped. However, this might be tied to the fact that despite our outreach efforts, most of the applicants were from museum or museum-related backgrounds, with a sprinkling of educators—and both museums and education are highly feminized fields. To attract more applicants from outside the museum sector in the future, I would look for deeper ways to engage with partner organizations, such as publicizing at relevant conferences or guest blogging on other people's platforms.

On the downside, the process took a lot of time—on the part of staff, committee members, and applicants. On the upside, a number of people in each of those categories went out of their way to comment

that they found the process to be a learning experience. My boss, Rob Stein, who joined AAM just in time for the final two rounds of interviews, noted that unlike his usual experience with search committees (I believe he used the term "soul-killing"), this process was actually instructive. And we were very pleased with the quality of candidates—each round of review involved difficult choices.

Would I do it again? Yes, and Katherine and I are developing recommendations for which elements of this process AAM might mainstream into its recruiting. I found applicants' responses to the challenges particularly illuminating, in contrast to the opacity of the typical resume.

Things I didn't get to try that I might still like to experiment with (firsthand or as part of someone else's search process):

- true "blinding" of cover letters and applications, removing references to gender and maybe to specific schools
- first cut interviews via avatar, in which applicants can choose how to present themselves in a virtual realm (which would not only help anonymize the

interview with respect to legally protected statuses such as gender, age, and race, but also as-yet-unprotected classes, such as weight)

My colleague Nicole Ivy, who was a member of the internal search committee, chaired a panel on "Reducing Hiring Bias in Museums" at the Alliance's annual meeting last year. The excellent panelists explored a variety of techniques

to mitigate damage inflicted by unconscious filters that employers bring when recruiting new staff. You can download the session recording at aam.shop.webcast.guru/?download=3281 (free for conference attendees; \$15 otherwise). We will explore these tools in a forthcoming FutureLab project, inviting museums to test some of the strategies outlined above. Stay tuned for ways that your museum can get involved.

Elizabeth Merritt is founding director of the Center for the Future of Museums (CFM) and AAM vice president of strategic foresight. This article appeared in 2016 on the Center for the Future of Museums blog. Learn more about CFM at aam-us.org/resources/center-for-the-future-of-museums.

A MUSEUM STUDIES MA PROGRAM FOCUSED ON BEST PRACTICES AND SOCIAL JUSTICE

The University of San Francisco offers a sixteen-month
MA in Museum Studies distinguished by:

- Core curriculum that melds theory with practice
- Rigorous internship advising and mentoring
- Electives and practica in curating, design, law, technology and more
- Award-winning faculty
- A museum education course taught at on-site at the deYoung Museum
- A 150-year institutional commitment to global understanding and social justice

Learn more at usfca.edu/museum
Contact us: 415.422.6656 or museum@usfca.edu

MUSEUMRAILS™ Modular Reader Rail System



Oklahoma History Center

Left: Joqigacut: The Tipi With Battle Pictures
Right: Cain's Ballroom Stage exhibit
Photos courtesy of the OKHC



**Flexible, Reusable System • Quickly Reconfigured
Easily Changeable Graphics
Provides Interpretive Space and Visitor Separation**

The installations include combined MuseumRails and BarrierRails 200 systems, with several tablet mounts, vitrine cases, and full enclosure with the lower acrylic panels.

MUSEUMRAILS.COM

888-672-1890

GSA Contract #GS-27F-014CA





We're Not That Hard to Find: Hiring Diverse Museum Staff

Guidelines to implement change in your museum and identify a pipeline of diverse employees.

By Joy Bailey-Bryant

In 2015, the Mellon Foundation released a report that stirred conversation among many cultural workers of color—not because the data was shocking, but because it supported the experiences of many. The study, which quantified the demographic reality of the museum workforce, enumerated the long-felt absence of people of color occupying or in the pipeline for high-level positions in museums, particularly art museums. Here was the quantifiable data, undeniable truth of what workers of color noticed every day. It was both affirming to have evidence and disheartening to see that conversations started years ago and actionized in documents such as AAM's 1992 publication *Excellence and Equity* had had virtually no lasting effect.

The conversation spread throughout the country. In Washington, DC, at the 2016 AAM Annual Meeting & MuseumExpo, I moderated a panel on the topic. The discussion brought together colleagues Omar Eaton-Martinez, intern and fellows program manager at the Smithsonian's National Museum of American History; Tracy Lauritzen Wright, director of museum partnerships and compliance at the National Civil Rights Museum; and Sheila McDaniel, deputy director of finance and operations at the Studio Museum in Harlem.

We called the panel and the conversation “We're Not That Hard to Find: Hiring Diverse Museum Staff” because there are thousands of cultural workers of color, and many of them want to

work in or with mainstream organizations. We are here. Whether or not workers of color are given opportunities to rise at cultural organizations depends on the answers to two key questions—the same as with all staff, by the way—what is the organizational or institutional will, and how does that play out in recruitment, hiring, and retention?


Benefits of Diversity

Diverse staff are valuable. As publicly funded institutions, museums have a responsibility to serve their communities. Fostering museums' shift toward visitor-centric environments takes creativity and change; in turn, hiring diverse staff helps museums innovate and create, and ultimately changes the tenor of the stories we tell.

Studies have identified the creative benefits of working in diverse environments. *Scientific American* has shown that diverse environments fuel creativity, diligence, and hard work. According to the McKinsey Foundation, gender diverse companies are 15 percent more likely to outperform competitors, and those that are ethnically diverse are 35 percent more likely to outperform.

Here are a few guidelines to propel museum leadership forward with making change at their institutions.

The Process of Change



Some cultural institutions and museums, such as the Studio Museum in Harlem—one of the only art museums in the country with a mission centered on artists of the African Diaspora—have been working toward ensuring their workforce is diverse for years. As discussed by museum executive Sheila McDaniel, to make change, leadership must first examine the institutional will to tackle the issue of diversity. There are three basic components of institutional will:

- 1. Intention.** Determine what the organization wants to do. Hopefully, recognizing that the world and our communities are diverse, your institution is reflecting on the issue of workforce diversity and wants to make a change. But the reality is that executive or deputy directors may have received a mandate requiring more diversity—whether because of expectations—or requirements—of state, local, or private funders. Regardless of the scenario, it is important to

look at the intentions and understand them. The organization needs to be clear about its underlying motivation for creating change.

- 2. Commitment.** Once the museum has identified its intention, staff must then identify its commitment. Organizationally, you need to have a strategic conversation about the degree to which you are committed to any initiative. Working toward diversifying your workforce is no different.
- 3. Action.** Based on your intention and commitment, you can identify what you are going to do and how you will do it. Use your understood intention and commitment to the issue to evaluate your action plans.

Following these three steps will allow you to address workforce concerns in your own context.

Finding the Candidates

Once institutions recognize the benefits of a diverse workforce, set their intention, and evaluate their commitment, the first step toward taking action is finding candidates. In a study conducted by the New York City Department of Cultural Affairs, 75 percent of organizations cited a lack of diverse candidates as a major challenge. While this may be the case in some communities, organizations need to commit to proactively identifying such applicants within the pool. Below are strategies for identifying and developing diverse candidates.

- **Partner with educational institutions.** Museums are places of learning. As such, they should partner with outside learning institutions to create a pipeline of staff.
- **Get staff involved.** Diversity already exists in your organization. Invite diverse staff into the process. Ask if they would be interested and able to assist in applicant searches.
- **Maintain access to leadership training.** With proper education, a frontline worker may become the next director of your institution. Empower those who enter the field—on all levels—with training, access to leadership, and opportunities for decision-making roles.
- **Learn to read a resume.** Work with institutional and educational partners to recognize social clues that applicants may have valuable experience. Perhaps an applicant has written articles or publications on topics relevant to diverse collections or has worked with diverse organizations.
- **Prefer paid internships over non-paid.** Compensation allows people from all socioeconomic backgrounds to participate in museum internships and gain that all-important experience. This will facilitate entry into an often closed profession and allow new connections to be created. There are some cultural organizations, such as the National Civil Rights Museum and Lord

Cultural Resources, that only offer paid internships to ensure a more level pool of candidate interest and ability.

- **Create an environment for experimentation.** Give experiential learning space to sometimes get things wrong. Some call it room to try; provide support for staff to make unconventional hiring decisions along with the training that may be necessary.
- **Create mentorship relationships among staff.** Many disdain the idea of an institutional mentoring program. However, such a program can create ties among different levels of staff that might not normally exist. This is especially important when hiring, training, and promoting diverse staff. Some bonds that may normally occur due to affiliations—same alma mater, membership in similar organizations, familiar family background, etc.—may not be present. Reciprocal activity between emerging professionals and those further in their career will benefit both parties as they learn from each other.
- **Cultivate relationships with the community and partners.** It seems like a no-brainer, but many of your best staff will come from the areas right outside your doors. Cultivate relationships with the community and partners in the area who would be interested in working with you.
- **Access existing pools of candidates.** Reach out to organizations such as Museum Hue, where there are existing pools of diverse job seekers.

Starting at the Top

An example of testing the institutional will from the very top—the board of directors—is offered by National Civil Rights Museum (NCRM) executive Tracy Lauritzen Wright. As a museum focused on a deeply diverse story—the African American struggle for civil and human rights—it is important for NCRM to have a board of directors that reflects the diversity of the community, even if the staff's diversity is strong.

When the National Civil Rights Museum at the Lorraine Motel in Memphis faced a renegotiation of its lease agreement with the state of Tennessee, the museum identified two key internal issues:

1. **A gap in the operational budget:** NCRM's original agreement with the state of Tennessee required very little contribution by the

state to the operation of the museum.

2. **A lack of diversity on the board of directors.** In communities where corporations may not have many people of color in leadership, diverse board presence can be a challenge.

To secure new funding resources from the state (five percent of the operating budget), the museum established a memorandum of understanding. Part of the MOU stated that the board must be ethnically and socially diverse to match the Memphis community. Through setting this intention and committing fully to it, the museum has successfully diversified the board.

To ensure the diversity is ongoing, the museum has established a position on the board for a member of the American Federation of State, County, and Municipal Employees, AFSCME Local 1733. This ensures a more diverse socioeconomic perspective—giving labor an active place at the table—while historically linking to the organization's founding: Dr. Martin Luther King Jr. was assassinated at the Lorraine Motel while visiting Memphis to support the sanitation workers' strike. The museum also has a position on the board for a young person from the community.

Moving Forward

The diversity of museum professionals decreases further with specialism and seniority, with less than five percent of those in management positions reflecting any type of diversity. There is no doubt that focusing on diversifying institutional and organizational leadership is ongoing and intentional. By examining your institutional will and earnestly following through with intention, commitment, and action toward diverse leadership, you will be well on your way to success.

As managing director, Joy Bailey Bryant is responsible for the US operations of Lord Cultural Resources, a cultural consulting firm that provides strategic, business, and community engagement support to cultural institutions, municipalities, developers, and others. Rebecca Frerotte from Lord Cultural Resources provided valuable assistance in the research for this article.



An instructor and students study art history with works of art in the Harvard Art Museums.

DESIGNING AND MANAGING THE 21ST-CENTURY MUSEUM

A 2015 National Endowment for the Arts report found that overall arts attendance in the United States is declining. Just 33.4 percent of US adults attended a core arts event (museum, gallery, opera, ballet, jazz, symphony, or theater) between July 2011 and July 2012. A decade earlier, 39.4 percent had done so over the same time period.

Despite concerning attendance trends for the arts in general, museums currently occupy a relatively bright spot in our cultural landscape. Americans go to museums more times per year (approximately 850 million visits) than they go to major league sporting events and theme parks combined (approximately 483 million visits). Museums are also a popular field trip destination, with approximately 55 million schoolchildren visiting each year. And according to a recent AAM study, Americans view museums as one of the most trustworthy sources of objective information available.

But museums cannot afford to ignore the relatively shaky arts environment, nor can they deny the fact that the way audiences engage with art is changing. Running a successful museum today therefore requires not only creativity and a passion for preserving cultural heritage, but also the business

leadership and management skills required to develop strategies to compete effectively and stay relevant in a changing cultural landscape.

“The museum business is interesting and unique in that it requires management to carefully blend funding sources in order to produce social good,” suggests Harvard Extension School Instructor Lawrence Motz. “Understanding those sources and their impact helps museum leaders govern limited resources in the most principled and effective manner.”

For museum professionals to explore such funding issues when charting long-term courses for their institutions, they must turn to the best practitioners and most current information available. Whether via a single course, a graduate certificate, or a master’s degree, the museum studies program at Harvard Extension School provides museum professionals the opportunity to keep their skills sharp. Participants also get up-to-date with museum technology, such as 3D digitization, and gain timely insight into audience engagement trends. Harvard’s offerings are unique because we look at what it takes to be an agile museum practitioner in the 21st-century museum—one who is always making connections to keep

operations smooth, collections relevant, and visitors inspired.

Our program also features a collaboration with the world's largest museum, education, and research complex, the Smithsonian. This relationship affords Harvard Extension School students the chance to enroll in new courses and participate in active learning weekends at Smithsonian museums.

"The active learning weekend course at the National Museum of Natural History offered such an incredible opportunity to work hands-on with the Smithsonian collections and expert staff," says Rebecca Torres, communications assistant at Harvard Art Museums and a museum studies degree candidate at Harvard Extension School. "My classmates were museum professionals and educators from around the world, which led to rich conversations around the challenges—and opportunities—for museums today."

These courses give students unique insight into how some of the country's leading museums face contemporary challenges, such as leadership for the 21st-century audience and collections digitization.

"If only digitization were as simple as taking a few nice pics with your iPhone," muses Janet Abrams, director of strategic initiatives in the Smithsonian's Office of the Chief Information Officer, who teaches collections digitization and digital asset management. "Digitization is a complex undertaking, and you need to plan carefully for physical, imaging, and virtual workflows."

Michelle Delaney, Senior Program Officer, Office of the Provost/Under Secretary for Museum and Research at



the Smithsonian, teaches a museum leadership course at Harvard Extension. "It is critical that museums in the 21st century adapt to a diverse and changing world," she says. "There are many opportunities to engage global citizens in the digital age; educational outreach and innovative collaborations play a key role in this strategy."

Harvard Museum Studies students can attend learning weekends on-site at the Smithsonian. Photo courtesy of the Smithsonian Institution.

Visit extension.harvard.edu/museum-professional for information on courses and registration.

THREE COURSES FOR THE MODERN MUSEUM PROFESSIONAL



Smithsonian and the Twenty-First-Century Museum: Leadership and Strategic Planning, Funding, and Interdisciplinary Work

Explore topics such as museum leadership, fundraising strategies, and attracting new audiences in the digital age.



Creative Engagement at the National Museum of Natural History

Study the Smithsonian's *Q?rius*, a new physical space and initiative that has been designed as a mean of experimenting with creative audience interaction.



Collections Digitization and Digital Asset Management

Learn the start-to-end process of creating and managing digital collections, as well as 3D collection digitization and applications of 3D scanning technology in research and education.

Explore more courses, certificates, and degrees at extension.harvard.edu/museum-professional

So, What

Meet some museum professionals with 21st-century jobs.

By Gail Ravnitzky Silberglied

Who could have foreseen—just two decades ago—that museums would one day employ game designers, digitization specialists, or social media managers?

New positions are now emerging as museums strive to reach new audiences, deepen visitor engagement, and adopt more inclusive practices.

Museum magazine spoke to several colleagues with (currently) uncommon job titles.

“There are low-cost ways to let visitors with disabilities know you are thinking about how to best accommodate their needs.”

Meredith Martin Gregory



Special Education and Access Coordinator, New York Transit Museum

Meredith Martin Gregory has worked at some of the most well-known museums in the nation—the Whitney Museum of American Art and the Art Institute of Chicago—and has further honed her skills at the Chicago Children’s Museum and the Austin Museum of Art, and by teaching art to children on the autism spectrum.

Tell us about your role at the museum.

I ensure that we are welcoming to people with disabilities. I think about the accessibility of the physical space, staff training, programming, and how best to serve school and adult groups. Collaborating cross-departmentally is an important part of my job. I serve as a resource for staff members who are working toward inclusive practices. I also perform outreach to the disability community through resource fairs for families and meetings with disability service providers, and I form relationships with teachers and administrators at local schools.

Do You Do?

What prompted the museum to create this role?

There was high demand from our visitors to offer programming and resources for people with disabilities. After establishing the need to hire a museum accessibility professional, it was a two-year process to obtain funding and start the job search before I was hired.

What has been the most rewarding thing about serving in this role?

I've seen a change in staff mentality around accessibility and inclusion practices. My colleagues are not only proud of the programming we offer for people with disabilities but are interested in how accessibility affects their own work as well. This change is a direct result of staff trainings led by myself and disability consultants as well as involving staff in program successes. For example, I will send the curatorial team a photo of someone in a wheelchair enjoying the latest exhibit, and I will share an e-mail from a parent of a child with a disability who had a good experience at the museum. This reinforces the positive effect that our efforts have on the visitor experience.

What has been the response to these efforts?

Since the creation of this position, we have seen grant funding increase significantly for accessibility initiatives at the museum. We also received national recognition for our access programs. In 2016, one of our programs for children on the Autism spectrum ("Subway Sleuths") won the AAM Award for Excellence in Programming and the National Arts and Humanities Youth Program Award, which has increased our visibility as a leader in museum accessibility. We have seen an increase of people who are blind or have low-vision visiting our museum because we now offer tactile tours. Lastly, we found that many of the resources we created for people with disabilities have benefited all visitors, such as

our social narrative—which uses pictures to describe what to expect and how to appropriately behave during a visit—on our website. This can be helpful for anyone preparing for a visit. Accessibility makes a better experience for all visitors.

What steps can museums take to become more accessible?

After the Americans with Disabilities Act (ADA) was enacted in 1990, some museums hired an ADA coordinator to ensure compliance with the law. Today, many museums have gone beyond this model and have hired professionals to not only think about the physical space but also how to build programming and spaces that are welcoming to all types of visitors. If a museum professional is interested in starting an accessibility initiative at their museum, connecting to an access consortium is a great way to start the process. I am on the steering committee of Museum Access Consortium in New York City, which brings museum accessibility professionals and disability advocates together to discuss disability issues in museums and hosts workshops on various accessibility topics. There are access consortiums all over the country; they even have resources for museum professionals at museumaccessconsortium.org.

Even if a museum is not able to fund a new position, there are low-cost ways to let visitors with disabilities know you are thinking about how to best accommodate their needs. For example, in addition to noting how the museum is accessible for people in wheelchairs, list the quietest hours in your museum for those who are sensitive to loud spaces and crowds. This is a great first step to welcoming people who have sensory needs (see nytransitmuseum.org/access as an example).

What inspires you in your work?

"True compassion is about not bruising the other person's self-respect. That's what I think, anyway."
(Naoki Higashida, *The Reason I Jump*)

“It is each museum staff member’s job to champion inclusion through a variety of intentional, systematic efforts.”

Cecile Shellman



Diversity Catalyst Carnegie Museums of Pittsburgh

Cecile Shellman wanted to work in museums by the time she was nine years old. A former museum curator, she served as education outreach specialist at the John F. Kennedy Presidential Library and Museum in Boston and worked on the travelling exhibit “RACE: Are We So Different?” when it came to Pittsburgh. Cecile has served in the leadership of DivCom, AAM’s professional network on diversity, and as a member of the national program committee for the AAM Annual Meeting & MuseumExpo.

How would you describe your job?

I’m a diversity catalyst, not a diversity director or diversity supervisor. The “catalyze” verb is key. It is each museum staff member’s job to champion inclusion through a variety of intentional, systematic efforts. I help our employees find ways to embed principles of social inclusion into every aspect of our work—from exhibits to programs to employment. I also have responsibility for ensuring compliance with ADA regulations and providing training for working with staff and visitors with disabilities.

What has been the most rewarding thing about serving in this role?

I am constantly amazed and humbled by the small but significant ways in which this approach transforms the visitor and staff experiences for the better. We have held powerful workshops that encourage staff members to share personal stories. We encourage creative and compassionate problem solving that allows us to re-examine our biases and viewpoints. We are creating a community of even more thoughtful professionals whose museum work is enhanced by critical thinking about social justice. Many individuals and organizations within our community have expressed admiration for our efforts and have participated in some of the public programs that we have offered.

What steps can other museums take to replicate your work in the area of diversity?

It is more about creating a culture shift than it is about establishing a new position because everyone has to be involved at all levels. Other museums could replicate the model we are using, but more importantly, I think a diversity and inclusion approach should be tailored to each institution. It is imperative to build trust among the staff and with visitors, assess what you’re doing well and what needs to be improved, and only then apply best practices, introduce practical steps, and recalibrate where necessary. Museums could get started by having a conversation at the board level or forming a board committee to explore diversity.

Where do you draw inspiration for your work?

Dr. Martin Luther King inspires me with the idea that “Human progress is neither automatic nor inevitable... Every step toward the goal of justice requires sacrifice, suffering, and struggle; the tireless exertions and passionate concern of dedicated individuals.”

Sebastian Chan



CXO (Chief Experience Officer) Australian Centre for the Moving Image

Prior to joining the Australian Centre for the Moving Image in 2015, Seb Chan led the digital renewal of the Cooper Hewitt, Smithsonian Design Museum, where he served as director of digital and emerging media. Born in New Zealand, he is well known for his pioneering work in open access, mass collaboration, web metrics, and digital engagement in museums.

What does your job entail?

The CXO role is a strategic design role positioned at the center of the museum. I work with the CEO and leadership team, and drive a continuous focus on visitors (and users) across everything the museum does. Sometimes this means focusing on obvious things like wayfinding, architecture, exhibition design, and digital products, and sometimes on the back-of-house systems and processes. My position is design-oriented, using human-centered design principles and prototyping to devise and test new ideas working with teams across the museum.

What prompted the museum to create this role?

The museum's new CEO was committed to evolving ACMI into Australia's national museum of film, television, video games, digital culture, and art. It soon became clear that the future of ACMI lay in developing and delivering museum experiences that were more impactful and memorable—and better designed end-to-end—than was previously possible. The CXO role, by the nature of its work and focus, is about finding commonalities across the institutional silos and uniting them with a visitor focus. I'm impressed by how incredibly generous ACMI staff have been with rapid change—embracing new ways of doing things.

Do you have a favorite inspirational quote?

My former colleague Aaron Cope had this one from Antoine de Saint-Exupéry: "If you want to build a ship, don't drum up the men to gather wood, divide the work, and give orders. Instead, teach them to yearn for the vast and endless sea."

"I'm impressed by how incredibly generous ACMI staff have been with rapid change—embracing new ways of doing things."

Working as (or with) a Contractor?

Kym Rice, director of the museum studies program at the George Washington University—which has graduated more than 1,000 students—says the jobs outlook has improved in recent years. But more positions are being contracted out, especially in the area of collections management as collections are being digitized. As this practice increases, she is adopting into her curriculum how to work as a contractor in a museum. AAM has some members-only resources to help contract employees—and employers—navigate this employment structure: aam-us.org/resources/resource-library/hr/contractors-and-consultants.

David Wolf (left), Phil Manning (right), and Victoria Egerton (below)



“Our scientists-in-residence are real-life professionals who are uniquely qualified to share expert insight into their fascinating fields.”

Scientists-in-Residence, Children’s Museum of Indianapolis

The scientist-in-residence program gives families an in-depth look at the life and work of a real scientist. The Children’s Museum of Indianapolis hosts a pair of paleontologists-in-residence (Dr. Phil Manning and Dr. Victoria Egerton) along with an astronaut-in-residence (Dr. David Wolf). Kimberly Harms, the museum’s director of media and public relations, also provided some background.

What does a scientist-in-residence do?

KH: Our scientists-in-residence are real-life professionals who are uniquely qualified to share expert insight into their fascinating fields of study. Their passion and experience are powerful tools in motivating and inspiring families to learn together.

PM: We share stories about the museum’s most prized fossils. We also lead specialized paleontology tours in the United States and abroad, helping the museum acquire specimens on loan from other institutions around the globe.

DW: I served as a mission specialist aboard three space shuttle flights and spent four months aboard the Russian space station Mir. I share stories and photographs of my work on the International Space Station in the museum’s newest exhibit “Beyond Spaceship Earth.”

What has been the reaction in your community?

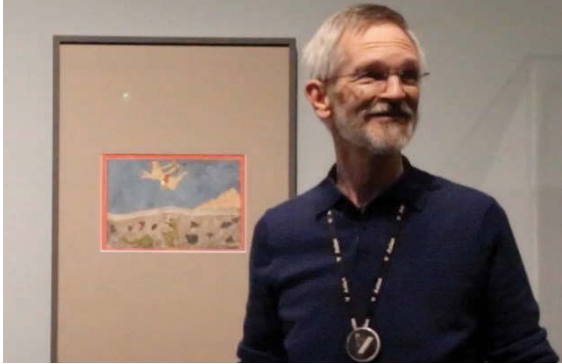
KH: The expertise of our scientists-in-residence has attracted more engagement from school groups, exceptional networking through the scientific associations to which these individuals belong, opportunities to have new artifacts on display, and opportunities to be part of real scientific research teams.

What inspires you to do this work?

VE: One of my goals is to work especially with girls and help them realize that girls can make great strides in science. Hopefully, they’ll understand when they meet me and discover how I did it that they too can take those steps.

DW: I was involved with “Beyond Spaceship Earth” from the beginning. The whole exhibit and concept outstripped even our ambitious goals. The kids absolutely love it and they barely realize how much they are learning. Every time I peek into the exhibit, I get goose bumps.

Jeff Byers



Storyteller, Asian Art Museum

Naturally, Jeff Byers began our interview with a story. “When Jay Xu became director of the Asian Art Museum in 2008, he won me over instantly,” said Byers. “He assembled all the volunteers and told us, ‘You are as much a part of [my] team as the paid employees. You’re the ones the public sees first, and [therefore help] form their opinion of what the museum is like.’” The museum’s 55 volunteer storytellers—part of the education department—continue to enchant and inspire new visitors.

How do you describe the role of storyteller at the museum?

We invite people into the galleries, show them artworks, have them engage with the artworks, and tell them stories about the pieces and the culture that they come from. We might tell the story of the Buddha, a story about Vishnu, or one of the most beloved folktales, such as “How Ganesha Got His Elephant Head” and “Inch High Samurai.” For school groups, we tell a series of stories about the so-called “trickster” characters depicted in our collection. We also have a program featuring cultural heroes and she-roes featured in our collection.

What prompted the museum to develop this role?

The museum always had docents, but in the 1990s Elaine Connell, chair of the museum’s docent council and a community leader, conceived of a program to serve second- and third-grade students, an audience not reached by the museum. Two brave volunteers piloted the storyteller program; they learned some stories, and it blossomed from there. Then we saw even younger children participating, and now we welcome local preschool groups for special story time. [Docents continue offering tours from an art and art history perspective, while the storytellers tell the stories behind the characters featured in the art.]

What are some of your favorite stories to tell in your museum?

My favorites are “The Monk and the Samurai” and “Badger and the Magic Fan.” (To hear some of the stories told by Jeff and his colleagues, visit education.asianart.org/explore-resources/storyteller.)

How do museums inspire you?

Museums are the repository of everything that’s good about our culture. Stories can impart information, they can enliven your relationship to the artwork, and they are the way we remember things. If you’ve heard a story about something, you are much more likely to remember it.

Gail Ravnitzky Silberglid is AAM vice president, government relations and communications, and senior editor of Museum magazine.

How to Prepare for Your Future Job(s)

Be ready for whatever the next few decades will bring. Here are some resources to help you advance your career:

- AAM provides numerous resources to help you manage and advance your career, on topics such as career transitions, writing resumes, gaining experience, interviewing, mentorship, salary negotiation, and networking: aam-us.org/resources/careers/career-management
- *A Life in Museums: Managing Your Museum Career*, edited by Greg Stevens and Wendy Luke, is available in paperback and as an e-book from the AAM Press: bit.ly/ALifeinMuseums
- Find a graduate museum program: aam-us.org/resources/careers/museum-studies
- Find your local chapter of the National Emerging Museum Professionals Network: nationalemppnetwork.org
- Register to participate in the Career Development Track at the 2017 AAM Annual Meeting & MuseumExpo in St. Louis, May 7–10: annualmeeting.aam-us.org
- Post jobs—or find one—on JobHQ: aam-us-jobs.careerwebsite.com

M&LF®

Museum and Library Furniture



The Museum Stool® stacks easily on a cart for convenient transport and storage.

Mission: Making Visitors Comfortable and Enhancing Learning

The Smithsonian National Museum of African American History & Culture is the latest major museum to feature custom-designed furniture fabricated and installed by M&LF®

The experience of visiting your museum is a special one for visitors. New discoveries and learning await at each new exhibit. But after a while, feet and legs get tired. That's when another part of the museum experience is essential: attractive and comfortable seating for a short break. This furniture can enhance the museum experience through displays and interactive activities to engage visitors while they are seated. This seating can also be used for educational programs. For more than two decades, Museum & Library Furniture (M&LF) has provided simple, comfortable, and environmentally sustainable furniture exhibiting the highest standards of design and construction quality for museums, public spaces, and cultural environments.

Custom Fabrication

M&LF worked with an exhibit builder and the Smithsonian Institution to develop seating for its stunning new National Museum of African American History & Culture on the National Mall.

M&LF brought the special custom design capabilities of its workshop to detail, fabricate, finish, and install nearly 60 benches. Seating was crafted from solid oak with powder-coated steel bases, and many of the long benches in multiple theaters incorporate complex wiring and AV equipment.

"This challenging installation called for close coordination with other trades throughout the enormous museum's construction site," says M&LF Founder Tom Shiner. "We provided prototyping, detailing, samples, computer-aided design shop drawings, and project management. Our striking custom benches were installed on time and on budget."

Stools to Support Education

M&LF got its start supplying seating for educational programs in museums. THE MUSEUM STOOL®, a carry-around stool that stacks on a cart for transport and storage, encourages visitors to engage exhibits with dynamic, flexible, interactive educational programs.

In constant production for more than two decades, the portable stool is an award-winning design now used in dozens of esteemed institutions including the National Museum of American History, Monticello Visitor Center,

Center for Civil and Human Rights in Atlanta, Morgan Library & Museum, White House Historical Association, Cranbrook Art Museum, Georgia O'Keeffe Museum, and others.

THE MUSEUM STOOL® was recognized by the Virginia Society of the American Institute of Architects with its prestigious Inform Award.

The Architect Behind the Company

M&LF's founder, owner, and lead designer, Tom Shiner, FAIA, is a practicing architect with international experience. His commitment to his company ensures that M&LF stays on the cutting edge of furniture design for museums, specialized to respond to the varied needs of public spaces.

As an architecture studies freshman at Virginia Tech, Shiner won a national professional furniture design competition sponsored by the US Department of Housing and Urban Development. His competition-winning chair was exhibited at the Smithsonian in 1971. He subsequently studied furniture design at the Royal Danish Academy of Fine Art in Copenhagen.

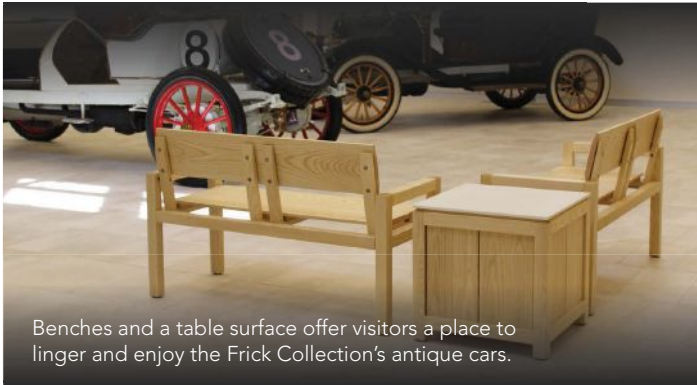
Shiner's furniture designs have been featured in Interior Design, The Washington Post, Architecture DC, and other publications. Among other honors, his furniture was exhibited in the National Building Museum's "Visions for a New Century" and Apartment Zero's Windows on Industrial Design.



Maureen Henderson of M&LF manages installation of the seating at the National Museum of African American History and Culture.



Visitors to a gallery on the campus of Ole Miss use seating designed by M&LF while they view an exhibit.



Benches and a table surface offer visitors a place to linger and enjoy the Frick Collection's antique cars.

Advantages of M&LF Products

"Professionals, administrators, and accessibility experts agree—there are few bench designs available that attend to the serious business of bench seating for public spaces," Shiner explains. "Yet we can all agree that providing people a comfortable, inviting seat in a public space is an imperative.


"I find it astonishing that—after searching high and low—I have found only a few bench designs that even come close to really working with new and exciting architecture and landscape architecture, renovated buildings, interiors, exhibits, parks, and outdoor urban spaces.

"Also, benches in federal buildings must comply with guidelines issued through the Americans with Disabilities Act and Architectural Barriers Act, so any relevant bench design must take these standards into account."

Today, Shiner asks, "What attributes describe a good bench for public spaces?" After collecting feedback from dozens of fellow architects and designers, accessibility experts, advocates for the disabled, manufacturers, administrators of parks and facilities, and others, here are his criteria for a good bench:

- 1. Comfort.** The bench must accommodate all people— young and old and persons with disabilities. The bench's form and features contribute to a "universal" comfort factor, and materials are critical to provide safe, pleasing textural and non-conductive properties. For example, wood has properties that resist slipping and isolate uncomfortable cold.
- 2. Stability.** The bench must feel inert and solid. Firmly supported armrests must be provided as grips to help with sitting down and getting up and out.
- 3. Aesthetics and Context.** The bench must be modestly attractive and inviting. It must quietly fit with its surroundings. A style-neutral restraint of expression works best.
- 4. Sustainability.** The bench must incorporate eco-friendly materials and finishes with attention to maintenance issues and a long, useful life.
- 5. Tamper- and theft-proof installation.** Except in areas that are continuously monitored, the bench must be securely anchored.
- 6. Damage- and vandalism-reparability.** Damaged or graffiti-painted components of the bench must be replaced, repaired, or refinished, instead of requiring replacement of a whole bench.
- 7. Regulation compliance.** ADA and ABA Accessibility Guidelines apply.

MandLF.com
MUSEUM & LIBRARY FURNITURE 240 743 4672



Five Strategies for Promoting Workforce Equity:

Future-proofing the Museum Workforce

By Nicole Ivy

1

Re-think Cultural Fit

Employers, market researchers, and cultural influencers alike have recently revisited the question of “cultural fit” in the workplace in an effort to investigate the strategies that organizations use to maintain homogeneity. Katie Bouton, writing for *Harvard Business Review*, reflected in a 2015 article: “It’s important to understand that hiring for culture fit doesn’t mean hiring people who are all the same. The values and attributes that make up an organizational culture can and should be reflected in a richly diverse workforce.” The language of “fit” often serves as a justification for homogeneity, where we prioritize hiring, retaining, and partnering with those people who share our hobbies, backgrounds, strengths, and experiences. Rather than thinking of cultural fit in this way, museums might want to emphasize a shared mission and organizational culture and also evaluate how their programming encourages the museum’s own cultural fit within their local communities.

2

Reduce Bias in the Hiring Process

Much has been made of the trend of increased demographic diversity in the United States. But, despite this change, implicit bias remains despairingly resilient. In order to take full advantage of the many proven benefits of diverse teams, organizations

need to further explore any barriers their hiring practices reinforce. Looking for future colleagues only in traditional channels and disciplines leaves museums vulnerable to the limits of cultural fit mentioned above. Museums might want to look to community organizers, communications majors, and social media-savvy professionals to fill staffing needs. Each of these groups offers skills that museums increasingly use while contributing to the diversity of staff expertise. Museums might also consider removing college degrees as prerequisites for employment, as professional services firm EY (formerly Ernst & Young) has done in its UK offices. Both of these measures open up applicant pools to job seekers whose talents might otherwise be invisible to museum hiring managers. By practicing strategies such as challenge-based and identity-blind hiring, museums can move beyond the boundaries to access that are built into conventional hiring processes.

3

Practice Transparency About Pay

The state of Massachusetts recently passed new pay equity legislation prohibiting hiring managers from asking prospective employees about their previous salaries. Employers frequently make compensation decisions based in part on a new employee’s salary history. One result of this practice is that pay disparities become amplified and more

resilient. Gender pay gaps, for instance, are made more durable when newly hired women are offered wages based on rates that have historically been lower than those of their male counterparts.



Understand Legal Guidelines

Employees, interns, and volunteers all contribute to the work of our museums. Each of these groups is addressed in—and governed by—different parts of US labor law. An important part of creating equitable museum workplaces is understanding the law as it applies to these various positions and classes of employment. The US Department of Labor (DoL), for instance, stipulates that internships must be “for the benefit of the intern” and not simply meet the employment needs of the institution. This definition of an internship applies to the for-profit sector and is not mandatory for nonprofits. Moreover, the criteria established by the DoL for unpaid internships define standards for for-profit internships explicitly. Nonprofits may take up the spirit of this law but are not specifically named in the federal guidelines. Museums should understand how federal and state labor laws apply to all of the groups working with their collections

and audiences and encourage employees to know them as well.



Assess Internship Programs

According to data compiled by researchers at Western Washington University, the National Association of Colleges and

Employers, and monster.com, students who participate in internships secure career placement almost three times faster than those who don't. On average, interns across all sectors search for 2.5 months before getting a job while students without internship experience spend 6.3 months on the search. As key paths to employment, internships play a vital role in shaping the museum workforce. If internship programs are not primarily benefiting the interns, if they remain feasible only for the most wealthy or well-connected students, then we risk blocking the pathway to museum careers.

Nicole Ivy is a museum futurist at the Center for the Future of Museums and a Mellon/American Council of Learned Societies Public Fellow. She researches museums, labor, and public visual culture. She can be reached at nivy@aam-us.org.

DISPLAYS2GO

www.Displays2go.com
1-800-572-2194

Dive Into the Future of Advertising

Innovative, Product Forward Design
Motion Graphics on a Clear LCD Screen



Splash BOX

by DISPLAYS2GO

www.displays2go.com/C-29749

Visit us online to learn more today!



Available in
Black or White

LIMITED TIME OFFER!

Save \$20*

on your next online purchase of \$200 or more.

Use code:
MUSD2GSB

*Offer code: MUSD2GSB. Discount valid on purchases of \$200 or more prior to shipping and before fees. Discount cannot be combined with other offers. One coupon code per customer. Discount valid online only. Not valid on previous orders. No rain checks. Offer valid until 2/28/2017.

Five Reasons to Participate in Museums Advocacy Day

As Washington, DC, prepares for a new president and new Congress, we at AAM are getting ready for Museums Advocacy Day—our chance to make sure elected leaders understand the economic, cultural, and educational role of museums in every community. Here are five reasons you should attend.

1. The stakes are high.

What will President Trump propose on tax reform and charitable giving? Will Congress continue to fund cultural agencies or reshape federal education programs? As these issues are debated, we must be sure our elected officials know that museums are economic drivers, that charitable gifts provide one-third of museum budgets, and that museums are key educational providers. If we don't speak up for museums, who will?

2. Strengthen your advocacy skills. With changes at the federal, state, and local levels, you'll need to

advocate for your museum at all tiers of government. Museums Advocacy Day has been called “transformational” and promises to jumpstart your advocacy work. If you are advocating from home, AAM has developed many tools and templates to help: aam-us.org/advocacy/resources

3. Networking opportunities.

While advocating alongside others from your state and region, you'll grow your network of museum professionals and connect with members of Congress representing your community. Nearly 80 percent of participants called Museums Advocacy Day a great networking opportunity.

4. All are welcome. Because we provide policy briefings, set up Capitol Hill meetings, and supply tips for effectively making a case, anyone can advocate for museums. Directors, educators, development officers, visitor services staff, students, and business

owners are all welcome to participate. Experienced advocates will serve as mentors for newcomers. Students bring a valuable perspective as prospective job seekers in local economies, while trustees and supporters are outstanding spokespersons for the museums they serve.

5. AAM members—and members of partner organizations—attend for free!

We are grateful to have dozens of national, regional, and state museum associations supporting Museums Advocacy Day, and nearly everyone can register for

free. Registration includes a welcome reception, a day of policy briefings, a networking lunch, breakfast on Capitol Hill, and a congressional reception.

Visit the AAM advocacy website to register by January 23 (aam-us.org/advocacy/museums-advocacy-day/register2017) and to learn about success stories (aam-us.org/advocacy/museums-advocacy-day/success-stories). Join the conversation on Facebook and Twitter using #museumsadvocacy and #museumsadvocacy2017. —Gail Ravnitzky Silberglied



Add Winter and Spring Webinars to Your Schedule



Join the Alliance and your colleagues at upcoming webinars and in-person programs. Remember: Tier 3 member museums can access all live and recorded webinars for free as a member benefit!

- **Curator Core Competencies** (local discussions, January 23–27)
- **Evaluating Volunteers and Your Volunteer Program** (live January 25)

- Three-part webinar series with the Wallace Foundation on **Audience Building and Financial Stability** (March 22), **Audience Building and Governance** (March 29), and **Audience Building, Diversity, and Inclusion** (April 5)

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

Future of Education Road Trip

The Center for the Future of Museums (CFM) has started a project to visit museums across the United States and bring together museums, educators, and community members to record and share their most promising practices for P-12 education. CFM Fellows Sage Morgan-Hubbard and Nicole Ivy start their journey through the Southeast United States—from Washington, DC, to New Orleans—in January. Morgan-Hubbard eventually will travel to all six US regions in a series of 10-day road trips. This laboratory on wheels also will be showcased in the exhibit hall at AAM's 2017 Annual Meeting & MuseumExpo in St. Louis.

Through the Future of Education project, partner

museums, educational sites, and local communities will participate in public lectures and interactive conversations designed to incite dialogue, foster empathy, and share innovative tactics across disciplines. The project also will feature:

- a series of porch-side chats with museum professionals
- a "Perspectives from the Field" video series
- Instagram feeds of photographs from the fellows' travels
- multimedia maps and a recording booth
- live video from the road to show the project in process

Promising practices and educational resources will be shared on AAM's Future of Education website



(futureofeducation.aam-us.org) via blog posts, videos, photographs, online discussions, live-streamed events, and more.

The itinerary is still being planned. To determine which museums to visit and routes to follow, the team will closely collaborate with AAM's

Education Committee and crowdsource recommendations from you, our members.

To invite Morgan-Hubbard to visit, contact her at smorganhubbard@aam-us.org or, on Twitter, @MuseumsP12.

—Sage Morgan-Hubbard

AAM Launches Six Global Museum Partnerships

In October, museum professionals from twelve institutions around the world convened at AAM's offices to attend a three-day colloquium, formally marking the launch of six year-long international community and museum exchanges. Each project, part of the Museums Connect initiative, features a partnership between a US museum and a museum in another country. In each city, youth and local community members will jointly tackle mutually identified, critical social issues that range from empowerment for girls to environmental sustainability.



This year's partnerships include museums from across the United States and in Argentina, Bhutan, Brazil, Colombia, Jerusalem, and Mexico.

At the colloquium, participants had the opportunity to present their project concepts and meet with staff to discuss public diplomacy during briefings

at the Department of State. They also learned about ways to best structure and publicly promote their projects at AAM. And they participated in a full-day workshop presented by Ashoka's Youth Venture. You can follow their progress this year via AAM's Museums Connect Facebook page: facebook.com/museumsconnect.

Museums Connect is an initiative of the US Department of State's Bureau of Educational and Cultural Affairs and is administered by AAM.

—Megan Lantz

» ADVERTISER GUIDE

ADVERTISER	PAGE
Northern Trust	IFC
ClickNetherfield Ltd.	BC
Displays2Go	41
Harvard University Division of Continuing Education	30-31
Museum and Library Furniture	38-39
Museum Rails	25
Rowman & Littlefield	IBC
Russian Art Tours & Books	44
Stack's Bowers Galleries	44
Takiya	1
University of San Francisco	25
Weldon Exhibits	18-19

» PHOTO CREDITS

Cover:

p.7: (top) Photo by Mel Madden.

p.7: (middle) Photo by Will Samarra, GCV&M.

p.7: (bottom) Photo by Cody Duty.

p.8: (top) Drawing by Christopher Szilagyi.

p.8: (bottom) Photo by Hibiscus Marketing.

p.10: Photo @ The Barnes Foundation.

p.11-12: Photos by Anne McDonough, @ Historical Society of Washington, DC.



SEVENTH ANNUAL RUSSIAN ART TOUR

A once-in-a-lifetime tour for the consummate student of art. See Russian and European art in the finest museums, much of which has never traveled outside of Russia. Daily lectures will give you unique insights.

ART LOVER'S TOUR

August 9-17, 2017

PAINT RUSSIA

August 4-15, 2017

www.russianarttour.com

415.761.7001

Rare coins — a valuable asset

Stack's Bowers Galleries is the most experienced and respected numismatic firm in the country. Our experts are knowledgeable in all areas of numismatics – United States and colonial coins and currency, ancient and world coins, bank notes, medals, and tokens. For more than 80 years, our firm has been the numismatic company of choice for museums, universities, financial institutions, government agencies, trusts, and private collectors.

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

Auctions: Stack's Bowers Galleries provides complete auction services, including unparalleled expertise, award-winning catalogs, unmatched marketing, financial security, and personal service.

Appraisals: Our firm has carried out some of the greatest appraisals in numismatic history, including the incredible Josiah Lilly Collection before it was donated to the Smithsonian Institution.

Buying and Selling: Stack's Bowers Galleries has been a leader in the retail coin business since 1933.

Consulting: Our staff includes experienced researchers, catalogers, and authors with unexcelled knowledge in all areas of numismatics.



123 W. 57th Street • New York, NY 10019 • 800.566.2580

Info@StacksBowers.com • StacksBowers.com

New York • California • New Hampshire • Hong Kong • Paris

Stack's Bowers
GALLERIES

America's Oldest and Most Accomplished Rare Coin Firm

Museum of Natural and Cultural History

Eugene, Oregon

ACCREDITATION SPOTLIGHT

“ It is most satisfying to read that the AAM reviewers found we excel in collections policies and facilities, exhibits, and public programs and the productivity of our research program. At the same time, we recognized that their accolades—and indeed, the larger achievement of AAM accreditation—are not in themselves a destination, but a landmark along the road to an even brighter future. Because it demonstrates MNCH’s excellence to governments, philanthropists, and other funders, AAM accreditation provides us with important leverage in our efforts to achieve long-term stability. We look forward to building on the honor that accreditation signifies and developing the resources we need to support our globally recognized research, now and well into the future.”

—Tom Connolly, director of archaeological research

“ Now that MNCH is accredited, the Condon Fossil Collection is no longer subject to the periodic inspections our federal agency partners (Bureau of Land Management and US Forest Service) once required. By meeting AAM standards, we automatically surpass federal benchmarks—and that’s just one illustration of the weight our newfound status carries.”

—Edward Davis, collections manager, Condon Fossil Collection



Staff Size23
Budget\$2.5 million
First Accredited.....February 2016



NEW JOBS

Arizona



Betsy Fahlman to adjunct curator of American art, Phoenix Art Museum.

District of Columbia



Camille Ann Brewer to curator of contemporary textile art, George Washington University Museum and Textile Museum.

Florida



Adrienne Chadwick to deputy director of education, Pérez Art Museum, Miami.



Gabrielle Graham to visitor services supervisor, Museum of Florida History, Tallahassee.



Christina Boomer Vazquez to deputy director of marketing and public engagement, Pérez Art Museum, Miami.

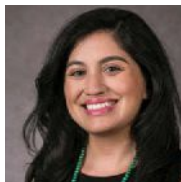


Melissa Cowley Wolf to deputy director of development, Pérez Art Museum, Miami.

Illinois



Laura-Caroline Johnson to collections and exhibitions manager, DePaul Art Museum, Chicago.

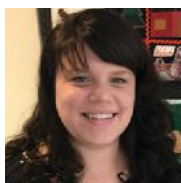


Mia Lopez to assistant curator, DePaul Art Museum, Chicago.

Indiana



Marcus Harshaw to director of education and community engagement, Indiana Historical Society, Indianapolis.



Lauren Peightel to coordinator of genealogy and family history programs, Indiana Historical Society, Indianapolis.

Iowa



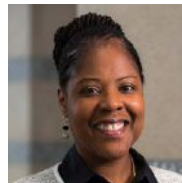
Rasmus Thøgersen to executive director, Museum of Danish America, Elk Horn.

Maryland



Christopher Bedford to Dorothy Wagner Wallis Director, Baltimore Museum of Art.

Minnesota



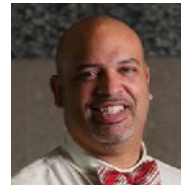
Melanie Adams to senior director, guest experiences and educational services, Minnesota Historical Society, Saint Paul.



Peggy Ingison to senior director, administration and support, Minnesota Historical Society, Saint Paul.



Douglas K. Marty to senior director, earned income, guest services, and sales, Minnesota Historical Society, Saint Paul.



Christopher J. Taylor to director, inclusion and community engagement, Minnesota Historical Society, Saint Paul.

New York



Robin Akins Brewer to educator, The Hyde Collection, Glens Falls.



Keri Dudek to educator, The Hyde Collection, Glens Falls.



Rhonda Triller to communications associate, The Hyde Collection, Glens Falls.



Jorge Daniel Veneciano to Nanette L. Laitman Director, Museum of Arts and Design, New York City.

North Carolina



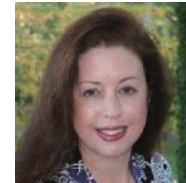
Brenda Tindal to staff historian, Levine Museum of the New South, Charlotte.

Ohio



Ashley Jordan to curator, museum experiences department, National Underground Railroad Freedom Center, Cincinnati.

Pennsylvania



Shannon C. Stout to membership manager, Museum of the American Revolution, Philadelphia.

South Carolina



Page Hayhurst to president and CEO, Brookgreen Gardens, Murrells Inlet.

Tennessee



Crystal A. Churchwell to associate director of development, Frist Center for the Visual Arts, Nashville.

Texas



Kheli R. Willetts to CEO, Houston Museum of African American Culture.

Virginia



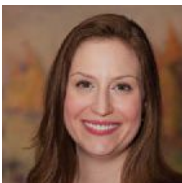
Devon Dargan to chief registrar, Chrysler Museum of Art, Norfolk.



Megan Frost to digital engagement manager, Chrysler Museum of Art, Norfolk.



Michael Kinsey to facilities manager, Chrysler Museum of Art, Norfolk.



Melanie Neil to registrar, Chrysler Museum of Art, Norfolk.

Washington



Michael Downing to director of development, Tacoma Art Museum.



Joseph Rosa to director and CEO, Frye Art Museum, Seattle.

Wisconsin



Sam Gappmayer to director, John Michael Kohler Arts Center, Sheboygan.

KUDOS

Congratulations to these emerging leaders selected to participate in the American Express Leadership Academy. They were nominated by AAM (in coordination with DivCom and the LatinoNetwork):

Megan Lantz, AAM; **Raquel Aguiñaga-Martínez**, National Museums of Mexican Art; **Omar Eaton-Martínez**, National Museum of American History; **Margarita Sandino**, Dixon Gallery and Gardens; **Cecile Shellman**, Carnegie Museums of Pittsburgh; **Andrea Street**, AAM; and **Chris Taylor**, Minnesota Historical Society. The Leadership Academy focuses on both the interpersonal and business skills required for effective leadership.

KUDOS



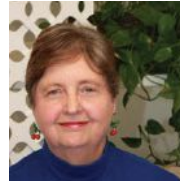
Students Opposing Slavery (SOS), a youth education program of President Lincoln's Cottage, was awarded the Presidential Award of Extraordinary Efforts to Combat Trafficking in Persons, during a meeting at the White House of the President's Interagency Task Force to Monitor and Combat Trafficking in Persons. Founded by students in 2012, SOS is a network committed to empowering youth leaders and raising awareness about human trafficking among young people—one of the demographic groups most vulnerable to human trafficking.



Sara Egan, school partnership manager for the Isabella Stewart Gardner Museum, Boston, was named Museum Art Educator of the Year by the Massachusetts Art Education Association.

In November, President Obama made his final nominations to the National Museum and Library Service Board: Former AAM Board Member **Tey Marianna Nunn**, director and chief curator of art of the Art Museum and Visual Arts Program at the National Hispanic Cultural Center; **Jane Pickering**, executive director of the Harvard Museums of Science and Culture; and **Beth Takekawa**, executive director of the Wing Luke Museum of the Asian Pacific American Experience.

RETIRING



After 38 years at AAM, longtime staff member **Kathy Maxwell** will retire in January 2017. During the course of her service—as executive secretary, director of membership, and senior business systems analyst—she oversaw the transition of membership records from microfiche to a mainframe computer. She's worked with four AAM presidents, moved with AAM's office five times, and worked at 35 annual meetings. Best wishes to our longest-serving staff member!



Will Ticknor, director of museum resources for the New Mexico Department of Cultural Affairs in Santa Fe, has retired after more than 39 years in the field. He was previously director of museums for the City of Las Cruces, New Mexico, and curator for the Kentucky Historical Society. Ticknor is currently a member of the AASLH Council and has been active in AAM, SEMC, NAME, and MPMA. He left his position as director of the Udall Center for Museum Resources last November.

RETIRING



Longtime Chesapeake Bay Maritime Museum employee **Eric Applegarth** retired after 28 years of service. Applegarth worked as the exhibits specialist at CBMM in St. Michaels, Maryland. He created diverse props, art, and structures with his various creative talents, which include woodcarving, metalworking, and painting. In his retirement, Applegarth will spend time with his wife, Yale University Associate Director Michelle Zacks. He plans to volunteer with New Haven's museums and work on CBMM's exhibitions.

IN MEMORIAM



Lisa Tamiris Becker, founding director of the Abrams-Engel Institute for the Visual Arts at the University of Alabama, Birmingham, passed away on July 29, 2016, after an illness. Before coming to UAB, Becker had served as the director of the University of New Mexico Art Museum and of the CU Art Museum at the University of Colorado, Boulder. Becker was a passionate advocate of art and the art community, organizing more than 60 major contemporary and modern art exhibitions throughout her career. She was a caring manager, wife, and mother to her two children.



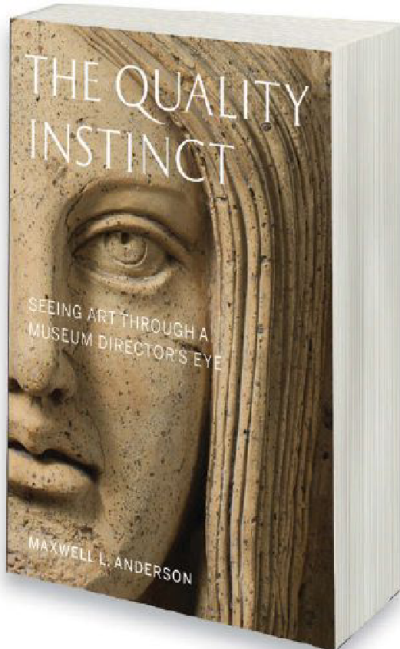
Hold on to your butts: “Jurassic World: The Exhibition” has descended upon Philadelphia. While the traveling show is not quite the full Jurassic Park experience—in that there’s no mortal danger—visitors to the Franklin Institute still can experience the feeling of being dwarfed by life-size dinosaurs. Guests set out on a guided tour of the museum’s model theme park, checking out dino DNA, fossils, and specimens, and interacting with animatronic velociraptors. And of course, all who enter will encounter a towering Tyrannosaurus Rex while learning the science behind paleontological discoveries. To April 23, 2017.



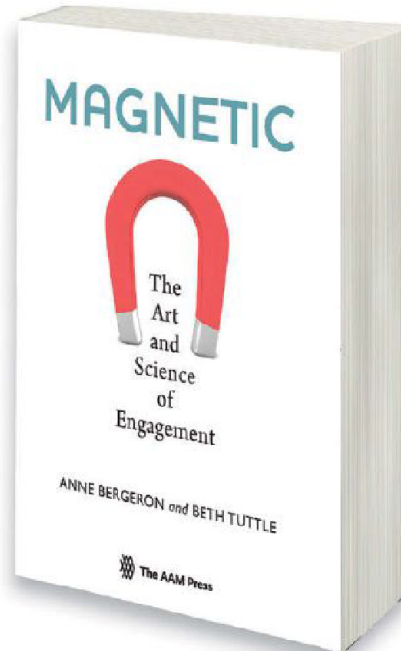
American Alliance of Museums

Do you have these essential resources from the AAM Press?

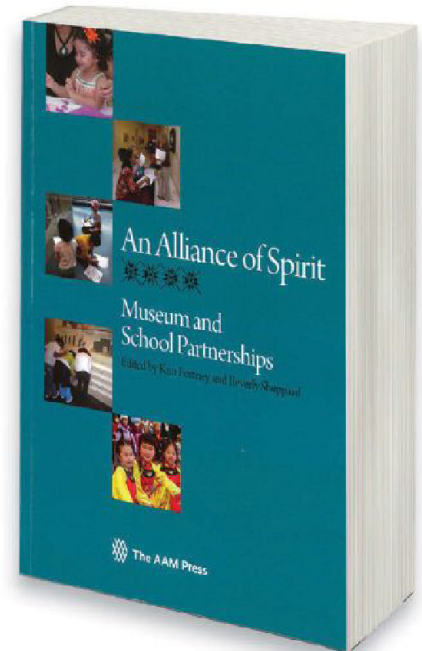
These and more titles from your professional association are at rowman.com/page/aam



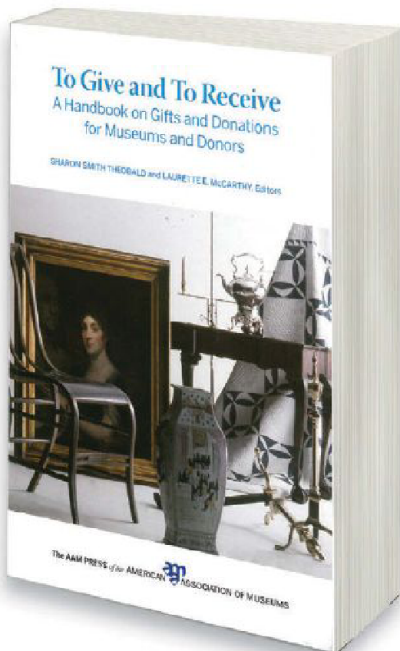
236 pages
978-1-933253-67-1 • \$42.95 **\$34.36** • Paper
978-1-4422-7682-6 • \$41.99 **\$33.60** • eBook



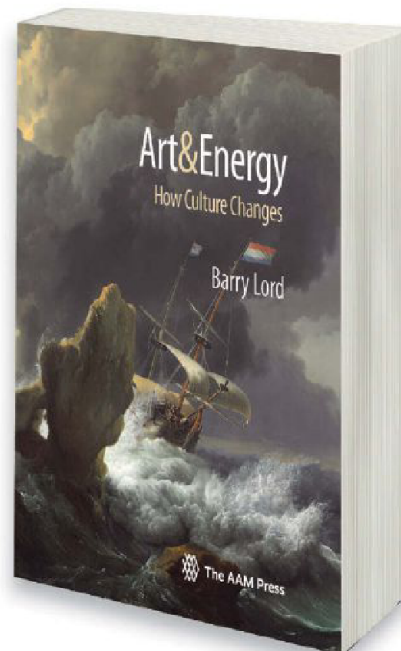
206 pages
978-1-933253-83-1 • ~~\$37.00~~ **\$29.60** • Paper



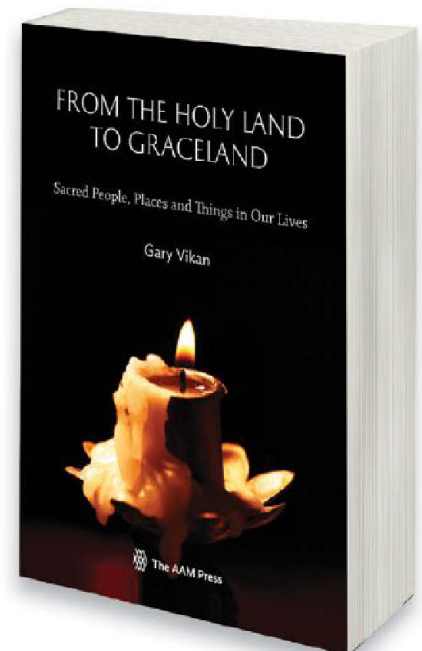
132 pages
978-1-933253-16-9 • ~~\$42.00~~ **\$33.60** • Paper



101 pages
978-1-933253-59-6 • ~~\$32.95~~ **\$26.36** • Paper



280 pages
978-1-933253-91-6 • ~~\$37.00~~ **\$29.60** • Paper
978-1-933253-94-7 • \$36.99 **\$29.59** • eBook



202 pages
978-1-933253-72-5 • ~~\$37.00~~ **\$29.60** • Paper
978-1-4422-7679-6 • \$36.99 **\$29.59** • eBook

Save 20%
AAM members always save 20% on AAM Press books:
use promo code **AAMPRESS20**



**American
Alliance of
Museums**

2451 Crystal Drive, Suite 1005
Arlington, VA 22202

Congratulations

**PHILIP J. CURRIE
DINOSAUR MUSEUM**

CLICKNETHERFIELD

Ranked "One of the 10 Biggest Museum Openings of 2015" by Condé Nast Traveler
2016 Prairie Design Award for Excellence
2016 Canadian Museums Association Award of Excellence for Exhibitions in Science
2016 International Design Award - Gold in the Interior Design category



CLICKNETHERFIELD



Working together with award-winning Exhibit Designers Reich+Petch Design International on this outstanding North American project

T 1 856 234 3448 | E r.skorch@clicknetherfieldusa.com | www.clicknetherfield.com



By Appointment to HM The Queen
Display Case Suppliers
ClickNetherfield Limited
Livingston