

museum

JULY/AUGUST 2017

A BENEFIT OF MEMBERSHIP IN THE AMERICAN ALLIANCE OF MUSEUMS



Engaging Visitors



American
Alliance of
Museums

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.

KOREDER LINE picture hanging system

Versatile, easy to use, well engineered, affordable.



D1-A rail



D One-touch Hook



Safety N Hanger Set

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



FEATURES

- 16 Excellence and Equity at 25: Then, Now, Next**
The lasting legacy—and future implications—of AAM’s landmark 1992 publication.
By Greg Stevens
- 22 Converting Family into Fans**
How the Contemporary Jewish Museum changed its focus and increased visitation.
By Bob Hartlow and Cindy Cox Roman
- 30 Serving Those Who Served: Engaging Veterans at Museums**
Museum programs are uniquely suited to build confidence, comfort, and community for veterans.
By Sara Lowenburg, Marissa Clark, and Greg Owen
- 36 Think of a Time When You Didn’t Feel Welcome**
Aligning and applying the LGBTQ Welcoming Guidelines in your internal and external museum operations.
By Barbara Cohen-Stratynier, Michael Lesperance, and Renae Youngs
- 40 A Visitors’ Perspective on Visitor Engagement**
Understanding visitors’ needs will greatly inform our work in engagement.
By Max A. van Balgooy

Cover: Museum of Glass Hot Shop Heroes Program. Photo by veteran participant, Michael Daley.

DEPARTMENTS

- 3 From the President and CEO**
- 4 By the Numbers**
The visitor outlook for the attractions industry.
- 5 What’s New**
See what other museums are up to.
- 9 Information Please**
Creating Collaborative Community-Based Programming.
By Chelsea Farrar and Marianna Pegno
- 12 My Take**
Perspectives on museum education in China today.
By Patricia Rodewald
- 44 Advertiser Guide/ Photo Credits**
- 45 Accreditation Spotlight**
- 46 Around the Alliance**
- 50 Community**
- 52 Showcase**



MUSEUM

MANAGING EDITOR

Lorri Ragan

SENIOR EDITOR

Gail Ravnitzky Silberglied

CONTRIBUTING EDITORS

Jennifer Adams, Evelyn Baker, Ember Farber, Eileen Goldspiel, Julie Hart, Nicole Ivy, Ben Kershaw, Travis Kirspe, Joseph Klem, Megan Lantz, Brooke Leonard, Elizabeth Merritt, Joelle Seligson, Greg Stevens, Janet Vaughan, 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 (2017-2018)

Kippen de Alba Chu, Iolani Palace

Treasurer (2016-2018)

Cinnamon Catlin-Legutko, Abbe Museum

Immediate Past Chair (2016-2018)

Kaywin Feldman, Minneapolis Institute of Art

TERM OF OFFICE 2015-2018

Robert M. Davis, Museum Consultant

William T. Harris, Space Center Houston

Eliza Benington Kozlowski, George Eastman Museum

Lawrence Pijaux, Independent Consultant

Ruth Shelly, Portland Children's Museum

Stephanie Stebich, Smithsonian American 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, American Indian Cultural Center and Museum

Carlos Tortolero, National Museum of Mexican Art

TERM OF OFFICE 2017-2020

Devon Akmon, Arab American National Museum

Eduardo Díaz, Smithsonian Latino Center

Berit N. Durler, San Diego Zoo Global

Christine A. Holm, Northern Trust Company

Lisa Yun Lee, National Public Housing Museum

Andrés Roldán, Parque Explora

MUSEUM (ISSN 0027-4089)

July/August 2017, Volume 96, No. 4

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 2017, 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.



After 25 Years, It's Even More About the Audience

As a museum field, we've come a long way in terms of acknowledging our crucial mission of educating, serving, and engaging our visitors, our audiences, and our communities. And yet, it's clear that we still have a long way to go in terms of truly understanding them. Museums are striving to sustain existing audiences while simultaneously attracting new ones in the face of ever-increasing competition for peoples' time and attention.

In this issue of *Museum*, we look at museum visitors from several different angles as we mark the 25th anniversary of AAM's landmark report, *Excellence and Equity: Education and the Public Dimension of Museums*. Looking back and re-reading the report recently, I was fascinated by the analysis done during a different time in our field and our society. The report included among its principles and recommendations that education and serving the public are at the core of everything the museum does. This idea seems so obvious in our field now, it's easy to forget that it was a somewhat revolutionary concept 25 years ago.

The good news is that although the game keeps changing, there are lots of noteworthy examples across the field from which we can draw inspiration and lessons learned, including several in this issue.

- From the Wallace Foundation's important work in building cultural audiences, read how the **Contemporary Jewish Museum** in San Francisco conducted real research, including focus groups, about existing visitors and those from new desired demographics.
- From the **Intrepid Sea, Air & Space Museum**, the **Philadelphia Museum of Art**, and the **Museum of Glass**, read how their veterans program provides some lessons that can be adopted by any museum seeking to engage members of the military community.
- Read the views of **Max A. van Balgooy**, who notes that we may need to spend more time listening than talking, and we may need to walk outside our doors to meet our audience halfway.
- And read how the **LGBTQ Welcoming Guidelines** can be applied in our museums, making them more welcoming not only to LGBTQ visitors, but for all members of our communities.

More good news: the Alliance offers you many opportunities year-round to sharpen your institution's focus on



audience engagement, through the work of our professional networks, which you can join at no extra charge if you're a professional member of AAM:

- **Study your visitors:** The Committee on Audience Research and Evaluation (CARE) is for professionals who believe that understanding the visitor is an essential part of museum planning and operation.
- **Educate your visitors:** The Education Professional Network (EdCom) advances the purpose of museums as places of lifelong learning, serves as an advocate for diverse audiences and educators, and promotes professional standards and excellence in the practice of museum education.
- **Make sure your exhibitions engage your visitors:** The National Association for Museum Exhibition (NAME) advances the value and relevance of exhibitions through dialogue among individuals, museum leaders, and the public.
- **Reach your visitors:** The Public Relations and Marketing Network (PRAM) provides professional development, mentoring, and networking opportunities to museum public relations, communications, and marketing professionals.
- **Welcome diverse visitors:** several AAM professional networks focus on specific communities, including the LGBTQ Alliance, the Latino Network, Indigenous Peoples Museum Network, and the Diversity Committee (DIVCOM).

After 25 years, the shift toward audience-centric thinking is no longer revolutionary in our field. But the demands of our audiences keep changing, so it's more important than ever to develop specific approaches to engage them. The Alliance stands ready to help connect you with the resources you need.

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

Voice of the Visitor

The Three Most Desirable Technology Features to Guests at Any Kind of Destination Are:



Safety devices



GPS/maps for easy wayfinding



Fast pass systems

42-87%

The percentage of respondents who said their most recent attraction visit was not their first visit to that specific attraction. It broke down like this:



86%
Theme parks
(Up 2%)



81%
Zoos/
Animals



87%
Science Centers
(Up 20%)



42%
Aquariums
(Down 18%)

Top Five Attractions in 2016—Where Did Visitors Go?



48%
Museums
(Up 3%)



45%
Zoos/Animals (Up 1%)



45%
Historic Landmarks
(Up 5%)



40%
Theaters
(Down 4%)



37%
Theme/Amusement Parks
(Up 2%)

66%

The percentage who visited a historic home in 2016, that said they plan to visit a historic home again in 2017.



Data is from the *Voice of the Visitor: 2017 Annual Outlook on the Attractions Industry*. Conducted by PGAV Destinations, in partnership with H2R Market Research and Blooloo, the survey polled 1,500 US leisure attraction visitors who had either visited an attraction in 2016 or were open to doing so in 2017. The survey is an annual forecasting report for destination operators. For the full report, visit pgavdestinations.com/insights.

Denver Art Museum

A “Western” conjures a range of imagery, from 19th-century oil paintings to Buffalo Bill to John Wayne. “The Western: An Epic in Art and Film” at the Denver Art Museum rounds up 160 works that reflect the genre’s evolution in art, film, and pop culture.

Dates: May 27–September 10, 2017

Featured artists: Frederic Remington, Albert Bierstadt, John Ford, Sergio Leone, Ed Ruscha, and Kent Monkman

Partners: co-organized by the Denver Art Museum and Montreal Museum of Fine Arts

Learn more: denverartmuseum.org/exhibitions/western-epic-art-and-film



Wesley W. Jung Carriage Museum

Long after automobiles hit America’s streets, Frank Lloyd Wright favored horse-drawn carriages, a passion he shared with collector and restorer Wesley Jung. In its first temporary exhibition, the Wesley W. Jung Carriage Museum highlights Wright’s vehicles of choice, as well as his innovative architectural designs.

Dates: June 2017–May 2018

Exhibition title: “Frank Lloyd Wright: A Wisconsin Original”

Location: Greenbush, Wisconsin

Learn more: wadehouse.wisconsinhistory.org/Visit/FLW.aspx

Nevada State Museum

Sammy Davis Jr., Frank Sinatra, and Dean Martin were among the countless guests entertained by the Las Vegas version of Paris’s Les Folies Bergère. The Nevada State Museum, Las Vegas, looks back on the show’s 49-year run at the Tropicana Resort and Casino through glittering costumes, rare photographs, and personal narratives.

Dates: June 2016–August 31, 2017

Exhibition title: “Les Folies Bergère: Entertaining Las Vegas, One Rhinestone at a Time”

Partner: Las Vegas Convention and Visitor Authority’s Las Vegas News Bureau

Learn more: nvdta.org/nevadastatemuseumlasvegas



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.



Peggy Notebaert Nature Museum

Children learn about climate change as they clamor through a giant wooden house at the Peggy Notebaert Nature Museum. Interactives on withstanding natural disasters and protecting the ecosystems in our backyards encourage youngsters to find solutions to growing environmental challenges.

Dates: March 24–September 4, 2017

Exhibition title: “Our House: Rethinking Home in a Changing Climate”

Location: Chicago

Learn more: naturemuseum.org/the-museum/exhibits/our-house

Oregon Historical Society

Sunshine, a western meadow-lark, guides children through the “History Hub,” a new permanent exhibition at the Oregon Historical Society. By following the state bird through the interactive space, young visitors learn about Oregon’s diverse makeup and its struggles with social issues like discrimination and immigration.



Location: Portland

Rotation: content changes every three years

Partners (2016–19): Oregon Black Pioneers, Portland Public Schools Indian Education Program, Southern Oregon Historical Society

Learn more: ohs.org/museum/exhibits/history-hub.cfm

Hancock Shaker Village

What was it like to be born and raised a Shaker? A new exhibition at the Hancock Shaker Village examines the typical life of children in these closed religious communities. Period photographs, toys, textiles, and other artifacts reveal young Shakers’ daily schedules from schooltime to playtime.



Dates: April 15–November 12, 2017

Exhibition title: “Days of Youth: The Lives of Shaker Children”

Location: Pittsfield, Massachusetts

Learn more: hancockshakervillage.org/whats-new/farm-year-susan-merrill/



Arizona Science Center

Two artists spent six months at a Phoenix waste management facility last year, figuring out how to transform recyclables into resources. The result is “Reimagined Trash” at the Arizona Science Center, a vivid reflection of the artists’ discoveries and creativity.

Dates: February 21–August 25, 2017

Featured artists: Christine Lee and Ann Morton

Partners: Reimagine Phoenix, City of Phoenix Office of Arts & Culture Public Art Program

Learn more: phoenix.gov/arts/the-gallery-@-city-hall



Peabody Museum of Archaeology & Ethnology

To celebrate its 150th anniversary, the Peabody Museum of Archaeology & Ethnology is transporting visitors back to the earliest days of American anthropology. A new long-term exhibition revisits the 1893 World's Columbian Exposition and showcases more than 600 objects from across Oceania, Asia, and the Americas.

Exhibition title: "All the World Is Here: Harvard's Peabody Museum and the Invention of American Anthropology"

Location: Cambridge, Massachusetts

Highlights: Admiral Robert Peary's dog sledge, archaeological works excavated from Ohio's Turner Mounds

Learn more: peabody.harvard.edu/all-the-world

Chandler Museum

Of the more than 120,000 Japanese Americans forced into internment camps after the Pearl Harbor attack, 16,655 wound up near Chandler, Arizona. The Chandler Museum revisits the Gila River Internment Camp, introducing the people who were made to live in this desert site.

Dates: February 7–September 2, 2017

Exhibition title: "Un-American: Japanese Internment in our Backyard"

Related project: a community effort to fold 16,655 origami cranes honoring those who were incarcerated

Learn more: chandleraz.gov/default.aspx?pageid=1003



Penn Museum

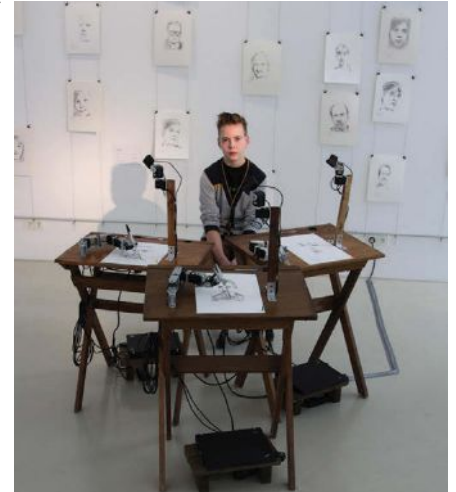
As ancient sites in the Middle East are ravaged by warfare, the Penn Museum is displaying the cultural heritage that's at stake. Syrian artist Issam Kourbaj's contemporary works are juxtaposed with ancient objects, offering a present-day response to this exploration of the region's vibrant history.

Dates: April 8, 2017–November 26, 2018

Exhibition title: "Cultures in the Crossfire: Stories from Syria and Iraq"

Partner: Penn Cultural Heritage Center

Learn more: penn.museum/exhibitions/special-exhibitions/cultures-in-the-crossfire



Phillip and Patricia Frost Museum of Science

The Phillip and Patricia Frost Museum of Science is a new addition to Miami's Museum Park as of this spring. The 250,000-square-foot institution comprises four buildings—the Frost Planetarium, the Aquarium, and the North and West Wings—and offers an experiential encounter with science, technology, engineering, and mathematics.

Opening day: May 8, 2017

Project budget: \$305 million

Sponsors: Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, Miami-Dade County Mayor and Board of County Commissioners of Miami-Dade County, Building Better Communities Bond Program, City of Miami

Learn more: frostsience.org

Albright-Knox Art Gallery • American Folk Art Museum • The Art Institute of Chicago • Asia Society • British Museum • Cooper-Hewitt, National Design Museum, Smithsonian Institution • Kimbell Art Museum • The Fitzwilliam Museum, Cambridge • The Frick Collection, New York • Georgia O'Keeffe Museum • Harvard University Art Museums • The Jewish Museum, New York • Los Angeles County Museum of Art • McCord Museum • McNay Art Museum • Mingus • The Metropolitan Museum of Art, New York • MoMA, New York • Solomon R. Guggenheim Museum, New York • Williams-Proctor Art Institute • The National Galleries of Scotland • The National Portrait Gallery, Smithsonian Institution • The New York Botanical Garden • The New York Museum • The New York Center for the Performing Arts • The Pierpont Morgan Library • The Center for Jewish History, New York • Tate • The Collège de France • Bois-Pre • Musée C • Judaism • Paris • Musée d' • Beau-A • ranée, Pa • Hébert, J • Musée F • Musée M • Château, • Pompidou • National • iques-Gu • Musées N • National • Hamburg • gewerber • Museum • Berlin * • Schloss C • atisches • Munich • galerie A • nett, Dre • ng, Dres • Tapeten • Landesm • Ministero per i Beni e le Attività Culturali, Italy (Italian museums) • Musée du Quai Branly, Paris • Museo • Thyssen-Bornemisza, Madrid • Museum of Fine Arts, Budapest • Fundacao Calouste Gulbenkian, Lisbon • Fondazione Museo delle Antichità Egizie, Turin • Kyoto International Culture Foundation, Japan • Musée du Louvre, Paris



Representing These Great MUSEUMS

Join us.

ART
RESOURCE

Image Rights Specialists

www.artres.com - 212.505.8700 - requests@artres.com

Creating Collaborative, Community-Based Programming

How two Arizona museums embraced underrepresented voices.

By Chelsea Farrar and Marianna Pegno

Many museums are missing chances to connect with their diverse local communities and to be relevant spaces of civic engagement and dialogue. In two collaborative community-based art programs, the University of Arizona Museum of Art (UAMA) and the Tucson Museum of Art (TMA) explore collaborative practices within their respective museums as they seek to change, disrupt, and challenge dominant cultural or ethnic narratives and expected hierarchies. Mapping Q at the UAMA is a creative art and suicide prevention program for lesbian, gay, bi, trans, queer (LGBTQ), and allied people ages 13–24. Museum as Sanctuary at the TMA is a creative art program for international refugee families affected by torture, trauma, and traumatic dislocation.

In this article, we offer a brief overview of the development and facilitation of these programs, including the ways we foster civic dialogue and community-generated expertise to develop curriculum and programs; and explore sustainable practices that position community voice as consistently present. These programs, while serving different audiences, both work to critically engage diverse communities and to include multiple voices.

Mapping Q at the UAMA

In collaboration with the Southern Arizona AIDS Foundation (SAAF), UAMA launched Mapping Q in 2014 to help fulfill our mission to “engage diverse audiences.” More specifically, we feel we have an obligation to address



Mapping Q youth participant at the University of Arizona Museum of Art, 2014.

the ways in which normalized ideas of gender and sexuality are presented through our collections, programs, and exhibitions. Because LGBTQ youth are harassed and bullied in significantly higher numbers than their straight peers, and the rate of suicide is four times greater for LGB youth (and two times greater for questioning youth) than for straight youth, Mapping Q examines how these identities are represented in the museum and works to empower youth to respond to these representations.

During the free program, which meets for two hours weekly at UAMA, youth learn self-awareness, leadership, suicide prevention, and close-looking skills. The program’s central activity is a mapping exercise in which participants mark on gallery maps where they see lesbian, gay, bi, trans, queer, and straight identities in exhibitions. These maps help to reveal the museum’s hidden messages of heteronormativity and help all participants make sense of them. For example, participants may notice that all romantic couples in the



Museum as Sanctuary, Tucson Museum of Art, 2015 exhibition.

artworks on display are heterosexual and that when nurturing is depicted in portraits, it usually is performed by women.

Mapping opens up space for diverse narratives, allowing participants to offer interpretations that may run counter to traditional curatorial descriptions of artworks. By listening to this creative process, we empower the youth to interpret the identities on display as they understand them, and the museum gains valuable feedback that informs future exhibitions and programs.

The Mapping Q curriculum is created collaboratively by UAMA and SAAF. It provides an ongoing learning opportunity for both organizations as we reflect on what works or doesn't work for this specific audience in the museum context. Before, during, and after each program cycle, we reflect with our collaborators at SAAF and with the youth participants on what they want and need from the program. We've found that the most popular Mapping Q sessions include open studio time, during which we help youth create personally relevant works of art. Their artwork explores ideas such as ideal spaces, personal identities, and their understandings of gender and

sexual orientations. These works are then displayed at an annual exhibition at the UAMA.

The impact of this exhibition on our museum visitors has been profound. One visitor told us, "What I take away from this exhibition is pride in my identity." The annual exhibition has also encouraged visitors to reflect on how other art museums could diversify their interpretation of cultures through art. As another visitor responded, "What I take away from this exhibition is [that] museums need art that is relevant to queer-identifying people."

Museum as Sanctuary at the TMA and Historic Block

Museum as Sanctuary is a collaboration established in 2010 between the TMA and the Hopi Foundation's Owl & Panther Project (OP). Through this program, the TMA has extended and supported our mission of "connecting art to life," incorporated diverse cultures into the museum narrative, and broadened civic engagement and dialogue within the community. Since the partnership began, more than 20,000 refugees have been resettled in Arizona. Tucson itself has a large refugee population. The OP works with

international refugee families in the Tucson area that have been impacted by trauma, torture, and traumatic displacement. Our partnership has given the TMA a better understanding of how to work with this diverse community.

Museum as Sanctuary promotes individual and communal healing through the arts. The program is facilitated by museum educators who have been trained by the OP and other resettlement organizations in working with refugees. Each two-hour session, held weekly at the TMA, consists of art-making and/or gallery exploration. In-gallery activities engage participants in conversation about works of art. By sharing their interpretations and impressions, participants become active meaning-makers. And as participants develop connections to the art on view, these works (and related text) become subject to varied interpretations rather than a single point of view.

Participants have taken part in over 100 Museum as Sanctuary sessions. In art-making activities, participants use a variety of media to create personal



James G., "Pieces," Mapping Q exhibition at the University of Arizona Museum of Art, 2016.

timelines, sketchbooks, self-portraits, and kites. The TMA has displayed participants' creations in two exhibitions, which include biographies, stories, and labels written in their own words. Additionally, participants have created labels for selected works in the museum's temporary exhibitions and permanent collection.

Building trust is crucial to the success of Museum as Sanctuary. This is accomplished by moving beyond traditional roles and listening to and heeding expertise. We on the program's staff constantly reflect on our roles as museum educators. We have learned to question whether content in our exhibitions will be universally acceptable to visitors of different cultures, and to acknowledge that favorite works of art may not be appropriate for everyone. We also understand that not all stories are ours to know or share.

For example, we do not ask about past experiences, since some works and art-making prompts can be triggers for participants.

Through these lessons and sustained relationships, Museum as Sanctuary has been an opportunity to experiment with new ways of expanding access for and increasing impact on refugee audiences in our community. We have watched individuals grow into confident, passionate, and well-spoken artists. In turn, they have shared their knowledge and experiences with new participants as well as with fellow community members and museum visitors.

Key Takeaways

What can other museums takeaway from these examples?

1. Broaden your museum's civic engagement and dialogue within your community.

2. Seek out partnerships with local organizations that work with diverse and underrepresented audiences.
3. As facilitators, constantly check in with partners and participants to ensure that the programs serve each organization's mission and truly meet the needs of those involved.
4. Reflect on your role as museum educators. Are your exhibits universally acceptable to different cultures/audiences?
5. Be flexible. You may need to experiment with new ways of expanding access to new audiences.

Chelsea Farrar is curator of community engagement at the University of Arizona Museum of Art, Tucson. Marianna Pegno is associate curator of education at the Tucson Museum of Art.

comfortable
accessible
sustainable

classic

M&LF[®]

MUSEUM & LIBRARY FURNITURE 240 743 4672

MandLF.com





MARK TWAIN BENCH - river-recovered cypress



THE MUSEUM STOOL[®] - natural poplar

Perspectives on Museum Education in China Today

Fourteen US museum educators met with their Chinese counterparts to share ideas.

By Patricia Rodewald

One of the goals of the AAM 2016–2020 strategic plan is to practice “global thinking” and connect US museums to the international community. The Alliance seeks to foster a global exchange of ideas to broaden perspectives on museum practices.

Perhaps the fastest-growing and most dynamic country in the international museum sector is China. With growing interest in collaboration, institutions in both China and the United States are exploring opportunities to share exhibitions, staff, and technical expertise. Some US museums have already begun to collaborate with their Chinese counterparts.

To further an exchange of ideas between US and Chinese museum professionals, AAM partnered with the China Central Academy of Fine Arts (CAFA) in Beijing to host “Connection–Engagement”—a forum and study tour for US and Chinese museum educators. In December 2016, 14 US art museum education directors traveled to Beijing and Shanghai to visit museums, experience programs, share ideas, and explore museums’ role in China today. Participating museums included: Art Institute of Chicago, Asian Art Museum of San Francisco, Denver Art Museum, High Museum of Art, Los Angeles County Museum of Art, Metropolitan Museum of Art, Minneapolis Institute of Art, Museum of Art Rhode Island School of Design, the Museum of Modern Art, Nelson-Atkins Museum of Art, Oakland Museum of California, Peabody Essex



Visiting the National Museum of China Education Center.

Museum, San Francisco Museum of Modern Art, and the Whitney Museum of American Art. This group is the largest delegation of US museum educators to visit China.

I was part of the organizing team in China, drawing on five years’ experience as an American museum educator living, working, and learning in Beijing. Below are some takeaways and reflections on the convening and museum education in China today.

Exploring Museums’ Evolving Role in China

Statistics from the Chinese Museums Association indicate that the number of legally registered museums grew from 2,300 in 2005 to 4,510 in 2014. This building boom is aligned with government policies designed to drive museum attendance and support

public access to cultural resources. A free admission policy was instituted in many state-owned museums in 2009. And in 2014, the Beijing Education Ministry implemented a policy requiring that 10 percent of each student’s day be spent on “practical” learning, which includes visits to museums.

These policies, along with growing domestic tourism among the 1.4 billion Chinese citizens, mean that many museums are challenged to handle large numbers of visitors. Some national museums such as the National Museum of China and the Palace Museum in Beijing are capping daily attendance at 30,000 and 80,000 visitors per day, respectively.

The Chinese government clearly sees a role for the arts and culture sector within its national development strategy. Following suit, Chinese



Chinese and American museum educators at opening of “Connection-Engagement.”

cultural and academic institutions are eager to develop international cooperations with museums, universities, and businesses. Our “Connection-Engagement” delegation had the opportunity to participate in the culmination of a recent Sino-French cooperation and see concrete results of these efforts. We were invited as VIP guests to the official opening of the Central Academy of Fine Arts’ new campus in Shanghai (the main campus is in Beijing). Through a partnership between CAFA, the local municipal government, the French government, and several French museums, the Shanghai campus will offer programs in art, design, and arts administration. The new campus is located within a planned cultural zone that will also include creative industries. Many within our group commented on the Chinese government’s investment in the creative industry evidenced by the new CAFA campus.

Emerging Museum Education Profession

Against this backdrop of growth in the arts and culture sector, there is a new focus on the Chinese public’s experience in museums, especially on learning experiences and engagement

with collections. Museum education, an emerging field in China, is receiving more government resources each year and developing rapidly. Typically referred to as “public education” or “social education,” Chinese museum education began in the 1950s and ‘60s on a limited scale with tour guides (interpreters) who delivered a standard scripted tour, often for VIPs or occasional school groups. Education departments, many recently established in their museums, have expanded their efforts beyond tours by adding educational programs, materials, and workshops for families and school groups at an impressive rate.

One of the challenges facing Chinese museums is a lack of professionally trained educators to meet staffing demands. Museum education and museum studies courses are offered at a few universities, as are arts administration programs. These programs are relatively new—for example, CAFA offered its first art museum education course in 2009. Many Chinese students are attending US programs to prepare for positions in Chinese museums, which poses some practical challenges given the differences between the two countries’ museum systems and audiences.

Formal professional networks and committees are also growing and providing opportunities for professional development. The Chinese Museums Association’s Social Education Committee holds a biannual conference for its members, who are mostly from history and historic site museums. These conferences include presentations as well as a day of museum or historic site visits for all participants. Art museum educators initiated an annual conference in 2016. These groups publish papers from their conferences, which currently focus on museum practice rather than research and theory.

Understanding Practice

One of the goals for the “Connection-Engagement” convening was to better understand each other’s museum education practices. Presentations highlighted some essential differences. While many US programs encourage “meaning-making” and individual expression, Chinese programs focus on helping visitors understand traditional culture and developing a sense of national identity.

Museum education in China focuses on school-aged children. Weekend programs for families, “little

docent” programs, and summer camps are common formats. School field trips are a relatively new component in Chinese education, but they are growing with increased government support and new policies. For example, the National Museum of China delivered 100,000 tours for middle school students in 2014–15 and 180,000 in 2015–16. That museum’s programs are also expanding to include partnerships with schools that are producing educational materials for both museum and classroom use. This focus on children contrasts with US museum education’s goal of providing lifelong learning through programs and experiences for visitors of all ages. Chinese museums are, however, experimenting with programs for adults. For example, the National Museum of China is offering a tour with a workshop/discussion for “A History of the World through 100



Participants tour the K11 Art Gallery in Shanghai.

Objects,” an exhibition from the British Museum on view in spring 2017—an early indicator of new directions in Chinese museum education.

The US delegation had the opportunity to see new education spaces that are supporting this programmatic growth. The new Learning Centre

at the Palace Museum opened in December 2016 for student workshops, teacher trainings, and museum professional training programs. Furnished with traditional wooden desks and stools, fabric screens, and scholars’ bookshelves, the elegant space is inspiring and practical. The center is



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

located in the heart of the museum within the ancient buildings of the Forbidden City, signaling the value of museum education in the institution. Across the street, the National Museum of China also opened expanded education spaces in 2016—adding 11 classrooms totaling about 11,000 square feet in a former gallery space.

Value of Global Perspectives

Questions and musings throughout the trip reflected the potential benefits of international connections. One participant wondered, “How do we shift from our US-centric perspective when we create programs for visitors from other countries?” In China, ideas are exchanged through lectures and presentations. These formal formats are becoming less common in US museums, where we value dialogue and conversation. Professional exchanges

between China and the United States as well as US museum programming for Chinese visitors probably need to include some of both.

There is much to be gained from looking at our own practice through a global lens. Opportunities to question assumptions, consider subjectivity, and explore multiple realities are important exercises that can inform our practice. As another participant noted, we frequently create these opportunities for our visitors, but rarely participate in them ourselves. Critically examining our own work can help us move beyond rote repetition of “best practices” to new practices that reflect global perspectives.

“Connection-Engagement” began to build direct global networks between museum educators. The US educators made initial connections to Chinese museum education practices, ideas, and colleagues. They

experienced the Chinese cultural context of professional hierarchies, high-level receptions, and newly-forged government and public-private partnerships. If we continue to coordinate exchanges, such as reciprocal convenings in the United States, fellowships, and programmatic collaborations, we can expand our community of practice and build engagement with colleagues in China, who are eager to join us in a global exchange of ideas to broaden perspectives on museum practices.

Patricia Rodewald is a museum education consultant living in Beijing. She is cooperating with the public education departments of the National Museum of China, the Palace Museum, and the Central Academy of Fine Arts. Previously she was director of education at the High Museum of Art, Atlanta. She can be reached at patrodewald@comcast.net.



we impress

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

weldon exhibits

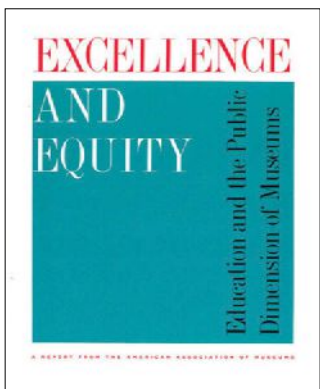
we

Excellence and Equity at 25: Then, Now, Next

The lasting legacy—and future implications—of AAM’s landmark 1992 publication.

By Greg Stevens

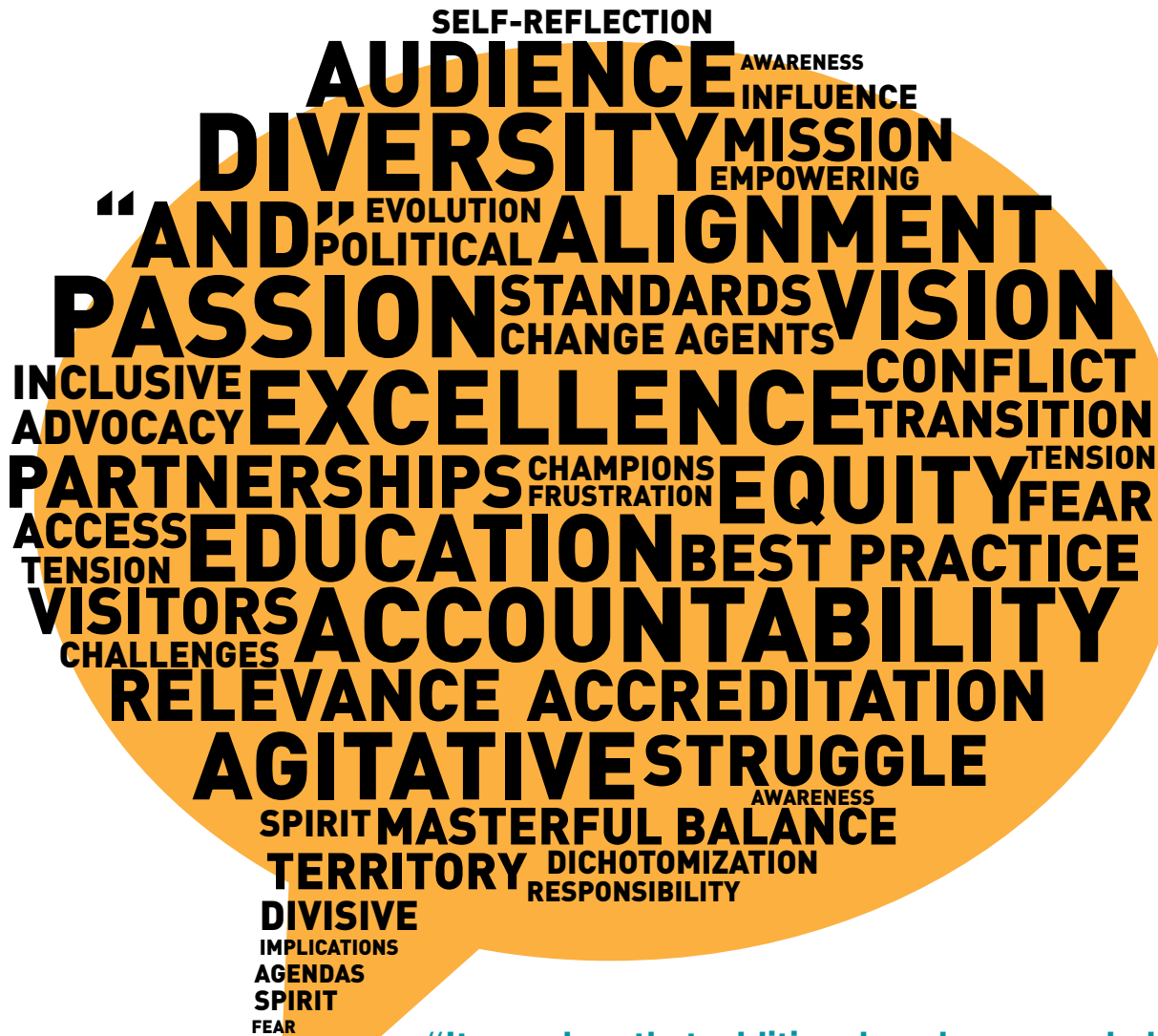
Diversity. Equity. Accessibility. Inclusion. These terms (together, “DEAI”) are central to current, often animated discourse across the field, reflecting a significant time of transition for museums. With the important conversations now taking place, colleagues who were around in the late 1980s and early 1990s may be experiencing a sense of déjà vu. Then, as now, thought leaders grappled with the past, present, and future of museum practice as they examined museums’ evolving role in a pluralistic society.



This year marks the 25th anniversary of *Excellence and Equity: Education and the Public Dimension of Museums*. This 1992 AAM report, edited by Ellen Hirzy, was the result of nearly three years of work by the AAM Task Force on Museum Education. Chaired by Bonnie Pitman, this group was made up of colleagues from across the field brought together to identify critical issues in museum education. *Excellence and Equity* includes 10 principles and recommendations—from assuring the commitment to serving the public is at the core of everything

the museum does, to enriching our understanding of our collections and the diverse cultures they represent.

To recognize the silver anniversary of *Excellence and Equity*, AAM reached out to several thought leaders who were part of that original task force, as well as to colleagues now working in education and DEAI. We asked them to share reflections on the “then, now, and next” of *Excellence and Equity*. All interviewees—Gail Anderson, Keonna Hendrick, Elaine Heumann Gurian, Ellen Hirzy, Nicole Ivy, Michael



“It was clear that additional work was needed to actively support the changing roles of our institutions in our communities.” –Bonnie Pitman

Lesperance, Sage Morgan-Hubbard, Annie Leist, Bonnie Pitman, Cecile Shellman, Sonnet Takahisa, and Franklin Vagnone—provided rich commentary and insight, both practical and philosophical. Those who were on the task force agreed that the group’s diversity gave great strength and unity to the work at hand. At the same time, this diversity presented communication and ideological challenges. The sometimes-contentious but always-collegial discussions that resulted both informed *Excellence and Equity* and ultimately led to significant change in the field.

The interviewees who were not on the task force acknowledged that *Excellence and Equity* provided a foundation on which current DEAI dialogue and action have been built. They also recognized that much work remains to be done.

All agreed that the effort to address DEAI in the museum field is ongoing; there will never be, as Cecile Shellman pointed out, “an endpoint at which we can sit back and congratulate ourselves for finally being inclusive.”

THEN

What was happening in the museum field in the late 1980s/early 1990s that saw the formation of the AAM Task Force on Museum Education, resulting in *Excellence and Equity*?

Ellen Hirzy: By the time AAM published *Museums for a New Century* in 1984, education was a vibrant force in most museums thanks to more than 20 years of activism and advocacy. But as we observed in that report, there was still

a “tension of values” between collections and education. Museums needed to move beyond traditional program-centered notions of education, the report said, toward something deeper. Those were fairly radical statements at the time.

Museums for a New Century [also] pointed to other issues: low salaries; race- and gender-based inequity in staff hiring, advancement, and leadership; mostly white museum boards; and the urgency of embracing the transformational demographic change that was happening. In this context, the AAM Task Force on Museum Education was formed.

Bonnie Pitman: The late ‘80s and early ‘90s was a tumultuous time. The Institute of Museum and Library Services (IMLS) and the Museum Assessment Program (MAP) were emerging, Accreditation needed a rethinking, and standards for the field—especially in ethics—were in the crosscurrents. It was clear that additional work was needed to actively support the changing roles of our institutions in our communities. I was appointed chair of the task force, and the group was charged with writing the document and reaching consensus in the field for its support.

Gail Anderson: There was a need to declare and finally acknowledge that education was the central role of museums, not a sidelined department, and that if our museums were to be successful they needed to be inclusive.

Sonnet Takahisa: I was relatively new to the field at the time of the task force, but my view of the field was skewed because I lucked out with some amazing mentors. At the Boston Children’s Museum, the Seattle Art Museum and the Brooklyn Museum, I saw my role as an activist or community organizer, raising awareness of the fact that museums hold their collections in public trust, encouraging a broader range of people to take an interest and pay attention to what belongs to them and to participate in the meaning-making process. I thought all museums were like that; I did not realize that the people who had hired me and encouraged me were at the vanguard of a movement!

Describe the task force’s complex work.

EH: It was an intense process, but a highly collaborative one. Traditionalists who were protective of a museum hierarchy with collections at the pinnacle were still reluctant to share authority with education practitioners and advocates. Looking back, it was no small feat to arrive at these two sentences: “By giving [Excellence and Equity] equal value, this report invites museums to take pride in their tradition as stewards of excellence and to embrace the cultural diversity of our nation as they foster their tremendous educational potential.”

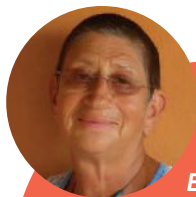
BP: The diversity of the task force of 25 colleagues was both a gift and one of the great challenges of the writing of the report. We went through 42 drafts; at that time they were sent back and forth on fax machines of rolling paper, and we used the mail system! Each person on the task force had points of view that were important—the issue was how to craft these divergent ideas into a document the whole profession could support. One vision we all shared was that together, excellence in education and collections made stronger and more inclusive institutions.

Elaine Heumann Gurian: In 1992, an article that I wrote reflecting on the experience of being in the task force was published. The article was entitled “The Importance of ‘And.’” The idea I learned in that group about the issues of complexity, ambivalence, and multiplicity...has become the leit motif of all my subsequent writings: more than one idea can be held simultaneously, and the word “primary” can be used for more than one idea at a time.

How did *Excellence and Equity* affect museum education, educators, and the field?

BP: The change was profound. I spent much of the next two years of my life at meetings with museum professionals, other professional organizations, foundations, and government agencies advocating this perspective. You saw dramatic changes in the MAP and Accreditation reviews because of this work. Foundations such as the Pew Charitable Trust and MetLife stepped forward with funds to support new initiatives in museums that embraced their work.

ST: For museum educators, *Excellence and Equity* was a great manifesto that paved the way for new program experiments and formats.



The activity of creating *Excellence and Equity* was a model of political best practice. We all were trying to come to an agreed new cooperative space without losing our deeply held positions.

—Elaine Heumann Gurian



This is a call for museums to be bold in their work as they strive to really make a difference in the lives of people in their communities and beyond.

—Gail Anderson

At the Brooklyn Museum, it provided fuel to bring in outside evaluators to help us conduct research about the impact of our educational programs on the participants. We used the language of *Excellence and Equity* to articulate for students, their families, and administrators, the unique attributes of museums.

GA: Education evolved into the visitor-centered museum in the ensuing years. Many institutions shifted the nature of exhibitions, programs, and the public engagement they offered. Conversely, I think diversifying boards, staff, and volunteers made little progress in the '90s (and even now).

EHG: Even though we were unaware of the long-lasting effect *Excellence and Equity* would have when it was written, we hoped to make a difference in the field. We were sincere in our work and respectful of each other even when enmeshed in passionate disagreement. In respect, the activity of creating *Excellence and Equity* was a model of political best practice. We all were trying to come to an agreed new cooperative space without losing our deeply held positions. I wish for that process to be used more widely now. Clearly the issue of winners and losers is more paramount than ever considering today's American politics.

NOW

How does today's museum landscape compare to the field when *Excellence and Equity* was published?

BP: There are similarities between the '90s and the challenges we are facing now. The issues of changing audiences, finding new ways to connect and engage with them both in the museum and digitally, the shifting demographics of our communities, and other societal issues are all the same...[But] donor giving is changing, and with the potential [threats to funding] of IMLS, National Endowment for the Arts (NEA), and National Endowment for the Humanities (NEH), strain is being placed on the entire community.

GA: In this political climate, issues of immigration, identity, equity, and racism are bubbling up in every conversation among every citizen and in our museums. This is a call for museums to be bold in their work as they strive to really make a difference in the lives of people in their communities and beyond.

Michael Lesperance: When *Equity and Excellence* came out, there were precious few LGBTQ-related exhibits, programs, or operational guidelines. Museums have become, as a whole, much more welcoming to broader segments of their communities. In many cases this has been the result of conscious decisions, but too often external forces—I'm thinking mostly of transformative social media—have been the real driver. The commitment to equity needs to come from inside, not be shaped by the external environment.

Franklin Vagnone: I would say that communication is the primary shift that has occurred. We have changing expectations, speed, and need for detail in all of our communications. Things are moving far too quickly for traditional cultural organizations that do not seem nimble or capable.

ST: We know more about our audiences and potential audiences now, in part because we are inviting conversation and asking for input and actually listening. Educators work collaboratively with marketing and visitor services, using more sophisticated tools to analyze participation and impact, allowing us to be more effective in working with curators around exhibition, program design, and outreach.

How far have we come in addressing the key ideas of excellence and equity?

EH: I think museums have made the most progress in the principles we called mission, learning, scholarship, interpretation, collaboration, decision-making, and leadership. But [in] the three principles that are related to equity... we haven't come far enough.

Cecile Shellman: Twenty-five years ago, this landmark report reverberated throughout the field and permeated practitioners with simple truths: that we needed to embrace public service as a core tenet of our mission; that we needed to be more inclusive; and that community relationships were key. In 2017, we still grapple with the same challenges. Rather than viewing this as an indictment of our inability to "get things right," our continued work requires an investment from each of us and the knowledge that this is



Our continued work requires an investment from each of us and the knowledge that this is the work of social justice, not merely community engagement.

—Cecile Shellman

the work of social justice, not merely community engagement.

FV: I still see major issues with inclusion in both the boards as well as staff. Museums are attempting to—and aspire to be—agents of social connection. I think, however, that many consider this to be a programmatic element and not a fundamental leadership and decision-making dimension.

ML: The recently launched AAM “LGBTQ Welcoming Guidelines” (see page 36) provide a roadmap for including LGBTQ concerns in every part of a museum’s internal and external operations. More museums are curating exhibits, developing educational programs, and implementing staff policies based on a commitment to equity.

I wonder if the authors of *Excellence and Equity* could have imagined how openly LGBTQ content, staff, and programming would be shaping many museums in 2017.

ST: We no longer have to justify audience research and evaluation. As funders demand greater accountability about the impact of museum programs for audiences, we are embedding assessments that reveal strengths and areas that need improvement.

Annie Leist: For people with disabilities, the barriers to participation may be as much practical as they are conceptual. Removing these barriers (through solutions such as ASL interpretation, verbal description of objects, captioning of programs and media, and more accessible digital content) costs money. Too often these solutions are considered to be augmentations or add-ons useful only to a small percentage of visitors, which makes resource allocation even more challenging.

Keonna Hendrick: Public discussions on gender, sexuality, and ability are becoming less binary and more nuanced. Artists, historians, activists, and scientists are both leading and responding to these shifting discourses around identity while critiquing the oppressive histories that have marginalized many groups of people.

What are examples of museum successes and challenges in addressing their public dimension with regard to excellence and equity?

CS: After 9/11, the John F. Kennedy Presidential Library and Museum (where I was then employed) realized that [it needed to respond] thoughtfully to the horrific attack and the ensuing anti-Muslim sentiment in Boston. Robust dialogues on diversity were held at the museum among high school classes. The program eventually won a national award for its impact, but more importantly, museum work at that institution continued to be defined as the work of changing lives. At the Carnegie Museums of Pittsburgh, a challenge is engaging staff who hold a multiplicity of beliefs across spectra and among four different museums.

ST: Programs such as the Explorers program at the Newark Museum exemplify a commitment to changing the face of our institution. Part college and career preparation, part youth leadership and a part-time job, the program gives 35 predominantly “minority” high school students invaluable exposure, access, and experiences.

GA: The Oakland Museum of California has adopted a bold approach to how they envision, develop, and engage their audiences through exhibits, including a recent show on the Black Panthers and another on marijuana. This has been supported by an entirely new organizational structure that broke old barriers and siloed departments.

ML: The AAM LGBTQ Alliance recently spoke out against the Trump administration’s withdrawal of Title IX Guidance allowing transgender students to use restroom facilities of their gender. Museums must make true equity part of their core; otherwise, any gains my community and other traditionally marginalized groups have made will be threatened.

NEXT

In what ways might *Excellence and Equity* be relevant as we head into the future?

Sage Morgan-Hubbard: *Excellence and Equity* is 25 years old, but the key ideas and principles are still relevant for our times. In an expanded version of the report, I would like to see each of the recommendations accompanied by case studies that can provide clear examples for museums to follow. We should be able to



As funders demand greater accountability about the impact of museum programs for audiences, we are embedding assessments that reveal strengths and areas that need improvement.

—Sonnet Takahisa

make following these principles mandatory for recruiting and hiring in museums, educational programs, accreditation, and grant support.

EH: The museum field still needs *Excellence and Equity* as a reminder of the work that remains. The work is systemic and internal, and it must be done with greater reflection, tenacity, and authenticity. It's not just about how museums look from the outside. It's about how museums as organizations behave on the inside as they decide just what values drive their work and then put those values into action.

ST: *Excellence and Equity* reminds us that we need to constantly review, challenge, and reassess the assumptions and biases that inform our choices, as we continue to create opportunities for conversation, contemplation, and reflection.

EHG: We cannot proclaim [*Excellence and Equity*] a success without acknowledging that implementation actions—even difficult budgetary ones—should follow. In public service, both excellence and equity can occur in each of our museums if we so wish it, and public service itself can become one of the primary missions of each of our museums if that becomes our collective intention.

KH: *Excellence and Equity* offers recommendations for developing more diverse and inclusive museums. We need to revisit those recommendations and consider where we succeed and where we fall short in our individual and institutional practices. Once we do this, we need to be honest about what communities we have to be intentional about engaging.

Where do you think the field is headed with regard to education, diversity, inclusion, equity, and accessibility?

Nicole Ivy: Today, visitors have access to more information than ever before right at their fingertips, bringing knowledge from powerful search engines into the museum via smartphones and other handheld devices. Advances in augmented reality mean that visitors can layer other images on top of the objects on view in museums. The changing educational landscape requires that we continue to acknowledge the multiple layers of meaning that visitors provide even as we adapt new ways to create immersive and compelling learning experiences in our museums.


AL: Museum collections and museum staffs may [not yet] be as diverse as the general populations of the communities in which they exist. However, in the field of accessibility I have witnessed a dramatic increase in the number of conversations and movements on local and national levels to recognize the role of not only audiences with disabilities, but also artistic creators and cultural service providers with disabilities.

KH: It's challenging to identify exactly where we're headed in terms of inclusion, cultural equity, and accessibility because not everyone shares the same goals, understanding, and language around these issues. There are many individuals working to push their institutions and individual practice beyond diversity toward anti-racist actions that begin to dismantle racism within the institutional culture. We still need to see more of this across the field.

NI: I think we will see more collaboration between museum educators, curators, and public engagement staff to create truly magnetic and integrated experiences. I also expect to see more emphasis on universal design in our physical spaces and user experience in our digital spaces.

A PDF of the 2008 reprint of *Excellence and Equity* and an expanded version of this article are available online in Alliance Labs: <http://labs.aam-us.org/blog/category/strategic-plan/diversity-equity-accessibility-inclusion/>.

Greg Stevens is director for professional development at AAM. Gail Anderson is president, Gail Anderson and Associates. Keonna Hendrick is a cultural strategist and educator. Elaine Heumann Gurian is principal, Elaine Heumann Gurian, LLC. Ellen Hirzy is an editor and writer. Nicole Ivy is a museum futurist and director of inclusion at AAM. Michael Lesperance is principal, The Design Minds, Inc., and chair of the AAM LGBTQ Alliance. Sage Morgan-Hubbard is the Ford W. Bell Fellow for P-12 Education at AAM. Annie Leist is special projects lead, Art Beyond Sight. Bonnie Pitman is distinguished scholar in residence, Edith O'Donnell Institute of Art History, and co-director, Center for Interdisciplinary Study of Museums, University of Texas at Dallas. Cecile Shellman is diversity catalyst, Carnegie Museums of Pittsburgh. Sonnet Takahisa is deputy director for engagement and innovation, Newark Museum. Franklin Vagnone is principal, Twisted Preservation Cultural Consulting.



More museums are curating exhibits, developing educational programs, and implementing staff policies based on a commitment to equity.

—Michael Lesperance





Converting Family into Fans

How the Contemporary Jewish Museum expanded its reach to a new audience.

By Bob Harlow and Cindy Cox Roman

Since its founding in 1984, the Contemporary Jewish Museum (CJM) had been in a 2,500-square-foot space in the lobby of the Jewish Community Federation of San Francisco. There, it mounted exhibitions that explored diverse aspects of Jewish culture, history, art, and ideas. Unlike some Jewish museums, CJM never sought to build a permanent collection or fill itself with religious or Holocaust artifacts. Its exhibitions were designed to have broad appeal, although most of the museum's visitors were Jewish. Typically, museum attendance ran between 10,000 and 13,000 each year.

The museum's leadership wanted to magnify its reach and impact, promoting explorations of culture through art among a broader audience. This desire led to the construction of a significantly larger museum in a more central location. Under the direction of then Director and CEO Connie Wolf, the museum was reborn in June 2008, in a 63,000-square-foot facility, with more high-profile programs designed to attract non-Jewish audiences.

Seeing the Future in Families

Wolf had witnessed the vitality that families with children can bring to museum spaces and wanted that energy in the new facility.

But attracting a sizable family audience presented significant hurdles. First, the museum had made very few overtures to that demographic in the past, and exhibitions were designed for adult audiences. What's more, CJM was little known outside a relatively narrow segment of the Jewish community.

The CJM Board of Trustees welcomed the idea of targeting families. Not only would it stimulate an intergenerational, intercultural dialogue, but board members also saw it as an enjoyable way to share Jewish values with their own children and grandchildren. Working with families today also represented an investment in the future of the museum. Bringing in families helps create audiences decades later, the staff noted, citing research showing that children who attend museums with parents are more likely to visit museums as adults. To Wolf, children and their parents represented a potential pool of future museum supporters and leaders.

Both Wolf and the board were adamant, however, that CJM would not become a children's museum. It would remain a contemporary museum that could bring together people of all ages to appreciate diverse aspects of Jewish art, ideas, and culture, while exploring important societal themes.



Young visitors enjoy a Family Tour at the Contemporary Jewish Museum.

Research Reveals Challenges

The museum commissioned two rounds of focus groups to explore how it was perceived. Participants included CJM members, and groups of potential members, both Jewish and non-Jewish. That research revealed the predictably limited awareness of the institution and its programs. Although most respondents said they found the vision for the new museum compelling, many who had never visited had either not heard of CJM or considered it irrelevant to them. Those with children simply did not consider it a family destination.

Discussions with parents revealed they:

- wanted to participate in family activities any time they visited
- wanted scheduled programs providing opportunities to meet other families with children the same age as theirs
- saw the admission price as a barrier to visiting
- often felt unwelcome and were concerned that other patrons would regard their children as disruptive

Discussions with educators working with local youth and family groups revealed they too felt the admission price represented a barrier. They also emphasized that parents not used to attending museums—and even some who were—needed help when it came to experiencing exhibitions with their children.

Putting Together Strategy and Tactics

Based on the research, the staff concluded they needed to:

- raise awareness of the museum as a destination for families of all backgrounds
- create programs to help families of all backgrounds connect with the exhibitions and with other families
- reduce or eliminate the admission price barriers many families face

Wolf's first step was to create an education team of professionals with experience and expertise in helping children and families appreciate art. Fraidy Aber was appointed as the new director of education to lead the team, working alongside Janine Okmin, associate director of education. In its first few years in the new facility, the museum also added two full-time family program managers and five part-time teaching artists to develop and deliver new programs.

The team devised a plan comprised of four key strategies to attract families and meet their needs.

STRATEGY #1: Major Exhibitions Designed to Attract Families

How do museums get on families' radar screens? The answer for CJM has been presenting high-profile exhibitions around themes made intriguing to both children and adults.

In 2008, the new museum opened to large crowds, thanks in part to the substantial press that accompanied its dramatic new home and premiere exhibition, “In the Beginning: Artists Respond to Genesis.” CJM also presented an exhibition of William Steig’s illustrations, including both his adult-oriented cartoons from *The New Yorker* and illustrations of the ogre Shrek.

In the first three months, the museum served its largest audiences ever, with attendance reaching 14,766 visitors per month. Thirteen percent of those visitors were families with children. After the Steig exhibition closed, however, monthly attendance dropped to 6,918, and families with children represented only 8 percent of visitors. CJM therefore committed to having at least one high-profile exhibition that is a family draw each fall, as well as at least one exhibition with family-friendly content on view at all times.

STRATEGY #2: New Programs and a Welcoming Environment

Sunday is designated as a special day for family programs, and the museum made sure something was always available.

Scheduled Programs

Drop-in Art Making. Every Sunday and on select school holidays, the museum offers hands-on art activity sessions around a specific theme, usually related to exhibitions or to Jewish holidays and traditions. The drop-in format provides maximum flexibility: families can join in at any time during the sessions. While art projects can be completed in as little as 45 minutes, the staff report that most families opt to stay closer to 90 minutes. Attendance ranges from 10 to as many as 60, with even larger numbers when major exhibitions with family-oriented content are on display.

Preschool Gallery Hour started in response to parents’ reservations about bringing their youngest children to museums—and a recognition of the necessity of midday nap time. On the second Sunday of each month, the museum opens one hour early exclusively for preschoolers and their families, offering child-friendly gallery tours, art-making, and music. Originally run year-round, the Preschool Gallery Hour had low attendance in the summer of 2010, so staff decided to only offer the activity from September through May.

Family Gallery Tours. These tours provide an activity-based, guided exploration of the exhibitions for families with elementary-school children. Lasting about 45 minutes and offered on the same Sunday as Preschool Gallery Hour, the tours attract 15 visitors on average; that number rises when the museum hosts family-oriented exhibitions.



Visitors engage with audio at a Contemporary Jewish Museum exhibition.

Anytime ArtPacks. ArtPacks are specially designed tote bags, boxes, or other containers with art supplies, guides, and activities that help families more deeply explore exhibitions. (“Evergreen” ArtPacks with activities not linked to any exhibition are available as well.) Offered free of charge, ArtPacks complement the scheduled programs and are available anytime to families with children. The ArtPacks aren’t expensive to produce, but they do take time to design, assemble, and frequently replenish.

But what if families wanted to come at other times? To accommodate unscheduled family visits, the museum staff also created “anytime” activities that can be enjoyed by families on their own. Their common objective: helping parents and children connect with the themes and ideas in the exhibitions.

Creating a Welcoming Environment

Focus groups aired concerns that young children are often considered disruptive in a museum setting and somehow don’t belong. In response, CJM staff welcome families as soon as they arrive. However,



Visitors relax in the exhibition “Bound to be Held: A Book Show” at the Contemporary Jewish Museum, 2015.

CJM’s lobby does not immediately communicate “family friendly.” Moreover, because CJM is a Jewish institution, security is higher than at many other museums: bags are searched, and all visitors pass through a metal detector when entering.

To neutralize these potential negatives, the museum provides annual sensitivity training for all staff. These sessions focus on welcoming families and other visitors who may be hesitant when entering a museum. Now, visitor services staff stationed in the lobby provide families with information about stroller parking, coat check, ArtPacks, and family programs. On busier days, a Family Table in the lobby serves as a central location for all information on family activities.

In addition, those security guards who are the most adept at welcoming young visitors are placed at the entrance on weekends, the busiest family times. Thanks to this policy, many long-term security guards have developed a rapport with returning family visitors.

The staff also has worked to create a more inviting atmosphere when family-oriented exhibitions are on view. During exhibitions on Curious George and Maurice Sendak, for example, the museum posted graphics on the lobby walls of George jumping rope or Sendak’s characters looking wild. On

days when a large family audience was anticipated, actors dressed as Curious George and Sendak’s “Wild Things” characters circulated to welcome arriving children.

When the museum first opened, changing tables were only in select restrooms; now, they are in every restroom. Steps have been added near a sink in each restroom so young visitors can wash their hands. And family seating nooks are placed within many exhibitions, providing space to read, draw, or just take a breather without leaving the galleries.

That said, the vast majority of CJM visitors are adults. The staff recognized it couldn’t allow what it was doing for families with children to detract from the museum experience for adults. So far, visitor feedback has revealed no concerns that CJM’s offerings are any less sophisticated than in the original museum, according to Okmin. Nor has the museum received any complaints that the presence of children is disruptive. “What we hear in the hallways and galleries is that our [adult] audiences support and are heartened by the inclusion of multiple generations,” Okmin says.

STRATEGY #3: Reducing Financial Barriers

Admission at the new museum is free for children

under age 18. This is a first for Bay Area museums, and free admission ends at age 12 at many institutions nationwide. Of course, the change hasn't removed the barrier entirely, since parents have to pay full admission—\$12 per person since the fall of 2012. The museum thus has employed several other tactics to reduce financial barriers to family attendance. Some have been successful; others are a work in progress.

Free Family Days

In 2008, CJM held its inaugural **Free Family Day**, underwritten by Target Corporation. Festivities included musical performances, storytelling, dance, and various art-making activities. The museum received more than 4,500 visitors. Four additional Family Days were held over the next 12 months. In subsequent years, the number of Family Days dropped back to two per year because of a shift in funding priorities at Target. Those two Family Days continue to be very popular.

Passes Providing Free Admission

Having heard in focus groups that admission for two adults might be a barrier, CJM offered free-admission programs.

Family Passes Distributed Through Schools.

To reach moderate- and low-income parents, the

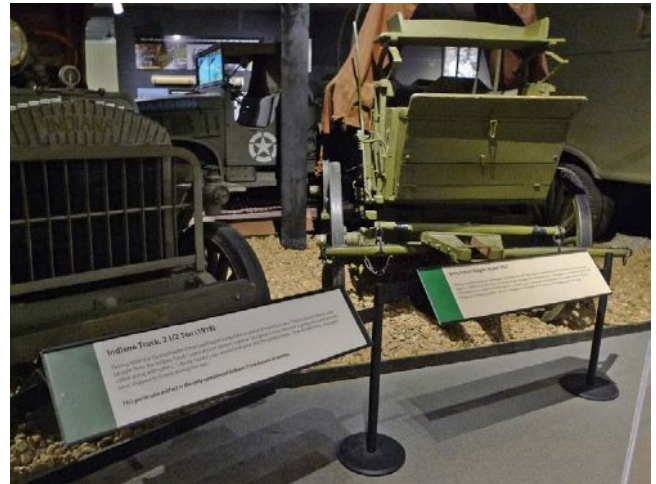
staff drew on the museum's long-standing relationship with public schools. Tour guides provided each school group with passes—one for every student—offering a free visit for two adults. In all, 2,000 passes were distributed during the program, and fewer than one percent were ever used. The process of getting the pass from tour guide to teacher to student to parent may have left too many opportunities for it to be mishandled or its benefits miscommunicated. The program was ultimately discontinued.

Discount Admission Bookmarks. In the fall of 2009, CJM produced bookmarks that offered two-for-one admission for adults when family-oriented exhibitions were on view. The bookmarks had eye-catching graphics from a specific exhibition and were distributed through libraries and bookstores. The 10,000 bookmarks distributed were redeemed at a higher rate than family passes, but still at a disappointing two percent. In subsequent years, that rate dropped, however CJM decided to continue the program.

STRATEGY #4: Community Partnerships

Creating ongoing strategic partnerships with institutions that have close ties to families has yielded much better results. The key to success, the staff have determined, is making the partnership equally

MUSEUMRAILS™ Modular Reader Rail System



**U.S. Army
Quartermaster Museum**

Fort Lee, Virginia

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

MUSEUMRAILS.COM

888-672-1890

GSA Contract #GS-27F-014CA



A family enjoys Drop-In Art Studio at the Contemporary Jewish Museum.

important to both institutions, encouraging ongoing and active investment.

Connecting with Preschools

The prototype for CJM's partnerships emerged out of efforts to build an audience for the Preschool Gallery Hour. During focus groups, preschool directors bemoaned the lack of opportunities to build a sense of community with parents that would in turn help with their own efforts. Aber pitched the Preschool Gallery Hour to various preschools as a community-building tactic by offering to designate one of the upcoming dates for their school.

Museum staff create flyers and online announcements inviting parents to attend the Preschool Gallery Hour on the day that the museum would host their children's preschool. (Families not affiliated with those preschools also are able to attend.) The museum has partnered with up to four preschools on any given Sunday.

Involving Parents in a School Partnership

Even though distributing family passes through school tours did not pan out, CJM staff still saw schools as an avenue to reach families. In the fall of 2010, an experimental partnership was launched on a smaller, more targeted scale that emphasized direct outreach to parents.

Three public elementary schools participated the first year. The program combined a mix of evening

arts instruction for students and parents at the school, followed by activities at the museum—an unconventional approach for museum-school partnerships. Museum staff and school principals together selected one grade from each school to participate, and all students and teachers from that grade took part.

Teaming Up with the Public Library

A partnership with the San Francisco Public Library system provides another avenue to inform families about CJM's programs. The idea is to promote children's literature through the museum's exhibitions on children's book illustrators. The program includes three elements:

Free Library Days. One day per year, library cardholders and one guest may visit the museum for free. Local librarians read from books featured in exhibitions. The events are promoted via posted and online announcements as well as by word of mouth from the library staff.

The Art on the Go program has been providing free CJM exhibition-inspired readings and art workshops to about a half-dozen libraries annually since 2010. The art-making has involved everything from collage to bookmaking to puppet making.

In 2009, the City of San Francisco launched **Check Out San Francisco**, a program offering families free one-week passes to a variety of local attractions and cultural institutions, including CJM. The

passes can be “checked out” at 28 branches of the public library. In exchange for CJM’s participation, the City of San Francisco provides free publicity in periodic advertisements and press announcements, as well as promotion in all public libraries.

Keys to Success

Building a new audience has required not just resources but also investment and commitment from the leadership and staff. Even though it was slow-going at times and had occasional setbacks, staff members had to stay on top of the work. That kind of continuing organizational focus required museum leaders—from the board to senior managers—to see the initiative as an integral component of the institution’s long-term success.

Families have become the focus of CJM’s major annual fundraising event, the Family Gala, offering parents the opportunity to attend a formal evening with their children at the museum. Each gala has performers, art-making, and activities around a theme, usually one linked to a current family-oriented exhibition. The Family Gala has grown so popular that it sells out, welcoming approximately 550 adults and children each year.

Today, CJM has solidified its status as a family destination. The new museum has consistently

welcomed more than 12,000 family visitors from 2008–2016, with annual family attendance approaching or exceeding 20,000 in some years. Compare these figures with the 1,300 annual family visitors the institution attracted in its previous facility. Families have gone from 10 percent of all visitors to 15 percent—and even exceeded that figure in some years.

Reflecting on how far the museum has come, current Executive Director and CEO Lori Starr remarks, “I don’t think it’s appropriate to call [our family programming] an initiative anymore....I think it is just now really expected, something we do. Families are part of our fabric as an institution.”

This case study is an adapted excerpt from The Wallace Foundation report “Converting Family into Fans: How the Contemporary Jewish Museum Expanded its Reach,” written by Bob Harlow and Cindy Cox Roman. It is one of 10 case studies commissioned by The Wallace Foundation to explore arts organizations’ efforts to reach new audiences and deepen relationships with their existing audiences. The report is part of the Wallace Studies in Building Arts Audiences series, available for free download at wallacefoundation.org.

Transform Meeting Places into

COLLABORATIVE WORKSPACES!

Free Standing

Wall Mounts

Write-On Tables

\$15 OFF ON \$150 OR MORE

COUPON CODE **MUSJA7**

DISPLAYS2GO

www.displays2go.com 1-800-572-2194

Glass write-on boards and tables are a rising trend, lending themselves to creating collaborative work environments! Check out displays2go.com/GlassBoards to see the complete product offering.

Coupon Code: MUSJA7. Discount valid online only. Valid on purchases of \$100 or more prior to shipping and service fees. Cannot be combined with other offers. One coupon code per customer. Discount not valid on previous orders. No rain checks. Offer expires 8/1/2017.



Serving Those Who Served:


Engaging Veterans at Museums

Museums are uniquely suited to build confidence, comfort, and community for veterans.

By Sara Lowenburg, Marissa Clark, and Greg Owen

Approximately 21.5 million veterans live in the United States. As they reintegrate into civilian life, many service members face significant challenges that affect daily routines and personal relationships. While it is important not to generalize their experiences, many veterans must cope with an often jarring transition, leaving behind challenging roles in the military community for an unregimented civilian world in which few understand their experiences and sacrifices. And of the more than two million American troops that have deployed to Iraq and Afghanistan since 2001, nearly a third have reported symptoms of post-traumatic stress (PTS), depression, or traumatic brain injury (TBI). As community-based institutions, museums of any discipline are well-positioned to serve veterans and provide opportunities that teach new skills, create space for dialogue, and encourage connections to history and art. Programming for veterans reflects a wider trend in museum education toward better acknowledging and catering to mental health needs, and it builds upon longstanding connections between the military, the arts, and culture.

The Intrepid Sea, Air & Space Museum in New York City, the Philadelphia Museum of Art, and the Museum of Glass in Tacoma, Washington offer programs specifically designed with and for veterans. Participants attend these programs for a variety of reasons—some come for personal healing, others come so that they can experience a sense of community. Still, others participate because they are interested in learning more about that topic or the museum. In all cases, each program



Hot Shop Heroes program
by the Museum of Glass.



A veteran at *Intrepid After Hours* models pilot gear.

illustrates examples and lessons that can be adopted by any museum seeking to engage members of the military community and have meaningful impact on the lives of veterans.

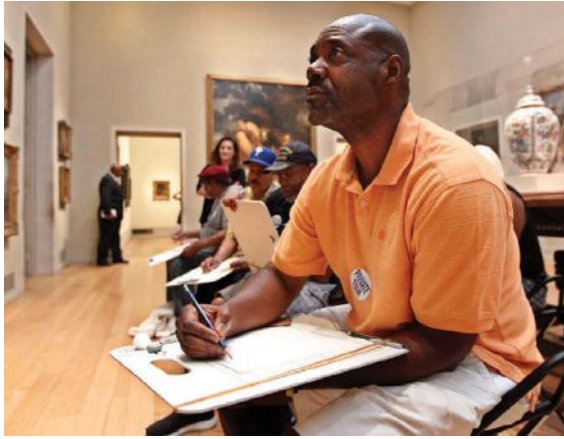
Intrepid Sea, Air & Space Museum

Centered on the aircraft carrier *Intrepid*, a National Historic Landmark, the Intrepid Sea, Air & Space Museum promotes the awareness and understanding of history, science, and service to honor heroes, educate the public, and inspire youth. Building upon its robust programming for diverse communities, the museum's education department developed the **Veterans Access Initiative** in the fall of 2015. The initiative stemmed from a desire to better serve and expand the diverse audiences of its educational programs, and offer a potential model for any museum looking to do the same. The Veterans Access Initiative has three key programs: Military Family Programs, *Intrepid After Hours*, and Vet Video Chats (launching this year). Together, these programs aim to provide a comfortable and welcoming environment for families and veterans. The initiative is fully funded to remove financial barriers for participation and ensure dedicated resources for staff training.

Military Family Programs, for service members and their children ages 3–17, consist of hands-on activities and multisensory tours led by educators. The museum provides refreshments beforehand, offering families a chance to get to know one another. During the tour, participants explore different parts of the ship and share their own stories. When possible, the museum also invites special guests, such as former crew members of *Intrepid*, who provide personal narratives and answer questions during the activities portion of the program. Some of the most meaningful moments are when a service member relates to a historic story or space and is able to share that moment with family.

Intrepid After Hours is only for service members. It consists of self-guided exploration, a creative workshop or tour, and a catered dinner. The program takes place after museum hours, which minimizes potentially triggering sensory experiences and allows participants to explore the museum free of crowds. The workshop might include behind-the-scenes tours or guided lessons with outside organizations. The communal meal gives participants a chance to relax and converse and allows the museum to show its appreciation for their service. Each program provides a unique opportunity for creative expression and storytelling, and many participants return again and again. The staff has partnered with outside organizations to lead some of the workshops. Past partners include the Bedlam Theater Company, which connects service members to theater through classic texts, and Voices from War, which leads writing workshops for veterans. In both cases, the organizations gave participants an opportunity to try a potentially new form of creative engagement without a long-term commitment. Partnering with outside organizations also creates a mutually beneficial exchange: the teaching artists introduce their programming to new audiences, and the museum offers new experiences that build upon its collection and spaces. The Bedlam workshop, for example, took place in the Exploreum, a large hall on the hangar deck, and activated the space in a new way. By showcasing the history of *Intrepid* and other elements of the collection, the programs demonstrate the value of preserving and sharing history—showing participants that their stories are also worth sharing. This encourages veterans to share their own experiences, leading to a meaningful discussion about the difficulties of returning to civilian life and the personal artifacts that people have held onto.

For veterans unable to visit the museum, **Vet Video Chats** build social connections and provide stimulating conversations. This online program highlights objects and spaces within the museum and invites individuals to ask questions, make comments, and share stories. It will especially enrich the



Veterans try their hand at drawing after a lesson at the Philadelphia Museum of Art.

lives of individuals who require intensive healthcare services at home or in a hospital setting.

Philadelphia Museum of Art

The Philadelphia Museum of Art offers gallery tours and art-making workshops for veteran groups through its **Veterans Empowered Through Art (V.E.T. Art)** program. The program launched in the summer of 2014, with a focus group of veterans from the Veteran Empowerment Center (VEC) at the nearby Veterans Administration (VA) facility. The VEC is a psychosocial rehabilitation and recovery center that emphasizes quality of life for veterans with various mental illnesses, including PTSD. Over the course of a year, the original focus group of 8-10 male veterans and their clinical nurse specialist took tours of the museum galleries. After each tour, the group engaged in casual roundtable discussion about the artwork. These discussions were the most revealing part about the day, because the veterans would open up about the feelings they were having, something they didn't think would happen when looking at art. Nearly all the veterans indicated they initially did not want to look at anything that would remind them of war. But after several visits, one of the veterans said "you know, the more I come here, the more relaxed I get." This was a big breakthrough for this individual. Many of the Veterans experienced similar breakthroughs throughout this experience. After a year of tours, the veterans in the focus group decided what they would include on future tours with new groups, and came up with the name of the program.

Now, four members of the focus group come back to discuss with new groups why they chose the art they did. They speak in front of people, express why they love the art in the museum, and describe the impact that the art and this program has had on their lives. Working with museum educators to develop and co-lead tours is significant because many of these men at one time had such severe PTSD that

they couldn't leave their homes. The focus group's knowledge of the museum's collection, longstanding connections to the education team, and deep understanding of the military experience allow them to develop tours that speak to service members' interests while avoiding potentially triggering images or topics.

The V.E.T. Art program also includes art lessons with a teaching artist who specializes in teaching beginners visual literacy skills that enable students to make a significant leap in their ability in a very short time. As a result of these lessons, the veterans learn how to view objects from different perspectives, and how to see things three-dimensionally. This three-dimensional thinking improves their drawing ability, and it becomes a powerful impetus for asking original questions and visualizing new approaches. In addition, these classes are fun, encouraging camaraderie that enables the veterans to go beyond self-imposed limitations. The museum also collaborates with a group of women veterans from the VEC (we have different groups for men and women because typically the VA in Philadelphia separates their groups in this way).

We are continuing our partnership with the VEC by offering additional art-making workshops, guided tours of special exhibitions, and piloting new programs. One such program is a six-week self-portrait and creative writing series, in which participants observe themselves closely and, as their skills improve, start to see themselves differently and discover things about themselves (both physical and emotional) they may not have realized before. This six-week experience is being documented in an exhibition this summer at Philadelphia City Hall.

As the V.E.T. Art program grows, we plan to train new veteran guides to add to the guide pool. The program's success is due in large part to the fact that the veterans were so involved with its creation. The partnerships we have created with these veterans have inspired trust and friendship that is evident to newcomers. This carries a lot of weight in the veteran community. When new groups see our veteran guides empowered by the art around them, they see that it is possible to be empowered by this experience too.

Museum of Glass

Museum of Glass (MOG) in Tacoma, Washington, offers eight-week glassblowing courses four times a year, after hours, for soldiers and veterans. In MOG's **Hot Shop Heroes** classes, students learn the basics of glassblowing from skilled glass instructors, and create their own pieces, working toward larger-scale group designs. The idea for the program emerged in 2013 from a special free day at the museum for members of the military and their families,



Families learn about pilot gear during a Military Family Program at *Intrepid*.

sponsored by renowned glass artist Dale Chihuly. The day was such a success that MOG embarked on a partnership with the nearby Army/Air Force base, Joint Base Lewis-McChord (JBLM). Leaders from the Army base and the museum saw a need to better serve soldiers in the Warrior Transition Battalion (WTB), all of whom are undergoing medical and/or psychological treatment at JBLM and will not be returning to active duty. While the soldiers may be in the WTB for a variety of reasons, many are being treated for TBI and other critical injuries, and are all going through an uncertain transition process back to civilian life. MOG realized early on that most of the people we were working with in the program had PTS to some degree, and would respond best to a structured environment and glass instructors who would be patient and sensitive to their unique needs.

To meet the needs of this audience, the museum designed courses that capitalize on the inherent therapeutic qualities of glassblowing while providing the opportunity to build collaborative skills in a civilian context. Each course provides one instructor for every three students, with a total of twelve students and four instructors. Equally important to the student-teacher ratio, each class begins with a communal meal, to give everyone time to relax, enjoy each other's company, and build camaraderie. MOG considers this shared meal one of the secrets to the success of the Hot Shop Heroes.

In late 2014, the curatorial department of MOG suggested the idea of an exhibition of work made by the soldiers. The resulting exhibition, "Healing in Flames," amazed us all when it opened in 2015. What the administration imagined would be a shaky collection of crooked cups and sagging bowls became one of the most deeply moving exhibits the museum has ever mounted. It quickly became apparent that the pieces were extremely personal statements of great effort, loss, and acceptance. The exhibition opening was unlike any event seen before at the museum, with top military brass mingling with artists, politicians, and arts administrators from across the country. The opening also helped foster the National Endowment for the Arts' (NEA) interest in Hot Shop Heroes as a useful model for addressing TBI and PTS; the NEA encouraged the museum to apply for an operational grant, which was awarded in 2015. Through this grant, MOG is learning more about other art therapy and art-as-therapy programs serving this unique audience. Today, the Hot Shop Heroes program is generally split half and half between members of the WTB and other veterans from the community, allowing for connections across generations and branches of service.

Ultimately, it is the intense focus required to keep the 2,000-degree blob of glass on the end of the blow pipe that is the greatest gift we can offer our veterans and soldiers. Veterans tell us the three hours of



A group visits the temporary exhibit “On the Line: Intrepid and the Vietnam War.”

class time is the only period in the week when they can forget about their troubles and train their mind on something creative. One explosives specialist summed it up by saying “in the Army I was trained to destroy things, while Hot Shop Heroes has given me a chance to create something new.”

Hot Shop Heroes began with a simple goal of offering people in a rough situation a chance to try a new activity with a new group of people. No one at the museum knew what a good fit soldiers and glassblowing would be. It turns out that soldiers take directions very well, they work excellently as a team, and perhaps most importantly, they are adept at working in dangerous situations—a perfect combination for being a glassblower.

Factors to Success in Programming

- **Build upon the museum’s strengths.** Where possible, use and rework established program models, building upon the success of those programs and applying resources and knowledge to a new audience. Museums of any discipline can leverage their strengths and make creative connections to their collections.
- **Think about the target audience.** Military service members form a diverse community. When planning any program, be thoughtful in the use of language. “Veteran” can be an exclusive term, with varying definitions across the spectrum of military experiences. Furthermore, veterans with PTS or TBI represent a minority of service members, and stigma may prevent individuals from self-identifying. If this group is the intended audience, then partnerships with outside organizations and targeted outreach may be a more effective way of reaching them than a public program model. Above all, building trust and rapport will contribute to the comfort veterans feel within the museum.

- **Seek out training.** Appropriate staff training is essential to better understand military culture as well as veterans with PTS and TBI. Invest time and effort in building relationships and partnerships with veteran service organizations in your area. Offer all-staff training for museum leaders and educators; these trainings can offer suggestions for working with veterans and increasing comfort in exhibitions and the museum in general. Following these suggestions, your staff may create additional supports for veterans, including concrete language and a floor plan of exhibitions, which can warn visitors of potentially emotionally sensitive elements.
- **Incorporate service members as voices of authority.** Incorporate service members into the development, leadership, and delivery of programs. To do so, seek out partnerships with organizations that are focused on or led by veterans and that have an established track record of working with military communities. This involvement shows participants that the program leaders know there are certain experiences they as civilians will never understand. It also helps to break down barriers, encourages personal conversation, and demonstrates respect.
- **Establish a friendly atmosphere.** The challenges of returning to civilian life after military service are complex and consuming. Upon leaving the military, veterans can experience feelings of isolation, loss of purpose, and lack of understanding from their civilian peers. The programming and experiences offered by museums are uniquely suited to building confidence, comfort, and community. Consider name tags, informal discussions, refreshments, and communal meals. Cultural institutions can use pre-existing resources and build partnerships to reach wider audiences of military service members as they offer necessary opportunities for community building and personal growth.

Sara Lowenburg is museum educator for access programs at the Intrepid Sea, Air & Space Museum in New York City. Marissa Clark is accessible programs coordinator at the Philadelphia Museum of Art. Greg Owen is Hot Shop Heroes manager at the Museum of Glass in Tacoma, Washington. This article is adapted from their session held during the 2017 AAM Annual Meeting & MuseumExpo.

Does your museum serve veterans and military service members?

AAM is preparing a special report on the many ways museums serve veterans, military service members, and their families. Tell us about your programs, events, initiatives, or special offers for those who serve and sacrifice for our nation at <http://bit.ly/AAMMuseumsServe>.



Think of a Time When You Didn't Feel Welcome

Aligning and applying the LGBTQ welcoming guidelines in your internal and external museum operations.

By Barbara Cohen-Stratyner, Michael Lesperance, and Renae Youngs

There is not a museum, zoo, aquarium, historic site, or other cultural institution that does not have LGBTQ visitors and/or staff. However, many LGBTQ-identified staff members indicate that they have faced resistance, apathy, or misunderstanding of their perspectives as museum professionals, visitors, and community members.

To help museums create a more inclusive atmosphere, a task force of the AAM LGBTQ Alliance Professional Network published “LGBTQ Welcoming Guidelines for Museums” in May 2016. The document outlines the preferred practices for museums to use when working with LGBTQ professionals, audiences, and communities. The guidelines reflect our belief that museums are community anchors where visitors and staff should safely encounter and find meaning in various cultures, objects, people, and ideas. Sexual orientation and gender identity are threads in the vibrant tapestry of any community. Museums benefit from interweaving or even highlighting those threads, among many others, in our work.

Beyond Tolerance

The task force sought to create a resource detailing action steps that empower any museum—and any staff member—to move beyond tolerance and toward inclusion. Three essential questions guided our work:

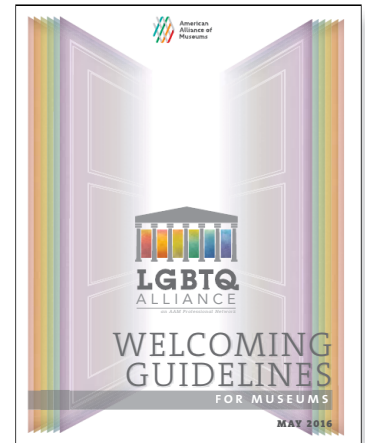
1. What does it mean for a museum to be welcoming and inclusive to LGBTQ communities across all

its activities (e.g., hiring, exhibitions and collections, education, and community relations)?

2. What strategies can help an institution become more welcoming and inclusive in its activities?
3. How can a museum measure progress in these efforts?

The task force decided the guidelines need to serve as a reference guide and a self-assessment instrument, enabling staff, boards, and consultants to measure LGBTQ inclusion at museums.

The guidelines are organized across areas of professional practice, allowing the document to be used by professionals and institutions of all kinds. Of note, the guidelines align with the existing 38 Characteristics of Excellence as enumerated in *Standards and Best Practices for US Museums* (2008, The AAM Press). This strategic alignment with the core standards positions the guidelines to be integrated into museum workflow and support a long-term goal for many of us on the task force—informing the AAM Continuum of Excellence (aam-us.org/resources/assessment-programs). The task force identified and assembled descriptions of the practices that would support LGBTQ staff, visitors, and community members with as many of the





38 standards as were relevant. They then took the additional step of cross-referencing these specific recommendations to functional areas of museum work where they were also relevant.

Applying the Welcoming Guidelines

The guidelines stress three main points of LGBTQ sensitivity and inclusion, outlined below. Examples show how museums can implement these best practices.

LGBTQ Inclusion is Purposeful and Strategic

Mission and Planning. A museum's mission guides activities and decisions by describing its purpose, as well as its accountability to the collections and the public. While the mission may not be LGBTQ-centric, it should demonstrate institutional awareness of a multifaceted public responsibility. Similarly, strategic planning produces a shared vision of how the museum will meet the needs of its audiences and communities. Such plans should be created with and relevant to LGBTQ people, communities, and interests. Strategic plans also should establish measurable goals and methods to evaluate the success of efforts to include LGBTQ and other minority communities.

Governance. To operate effectively, a museum must have a well-functioning governing authority that has a strong working relationship with staff. The governing authority and museum leadership must reflect the diversity of the communities they

serve and be accountable to those communities. Inclusion at the highest levels brings a lived experience and understanding of LGBTQ needs to the proverbial leadership table, making those needs more visible within the institution. This can be accomplished through recruiting LGBTQ senior staff or board members, or with the support of groups such as advisory boards, auxiliary groups, or community boards.

Museums Can Encourage LGBTQ Inclusion

Education. Museum education enhances visitors' ability to understand and appreciate the collections through exhibitions, programs, and experiences. Exploration of LGBTQ themes is encouraged, even if such subjects were previously hidden or sensitive. For example, if exhibition texts refer to artists' family structures or romantic relationships, this information should be shared about both heteronormative and LGBTQ subjects. Likewise, programs should accommodate families of all compositions. Educators should identify and incorporate the perspectives and needs of LGBTQ communities, as well as evaluate the effectiveness of programs and activities in meeting those needs.

Human Resources. Human resources policies and functions condition a museum's stance toward LGBTQ staff, contractors, vendors, and visitors. State and local laws continue to expose millions to discrimination on the basis of gender identity and sexual orientation. In too many locations, LGBTQ people have no reliable legal protections, and the

protections that do exist remain at risk of being rolled back via legislative actions or legal challenges. Non-discrimination policies, benefits, trainings, and other practices are essential.

Museums Can Stop Discouraging LGBTQ Inclusion

Curatorial Decisions. Social attitudes surrounding sexual identity and gender expression have evolved. Curatorial departments relying on the deliberate progress of academia, however, have generally been slow to reflect such shifts. The large and growing body of scholarship about LGBTQ people and experiences should be employed when developing collections and their interpretation. Curators should be guided by both intellectual freedom and close partnerships with LGBTQ scholars and communities.

Marketing and Development. Marketing and development offices inform communities about museums' missions and how to support them. By establishing relationships with LGBTQ individuals and organizations, museums have an opportunity to demonstrate their relevance to these audiences. Additionally, language and imagery in advertising, fundraising materials, and standard information-gathering forms should accurately reflect LGBTQ people and interests. The way a museum defines "family" in membership and admission pricing, for example, can send clear signals to the LGBTQ community that may affect visitation and donations. Sensitive and appropriate policies should be crafted for addressing LGBTQ issues.

The Welcoming Guidelines in Practice... Today and Tomorrow

These examples and others outlined in the guidelines can help identify ways to consider LGBTQ best practices in internal and external museum operations. Now we need to help museums actually implement LGBTQ-inclusive practices. How are institutions taking this step?

At the 2017 AAM Annual Meeting & MuseumExpo, LGBTQ Alliance members participated in a lively session titled "Welcoming LGBTQ Communities: Real Strategies in Action." Presenters discussed actions their museums and other institutions have taken, their museums' catalysts and champions for change, their real or perceived challenges, and responses from their communities. For example:

- The **Chrysler Museum of Art** worked with Equality Virginia to sponsor an employee and docent training on inclusivity; the museum also conducted a gallery talk exploring LGBTQ themes in art, as represented by the collection.
- Staff at the **California Academy of Sciences** collaborated with the city's Pride events, which inspired the formation of an LGBTQ employee

group; the group approached leadership, which offered support through an open door program and promotion of diversity strategic initiatives.

- The **Chicago Children's Museum's** LGBTQ inclusion chair developed a two-page handout, 10 Easy Ways to be More LGBTQ-Friendly.
- The **Museum of the Shenandoah Valley** conducted a series of community meetings, at which participants expressed a desire to know more about the lives of the late benefactor. New exhibits at the historic Glen Burnie House directly interpret the sexuality of the gay couple that restored the home.

The guidelines have received support from AAM leadership, and other museum groups are seeking to apply best practices specific to their communities, including the AAM Diversity Committee and the AAM Latino Network. A Spanish translation was completed in spring 2017, and the Canadian Museums Association invited the LGBTQ Alliance to present the guidelines at its 2017 national conference. A French translation is also in process. As we gather feedback, the guidelines will be updated and shared with the field. The AAM LGBTQ Alliance welcomes inquiries from those seeking to implement any part of the guidelines, especially in terms of improving their usability in their institutions. Reach out to the LGBTQ Alliance by e-mailing Michael Lesperance at mike@thedesignminds.com.

Download the "LGBTQ Welcoming Guidelines" at aam-us.org/docs/default-source/professional-networks/lgbtq_welcome_guide.pdf.

Barbara Cohen-Stratynner, writes for outsidethemuseumblog.com. *Michael Lesperance is principal, The Design Minds, Inc., and chair of the LGBTQ Alliance, an AAM professional network. Renae Youngs is director of research and evaluation at the Minnesota State Arts Board.*

Parts of this article are derived from "LGBTQ Welcoming Guidelines for Museums: Developing a Resource for the Museum Field," in *Museums & Social Issues: A Journal of Reflective Discourse* 11:2 (2016), copyright Taylor & Francis: tandfonline.com/doi/full/10.1080/15596893.2016.1217460.

The authors would like to thank the following contributors: W. James Burns, director, Center for Creative Photography, University of Arizona Museum of Art; Annette Gavigan, exhibits registrar, California Academy of Sciences; Paul Hammond, director, March Field Air Museum; Jaden Hansen, president, Museum of Minneapolis; Christopher Leitch, community relations coordinator, Johnson County Library.



The Visitors' Perspective on Visitor Engagement

Understanding visitors' needs will greatly inform our work in engagement.

By Max A. van Balgooy

W

hile engagement might seem to be the latest fad in museums today, it is not a new idea. Museums have increasingly sought ways to attract and retain public support as individual philanthropy declined after

World War II. Twenty years ago, Stephen Weil laid out that history in his article “The Museum and the Public,” predicting that “the relative positions of the museum and the public will have revolved by a full 180 degrees” in the first half of the 21st century and “it will be the public, not the museum, that occupies the superior position.”

That revolution is still underway and many museums are strengthening their service to the public to achieve educational, social, and financial goals—in other words, engagement. Museums have drawn inspiration from a wide range of external sources to be more engaging, including consumer marketing, tourism, geography, cultural anthropology, and psychology, as well as the growing internal field of visitor studies. There is such an abundance of information, it can feel like we’re bobbing in the ocean with advice floating around us like driftwood. Although the pieces haven’t come together sufficiently to build a ship, we’ve lashed together enough wood to build several rafts.

What we have learned is that engagement isn’t about finding a hot topic, a new technology, or a clever membership appeal. Such approaches may initially grab an audience, but the results are short-lived. We must step back and consider why people engage (or avoid) museums if we are to develop strategies that consistently deliver success.

Defining Terms

As museums seek to engage the public, we should start by recognizing that “museum,” “engage,” and “public” are vague, monolithic terms that inadequately describe their breadth and range. AAM has brought together art museums, science centers, children’s museums, history museums, botanic gardens, zoos, natural history museums, planetaria, halls of fame, historic sites, and other institutions to improve practices, share resources, and advocate with one voice. But these terms have also caused a dull conformity in our thinking, which is often revealed in missions that simply “collect, preserve, and interpret” and “engage the public.” As a result, I’ve expanded my planning projects to include vision (a description of a desired future) and values (a set of principles that shapes its decisions and behavior) along with mission. These help move organizations from thinking inwardly and simplistically toward acting outwardly and intentionally. For engagement

to occur, it must be an overt part of a museum’s mission, vision, or values.

Likewise, the “public” in the United States represents more than 300 million people who not only are individually unique but also identify and organize themselves in countless ways. It’s not useful to treat them as one mass, nor do we have the resources to adequately serve them as individuals, so most organizations construct target audiences. There is growing consensus that demographics (e.g., age, race, ethnicity, class) are less useful for identifying target audiences than interests, motivations, aspirations, and values. These latter factors affect people in two ways: by compelling a person to leave his or her home (push) and by attracting a person to a specific destination (pull).

In 1979, John Crompton, a young professor at Texas A&M University, sought to better understand these push-pull factors by conducting in-depth interviews with people who traveled for pleasure. His first discovery was that immediate top-of-mind explanations, such as “doing something new or different,” are misleading. By interviewing each person for about two hours, he allowed for a greater exploration of the reasons for traveling, which were vastly different from what interviewees first stated. That led to Crompton’s second major discovery: people are motivated to travel for complex social or psychological reasons, such as strengthening family relationships, meeting new people, self-evaluation, escape, or prestige. Museums, therefore, need to shift from merely providing something new and different in their exhibitions, tours, and programs to also fulfilling the deeper personal and social needs of their audiences.

Finally, “engagement” can mean many things in museums, from increased attendance and membership to stronger advocacy and social action. Engagement should imply an ongoing relationship, thus it has to involve more than a single visit. We’re often faced with people who are try-ers: they try out an exhibit, tour, or program and fail to return. How do we make museum participation a habit or custom? Can the terms “customer” and “buyer” rather than “visitor” and “member” help us rethink our engagement efforts?

Convenience, Novelty, and Values

Engagement needs to be a two-way relationship. Stephen Bitgood, founder of the Visitor Studies Association, has shown that people routinely conduct a cost-benefit analysis before and during their visit. For example, visitors are more likely to pay attention to exhibitions and programs if they perceive high value in the encounter. In exchange for their time and money, visitors expect to receive



something in return of equal or better value. These costs and benefits can be measured in many ways.

Convenience

Convenience increases the likelihood of a museum visit. Whenever miles or hours of travel increase, a person is less likely to make the trip. Marketing researchers have called this phenomenon “distance decay” and have shown that participation drops precipitously at a certain threshold distance. This threshold will vary depending on a variety of circumstances. Two museums could both be ten miles away, but one might feel much farther because it’s in a busy urban area with lots of traffic. I recently completed a study that showed this drop occurred at seven miles for Cliveden in urban Philadelphia, whereas it was 15 miles to the north and 30 miles to the south for the Caramoor Center for Music and the Arts in rural Katonah, New York.

Because access and proximity influences visitation and support, museums should actively consider their surrounding community. Neighbors are usually ideal candidates for habitual visitors and supporters, yet they can be easily overlooked as a target audience for public programs or fundraising. The 2007 Kykuit Forum on Historic Site Stewardship in the 21st century noted this opportunity among its findings: “Servicing the needs of the local community (not the tourist audience) is the most valuable and

most sustainable goal for most historic sites.” That advice probably applies to other types of museums as well.

Museums can start an analysis by plotting the addresses of their members, donors, or visitors on a map. Then, compare the pattern to population density to understand where there are opportunities for growth. In recent years, this process has become much easier thanks to the increased availability of geographic information systems (GIS) to geocode databases and create maps. By using this process, the Haas-Lilienthal House, a Gilded Age mansion in San Francisco, discovered that very few households in their Pacific Heights neighborhood were visitors or members. They also conducted further research on residents within a mile of the house and found they primarily consisted

of young singles and couples working in the tech industry or middle-age families who were adventurous trend-seekers, audiences that would not be attracted to the museum’s popular holiday teas. Engagement changed when the house launched an event specifically for these audiences: “Mansion Mayhem,” featuring Halloween decorations, a live band, and themed cocktails, now sells out each year.

While the theory of distance decay predicts a smooth transition from high engagement to low, a map of museum visitors will probably appear erratic, with islands of high concentrations and huge empty deserts. This is because museums are more varied than other consumer destinations such as gas stations or grocery stores. If all museums were identical, convenience would be the primary factor for engaging audiences. Instead, perceptions of novelty and values also play important roles.

Novelty

Museums usually tread a line between the familiar and the novel, although they may not realize it. An exhibition design or topic that’s too strange or unfamiliar will confuse, repel, and perhaps even offend people. But if an exhibition features the same topic or collection over and over again, visitors will ignore it or be bored. How do museums strike the right balance to engage visitors rather than leaving them frustrated or snoozing?

A recent study on repeat visitation by Chinese tourists in Macau discovered that their experience was greatly affected by a person's tolerance for novelty. Some tourists were highly motivated by new experiences and preferred more personal and independent travel. They also were willing to travel farther, stay longer, and spend more money to find a thrill. On the other hand, some tourists preferred a familiar experience that had few risks or surprises, with well-planned itineraries or traditional activities that left little to chance. They tended to stay closer to home and made multiple, shorter visits to the same place.

Most museums have two kinds of audiences and both need to be engaged simultaneously. Some people prefer the familiar, always hoping to be greeted by the Tyrannosaurus Rex in the lobby, find their favorite painting in the same spot, or see the historic mansion at the end of the driveway. Others want a thrill and are looking forward to the next exhibit, a rare behind-the-scenes tour, or an encounter with the latest acquisition. Institutions that cater to novelty-seekers by hosting blockbuster exhibitions and grand festivals may find that attendance skyrockets but few people renew their memberships. Museums that reliably provide daily tours and permanent exhibitions may garner strong repeat visitation from their avid fans but struggle to attract new visitors.

Examine your public programs and events to assess the balance between familiar and novel topics, methods, and formats. Ask your visitors to review your upcoming calendar and tell you which listings interest them and why. How frequently are events repeated? Which activities can become new traditions and which traditions should rest for a few years? Your events may address lots of different topics, but are they always presented as lectures? You may use a variety of methods, but are your exhibitions, lectures, tours, and publications all on the same topic? Even if you offer a diversity of topics and methods, are they in the same format? Talk-back boards, dialogue, debate, and other two-way communication formats are becoming popular forms for engagement—are any of those appropriate for your museum?

Values

Close to my desk is one my favorite reminders about values, a notepad from Enron featuring a quotation by Dr. Martin Luther King, Jr.: "Our lives begin to end the day we become silent about things that matter." It ironically reminds me that values aren't just about what we say, but also how we think and act. As museums, we collect, preserve, and interpret the things that matter. Twenty years ago, David Thelen and Roy Rosenzweig's study of American's attitudes toward history confirmed what we had always hoped:

museums are the most trustworthy source to learn about the past. That's a great honor, but it comes with great responsibility.

Although museums are beginning to codify their values to more overtly guide decisions, much of it goes unspoken and is instead reflected in policies, procedures, priorities, and practices. Those values establish a culture that defines what's important and what's trivial. Unfortunately, it also establishes who's important and who's not.

At historic house museums, we have a legacy that often preserved the big house of the owner and his stories but marginalized the lives of women, servants, and enslaved people. Slave cabins were demolished, servants' bedrooms turned into storage, and women's lives confined to cooking, cleaning, or drinking tea. It's as if one man did it all by himself. We might claim that everyone's history is important and that we welcome a broad and diverse audience, but why would they trust us if we seemingly don't value their history and contributions to society? Museums that address other topics will have similar challenges, which can usually be revealed through an evaluation of exhibitions, school programs, or even the museum store to see who is represented and who has been left out. It's one of the major reasons that new museums are formed—to ensure an overlooked story is told, a forgotten collection is preserved, and a distant community is adequately served.

Museums Need to Look Internally

As we look to engage new audiences, we might first look within our museums to see what we offer that is meaningful and relevant to them. It will require humbleness to avoid assumptions about what's important, what's significant, what's best for them. We may need to spend more time listening than talking. We may need to re-evaluate our values to be sure we have the right priorities. We may need to make a long-term commitment to build trust. We may need to walk outside our doors to meet them halfway.

Max A. van Balgooy is president of Engaging Places, a design and strategy firm that connects people and historic places. He is also the director of the Seminar for Historical Administration, teaches in the museum studies program at George Washington University, and recently edited Interpreting African American History and Culture at History Museums and Historic Sites (Rowman and Littlefield, 2015). These experiences provide a rich source of ideas for EngagingPlaces.net, where he blogs regularly about the opportunities and challenges facing historic sites and house museums.

» ADVERTISER GUIDE

ADVERTISER	PAGE
Arakawa Hanging Systems, Inc.	48
Art Resource	8
ClickNetherfield Ltd.	BC
Conference of the Americas	49
Displays2Go	29
Dorfman Museum Figures	44
Museum and Library Furniture	11
Museum Rails	27
Rowman & Littlefield	IBC
Takiya	IFC
Weldon Exhibits	14-15

» PHOTO CREDITS

p.5: (top) Frederic Remington, *A Dash for the Timber*, 1889. Oil on canvas. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection, (middle) Wisconsin Historical Society, (bottom) Photo by Mark Damon/Las Vegas News Bureau.

p.6: (top left) Photo courtesy of the Chicago Academy of Sciences/Peggy Notebaert Nature Museum, (top right) Oregon Historical Society, (middle) Photo courtesy of the Hancock Shaker Village Collection, (bottom) Photo by Bill Timmerman Photography.

p.7: (top) Peabody Museum of Archaeology & Ethnology, PM 94-57-10/R195 (digital file #60742839) © President and Fellows of Harvard College, (middle) Photo courtesy of the Chandler Museum, (right) Photo courtesy of the Phillip and Patricia Frost Museum of Science, (bottom) Limestone Palmyrene Relief, 1st-2nd centuries CE (Roman), Palmyra, Syria. Photo courtesy of the Penn Museum.

p.9: Photo by Chelsea Farrar.

p.10: (top) Photo by Marianna Pegno, (bottom) Photo by Chelsea Farrar.

p.12-14: Photos by Patricia Rodewald.

p.22-24: Photos by Gary Sexton Photography.

p.25: Photo by Susan Adler.

p.26-28: Photos by Gary Sexton Photography.

p.31: Photo by Michael Daley.

p.32: Photo courtesy of Intrepid Sea, Air & Space Museum.

p.33: Photo courtesy of Michael Bryant/Philadelphia Inquirer Staff Photographer and the Philadelphia Museum of Art.

p.34-35: Photos courtesy of Intrepid Sea, Air & Space Museum.

p.52: Paul Cwojdzinski. Marlene Dietrich on the SS Europa, 1933, Cherbourg, France by Paul Cwojdzinski, photograph, 1933. Deutsche Kinemathek–Marlene Dietrich Collection Berlin.



DORFMAN MUSEUM FIGURES, INC.

REALISTIC FIGURES
SINCE 1957.

CONSERVATION FORMS
SINCE 1996.

DORFMAN CONSERVATION FORMS CREATED EXCLUSIVELY WITH
ETHAFOAM® BRAND INERT POLYETHYLENE FOAM.



WWW.MUSEUMFIGURES.COM

800-634-4873

Frist Center for the Visual Arts

ACCREDITATION SPOTLIGHT

Nashville, TN

“ We are deeply honored to have been awarded reaccreditation. I take nothing for granted and accreditation is extremely important to me personally, because I think it is essential for a non-collecting institution that depends completely on the generosity and trust of lenders.

In my career, I have been through an initial accreditation and three different iterations of the re-accreditation process. This effort was by far the most efficient, and yet nothing was sacrificed. Each time, there has been a different emphasis during the self-study and preparation for the site visit.”

—Susan H. Edwards, executive director and CEO



Staff Size	7 full-time
Budget	\$11.9M
First Accredited.....	2007

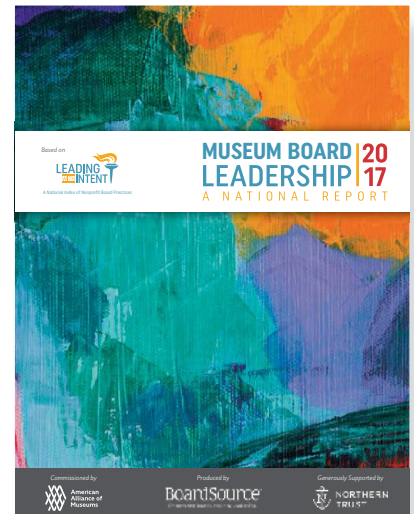


Landmark Museum Governance Survey Released

A new report commissioned by AAM—*Museum Board Leadership 2017*—will allow museum leaders to benchmark their governance practices with other museums as well as with more than 1,300 other nonprofit organizations throughout the country. The survey was conducted in partnership with BoardSource and Northern Trust.

Among the report's key findings:

- Two-thirds of museum directors say their boards have a positive impact on their job satisfaction.
 - Museum boards give themselves a B- grade overall, on par with other nonprofits; however, the vast majority of museum boards do not formally assess their performance.
 - Museum directors and board chairs believe board diversity and inclusion are important to advance their missions, but have failed to prioritize action steps to advance these priorities.
 - Eighty percent of museums give themselves a grade of C or lower on monitoring legislative and regulatory issues with potential to impact the organization.
 - Museum board chairs are actively engaged in fundraising activities, and identified fundraising as the most important area for improvement.
- To see the full report, visit <http://bit.ly/MuseumTrustees>.
—Joseph Klem



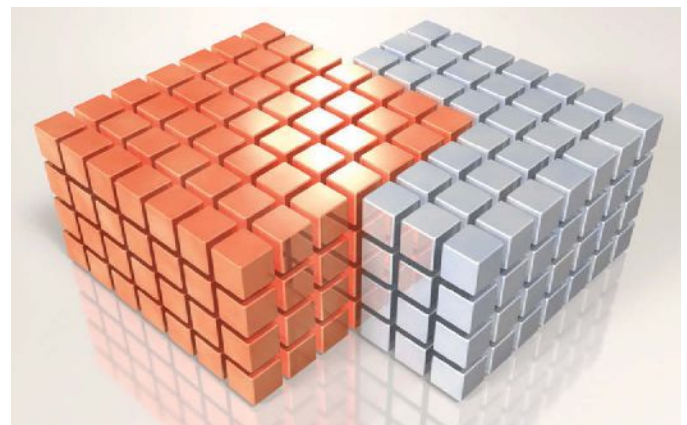
Two Professional Networks Merge to Become Collections Stewardship

The leaders of the Registrars Committee (RC-AAM) and the Art Handling, Collections Care, and Preparation Network have decided they can better serve their members by merging. In March 2017, the AAM Board of Directors approved this merger and the united networks' new name, Collections Stewardship. This network now can address critical issues of registration, collections management, and collections care and more comprehensively represent the museum professionals who advocate for collections stewardship. The merger also reflects that the role of registrar has evolved considerably and that many other job titles

have been created in the profession.

What does this mean for members in practical terms?

- The RC-AAM listserv is a valuable tool and will continue to function as it did before, but with a new e-mail address: CS-AAM@si-listserv.si.edu. Current members will be automatically transferred and enjoy uninterrupted service, including access to the listserv archives.
- The RC-AAM website is being rebranded, but it will continue to serve as a portal for collections stewards to find resources.
- Current members of



RC-AAM and the Art Handling, Collections Care, and Preparation networks will be transferred to the Collections Stewardship Professional Network. All other Individual Professional AAM members are welcome to join the network, by updating their profile on the AAM website.

- Collections Stewardship will continue to offer

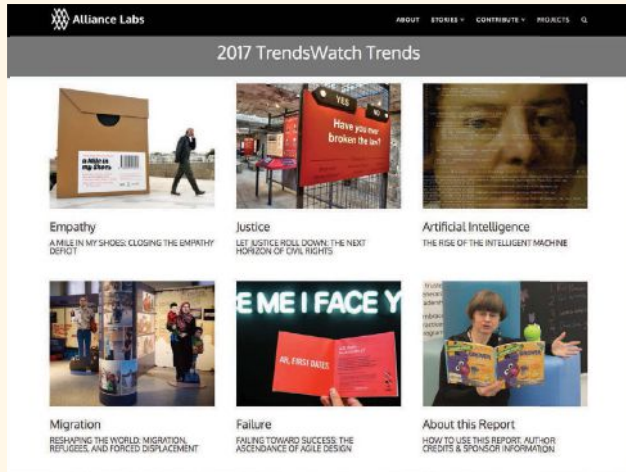
service projects, networking opportunities, and the mentorship program.

The AAM Board of Directors thanks the leaders of the networks that joined forces as Collections Stewardship for their thoughtful, collaborative decision-making and for their focus on how to best serve members. —Janet Vaughan

TrendsWatch Launches Web-Based Version

The Alliance has launched a web-based version of *TrendsWatch 2017* to keep you up-to-date on this year's forecast. Designed to supplement the print and PDF editions, trendswatch.aam-us.org aggregates high-quality content from across the web, including Twitter feeds, blog posts, articles, and breaking stories.

TrendsWatch is the Alliance's annual forecasting report, drawn from the research of the Center for the Future of Museums. Bookmark the web version of TrendsWatch to follow the news on this year's topics: empathy, criminal justice reform, artificial intelligence, migration and refugees, and agile design. —*Elizabeth Merritt*



Hail and Farewell

The Alliance extends warm thanks to **Jack Ludden**, assistant director, head of web group & new media, at The J. Paul Getty Trust. Jack completed his term as chair of the AAM Professional Network Council in May. Congratulations to **Ellen Endslow**, director of collections/curator at the Chester County Historical Society, and **Mike Lesperance**, principal, The Design Minds. They became chair and vice

chair, respectively, of the council during its meeting in St. Louis.

The council is composed of the chair of each professional network. It provides a forum for the networks to share information, concerns, strategies, and best practices for member engagement. The council is an integral resource to AAM in implementing its strategic initiatives. —*Janet Vaughan*

Announcing the FutureLab: Hiring Bias Project

The Alliance's Center for the Future of Museums has been exploring how companies are disrupting the hiring process to create more equitable workforces. In the spirit of experimenting together, the Alliance is proud to partner with tech company GapJumpers in a pilot FutureLab: Hiring Bias Project. This project brings a cohort of museums together to undergo GapJumpers' full challenge-based blind hiring process and to share their experiences with the field.

Together with the individual museum, GapJumpers will craft a Blind Skills Audition that assesses the applicant's job skills. Instead of submitting resumes, job-seekers submit their responses to a specific challenge designed by

GapJumpers with the input of the participating museum using natural language processing software. Digital submissions are assessed by GapJumpers according to a rubric developed in partnership with the museum's hiring manager, who ultimately receives a list of applicants ranked by performance on the challenge. Museums can then create talent pools based on this data.

If you are interested in being part of this project, or learning more, visit the Alliance website's FutureLab: Hiring Bias Project page or e-mail Nicole Ivy at nivy@aam-us.org. We are accepting applications for the project's second round and we look forward to hearing from you!

—*Nicole Ivy*



Stand Up for Museums

AAM is closely monitoring news, information, and policy proposals that threaten federal funding for museums, and working with our contacts on Capitol Hill. However, nothing has a more powerful impact on members of Congress than hearing directly from constituents like you. There are many ways you can help make the case for museums, and we encourage you to speak up today. You can find a list of easy ways to get involved on our website at aam-us.org/advocacy/urgent-appeal-to-speak-up-for-museums.

How Do Your Museum Salaries Compare?



Find the answers in the third edition of the *National Museum Salary Survey*—the only comprehensive study of its kind for the field!

The 2017 National Museum Salary Survey represents an expanded collaboration, as AAM and the New England Museum

Association partnered to enhance the survey's reach. The project now includes more association partners than ever before: AAM, six regional museum associations, and five of the largest state associations (see box). Data was received from over 1,000 museums, representing

all 50 states and Puerto Rico.

Demographic, salary, and benefit information is represented for 52 of the most common professional positions in museums, organized within five categories: administrative; collections; education, visitor services, and research/evaluation; exhibitions; and external affairs.

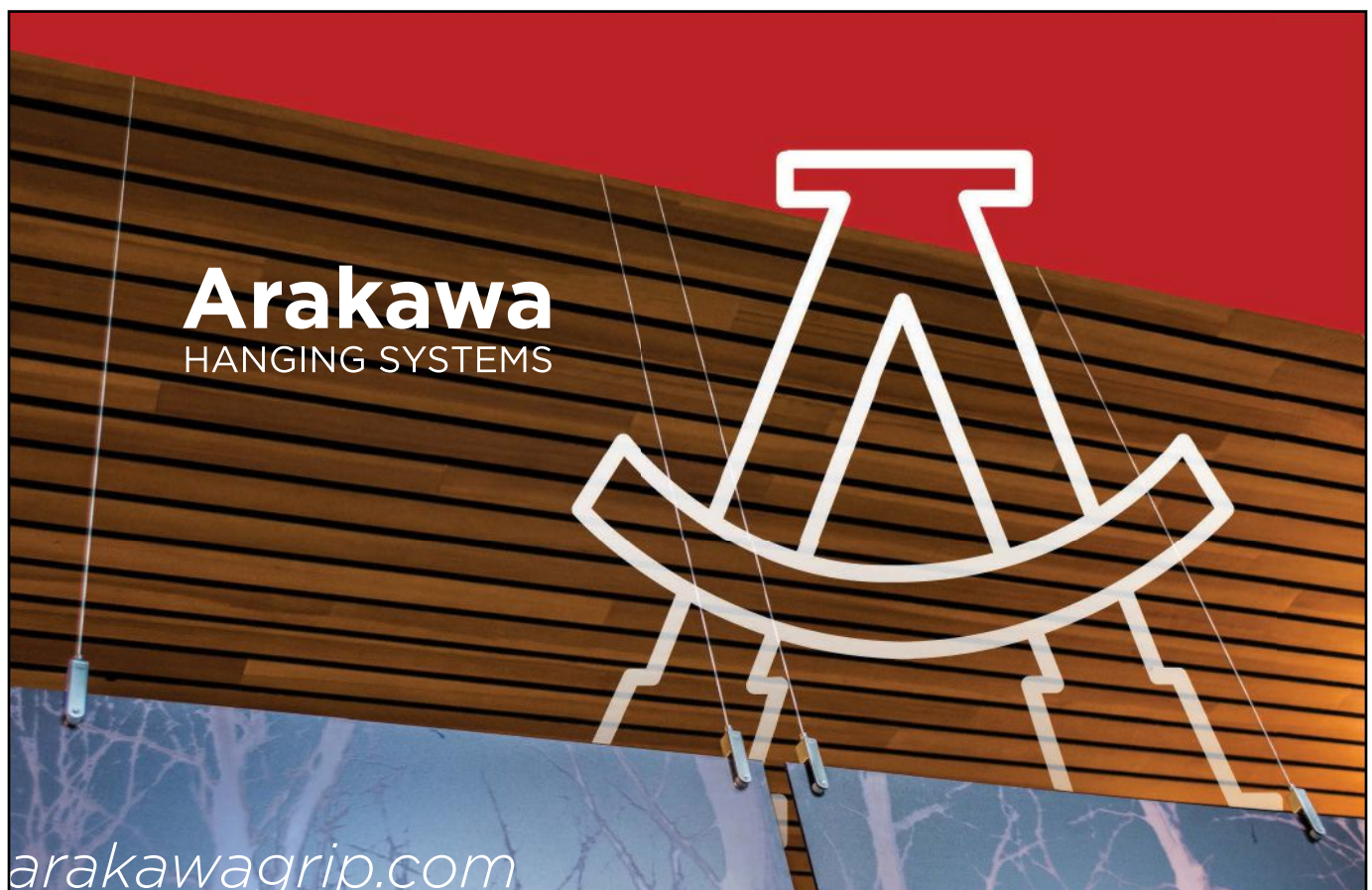
This year, institutions and museum professionals have the option to purchase the full 2017 *National Museum Salary Survey*, which includes reports for all five position categories, or to purchase individual reports from any of the five categories at

a discounted rate. The 2017 reports are available as electronic publications in AAM's online bookstore.

—*Evlyn Baker*

Regional and State Partners

- Association of Midwest Museums
- California Association of Museums
- Florida Association of Museums
- Mid-Atlantic Association of Museums
- Mountain-Plains Museum Association
- Museum Association of New York
- New England Museum Association
- Southeastern Museums Conference
- Texas Association of Museums
- Virginia Association of Museums



If you believe something
new and different should be
happening in your museum,
join us for



REIMAGINING
THE MUSEUM
MEDELLÍN 2017

CONFERENCE OF THE AMERICAS

MEDELLÍN, COLOMBIA • NOVEMBER 1-3, 2017

www.reimaginingthemuseum.com



American
Alliance of
Museums

NEW JOBS

Arizona



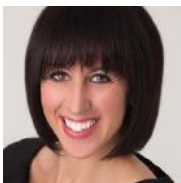
Caesar Chaves, director of creative design and marketing, Heard Museum, Phoenix.



Cathy Hall, chief marketing officer, Arizona Science Center, Phoenix.



Keith Laba, chief information and data analytics officer, Arizona Science Center, Phoenix.

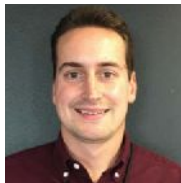


Kristin Priscella, chief strategy officer, Arizona Science Center, Phoenix.

California



Susana Smith Bautista, executive director, Pasadena Museum of California Art.



Kai Caemmerer, assistant curator of photography, SFO Museum, San Francisco.



Stuart A. Chase, executive director, Monterey Museum of Art.



Lourdes Ramos, president and chief executive, Museum of Latin American Art, Long Beach.



Ty Smith, director, California State Railroad Museum, Sacramento.



Marina Vlnar, education manager, Napa Valley Museum, Yountville.



Ann Burroughs, president and CEO, Japanese American National Museum, Los Angeles.

Colorado



Margaret Spiegel, educational programming and events coordinator, National Mining Hall of Fame and Museum, Leadville.

District of Columbia

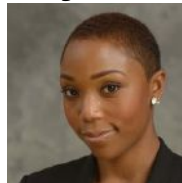


Alicia Gregory, public programs coordinator, National Museum of Women in the Arts.



Patty Isacson-Sabee, executive director, Planet Word.

Georgia



Kristie Swink Benson, director of communications, High Museum of Art, Atlanta.

Maine



Andrew Eschelbacher, Susan Donnell and Harry W. Konkel Associate Curator of European Art, Portland Museum of Art.



Diana Jocelyn Greenwold, associate curator of American Art, Portland Museum of Art.



Starr Kelly, curator of education, Abbe Museum, Bar Harbor.

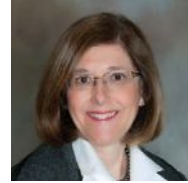


Jessica May, deputy director and Robert and Elizabeth Nanovic Chief Curator, Portland Museum of Art.



Angela Raup, manager of guest experience, Abbe Museum, Bar Harbor.

Maryland



Julia Rose, director and curator, Homewood Museum, Baltimore.



Benjamin Simons, director, Academy Art Museum, Easton.

Massachusetts



Kerry E. Castorano, director of institutional advancement, EcoTarium, Worcester.



Melinda K. Cheston, director of development, USS Constitution Museum, Charlestown.

Montana



Elisabeth DeGrenier, community historian, Western Heritage Center, Billings.



Kevin Kooistra, executive director, Western Heritage Center, Billings.



Lisa Olmsted, operations director, Western Heritage Center, Billings.

New York



Marybeth De Filippis, executive director, Historic Huguenot Street, New Paltz.



Susan Greenberg Fisher, director of collections, Brooklyn Museum.



Paula Hayes, executive vice president and chief of global resources, Wildlife Conservation Society, Bronx.



Elizabeth A. "Becky" Wehle, president & CEO, Genesee Country Village & Museum, Mumfords.



Brian Lee Whisenhunt, executive director, Rockwell Museum, Corning.

North Carolina



Patrick S. Larkin, executive director, Daniel Stowe Botanical Garden, Belmont.

Texas



Aaron T. Pratt, Carl and Lily Pforzheimer Curator of Early Books and Manuscripts, Harry Ransom Center at the University of Texas at Austin.



Libby Tilley, head of museum advancement, Amon Carter Museum of American Art, Ft. Worth.

Virginia



Alex Burke, assistant director, Salem Museum & Historical Society.



Frances Ferguson, executive director, Salem Museum & Historical Society.



Jan Hatchette, deputy director for communications, Virginia Museum of Fine Arts, Richmond.



Roy Young, vice president of guest experience, George Washington's Mount Vernon Estate and Gardens, Mount Vernon.

RETIRING



After more than 40 years of service to the Florence Griswold Museum in Old Lyme, Connecticut, Director **Jeffrey Andersen** is retiring. During his tenure, the museum evolved from a seasonal attraction with one staff member and fewer than 1,000 visitors per year to an accredited art museum with 20 staff members, 225 dedicated volunteers, nearly 80,000 visitors annually, and over 3,000 members.

"Jeff has guided the growth of this museum with equal measures of vision and attention to detail," said Ted Hamilton, president of the museum's Board of Trustees.

White House Curator **William Allman** retired June 1 after a 40-year career. Allman was responsible for preserving and protecting thousands of pieces of art, furniture, and decorative objects in the White House's collection.

"It has been a tremendous honor to serve eight Presidents and First Ladies in helping to preserve and beautify the White House, and maintain and interpret its wonderful collections of art and furnishings," Allman said in a statement. "As a steward of the museum component of an ever-evolving and ever-bustling home and office, I truly have had a dream job."

IN MEMORIAM



E. Verner Johnson of Boston, an internationally distinguished architect whose vision and innovation set new standards for the comprehensive master planning and design of museums, died on February 24. He was 79. During his long career, he specialized exclusively in museums and was involved with more than 200 projects around the world. Johnson's design innovations—open, flexible exhibit areas structured in long-span pre-cast concrete; glass railings to increase visual connections; escalators; a central multi-level exhibit orientation space—had never been seen in museums before, but have now been widely adopted. Known for his mission-driven approach to museum development, he leaves a rich legacy of architecturally distinctive buildings that support and enhance the programs, collections, and exhibits of the institutions they house.

Tell us your career news, such as a new job, a promotion, a retirement, an award, or other news at:
<http://bit.ly/AAMCareerNews>

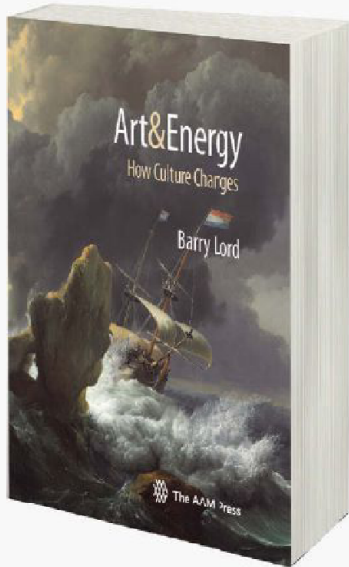


“I dress for the image. Not for myself, not for the public, not for fashion, not for men,” Marlene Dietrich once stated. The actress and activist’s life and influence, including her boundary-bending sense of style, preside in “Marlene Dietrich: Dressed for the Image” at the Smithsonian’s National Portrait Gallery. On view through April 15, 2018, the exhibition spotlights Dietrich’s public service—her numerous honors included the Medal of Freedom—and cutting-edge persona. Film clips, photographs, correspondence, and other artifacts document how she became a lasting symbol of fashion and feminism.

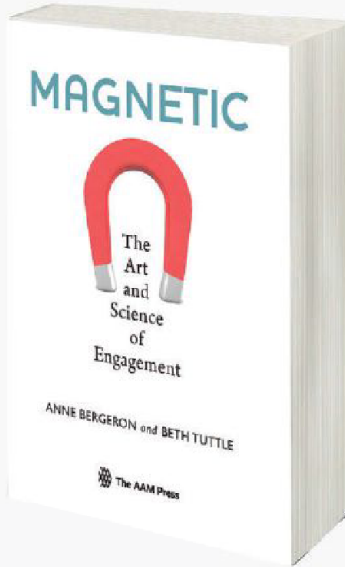


Do you have these essential resources from the AAM Press?

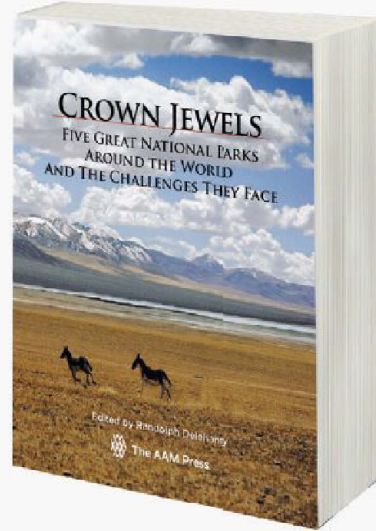
These and more titles from your professional association are at rowman.com/page/aam



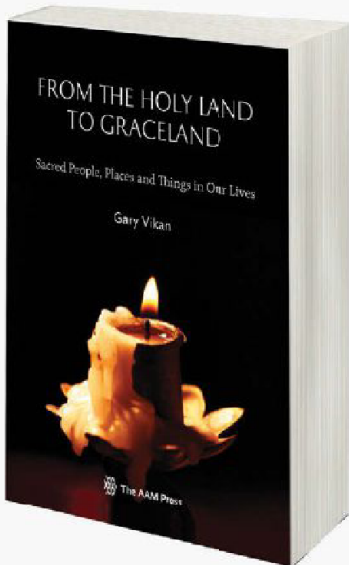
280 pages
 978-1-933253-91-6 • \$42.00 **\$33.60** • Paper
 978-1-933253-94-7 • \$41.99 **\$33.59** • eBook



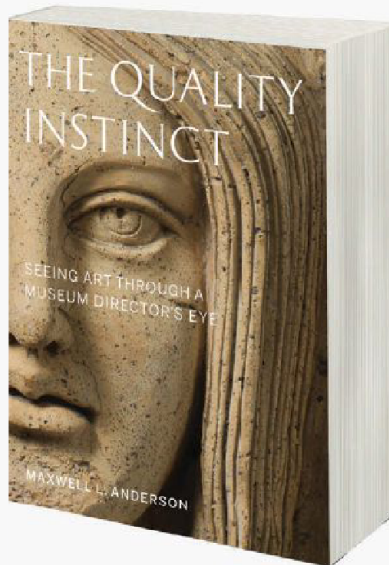
206 pages
 978-1-933253-83-1 • \$41.00 **\$32.80** • Paper



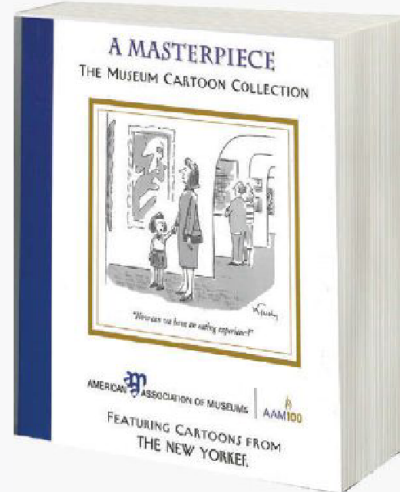
160 pages
 978-1-933253-73-2 • \$52.00 **\$41.60** • Paper
 978-1-933253-89-3 • \$79.00 **\$63.20** • Cloth



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



236 pages
 978-1-933253-67-1 • \$45.00 **\$36.00** • Paper
 978-1-4422-7682-6 • \$44.99 **\$35.99** • eBook



87 pages
 978-1-933253-06-0 • \$25.00 **\$20.00** • Cloth

Save 20%

AAM members always save 20% on AAM Press books:

use promo code **AAMPRESS20**

Order online at www.rowman.com



**American
Alliance of
Museums**

2451 Crystal Drive, Suite 1005
Arlington, VA 22202

CLICKNETHERFIELD PRESENTS:

LUI HAI SU ART MUSEUM, SHANGHAI

CLICKNETHERFIELD



By Appointment to HM the Queen
Display Case Suppliers
Click Netherfield Limited

CLICKNETHERFIELD

T 1 856 234 3448

E r.skorch@clicknetherfieldusa.com

www.clicknetherfield.com