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THE CONNECTED MUSEUM

American Alliance of Museums

Celebrating 100 Years 1917-2017

We've come a long way, from the Model T to the Tree of Life.

The Florida Museum has become a leader in biodiversity research & training and one of the nation's largest natural history museums.
In the last century the Museum has:

- Established the world's largest butterfly and moth research program in our McGuire Center for Lepidoptera and Biodiversity.

- Created iDigBio, which leads the nationwide effort to integrate digitized biocollections, with more than 100 million specimens recorded and growing.

- Inspired millions of visitors and students to care about life on Earth and make a positive difference in its future.

We've only just begun.
With new technologies and a passion for collections and discovery, we'll tackle the global challenges of the 21st century and beyond.

16

FEATURES

Cover: Natalia Rodriguez Nunez tests an augmented CT scan of a mako shark at the American Museum of Natural History.

DEPARTMENTS

12

museum

American Alliance of Museums

Champion Museums. Nurture Excellence.

Connections: Are You Strengthening Yours?

This morning, before I even arrived at work, I had connected my phone to my car, connected to global headlines on my tablet, and connected my daughter to her grandma via FaceTime.

These connections all happened in a matter of seconds, almost effortlessly, and it's safe to say we've grown spoiled by the ease of connecting various pieces of our lives through digital technology.

The more difficult connections to make—but the ones more crucial to the survival of museums—are the connections between organizations, institutions, or groups plotting a shared direction with limited resources. Being connected is at the heart of being an Alliance, and of being inclusive. These connections take tremendous patience and skill, not only to make, but to keep. Missteps inevitably happen, and we must learn to recover from them with grace.

The Missouri History Museum was honored earlier this year with AAM's inaugural award for diversity, equity, accessibility, and inclusion (DEAI). We recognized their body of work engaging the St. Louis community to advance DEAI. The museum's programs in this area included a town hall meeting in response to public unrest after the 2014 fatal shooting of Michael Brown by a police officer in the St. Louis suburb of Ferguson. But this was only possible because the museum had been building strong, trusting relationships in the St. Louis community for decades, hosting programs addressing LGBTQ communities, the school-to-prison pipeline, and other topics. A leader of the Anti-Defamation League in St. Louis called the museum "a trusted and valued institution in our region."

This work of weaving a strong web of networks is not quick or easy—and it can feel pretty risky at times. In Charlotte, the Levine Museum of the New South undertook a risky effort to give the community more input into ¡NUEVOlution!, an exhibition to explore the Latino experience in the community. The result was a rethinking/redesign that cost time and money, but ultimately paid off in terms of strengthening connections between the community and the museum.

"To create an exhibit like ¡NUEVOlution!, museum staff had to put aside our egos and cultivate a real willingness to listen and engage differently," wrote several team members in a recent Alliance blog article. "The process required us to develop a tolerance for ambiguity, the messiness of authentic collaboration, openness to failure, and the need to recreate based upon feedback. But the final product—wet paint and all—was immensely better due to this iterative approach to exhibit development."

Are these community connections like muscles? In other words, the more you exercise and train them, the stronger they get? The answer is undoubtedly yes. Think about your museum's connection to the local education system, to your city's business improvement district and regional economic development organizations, and to travel and tourism bureaus. We cannot exist apart from these societal structures, but must integrate into them.

But these are muscles you can hire as well as strengthen. As you recruit for key positions, do you emphasize past experience working with outside organizations? Scoping partnerships and maintaining relationships with community groups? Are you weighing "social capital" when recruiting board members? How valuable are those community connections, especially the trust that an individual has earned over many years of interactions? I'd argue, for impact on our communities, they're as valuable as wealthy donor connections.

Let's envision a not-too-distant future in which Alliance members connect with other organizations in our communities to respond to changing needs and circumstances, every bit as seamlessly as I connected my laptop to wi-fi this morning. And now let's make it happen.

Laura L. Lott

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

Museum Schools Edition

45

The number of museum schools (grades 1-12) in 17 states and the District of Columbia.*

20k

The approximate number of students who attend these museum schools each year.

18%

Percentage of museum schools that serve the high school population.

Here are some examples:

California
In addition to creating in-school exhibit nights and learning through curriculum-linked expeditions to museums, students at Arroyo Seco Museum Science Magnet are trained as tour guides and design field trips for younger students.

Florida
At Ortega Elementary Museum Magnet School, students progress through a museum studies curriculum focused by grade level on collection, display and conservation, design and production, content, interpretation and communication, and audience awareness.

Michigan
Before expanding to house the Grand Rapids Public Museum School, its namesake museum piloted the idea by hosting 48 classrooms from around Michigan for week-long museum-in-residence learning programs.

there are many more Pre-K and Kindergarten museum schools.

Bradford House

After Gershom Bradford, a ship captain, passed away, the Bradford women owned and operated their Federal-style home—a rare example of female autonomy in the 19th century. Today, the historic house has been reimagined to focus on Gershom's dynamic daughters. Among other changes, this effort includes a new name: formerly known as the Gershom Bradford House, it is now simply the Bradford House.

Opening date: July 15, 2017
Location: Duxbury, Massachusetts
Partners: T Squared Designs, Scott Benson Studio
Learn more: duxburyhistory.org/historic-houses/bradford-house
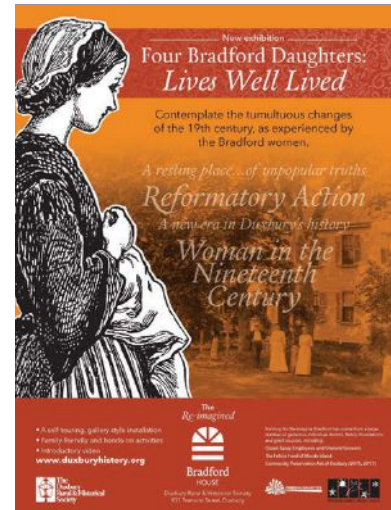
Whatcom Museum

Woven blankets, cedar hats, handmade tools, artwork, and carvings illuminate the contributions of the Coast Salish people of the Northwest Coast. A new, ongoing exhibition at the Whatcom Museum introduces visitors to the vibrant culture of the region's tribes, both in the past and today.

Opening date: July 15, 2017
Location: Bellingham, Washington
Title: "People of the Sea and Cedar: A Journey Through the History and Cultures of the Tribes of the Northwest Coast"
Learn more: whatcommuseum.org/exhibition/ people-of-the-sea-and-cedar

Knights of Columbus Museum

From April 6, 1917, through November 11, 1918—a span briefer than the run of a new exhibition at the Knights of Columbus Museum—more than 116,000 Americans became casualties of World War I. Commemorating the 100th anniversary of the United States' entry into that international conflict, "World War I: Beyond the Front Lines" examines the war's lasting impact.

Dates: April 6, 2017–December 30, 2018
Location: New Haven, Connecticut
Learn more: kofcmuseum.org/km/en/exhibits/2017/ beyond-the-front-lines

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

Jewish Museum

Along with hosting visionaries such as Marcel Duchamp and Georgia O'Keeffe at her elite Manhattan salons, Florine Stettheimer made her own artistic contributions. The Jewish Museum showcases dozens of Stettheimer's paintings, drawings, designs, and po-ems, revealing both her satirical voice and her essential role in American modernism.

Dates: May 5–September 24, 2017
Location: New York City
Title: "Florine Stettheimer: Painting Poetry"
Learn more: thejewishmuseum.org/exhibitions

Lyceum

Residents of Alexandria, the Virginia city that George Washington called home, ral-lied for the country's fight during World War I. With a new com-munity exhibition that unites rare artifacts from several area institu-tions at the Lyceum, the city has again made a special effort to mark the 100th anniversary of the war.

Dates: June 30, 2017–November 11, 2019
Title: "Alexandrians Fight The Great War"
Partners: ExPlus Inc., Mariners' Museum, NRA National Firearms Museum, National Museum of the Marine Corps
Learn more: visitalexandriava.com/event/alexandrians-fight-the-great-war/10777

Cape Ann Museum

Located just north of Boston, Cape Ann became home to a thriving art colony in the early 20th century. The Cape Ann Museum looks back at how Stuart Davis, Jane Peterson, Martha Walter, Gifford Beal, and other artists who flocked to this rocky cape captured its natural beauty and local populations.

Dates: June 3–October 21, 2017
Location: Gloucester, Massachusetts
Title: "Rock Bound: Painting the American Scene on Cape Ann and Along the Shore"
Learn more: capeannmuseum.org/exhibitions/rock-bound

Connecticut Historical Society

The first student and the first deaf teacher of the American School for the Deaf help relate the story of this landmark institution. The Connecticut Historical Society has partnered with the school on an exhi-bition highlighting its growth, graduates, and instructors, as well as tech-nology that is aiding people with hearing challenges the world over.

Dates: April 28–October 21, 2017
Location: Hartford, Connecticut
Title: "Language, Culture, Communities: 200 Years of Impact by the American School for the Deaf"
Learn more: chs.org/american-school-deaf-exhibit/
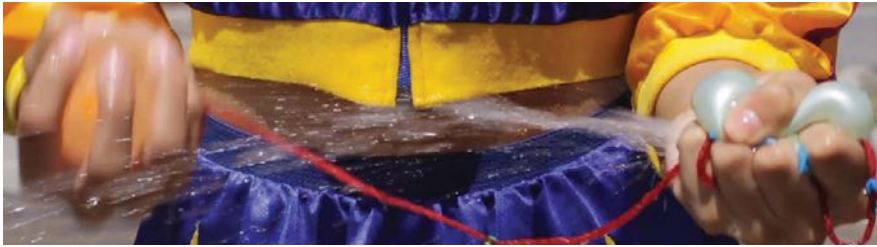
Skyway: A Contemporary Collaboration

Three Sunshine State museums have teamed up to celebrate the contemporary art scene in Florida's Tampa Bay area. Fifty-seven artists are represented in "Skyway: A Contemporary Collaboration," which is on view simultaneously at its trio of host institutions.

Dates: June 24–October 15, 2017
Locations: John and Mable Ringling Museum of Art, Sarasota; Museum of Fine Arts, St. Petersburg; Tampa Museum of Art
Learn more: skywaytampabay.com

Vanderbilt University Fine Arts Gallery

Graduates of Vanderbilt University's art history program have curated an exhibition about Morris Davidson, who himself studied art throughout the world. On view at the Vanderbilt University Fine Arts Gallery, the show reconstructs Davidson's development as he learned from schools and fellow artists.

Dates: April 28–September 17, 2017
Location: Nashville
Title: "American Modernism at Mid-Century: The Work of Morris Davidson"
Learn more: as.vanderbilt.edu//gallery/art/exhibitions

Boston Children's Museum

In both title and spirit, "Co-Co-Collabo" at the Boston Children's Museum brings together local artist Cyrille Conan and his three-year-old daughter, Colibri. The exhibition's two site-specific murals both reflect themes of parenthood, and one is based on Cyrille and Colibri's father-daughter collages.

Dates: June 26–September 17, 2017
Learn more: bostonchildrensmuseum. org/exhibits-programs/exhibits/ gallery

Adirondack Experience

Log-driving, mine-blasting, and guide boat-rowing are now all part of the Adirondack Experience. A 19,000-square-foot, $8 million exhibition that opened this summer uses interactives and innovative technology to explore the Adirondacks' scenic landscape and rich history.

Opening date: July 1, 2017
Location: Blue Mountain Lake, New York
Title: "Life in the Adirondacks"
Learn more: theadkx.org/exhibitions-events/life-in-the-adirondacks
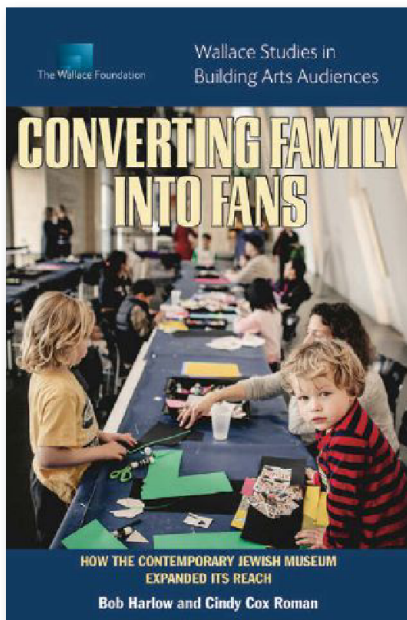
A Journey to Accreditation

How the Noguchi Museum adapted its practices and stayed true to its founding culture.

By Jenny Dixon

Originally, thinking that the Isamu Noguchi Foundation and Garden Museum was to be scrutinized through a microscope for a year and a half, I was somewhat suspect about embarking on the accreditation process. My trepidation proved misguided.

The path to accreditation was long and, at times, a little arduous. However, it was a process that was most beneficial for the museum, underscoring the extent to which the institution had evolved, professionalized, and grown over its three-decade evolution, all while not forsaking its roots. Here is a brief look at the journey we traveled to achieve accreditation.

Families participating in Open Studio, a drop-in studio art program.

The Beginnings

The prominent 20th-century artist Isamu Noguchi (1904–88) originally established the Noguchi Museum as a program of the private Isamu Noguchi Foundation. Noguchi, who was of Japanese and American heritage, considered himself to be an artist of the world—a global artist. In this spirit, he founded his museum in Queens, New York City's most diverse borough, opening it to the public in 1985. In doing so, Noguchi created the first museum in the United States to be established, designed, and installed by a living artist for the display and understanding of his own work.

As an artist's foundation, the Isamu Noguchi Foundation, which oversaw the museum, was established with a stewardship board, not a funding board, with Noguchi himself serving as chair and providing the funds necessary to operate the museum. The institution, then operating seasonally, charged no fee for admission.

Upon Noguchi's death, the foundation became his largest beneficiary. In addition to the 360 works Noguchi had already designated for the institution's permanent collection, he willed the museum rights to all his production, cash, and additional works, with a directive that such works be sold to support the museum. This, along with gallery sales planned before Noguchi's death, became the foundation board's restricted cash reserve fund, and at first provided enough income to support the museum's operations.

By the time I took the helm in 2003, the Isamu Noguchi Foundation had a budget of $2.5 million and was operating with a significant annual deficit. The museum's annual budget represented a line item in this overall foundation budget, and there was a natural intermingling of foundation and museum affairs. The museum had just completed a major facility stabilization and renovation project and, for the first time, an admission fee was instituted—the museum could no longer be self-sustaining as Noguchi had envisioned. Meanwhile, a very nimble staff of about 15, supported by a dedicated board of stewards, maintained the culture and spirit that had so marked the place as, in effect, Noguchi's atelier.

The Change from Private to Public

Determining how to change the institution's financial realities without drastically changing its character became the challenge. In 2004, the foundation and museum were consolidated into a single entity, the Isamu Noguchi Foundation and Garden Museum, aka the Noguchi Museum. By doing so, and by obtaining 501(c)(3) nonprofit tax status, the institution was able to develop a fundraising program which,

A view of the Noguchi Museum's celebrated sculpture garden.

almost 14 years later, has allowed the budget to be balanced even as it has doubled in size.

Changing from a private foundation to a public charity has an impact

was particularly helpful and important as we furthered our transition from an artist's foundation to a public museum. He initiated a strategic planning effort with an external consultant, who

Changing from a private foundation to a public charity has an impact beyond just dollars alone.

beyond dollars alone. With requisite government oversight, there is a need for both transparency and an adherence to certain protocols and standards. Thus, a cultural change is somewhat unavoidable. With this caveat, and with full respect for the physical spaces Noguchi created, best efforts have been made to maintain the spirit of the artist's studio that is at the core of the Noguchi Museum. Clarifying staff responsibilities, developing public programs to enhance the exhibition program, and continuing to deal with contractors to stabilize the building consumed most of our efforts.

In 2008, Samuel Sachs II became chair of the museum's board. Having served as the director of three accredited museums, Sachs's engagement

suggested that the museum consider pursuing AAM accreditation. Much discussion ensued and, with a few trustees abstaining, the majority agreed that the museum should work toward being accredited. This process, the board felt, would assist the museum in its efforts to refine its systems and meet the professional standards of the field.

Our First Step Toward Accreditation

Yet at the time, accreditation was still a long process, requiring substantial staff effort to prepare numerous documents outlining the museum's procedures and policies. Still relatively new as a nonprofit institution, the Noguchi Museum was not yet ready to undergo this process. Instead, our first step

was to participate in AAM's Museum Assessment Program in 2012–13. With two trustees spearheading the process, the museum conducted a self-assessment while working with an AAM-vetted peer advisor. This process was extremely helpful in setting institutional priorities, feeding directly into the museum's 2014 strategic planning efforts.

While the museum had worked on two institutional long-range plans prior to 2014, this new effort was the first to be internally driven, without a consultant. In this process, AAM webinars proved to be extremely helpful and supportive. By involving board and staff in the same meetings, all were able to affirm the museum's mission and agree on a shared vision and core values, which formed the basis of the new strategic plan. A newly appointed chair,

David Holbrook, spurred on these efforts, and the plan was approved unanimously by the board.

A mutual respect and appreciation between the professional staff and volunteer board, all working toward the same end game, had taken time to evolve. In passing the museum's strategic plan, it became apparent that the symbiosis between the two had brought the Noguchi Museum to a stage where it was truly prepared and ready to meet the challenges of the accreditation process.

Staff member Nanaho Kamei capably spearheaded the accreditation effort, gathering materials and reports and shepherding the museum through the Core Documents Verification process—a prerequisite for applying for accreditation. (See a list of the Core Documents in the sidebar.) With the strategic plan completed, the museum had already prepared all five core documents, allowing for this step to be completed quickly. One month later, the museum applied for accreditation through the online, streamlined system introduced in 2014, becoming one of the first groups to use it. After a smooth, 18-month process, we were pleased to learn in June 2016 that we had been enthusiastically recommended by our peer reviewers and the Accreditation Commission to be an AAM accredited museum.

Thoughts on the Process

AAM staff members were terrific in offering support and guidance, as were museum colleagues and AAM consultants. All of us at the Noguchi Museum have found the process to be valuable as we continue to hone the museum's activities, focusing on our mission and goals with the resources that we have and can garner. Already, knowing that the museum has joined the ranks of accredited museums has allowed us to feel confident that what we do and how we do it is up to the professional standards of our field. Just as importantly, through feedback from the process, we know which projects and areas deserve our attention in the next decade, as we prepare for our first reaccreditation in 2025.

From 2015–16, the Noguchi Museum celebrated its 30th anniversary year, providing an opportunity for board and staff to pause and reflect on our progress. Looking back at where we started, I am pleased to think of how much more professional our practices have become—all while maintaining the intimate environment and spirit of individuality Noguchi imbued in his museum.

Jenny Dixon is director of the Isamu Noguchi Foundation and Garden Museum in Long Island City, New York.

Succession Planning

Proactively developing a plan can be a source of reassurance and stability.

By Grace E. Parker

Whether a joyous retirement or an unfortunate circumstance, the departure of a museum leader will always have an impact on the staff, the board, and external stakeholders. Being proactive in knowing how your organization will meet such changes long before they unfold can be a source of reassurance and stability.

There are several types of succession planning, and many misperceptions about the process. In my thesis research, "Succession Planning: A Dialogue for Leadership Continuity," I studied six different organizations, each of which took a unique approach to tacking this issue. Here, I share the types of succession planning, and some of the misperceptions I learned from my interview with the executive director of the Desert Botanical Garden in Phoenix.

Three Types of Succession Planning

While strategic planning provides a roadmap for organizational growth and master planning provides a vision for the built environment, succession planning ensures an organization's capacity to respond to change in top leadership.

Ideally woven into a strategic plan, succession planning aligns staff development opportunities with the perceived future needs of an organization, increasing institutional flexibility and staff competencies. In the event of a leadership change, a succession plan also outlines one or more courses of action to navigate times of uncertainty with minimal disruption to mission delivery.

There are three types of succession planning: emergency, departure

A family enjoys the day exploring at Desert Botanical Garden.

defined, and strategic leadership development. The first two pertain primarily to "key positions," which each organization defines differently, but can be thought of as mission-critical. (The executive director position is a prime example of a key position.) The third type of planning is more holistic, involves more staff positions, and is infused throughout an institution.

Emergency succession planning aims to address a sudden, unexpected departure of a key position. It is characterized by a sense of urgency, especially if the board is only given a few days' or weeks' notice. You might think of this as the "what if our CEO were hit by a proverbial bus?" strategy.

Departure defined planning begins when a key executive announces their planned departure, typically providing one to three years' notice. The advance notice in this case often prevents panic on the part of the board

Sunset over Desert Botanical Garden.

and staff, but the luxury of time must be used wisely in order to assure the best selection process and a smooth transition for the new leader.

The benefits of formalized emergency and departure defined succession plans are tremendous, especially in the case of a director's departure. Not only is the organization equipped to respond through predetermined roles, timelines, communication procedures, and allocated resources including time and money, but also the board can make critical decisions regarding the organization's future from a place of clarity and confidence. In both of these types of plans, it is the board's responsibility to conduct an inventory

and analysis of what the organization needs from its next leader, a step commonly overlooked when organizations feel pressured to launch an executive search and select the next leader as quickly as possible.

Strategic leadership development is the third way to ensure an organization's capacity to respond to a change in top leadership. This approach involves constructing a vision of your organization in the next five years, identifying the skills and competencies necessary to translate this vision into reality, and sourcing these skills either from internal talent or, if necessary, the external labor market. Strategic leadership development supports the concept that the organization's success does not depend entirely upon one individual, namely the executive director, but rather on the continued advancement of staff at every level, contributing to a culture of organizational excellence.

Tackling Concerns About the Process

I found that some of the reservations about undertaking the succession planning process result from a misunderstanding of its basic tenets. I was able to identify numerous ways museums can allay their fears. Here are just a few examples from the perspective of Ken Schutz, who has been the executive director of the Desert Botanical Garden in Phoenix for 16 years. In 2015, he and his board decided to create succession plans for all the senior managers at the garden, starting with his own position.

Won't it be time consuming? Those who suspect the process will be time-consuming and expensive may be surprised to learn that the Desert Botanical Garden's (DBG) emergency and departure defined succession plans, authored by the board's Succession Plan Committee, only required four meetings over the course of six months and had virtually no cost. Schutz recalled:

A family enjoying the holiday tradition of Las Noches de las Luminarias.

"We created a small task force composed of board members and me, and we talked about what we would do if I ever were hit by that proverbial bus. We discussed what would be the best process to use in finding my successor—when the time was right. We benchmarked with other institutions that already had succession plans and were willing to share. And, we invested in a copy of the BoardSource publication *Chief Executive Succession Planning/Essential Guidance for Boards and CEOs*.

Who will serve as backup?
Another misconception is that succession planning determines a "backup person" to permanently assume the executive director position in the event of a departure. In fact, this approach more closely resembles "replacement planning" and is not a recommended strategy, as it has the potential to create tension in the workplace. Additionally, identifying an internal heir-apparent does not give the board the opportunity to discuss what kind of leader the organization needs when a transition is actually taking place.

As a means to bypass the scenario of who would serve as a backup, DBG's plan denotes that an interim executive director will be appointed by the board until the new director is selected and stipulates that that person will not be a current member of the senior staff. Because succession planning is primarily the board's responsibility, progress can be made in a unified and neutral manner that does not invite disharmony among staff.

How do I approach the subject?
One of the most common reasons

museum leaders are not inclined to undertake succession planning is the uncertainty of how to approach the subject. For instance, if an executive director suggests that the board construct a succession plan, this may give the board the impression of a desired departure, even if that is not the executive director's intent. Conversely, if the board makes the suggestion, the executive director cannot help but wonder whether they are performing adequately as the leader of the organization.

DBG started the conversation in an unusual manner. "We have a strong network of foundations in Phoenix that are committed to the growth and vitality of the arts and culture sector," explained Schutz. "In pursuit of a grant from one of these funders, we needed to audit our current policies and procedures. We were shocked to learn that our garden lacked a board-approved succession plan for the executive director. That's how my conversation with the board

began. It wasn't about my needs, and it wasn't about the board's needs. It was about doing what was in the garden's best interest. Framed that way, the conversation about succession was very easy to start."

Words of Advice

"Looking back, I can see that I avoided the topic of creating a succession plan for myself," commented Schutz. "It was always there in the back of my mind. I told myself I'd get to it someday, but other priorities just kept getting in the way.

"From start to finish, I enjoyed the journey—especially after we found a comfortable way to being the conversation. And our garden was a stronger institute after we finished our work.

"I will end with a word of caution. If you undertake this task, do be prepared for some moments of quiet introspection that can be quite profound. After all, a key part of the succession planning

process requires us to imagine a time when our museum will carry on its mission without us, and vice versa."

Grace E. Parker recently completed her master's degree in public horticulture and a Longwood Graduate Fellowship at the University of Delaware. Her thesis, "Succession Planning: A Dialogue for Leadership Continuity," is the most comprehensive analysis to date on succession planning in the public garden sector. Contact her at gparker@mtcubacenter.org for sample public garden succession plans.

Resources
The AAM Resource Library at aam-us.org/resources/resource-library/gso/succession-planning provides additional resources for AAM members.

Museums and the matrix of place-based augmented devices

If people can be social in immersive, inspiring virtual environments, why come to a museum?

Augmented reality (AR) and virtual reality (VR) are portals to other places and times (real or imagined). They can be enchanted mirrors, offering reflections of the world as it could be—more exciting, interesting, and informative. They can be magic wands, revealing an invisible world hidden around us. These technologies may generate huge profits for some while impoverishing others; they can enhance empathy while creating new forms of discrimination. AR and VR hold promise and peril for museums as well. Why go to a museum when you can just don a headset to experience fabulous sights, sounds, touch—and hang out with friends—without leaving home? On the other hand, with such a direct, high-impact platform to reach people where they live, how many converts can museums court to visit IRL (in real life)? If VR and AR experiences become both affordable and widely accessible, museums will need to sharpen their positioning and value proposition with their communities.

First let's map the relationship between these digital cousins. Virtual reality refers to media that transport a user to a wholly digital, simulated environment—an imaginary world, or a recreation of the real world, present or past. The most highly populated virtual realm is World of Warcraft, a game where about 7 million users roam the plains, mountains, and oceans of Azeroth. The most widely known nongaming virtual world may be Second Life, launched in 2003, whose real estate includes a few score (lightly attended) virtual museums. The current focus in VR, gaming or nongaming, is on making these worlds immersive through new display technologies that create the illusion that

Museum Examples

There are too many museum experiments in AR/VR to cover comprehensively in this essay. Here are a few of the most recent, organized by the Mooshme Matrix categories.

Me/Here

The Art++ augmented reality app at the Cantor Arts Center, Stanford, uses image recognition to create a "digital halo" of supplemental multimedia information around a photo, painting, or sculpture. The project was made possible by support from the Brown Institute for Media Innovation, a collaboration between Stanford and Columbia University dedicated to innovative storytelling.

Me/There

The Courtauld Gallery in London is one of the earliest adopters of WoofbertVR, an app that will profile collections from around the world. The Courtauld tour gets an extra popularity boost from narrator Neil Gaiman, who is also an investor in Woofbert. Woofbert represents a collaboration between technologists (Samsung, Facebook) and museums, with each bringing their strengths to the venture. The project intends to eventually provide virtual docents to interact with users.

We/Here

HoloLens is a device that provides shared AR experiences. In March 2015, the Mondrian 3D Museum provocatively tweeted "Meeting with @microsoft about #hololens #museums #3D, looking forward to making next generation of #education and #art in #realmuseums."

We/There

The Dallas Museum of Art (DMA) organized a performance by artist Jon Rafman that took place in the online virtual world Second Life (SL), in conjunction with the exhibit "Mirror Stage: Visualizing the Self After the Internet." DMA audiences were invited to log in and attend, via avatar, a tour of hidden corners of SL, guided by Rafman's online persona, "Kool-Aid Man."
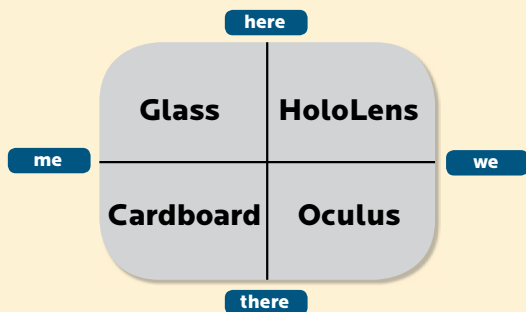
Barry Joseph's "Mooshme Matrix of Place-based Augmented Devices" (see page 21)

a user is actually in the midst of a fully realized, 3D world. The latest buzz is about Oculus Rift, an immersive virtual reality headset for gamers that Facebook purchased in 2014 for over $2 billion, but Samsung, Google, and Sony are racing to introduce sophisticated gear as well. As in previous decades, competing hardware platforms create challenges for the broad adoption of VR, as content is often locked into just one platform.

Augmented reality, by contrast, adds digital information to the real sensory input from the world around us—pasting content and information on top of what we see or hear, and at its most sophisticated, interacting with and adapting to the user. Early versions of museum AR included camera overlays using Layar and, during its brief "Explorer" period, Google Glass. The demo videos for Microsoft's HoloLens show off its ability to create a shared holographic work environment—enabling multiple users to see and manipulate the same imaginary objects. Up-and-comers in this category also include the somewhat mysterious Magic Leap—a product so far only glimpsed in tantalizing GIFs—that promise to create superrealistic AR. (It's rumored to work by projecting augmented illusions directly into the user's cornea.)

VR and AR have made huge strides in the past couple decades. The first rig, created back in 1968, was dubbed "The Sword of Damocles" because it was so heavy it had to be suspended from the ceiling above the user. Now the software creating these experiences is quickly becoming more sophisticated, while the gear itself becomes smaller, lighter, and less expensive. This rapid evolution is largely driven by the prospect of huge payoffs from the lucrative world of online gaming, but games have a venerable history of being hijacked for other purposes. In fact, many modern games are designed from the outset to allow and encourage such "modding." Minecraft, for example, a video game that challenges players to build structures, villages, countries, even whole worlds out of cubes, has been used for real-world urban planning and community input. (Denmark generated a 1:1 replica of their whole country in Minecraft to facilitate public use of geodata.) Cited as a perfect application for VR/AR rigs, Minecraft was the subject of Microsoft's first public display of HoloLens.

AR/VR has been dogged by a number of persistent problems, but these barriers are falling one by one. It's hard to trick the human brain into playing nicely with digital data, but companies are slowly overcoming the tendency of their gear to induce "virtual reality sickness." Early adopters of Google Glass had to flip back and forth between focusing on whatever was being projected on Glass and on the real world, which made the user look perpetually

distracted (as well as inducing eyestrain). The iOptik prototype, by contrast, lets users focus on the data and the distance simultaneously. While early headgear of any sophistication costs several thousand dollars or more, costs are coming down, and gaming-quality headsets are coming onto the market for a few hundred dollars. Google Cardboard (which can literally be made out of cardboard from open-source specifications), lets anyone turn their smartphone into a simple VR rig for less than 10 US dollars.

AR and VR aren't limited to sight and sound. Devices like Nintendo Power Glove (1989) and Microsoft Kinect (2010) give the user broad gestural control, and Oculus Touch functions like a working pair of virtual hands. The Tactical Haptics Controller creates a sense of friction and weight in the user's hand, and "ultrahaptics" can use ultrasonic waves to induce a sense of touch from a distance. Eventually (as more than one scifi author has forecast), we may interact with digital worlds through direct neural inputs. The basic technologies to monitor brain waves have already been miniaturized and embedded in toys such as Mindflex (2009). Now we are pioneering noninvasive devices that enable users to move cursors with their thoughts and even control the muscles of another user from a distance.

In a neat example of life imitating art, many of these AR/VR projects are being inspired, funded, and developed with the help of writers. Neal Stephenson, chief futurist at Magic Leap, often sets his novels in near-future worlds shaped by ubiquitous AR and VR. Neil Gaiman (author of *Sandman* and *American Gods*, among many works of fantasy and fable) is an investor in WoofbertVR. And Woofbert's work with museums was inspired, in part, by the classic scifi novel *ReadyPlayerOne*, in which the protagonist attends school via VR rig. Those of us who grew up enthralled by one of the many incarnations of Gene Roddenberry's *Star Trek* are tickled to learn that Microsoft is testing proof of concept for RoomAlive—the first working holodeck.

What This Means for Society

The surge in new AR/VR technology will both boost traditional businesses (like gaming) and create new business opportunities. The market for virtual reality content is projected to reach $5.4 billion by 2025, while the hardware generates another $63 billion. On the other hand, there may be losers in the marketplace as well. Online shopping has already damaged place-based retail. How much more attractive will virtual shopping be when you can "see" yourself in a dress and "feel" the fabric? Or audition digital couches in your virtual living room (an option Ikea premiered in 2014)?

Top: The Rosa Parks Experience uses Samsung Gear VR to put visitors in the shoes of the famous civil rights activist. **Bottom:** Oculus Rift VR headsets transport users into the midst of a performance by the Los Angeles Philharmonic.

VR may revitalize some flagging sectors by providing a compelling and accessible platform for rich content. In 2015, *The New York Times* sent every subscriber—all 1.1 million of them—a free Google Cardboard headset, paired with a free app that gave readers access to a series of short immersive documentaries. One of their first films—*The Displaced*—charted the plight of three refugee children out of the 30 million currently displaced by conflict and persecution. Can VR help traditional journalism win back readers? Like newspaper subscriptions, attendance at traditional music performances has been dropping for years. The Los Angeles Philharmonic recently outfitted a truck (dubbed Van Beethoven) as a mini concert hall that travels LA, giving residents an immersive VR experience of attending the symphony—in some ways better, as it provides close-ups and perspectives you wouldn't get as an

The "lunch counter" interactive at the National Center for Human and Civil Rights simulates a 1960s sit-in protest against segregation.

audience member at an actual performance.

Researchers are building an impressive body of evidence for the "prosocial" benefits of virtual experiences. VR can help people understand their impact on the environment, reduce conflict by letting people inhabit the lives, situations, and identities of others, and connect people with their future selves (hopefully prompting them to make better decisions today). Preliminary research suggests that the effects of virtual reality may last longer than those of traditional media such as reading or TV. This being so, VR could be an empathy tool used to unite our increasingly fragmented world. The Robert Wood Johnson Foundation is funding a large-scale, long-term study on using virtual reality to teach empathy. What could this look like? (Gary Marcus has suggested that augmented reality apps could foster empathy by superimposing

information about a stranger's hobbies and family background to remind us of each other's humanity.) We are waiting to see how well these experiments work. Will Americans who view *The Displaced* be more sympathetic to the plight of international refugees? Will people who previewed the future of Marin Valley through the sea-level virtual reality project be more likely to support efforts that combat climate change?

VR and AR may play a major role in both formal and informal education. Google Expeditions is already offering teachers affordable kits that let students use Google Cardboard to take virtual field trips to the Eiffel Tower or the American Museum of Natural History. VR and AR can change the meaning of "immersive learning" by letting students dive into small-scale systems (cells) or the very large (galaxies). These technologies can also lower the

reality is not only more effective than traditional media in triggering empathy, it is also more effective in desensitizing both men and women to rape and making people more conscious of the gap between their perfect avatars and their real-world bodies.

What This Means for Museums

Barry Joseph, associate director of digital learning at the American Museum of Natural History, has neatly parsed the taxonomy of rapidly speciating AR/VR tech. His "Mooshme Matrix of Place-based Augmented Devices" (see page 18) ranks each platform along two axes: from here (enhancing the user's surroundings) to there (transporting the user to a different space); and from me (personal/solitary experiences) to we (shared, social experiences). Joseph acknowledges the threat posed by we/there technology like Oculus Rift: If people can be social in immersive, inspiring virtual environments, why come to a museum? But he proposes that such experiences can generate deep interest and inspire people to seek information in real life. The proliferation of AR tech expands the world of BYOD (Bring Your Own Device) and the ways in which people can mediate their own visits. Joseph is most excited, however, by we/here AR technology like HoloLens, which he calls the "sweet spot of museum engagement." What if visitors could see, handle, manipulate, and share digital doppelgangers of real objects, or share the attentions of a docent avatar? "It is why people travel to museums in the first place," Joseph points out, "to have a place-based, shared experience with their friends and family."

Museums, along with print journalism and classical music, have been steadily losing market share to other pastimes. To Joseph's point about inspiring curiosity, increasingly sophisticated AR and VR will heighten the impact museums can make as they push their content out into the world via these platforms. Can AR/VR experiences provided beyond museum walls help win new audiences?

AR and VR will provide new ways to share and access expertise. Not every museum can have an in-house conservator, packer, and shipper or mount maker. What if even the smallest museum could "scope in" an experience specialist to walk staff through the process of cleaning objects or other specialized tasks?

Museums Might Want to…

- Experiment with offering visitors AR and VR experiences, using existing or original museum-related content, to better learn which tools afford the best in-museum experience, and upselling opportunities like 3D IMAX films. Content production for VR is still not easy or cheap. However,

risk and cost associated with practicing advanced skills such as surgery, engineering, or space exploration. In 2015, Brown University debuted an immersive 3D virtual reality room called the YURT (YURT Ultimate Reality Theatre) to accelerate science through training and experimentation. AR/VR can support lifelong learning as well. The startup ScopeAR is tackling this challenge by adapting AR for the Do-It-Yourself community. Where people now turn to YouTube for tutorials on almost anything, in the future you might "scope in" an expert to walk you through a DIY project, step-by-step, seeing what you see and showing you what to do.

The power of VR/AR can be dangerous too. One writer has envisioned how augmented reality could be used for "racial filtering": to avoid seeing people who are "other," or to fuel harassment by tagging people with "augmented reality warnings." Virtual

many institutions are working with emerging production companies and artists at below-market rates while the major funding source for content development remains advertising companies and hardware-specific deals. By partnering with companies launching VR and AR programs, such projects can be accomplished on a nonprofit budget.

- Adopt existing tech and adapt it to their purposes. Why not take the *NYT*'s lead? Give every museum member a Google Cardboard headset and release new content on a regular basis: behind-the-scenes tours, a preview of the new special exhibit, a mini-doc of the last paleontology dig or the year's highlights delivered in a tête-à-tête with the director as you sit (or poke around) in her office.

Additional Resources

Barry Joseph has explored the "Mooshme Matrix of Place-based Augmented Devices" in two posts on his blog mooshme.org. Part one introduces the classification scheme and introduces the major players in the emerging AR/VR marketplace. Part two refines the scheme and comments on the *NYT* Google Cardboard project.

The Virtual Reality Journalism Report (Tow Center for Digital Journalism, 2015) traces the history of virtual reality, presents a case study in VR journalism, analyzes the potential of the emerging technology, and presents recommendations for journalists seeking to work in VR. The report is of great applicability to museums as well.

Some science fiction novels exploring the future of AR/VR:

Neal Stephenson, *Snow Crash* (Bantam Books, 1992), takes place in part in the Metaverse—Stephenson's vision of a VR version of the Internet.

Ernest Cline, *Ready Player One* (Broadway Books, 2011), explores how VR may transform the next generation of humanity. (The movie version is coming in March 2018.)

Cory Doctorow, *For The Win* (Macmillan, 2010), addresses the economic and human rights implications of the intersection of real and virtual worlds.

Elizabeth Merritt is founding director of the Center for the Future of Museums at the American Alliance of Museums, and AAM vice president, strategic foresight. Merritt's conference keynotes, workshops, and museum engagements encompass strategic foresight in general, with a particular focus on creating new income streams for museums. She can be reached at emerritt@aam-us.org.

The Power of Global Partnerships

The value of dialogue and understanding different cultures.

By Khaled Khatib

It is difficult to imagine two partner museums with more different historical and cultural milieus than the Minnesota Historical Society in St. Paul and the Palestinian Heritage Museum in East Jerusalem. Yet our institutions share a commitment to strong teen programming, along with rich textile collections that inspire an exploration of identity across time and cultures.

In 2013, our museums partnered on a project called "Design Diaries International." In an era of distrust between Americans and Arabs, this project worked to mitigate political tensions as participants explored the most everyday of artifacts: clothing. The project sought to use clothing to create cross-cultural partnerships and increase understanding between young women from East Jerusalem and Minnesota's Twin Cities. The girls reflected on the museums' rich textile collections—along with historical context provided by older generations—to design garments representing their unique identities. Using their newfound knowledge and original designs, the two groups of girls then discussed the meaning of clothing in their lives and how it shapes their personal and national identities.

The girls used innovative communication techniques, including video diaries and chats, Pinterest boards, a closed Facebook group, and textiles research and design, to foster meaningful conversation about how what we wear helps us to understand who we are and how we present ourselves to the world. Through research, personal exploration, and conversation with their international counterparts, the girls explored the universal aspect of coming of age, contemporary and historical fashions, and some of the social, economic, and lifestyle considerations that include textile design across time. The project culminated in community events in Minnesota and East Jerusalem, created and produced by the girls, that showcased their original designs.

We are Not that Different

As the girls worked together to learn more about the history and significance of textiles, they first noticed the differences in their international counterparts' clothing. However, they also noticed similarities. Many of the girls in the Twin Cities community were of Hmong decent. The heavily embroidered Palestinian textiles drew comparisons to the bright colors and embroidered embellishment characteristic of traditional textiles. First- and second-generation Somali American girls also noticed that their Palestinian counterparts debate about wearing the hijab or headscarf as much as they do.

The young woman participants were not the only ones exposed to new ideas and beliefs through the project. Museum staff, program mentors, and community members all spoke highly about their experiences. Staff from both museums found the project provided a valuable opportunity to promote cross-cultural understanding between Americans and Palestinians at the individual and community levels, creating better understanding and closer relationships between youth from different backgrounds.

Opening Other Doors

Building on the success of our partnership with the Minnesota Historical Society, the Palestinian Heritage Museum continued its work to empower young women through international exchange opportunities. In 2016, we partnered with the Arab American National Museum in Dearborn, Michigan, for a project titled "Reel Stories." The aim of the project was to empower young women through film-making by introducing them to role models in the global film industry; technical skills in film production; dialogues about gender and empowerment, identity and culture; and civic participation; as well as a chance to produce and screen their own films for international audiences.

Palestinian and American teams at the 150-year-old Palestinian Heritage Museum in East Jerusalem.

Developing Improved Understanding

The Palestinian Heritage Museum aims to promote Palestinian national identity and peaceful dialogue through cultural programs and activities. As the director, I have actively worked to promote enhanced understanding and mutual respect between nations and communities across the world. Global partnerships enable people from different cultures and environments to learn and benefit from one another in so many ways. Dialogue and active partnership contribute to improved understanding and appreciation, opening the door for future and long-term cooperation—something that benefits us all.

Khaled Khatib is director of the Palestinian Heritage Museum and Dar Isaaf Nashashibi Cultural Centre in East Jerusalem. He is a researcher and author of numerous publications on the restoration and rehabilitation of ancient buildings, with a specific interest in the old city of Jerusalem. He can be reached at khaledkhatib@hotmail.com.

RESOURCES

This partnership was part of the Museums Connect program, an initiative of the US Department of State's Bureau of Educational and Cultural Affairs, administered by the American Alliance of Museums.

The Alliance is committed to fostering global partnerships. We believe strong, lasting relationships between US and global museums will mutually benefit and advance excellence for all. Although the Museums Connect program has ended, the Department of State still offers a variety of cultural programs including Communities Connecting Heritage, which links US and international institutions focused on cultural heritage. More information can be found at eca. state.gov/programs-initiatives/cultural-diplomacy.

Collecti

on Data:
Technology to Improve Access and Retention

How the Indianapolis Museum of Art implemented digital asset management and document management systems.

By Anne M. Young

As the stalwart guardians of collection data and all related information, registrars and collections managers have long prided themselves on retention—of everything. In the not-so-distant past, the height of collection data retention was physical storage. File cabinets, archival boxes, and compact storage units full of materials documenting years of object histories, acquisitions, loans, exhibitions, etc.—every aspect of a collection's management was physically printed and retained. Today, this is only part of the equation. While registrars' offices still and likely always will maintain physical files about collection objects, there is an equal amount of data to be retained electronically, reducing the need to print and retain hard copies of everything.

In 2013, the Indianapolis Museum of Art (IMA) began the process of identifying a new digital asset management system (DAMS) to manage its image files and more broadly share rights information related to its works. We also looked at a new document management (DM) tool to organize the vast number of files related to the collection and institution. None of the systems we had at that time—two DAMS and a DM—were serving our needs.

Here are tips to consider as you plan to upgrade your systems.

Determining Your System Needs

The systems I'm going to describe are a collections management system (CMS), a digital asset management system (DAMS), and a document management tool (DM).

While a museum's physical and technological systems are inherently informed by its collection size and scope, there are many software tools to help with collections management. Chief among these is a database. At its simplest, the database may reside in Microsoft Excel or Access. For small collections or collections largely supported with the help of volunteers, these options

PS_47-4_V01.DNG   PS_47-4_V01.TIF   PS_47-4_V01.JPG

may be the most accessible in terms of both cost and end-user knowledge. As collections become more complex, necessitating more data management, adopting a CMS becomes almost requisite. According to the book *Rights & Reproductions: The Handbook for Cultural Institutions*, (co-published in 2015 by IMA and AAM) a CMS is a "computer program that facilitates the administrative responsibilities (cataloguing, accessioning, tracking loans, exhibition planning, digital image retrieval, copyright management, etc.) associated with the documentation and stewardship of a cultural institution's holdings." While a CMS's primary duty is to retain data, the ability to export and analyze the data based on various research queries should not be underestimated when assessing possible systems. Additionally, the ability to synchronize with other systems used by the museum is a paramount consideration.

While a CMS may function as the sole repository for collection data and media (image, video, or audio files), larger institutions and those with high volumes of content may need to adopt a DAMS. *Rights & Reproductions* describes a DAMS as a "digital program used for storing, managing, and retrieving digital assets, such as images of collection objects." Working in conjunction with a CMS, a DAMS allows an institution to efficiently utilize and disseminate media while retaining collection information within the media's metadata—a principal concern today given the vast numbers of digital files in existence. (Metadata describes structural data and descriptive data. An example of structural data is the type of file or size of file. An example of descriptive data is the subject matter. Metadata allows data to be sorted and filtered, searched, and discovered in an easier manner.) Separating metadata from media files could lead to misattributions of artists, collections, donors, and owners.

Another system that a museum may consider adopting is document management (DM), a tool to organize the vast number of files related to the collection and institution. Functioning through the same software as the DAMS or a completely separate program, some DM tools may also have the capability to archive digital documents and e-mail

communications for long-term retention as part of a larger electronic records management program. When combined with an institution's CMS and DAMS, a DM system can increase discovery and search capabilities.

Working Together—Systems and Staff

Our existing DAMS and DM systems were selected in 2011 by the technology department with limited input from the departments that would be the end-users. This resulted in a choice of software that tried to be both a DAMS and a DM without doing either effectively. Not surprisingly, staff adoption was minimal. In addition, there were numerous problems as we implemented the DAMS, including the discovery that it would not support digital negative (DNG) files—the best file format for archival purposes. More devastating was the finding that the DAMS would only support 1,000 files per folder, resulting in numerous files being lost or corrupted during the migration from the old DAMS. The DM side was equally ineffective; it did not provide intuitive keyword searches, and the documents did not undergo any optical character recognition (OCR) indexing when ingested (migrated). Problematic on

both sides of this system was the lack of thumbnail previews for the images, which meant that each file had to be downloaded and opened to ensure the correct item was selected.

To avoid a repeat of this situation, we made the strategic decision to separate the evaluation and implementation of the DAMS and DM. Two inter-departmental task forces were formed to research and purchase our new system or systems: the core DAMS Task Force began work in 2013 and the DM Task Force began work in 2015. Both included vested partners across divisions, as well as larger test groups from each department. Bringing repre-sentatives from each department into the process of evaluating and selecting the new software—based on the recommendations of the core task force—has led to a more complete implementation and greater adoption of the systems by the daily end-users.

Selecting a New DAMS

Before proceeding, the DAMS Task Force needed to identify desired func-tions for the new system, learn why the previous DAMS were not the right fit, and why their integration and adop-tion failed. Over the course of several months, the team:

1. created a list of DAMS requirements
2. created an internship for an informa-tion science graduate student to research various DAMS options as well as what other institutions were using
3. analyzed the pros and cons of an open-source system (computer soft-ware that is widely available without restriction in source code form) versus a commercial system
4. interviewed staff at other museums to learn about their experiences

The DAMS Task Force then made recommendations to senior staff. With unanimous approval, senior staff and the test group selected a system called Piction. Piction's staff was in the position to move quickly; however, IMA made a conscious decision to slow the ingestion and implementation process down to 18 months, recognizing that the museum would get out of the DAMS what was put into it.

Developing a Staged Timeline

We have numerous image and media collections, and it was not viable to migrate them all simultaneously. We developed a staged timeline over the

18-month initial integration for which images would be migrated immediately and which would wait. Priority was placed on the collection images as the first to be ingested, with noncollection images (event, exhibition, and institutional spaces: gardens and historic properties) as the second content set for ingestion. Image sets continue to be added, many of which previously were accessible only to the departments that created them. The archives department ingested images beginning in 2015, and the conservation department began adding images in late 2016. The ingestion of each of these image groups required development of unique metadata schemas to reflect the types of media files and recorded information within each. Even today, the ingestion of content is an ongoing process as more collection works are digitized, events photographed, and new image sets, like horticulture, are prepared for addition to the DAMS.

Figure 2: IMA's instance of Piction highlighting the metadata pushing from KE-EMu and the additional "High-Res Available" field added to assist staff in reviewing image files.
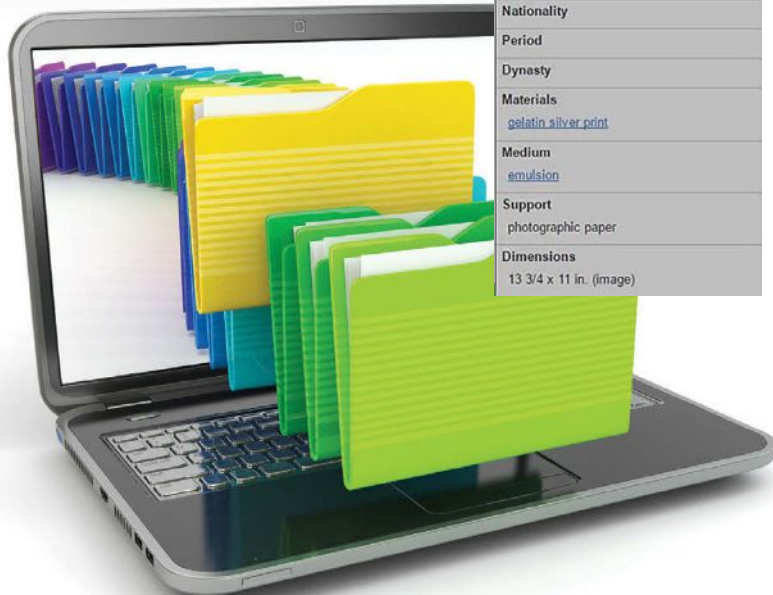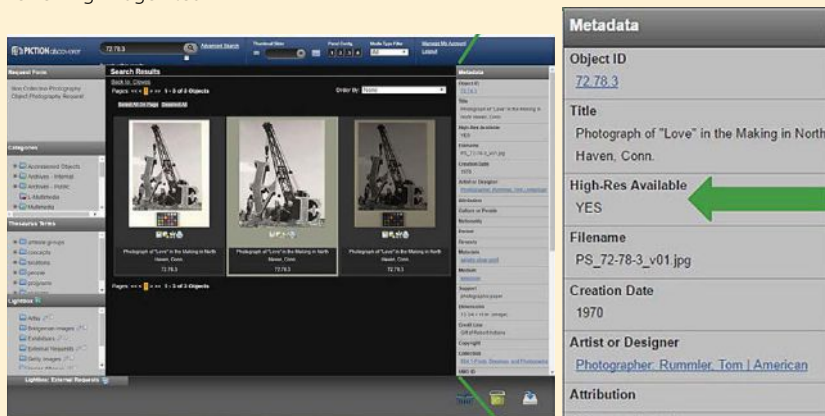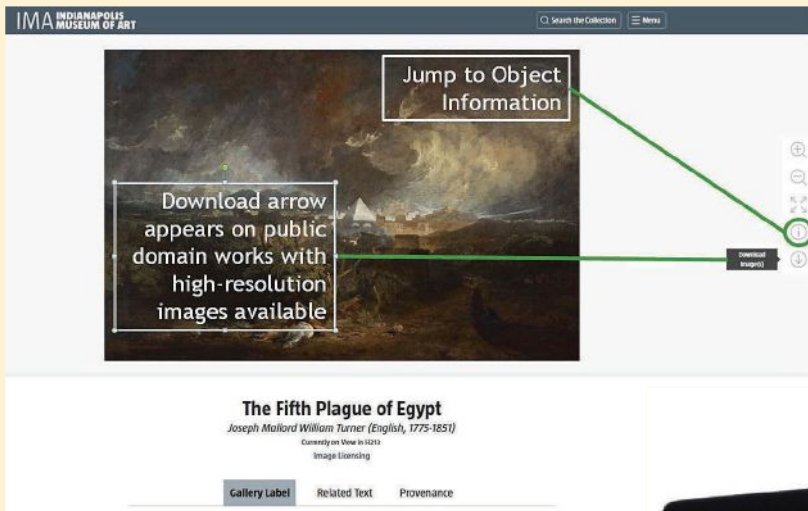
Figure 3: Sample of IMA's collection object pages launched in 2015.

Organizing the Images

Before we could begin the migration to the new DAMS, it was essential that we organized and approved the collection images. This monumental task, undertaken by photography staff, included hiring a six-month temporary position, and evaluating over 90,000 image files for quality, color balance, and contrast levels. Every file was renamed according to new naming conventions, and a primary image was selected for each collection piece.

New file naming conventions for each photo looked like this: department prefix_accession number_version number. For example, **PS_47-4_v01** indicates the file was created by the photography studio (PS) and **REG_47-4_v01** was created by the registration department (REG).

We then created three versions of each approved file: a DNG for archival purposes, a high-resolution TIFF for publications (or other high-end reproductions), and a JPEG with the color bar cropped out for use in digital presentations, on the web, or for research purposes. (Figure 1)

Simultaneously, we completed a mapping of our CMS fields to determine which fields we would push into the DAMS to pair with collection images. Knowing that additional fields could be added in the future from the CMS to the DAMS, the task force decided to begin with only the fields required to generate a full caption and credit line. In our previous DAMS, the CMS was completely separated from the image files, which meant they lacked important object information that could otherwise be retained in the metadata. The ability to add more CMS fields into Piction has proven to be very useful as more image sets are added that require different information, such as the integration of conservation images.

Once that process was underway, we turned our attention to our hundreds of thousands of noncollection image files. The DAMS Task Force created an IMA-approved vocabulary, modeled after a stock photography site like Getty Images. The photography staff's process changed to include these descriptors and keywords, which are used to search the files in Piction. A star ratings system is utilized within Piction to alert end-users of the primary or "best" images from a given series of images. The keywords and star ratings enable staff to be self-sufficient, reviewing the images without going through the photography department for every image request.

Assessing and Adopting a New DM

Modeled after the success of the DAMS Task Force, in 2015 the DM Task Force undertook a similar process to assess and integrate a new system. An exhaustive list of DM needs was created with two tiers—twenty-five required functions and an additional twenty-five desired, but not required,

applications. After analyzing DM-only systems as well as those integrated as part of a larger DAMS, the decision was made to acquire and implement the DM side of Piction.

During the first year of the DM implementation, the task force initially reviewed and created a controlled vocabulary to improve keyword searches, developed file naming conventions, and organized files for ingestion. Then, the team outlined the DM's overall organization. Four top levels—archives, departments, institutional repository, and projects— would contain numerous subcategories, including a location to store project documents that all involved staff can access. DM continues to be refined as more files are added and the task force works with Piction this year to implement plug-ins for Microsoft Office. The plug-ins will allow us to directly access documents from Piction and save new versions back into the DM directly from the native application.

Beyond Collections Staff: Access and Self-Sufficiency

While the files were being integrated on both the DAMS and DM sides of Piction, the permission levels for staff were assigned. Some staff have access to everything; some to only parts. For instance, for the DAMS, the majority of staff have permissions that limit their view to only the JPEG files. Select staff members can access the TIFF files. A final administrative group has access to view not only the JPEG and TIFF versions, but also the original DNG files. Since most staff have limited access, we added a custom metadata field with collection images that alerts users if a high resolution TIFF exists, which enables them to submit the appropriate request form: either for access to the TIFF or to request new photography of the object. (Figure 2) For the DM, permissions were assigned based on retention of the documents. The archives and institutional repository categories are limited to read-only status for all staff, while documents within the projects and departments are available for downloading and editing based on the department and project(s) to which each staff member belongs.

The permission levels have made staff more self-sufficient in accessing data, documents, and media about IMA's collections and the institution itself, and have led to less demand on the photography, archive, and registration staff. Collections staff now have more time to document the collection, and research in-depth questions. The increased access to collection data also enabled us to relaunch our online collection pages in 2015, with improved search functionality and image quality; more object data, including provenance histories; and direct downloads of high-resolution image files of public domain works under open access. (Figure 3)

Lessons Learned

While there are many CMS, DAMS, and DM options, it is important for museums to assess open-source options as well as commercially available products. With pros and cons for both, institutions must consider not only their budget for system acquisition, but also their long-term ability to maintain and support the software. Having outside vendor support can be an important feature for museums that don't have systems experts on staff.

The biggest lesson we learned through the DAMS and DM task force processes, is that you are never really "done." Rather, slowing ingestion and implementation processes down can lead to more ingested content, greater end-user adoption and continued opportunities to integrate and refine the metadata organization and search capabilities in the systems. As we have added more image sets into Piction and integrated their DM module, we have had to add metadata and reconsider functions of request baskets and advanced search options to better reflect the growing content. To ensure we are continuing to get the best out of our instance of Piction, we have merged the two task forces into a standing committee to oversee digital collections: the Digital Media and Data Management Advisory Committee. Made up of former members of both task forces as well as some additional staff members, this advisory committee will continue to oversee the addition of more content into Piction and its long-term archiving.

Choosing the right CMS, DAMS, or DM and integrating them with one another as well as with other existing systems can be daunting. But with the right internal planning, museums can develop a streamlined process for the long-term preservation of and access to our digital media collections. At the end of the day, integration of these systems solves the need to find an efficient way to organize, utilize, retain, and disseminate collection data and media.

Anne M. Young has led the rights and reproductions department at the Indianapolis Museum of Art since 2010. Previously, she was photographic archivist for the Kinsey Institute at Indiana University and worked for the Art Gallery of Ontario and George Eastman Museum. Young is the current co-chair of the Rights and Reproductions Professional Practices Committee of AAM's Collections Stewardship Professional Network and the editor of the 2015 publication Rights & Reproductions: The Handbook for Cultural Institutions, *which is available in electronic format at aam-us.org/ProductCatalog/Product?ID=5186.*

Access for All

How three museums pushed the boundaries of accessibility to connect with wider audiences.

By Jill Rullkoetter, Kris Scopinich, and Sue Stoessel

For more than 25 years, the Americans with Disabilities Act (ADA), a watershed piece of civil rights legislation, has helped various public institutions, including museums, become more proactive about prioritizing accessibility for all visitors. An accessible museum—one without barriers to learning—enables differently abled audiences to engage with its collections and programs. Accessibility accommodations can impact a range of visitors with special needs, including the deaf/hearing impaired and blind/visually impaired; those with limited mobility; and those with developmental, cognitive, or learning disabilities. The practical challenge lies in adapting programs and exhibitions or creating entirely new ways for visitors to enjoy the museum experience.

During a session at the 2017 AAM Annual Meeting & MuseumExpo, staff from two museums and one nonprofit organization described projects designed to enhance accessibility. Mass Audubon in Lincoln, Massachusetts, designed and implemented the All Persons Trail project, which provides nature-learning opportunities for visitors of all abilities. The Frye Art Museum in Seattle designed and implemented creative aging programs, which provide opportunities to connect with adults living with dementia. Museum of Science, Boston, implemented a National Leadership Grant for Museums-funded study on how to create more inclusive public programs to develop best practices for the field. The panel was introduced by Sandra Narva, senior museum program officer at the Institute of Museum and Library Services (IMLS). All of the projects received support from IMLS.

The museum panelists described how they used distinct methods to push the boundaries of accessibility. Their projects directly support the creation of more inclusive environments and programs serving all ages, abilities, and cultural backgrounds.

Mass Audubon

Mass Audubon protects nearly 37,000 acres of land throughout Massachusetts, saving birds and other wildlife, and making nature accessible to all. As Massachusetts' largest nature conservation nonprofit, it welcomes more than half a million visitors per year to its wildlife sanctuaries and 20 nature centers.

Mass Audubon strongly believes that all visitors should have opportunities to directly connect with the natural world. In meeting that commitment, the organization has been improving accessibility at its wildlife sanctuaries. Now, sanctuary visitors with mobility and sensory disabilities can enjoy All Persons Trails—pathways that incorporate state-of-the-art communication and navigation tools such as customized

Mass Audubon designed and implemented an All Persons Trail project, which provides nature learning opportunities for those of all abilities.

rope guides, individualized audio tours, and specialized surfaces—all to create safe and profoundly enhanced outdoor experiences.

All Persons Trails create more inclusive outdoor experiences, including tactile displays, audio interpretation, and accessible wildlife viewing areas, allowing access to individuals who have not traditionally had independent access to natural areas and interpretive experiences. Mass Audubon's long-range strategic goals are to engage more people in protecting the nature of their communities and to strengthen the connection that all people have with the natural world through outdoor experiences, all toward building a conservation ethic.

Mass Audubon has developed and now operates 12 All Persons Trails. For each accessible trail, Mass Audubon's approach is to design and build a rewarding experience to be comfortably and safely navigated by all visitors, including those with mobility, vision, or other physical, sensory, or brain-based functional limitations. At the same time, the trails increase accessibility and enjoyment for visitors who are new to spending time on nature trails. These trails are designed and constructed first to physically meet or exceed anticipated ADA compliance; and are overlaid with universally designed interpretive features, including educational stops, wildlife viewing boardwalks and platforms, picnic and play areas, and navigation resources including audio directions, guide ropes, curbing, and handrails.

These trails invite visitors of all abilities to experience the trail, and its interpretation, as independently as possible.

Staff has learned that the most effective way to design and provide these community resources is to work collaboratively with community members and develop these trails through an inclusive planning process. For each trail, a group of volunteers needing a variety of accessibility accommodations helps develop and test the planned trail experiences. Those volunteers work with Jerry Berrier, an access technology consultant who is part of the team of people who design and construct the trails. Jerry has shared, "I have always liked walking in the woods. As a child I attended summer camp, and as an adult I have often enjoyed strolling with a close friend or relative, taking in the smells and the texture of the ground under my feet, feeling the sun on my face, and listening to the wonderful sounds of birds. Yet as a person who is totally blind, I found few opportunities to be alone in nature. That is, until Mass Audubon came along. With the creation of their universally accessible All Persons rope-guided trails, I can be alone and experience nature in an entirely new way."

In 2016, Mass Audubon created a comprehensive guidelines manual for developing and sustaining All Persons Trails and associated visitor materials to be used by people with a full range of functional abilities. It is publicly available for download on the Mass Audubon website.

Frye Art Museum

The Frye Art Museum, located in a neighborhood adjacent to downtown Seattle, opened its doors in 1952 as the legacy of Charles and Emma Frye, early 20th-century Seattle business leaders and art collectors. The Fryes' founding principles—visionary patronage and service to community—are

Frye Art Museum designed and implemented creative aging programs which focus on providing opportunities to connect with adult learners living with dementia.

Museum of Science, Boston, implemented a National Leadership Grant for Museums-funded study on how to create more inclusive public programs to develop best practices for the field.

sustained with free admission and free or low-cost arts engagement programs designed to contribute to a vital community of lifelong learners. Over the past ten years, the Frye has focused its programs on the needs of people living and working in the neighborhood, particularly older adults living with dementia, their care partners, and the healthcare community. Several senior residential communities and three hospitals reside within a few blocks' radius of the museum.

"A goal of the Frye's creative aging programs from the beginning was to reduce the feeling of isolation, which is such a challenge for people who are living with dementia," said Mary Jane Knecht, manager of creative aging programs at the Frye. "So often, especially in the early phases when people are aware of their developing dementia, they experience a sense of discomfort in public situations." During the programs' registration process, education staff screen participants for readiness and interest. Care partners are asked, for example, "will your family member be comfortable in a group setting; will they attend all six sessions; do they have any specific needs in terms of vision, hearing, or mobility?" These questions allow participants to self-select the program and for the museum to be ready for all individuals' needs. Museum staff and volunteers—especially in departments that interact daily with visitors such as the museum café, education, facilities, security, and store—are trained and knowledgeable about the condition. These volunteers and staff focus on what people with dementia can do, not on what they cannot do, extending the highest level of dignity and respect to program participants. Knecht says, "We aim to create a very safe, supportive environment where they can be social in a public place."

The museum created a diverse range of creative aging programs to serve the needs of adults

with younger-onset and early to mid-stage dementia. *Here:now* is an arts engagement program for people with dementia and their care partners to enjoy a creative and relaxing afternoon together. Visitors can register for a 90-minute gallery tour and/or a six-session, two-hour class that combines gallery tours with art-making. The museum educator leading the tours uses a conversation-based approach to teaching that encourages observation of artworks and dialogue without demanding factual knowledge.

Recognizing that movies help connect people with deep-rooted emotional memories, the Frye offers *Meet Me at the Movies*, a quarterly interactive film program at the museum and at two suburban King County libraries. Classic and contemporary film clips are screened and interspersed with facilitated discussion with the audience. A monthly *Alzheimer's Café* features a short talk in the galleries followed by relaxed social time with food, music, and song in the museum's café. All of these programs intentionally serve the care partner as well as the person living with dementia by providing opportunities for care partners to have a respite from their responsibility as caregivers and for strengthening the relationship by having new experiences together.

For adults living with more progressed dementia who cannot physically come to the museum or do not want to leave their home, the museum offers *Bridges*, an arts engagement program that sends a teaching artist and art materials to community care facilities. Trained volunteers assist older adults one-on-one in creative art-making sessions guided by the teaching artist once a week for six weeks. The program culminates with an art show

for all residents and their families and for staff. The Frye also offers *Bridges* in private residences for families caring for their loved ones at home. A teaching artist goes to the home over three consecutive weeks with an activity that is specially designed for the person with dementia's interests and abilities. Art materials, lesson plans, and other resources are left at the home so that a family member can carry on after the final visit.

The Frye is also addressing the professional development needs of medical and social service workers through research and publications, annual conferences, workshops, and lectures on the

topics of art, creativity, aging, and dementia. Its publication *Creative Aging* is available through the Frye Art Museum store.

Creative aging programs are developed by Knecht and reviewed by an advisory committee of leaders in the fields of gerontology, creative aging, memory care, and community advocacy. New offerings are carefully researched and piloted as staff expertise is developed and funding is identified. Programs are free with the exception of conferences, for which a nominal fee is charged to cover the expenses of bringing notable speakers to Seattle. Since the programs' inception in

2010, nearly 4,700 people have participated in one or more of the offerings.

Museum of Science

The Museum of Science (MOS), Boston, spans a dam across the Charles River, linking the cities of Boston and Cambridge. It serves the communities of those cities and beyond through outreach programs and STEM curricula that are used in schools throughout the country. More than 1 million visitors per year visit MOS, and more than 300,000 attend the museum's in-house programs. Museum of Science programs and exhibits are designed with "free-choice" learning in mind, inviting

> **" I have always liked walking in the woods. Yet as a person who is totally blind, I found few opportunities to be alone in nature. That is, until Mass Audubon came along. With the creation of their universally accessible All Persons rope-guided trails, I can be alone and experience nature in an entirely new way."**

learners of all ages, abilities, and interests to sample what engages them most. Programming in the exhibit halls through stage presentations, highly interactive themed spaces with dedicated staff, and one-on-one interpretations (exhibit hall interpreters) address the various ways visitors engage with free-choice learning.

MOS is committed to developing STEM exhibits and programming with the understanding of disability as a social construct and embodying the principles of universal design. Disability as a social construct is a concept of disability as something largely dependent upon norms in social

interaction, infrastructure, education, etc. that may raise unnecessary barriers to full participation for those with disabilities. The museum has incorporated ideas for modifying or removing these barriers formally into its exhibit design for more than 25 years, and informally into programs for the last 15 years.

In 2011, supported by an IMLS "Sparks" Ignition Grant, the museum's live presentations staff, exhibit hall

to the discussion, while gaining knowledge of the particular challenges faced by presenters when delivering science content in public settings. Drawing upon the diverse experiences of disability revealed in the reflective practice, the team crafted the scope and content of a week-long training workshop in Universal Design for Museum Programming (UDMP) for the museum programs staff.

programs. For live presentations, slide fonts, font sizes, and image quality have been standardized for visibility. Junior presenters, mentored by senior staff, are trained in theater techniques, including voice projection and articulation, attention to sight lines, lighting and stage blocking, as well as the creation and use of large scale, high-contrast demonstration materials. As per our hopes for the long-term impact of this project, these universal design approaches have become an effective staff standard throughout MOS programs.

> " **Each of these programs have made accessibility a priority of their institution, devoting resources and staff to ensure long-term and sustained impact of their work."**

interpreters, and representatives of the research and evaluation department joined with consultant advisors from across the spectrum of disability communities to form a "community of interest." The advisors were specialists from various sectors of the disabled community, with experience working with museums around issues of inclusion. The goal was to incorporate the use of reflective practices for staff and to pilot a program design model that embeds universal design principles into museum programming. The five staff members selected for the project were identified by the institution as "agents of change." These are experienced senior staff members who are respected as natural role models for best practices in science program development and implementation.

Participants expanded their knowledge of the field through journaling and shared advisor/staff team discussions of the latest research into the nature of universal design as it applies to museum programming. Over a three-month period, staff worked in pairs documenting their programs and noting successes and challenges, especially when working with visitors with disabilities. The staff pairs read each others' journals offering feedback and problem-solving ideas. The entries and feedback were also shared with advisors who added another layer of expertise

The workshop format, borrowed from the world of architecture, was an intensive design charette. Five exemplar museum programs were presented each morning, discussed with staff and advisors, and augmented by staff/advisor teams with UDMP upgrades. The upgraded programs were re-presented in the afternoon. Museum of Science live programs occur on stage venues daily at frequent times for large audiences. Exhibit Hall interpretations are cart-based activities that allow one-on-one visitor/educator interaction. Programs occurred in their usual public settings in order to observe the interplay effects of environment and visitors on program delivery. On the final day, the newly augmented programs were presented to the general public and focus groups of visitors with disabilities. The focus groups were then surveyed and interviewed by researchers to determine the effectiveness of the universal design changes to programs.

Feedback from the focus groups and continuing intensive work with staff have resulted in evolved permanent changes to the way programming is delivered at MOS. For example, the use of gestures that support content delivery, delivering important content both verbally, and in text and images, and the use of tactile materials and high-contrast props and other accessible strategies are now employed daily in museum

Making Accessibility a Priority

What are some common approaches used by these three organizations to increase and enhance accessibility to their programs and services? Each uses an inclusive planning process with staff, community advisors, and other experts giving input and testing ideas before final program implementation. Each follows best practices in the field, uses the latest research, and shares their work through publications and presentations so that other museums and organizations can learn from their challenges and successes. And, each has made accessibility a priority of their institution, devoting resources and staff to ensure long-term and sustained impact of their work.

RESOURCES
For examples of IMLS-funded projects that have creatively and effectively expanded community outreach, visit imls.gov/issues/national-issues/accessibility-museums-and-libraries to learn more.

AAM has resources at aam-us.org/about-us/what-we-do/resources-on-diversity-equity-accessibility-inclusion.

Jill Rullkoetter, former senior deputy director at the Frye Art Museum in Seattle, is currently planning and consulting in community engagement, education, and public programs in the arts. Kris Scopinich is director of education at Mass Audubon. Sue Stoessel is education associate at the Museum of Science, Boston.

North Carolina Museum of Natural Sciences

Raleigh

" At this stage in Earth history, known increasingly as the Anthropocene, the museum sector is rising to provide resources that engage the public in pressing environmental and societal matters. Providing a deep-dive peer assessment of every aspect of a museum, AAM accreditation is a timely, and very valuable, experience. Spurring greater efficiency ('doing things right') and greater effectiveness ('doing the right things'), increased intentionality maximizes the external returns on the institution's public and private sector investments. We encourage museums not yet accredited to embark on this journey, both for their benefit and because each institutional reflection helps to 'raise the bar' for all museums."

—**Emlyn Koster**, director

Staff Size...............................179
(full-time, part-time, and interns)

Total Volunteer Hours: 69,383
(33 full-time equivalent)

Budget $15.7M
*Includes the museum's $11.2M state appropriation, $4.5M of other state operating support, University of North Carolina position contracts, and through the Friends of the Museum.

First Accredited.............................1979

Economic Study to Quantify Value of Museums

The Alliance has launched an unprecedented economic study to quantify the economic value and impact of museums nationwide. With support from the Andrew W. Mellon Foundation, the Alliance has partnered with Oxford Economics to complete the research and report by the end of 2017. The research will result in a comprehensive report on the value and economic benefit of museums including jobs, direct spending, and supply-chain effects. Using this new data and other resources, AAM will equip and engage thousands of museum trustees, as well as museum professionals, across the United States to articulate and share the value and impact of museums in their communities.

"Museums educate and inspire, nourish minds and spirits, enrich lives and create healthy communities. And museums also return substantial economic value to their communities," said Alliance President and CEO Laura Lott. "Despite that real economic value, museums are under attack in the federal budget and by many state and local policymakers, and we need better, more comprehensive data to quantify our value and tremendous community benefit. We're grateful to the Mellon Foundation for recognizing this need and supporting this critical research, which will give a more complete picture than ever seen before of the economic impact and value of museums." *—Joseph Klem*

Museum Advocates are Making a Difference

The FY2018 federal budget and funding for museums is still in flux as *Museum* magazine goes to press. However, there is still a lot you can do to educate your members of Congress about the value of museums. Here are three ways you can help right now:

1. Visit AAM's urgent appeal website to find out how you can support museums in your community. bit.ly/SpeakUp4Museums
2. Make a tax-deductible donation to support AAM's fieldwide advocacy effort. To support the cause, visit bit.ly/JointheCause.
3. Save the date for the **10th annual Museums Advocacy Day, February 26-27, 2018** in Washington, DC. Mark your calendars for this milestone event, and help us tell the story of how museums play an essential role in every community—as economic engines, education providers, and community anchors.*—Gail Ravnitzky Silberglied*

REIMAGINING THE MUSEUM MEDELLÍN 2017

Champion Change in Your Museum

Join AAM in Medellin, Colombia this November 1-3 for **Conference of the Americas: Reimagining the Museum**. The conference, held at host site Parque Explora, will explore the evolving role of museums in society during three days of workshops, sessions, speakers, evening events at Museo de Arte Moderno and Museo de Antioquia, and informal conversations. Simultaneous interpretation will be provided for sessions in Spanish and English.

This event is made possible through a partnership between Fundación TyPA (Teoría y Práctica de las Artes) in Argentina and AAM, in collaboration with Parque Explora in Colombia.

To learn more and to register, visit elmuseoreimaginado.com/en/*—Lorri Ragan*


2018 Conference Theme Announced

Join us in Phoenix for the 2018 AAM Annual Meeting & MuseumExpo, May 6-9. The conference theme, *Educate, Engage, Elevate! Museums on the Rise* will explore the role of museums in community activation and learning. Don't miss your chance for four days of networking, new perspectives, and professional development. For more information, visit annualmeeting.aam-us.org.
—Gail Ravnitzky Silberglied

The Alliance was pleased to participate as a Cultural Resource Partner in the Association of African American Museums (AAAM) Annual Conference in Washington, DC. Pictured at the opening plenary of the Leadership Legacy Summit, (l to r) Lonnie Bunch, founding director, National Museum of African American History & Culture; John Fleming, director in residence, National Museum of African American Music; Harry Robinson, founding director, African American Museum of Dallas; Fath Davis Ruffins, curator, National Museum of American History; and Juanita Moore, CEO/president, Charles H. Wright Museum of African American History.

Museum Governance Forum: The State of Board Leadership
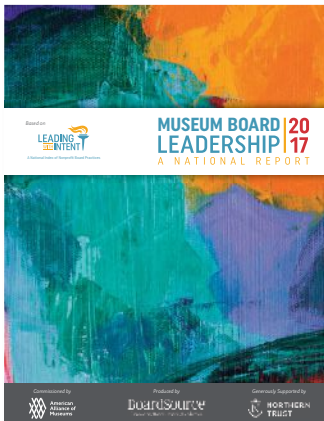
In partnership with Northern Trust, the Alliance plans to convene a series of local conversations in fall 2017 and winter/spring 2018 on governance with museum trustees and CEOs. The program will share the findings from the recently released *Museum Board Leadership 2017: A National Report,* discuss trends and best practices in governance, and identify a group of CEOs and trustees who have a passion and interest in good governance. These "champions" will be a sounding board for developing future programs and resources that address museum governance needs to support exceptional board-staff partnerships, fulfill our missions, and fully serve our communities. To download a copy of the report, visit bit.ly/MuseumBoardLeadership2017.—*Eileen Goldspiel*

Getting Started with Employee Onboarding
Thursday, September 14, 2017
2-3:30 p.m. (eastern)

Join museum human resources professionals and other colleagues on this webinar to discuss the basics of employee onboarding. Topics include defining and crafting an onboarding process; developing activities to include at various points in your onboarding program; and creating an onboarding toolkit you can customize for your institution. The webinar is in collaboration with the Leadership and Management Network, an Alliance professional network, a benefit of professional membership in AAM. To learn more and register, visit aam-us.org/resources/online-programs.—*Greg Stevens*

>> *Around the* ALLIANCE

Recently Accredited Museums

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

- **Colonial Williamsburg Foundation**, Williamsburg, VA
- **Delaware Division of Historical and Cultural Affairs**, Dover, DE*
- **Evansville Museum of Arts, History and Science**, Evansville, IN
- **Hemingway-Pfeiffer Museum and Educational Center**, Piggott, AR*
- **Institute of Contemporary Art**, Boston, MA
- **Japanese American National Museum**, Los Angeles, CA
- **Minnesota Landscape Arboretum**, Chaska, MN*
- **Monterey Museum of Art**, Monterey, CA
- **Nantucket Historical Association**, Nantucket, MA
- **Samuel P. Harn Museum of Art–University of Florida**, Gainesville, FL
- **Statue of Liberty National Monument**, New York, NY
- **VMI Museum System**, Lexington, VA
- **Wilton House Museum**, Richmond, VA

Through a rigorous process of self-assessment and review by their peers, these museums have demonstrated that they meet national standards and best practices. They also have shown themselves to be core educational entities that are good stewards of the resources they hold in the public trust. Of the nation's estimated 33,000 museums, 1,068 are currently accredited. To learn more and start the path toward accreditation, visit aam-us.org/resources/assessment-programs.—*Joseph Klem*

Watch This Space

We are preparing a very special edition of *Museum* magazine for November/December. We can't reveal the details right now, but we are very excited to try something new, and we look forward to hearing your feedback on this special issue. Be on the lookout for the issue the first week of November, and be sure to let us know your thoughts!—*Gail Ravnitzky Silberglied*

>> PHOTO CREDITS

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p.7: (top) Courtesy of the artist, (middle) Courtesy of Rosenfeld/Davidson Family Collection, (right) Artwork by Cyrille Conan.
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p.35: (top) Photo by Jill Hardy, (bottom) Photo by Rustin Thompson.
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p.39: Photo by Karen Swain.
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>> ADVERTISER GUIDE

ADVERTISER	PAGE
ClickNetherfield Ltd	BC
Displays2Go	22
Florida Museum of Natural History	IFC
Imagine Exhibitions	23
Museum Rails	11
Rowman & Littlefield	IBC
Wallace Foundation	8
Weldon Exhibits	14-15

2017 Annual Meeting & MuseumExpo Highlights

May 7-10
St. Louis

▲ Featured speaker Bryan Stevenson, founder of the Equal Justice Initiative.

▼ AAM President & CEO Laura Lott (center) with Board Chair Doug Jones (right) and Vice Chair Kippen de Alba Chu (left) at the leadership dinner at Laumeier Sculpture Park.

▲ AAM's Director of Inclusion Nicole Ivy leads a discussion at the Open Forum on Diversity, Equity, Accessibility, and Inclusion.

▶ Networking time at the CEO Summit for Directors Andrew Masich and Norman Burns.

▲ Participants and facilitators in the AAM–Getty Leadership and Career Management Program.

▶ Members of the Working Group on Diversity, Equity, Accessibility, and Inclusion: Omar Eaton-Martínez, Laura Lott, and Arthur Affleck.

More than
320
Volunteers

200 program sessions

▲ The team from Gallagher and Associates, sponsor of Alliance After Hours, at the National Blues Museum.

2017 Annual Meeting & MuseumExpo Highlights

◀ Museum trustees hear findings from new museum governance report released with project partner BoardSource and sponsor Northern Trust.

▼ AAM Board Member Tonya Matthews browses Wallace Foundation publications on audience engagement during the CEO Summit.

▲ Featured speaker and disability rights advocate Haben Girma used a digital braille display device for her presentation.

▲ Participants took advantage of speed networking opportunities during the Welcome Session.

▼ Leadership and Management Network and Small Museum Administrators Committee hosted a joint luncheon, sponsored by Huntington T. Block Insurance Agency.

▲ Glasbau Hahn joined nearly 300 exhibitors showcasing their products and services.

Meet Us Next Year

Phoenix, May 6–9, 2018

Learn more at
annualmeeting.aam-us.org

▲ Attendees shower therapy dogs from Support Dogs, Inc. with love in the Hospitality Lounge.

Thank You

The Alliance wishes to express appreciation to the following organizations and individuals that have generously supported the museum community and the 2017 Annual Meeting & MuseumExpo.

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NEW JOBS

California

Erin Christovale, assistant curator, Hammer Museum, Los Angeles.

Eungie Joo, curator of contemporary art, San Francisco Museum of Modern Art.

Allegra Pesenti, associate director and senior curator, UCLA Grunwald Center for the Graphic Arts, Hammer Museum, Los Angeles.

District of Columbia

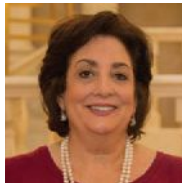**Kara Blond**, executive director, Jewish Historical Society of Greater Washington.

Estella Chung, director of collections, Hillwood Estate, Museum & Gardens.

Wilfried Zeisler, chief curator, Hillwood Estate, Museum & Gardens.

Florida

Susan Gladstone, director, Jewish Museum of Florida–FIU, Miami Beach.

Danielle Johnson, curator of modern and contemporary art, Vero Beach Museum of Art.

Georgia

Kevin W. Tucker, chief curator, High Museum of Art, Atlanta.

Illinois

Lee Bey, vice president for planning, education, and museum experience, DuSable Museum of African American History, Chicago.
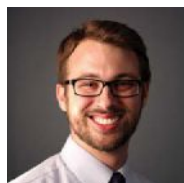
Daniel Lund, curator of collections, Elmhurst History Museum.

Kansas

Joey Orr, curator for research, Spencer Museum of Art, University of Kansas, Lawrence.

Steven Birdsall, VP of finance and CFO, Cosmosphere, Hutchinson.

Jack Graber, VP of exhibits and technology, Cosmosphere, Hutchinson.

Mimi Meredith, senior VP of development and marketing and chief development officer, Cosmosphere, Hutchinson.

Jim Remar, CEO, Cosmosphere, Hutchinson.

Tracey Tomme, EVP and COO, Cosmosphere, Hutchinson.

Louisiana

Stephen Watson, CEO and president, National WWII Museum, New Orleans.

Minnesota

Mark Dahlager, VP of exhibits, Science Museum of Minnesota, St. Paul.

Laurie Fink, VP of science, Science Museum of Minnesota, St. Paul.

Barry Gisser, chief financial officer, Science Museum of Minnesota, St. Paul.

Joseph Imholte, VP of visitor experience, Science Museum of Minnesota, St. Paul.

Joanne Jones-Rizzi, VP of education & STEM equity, Science Museum of Minnesota, St. Paul.

Missouri

Petra Kralickova, executive director, National Museum of Toys and Miniatures, Kansas City.

New York

Ausra Angermann, director of marketing, Adirondack Museum, Blue Mountain Lake.

Kevin Jennings, president, Tenement Museum, New York City.

Janice Monger, president and CEO, Staten Island Museum.

Ohio

Drew Sawyer, head of exhibitions, Columbus Museum of Art.

Ugochukwu-Smooth C. Nzewi, curator of African art, Cleveland Museum of Art.

Pennsylvania

Jessica Beck, Milton Fine Curator of Art, Andy Warhol Museum, Pittsburgh.

Erin Coe, director, Palmer Museum of Art at Penn State, University Park.

José Carlos Diaz, chief curator, Andy Warhol Museum, Pittsburgh.

Virginia

Jarret W. Hann, special assistant for board relations, Jamestown-Yorktown Foundation, Williamsburg.

Valerie Cassel Oliver, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, Virginia Museum of Fine Arts, Richmond.

Frank N. Stovall, deputy executive director of administration, Jamestown-Yorktown Foundation, Williamsburg.

Kate Hofheimer Wilson, director of development, Chrysler Museum of Art, Norfolk.

RETIRING

Kim L. Cavendish, president/CEO of the Museum of Discovery and Science in Fort Lauderdale, Florida will retire at the end of 2017. Cavendish has served as the CEO for Orlando Science Center, the Virginia Air and Space Center, and the Museum of Discovery and Science, along with its forerunner, The Discovery Center. In total, she has contributed her brand of exemplary museum leadership to the museum industry for more than 36 years. She looks forward to spending time with her daughter, and traveling to pursue her interests in wildlife, photography, and cultures around the world.
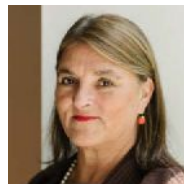
Jenny Dixon, director of the Isamu Noguchi Foundation and Garden Museum in Long Island City, New York, since 2003, will retire at the end of 2017. Dixon's notable achievements included initiating a program of temporary exhibitions to complement the ongoing installation of Noguchi's work, obtaining a permanent museum charter from the State of New York, and a multi-year project—accomplished, in part, with funding from and in collaboration with the City of New York—to renovate and stabilize the museum building and its sculpture garden. In 2016, upon completion of the renovation, the museum obtained accreditation from AAM.

Richard Hollowell, CEO of Cosmosphere in Hutchinson, Kansas since July 2011, has announced his retirement effective December 31, 2017. Under Hollowell's leadership, Cosmosphere achieved financial stability it had not known for many years, reenergized its education offerings to create a true International Science Education Center, and launched a Revitalization initiative that will ensure its success for generations to come.
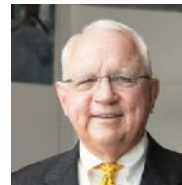
Gordon H. "Nick" Mueller will retire as CEO and president of the National WWII Museum, June 30, taking on a part-time role as president and CEO emeritus. As the founding president, Mueller created the museum with historian and long-time friend Stephen Ambrose. Under his leadership, the museum has grown into a world-class, six-acre institution, and fundraising and design preparations for the final major projects in a $400 million capital expansion are nearly complete.

Gail Naughton, president and CEO of the National Czech & Slovak Museum & Library since 2002, will retire in June 2018. During Naughton's tenure, participation at the museum has grown by 40 percent, annual fundraising has increased two-fold, and the market value of the museum's endowment fund has moved from $600,000 to $11.5 million. After the major flood of 2008, Naughton led the effort to raise more than $28 million to save the original building, move it to a location above flood stage and add 30,000 square feet.
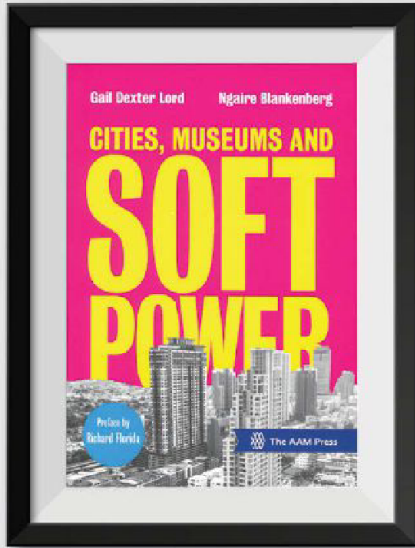
After 11 years as Gosnell Executive Director of the Nantucket Historical Association, and 41 in the museum field, **Bill Tramposch** and his wife Peggy are moving to Mendocino, California. In his retirement, Tramposch will serve as senior advisor to Mendocino Woodlands, a 720-acre National Historic Landmark camp built during the New Deal. Tramposch will continue to serve as an AAM Accreditation Commissioner until his term expires next year.
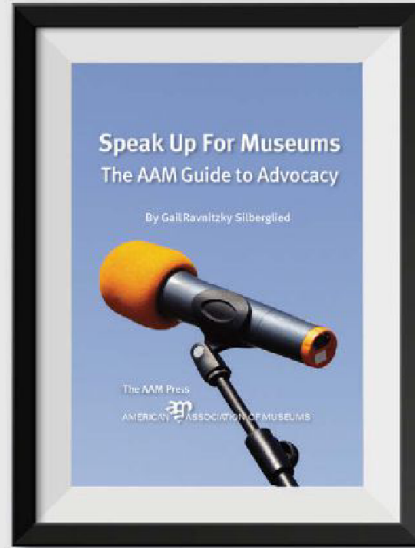
Yes, *Titanic* may have been the biggest, but that ship and its tragic end are only part of the legacy of ocean liners. A new exhibition at the Peabody Essex Museum in Salem, Massachusetts, retraces a century of those "man-made islands at sea." This art deco-style poster luring passengers aboard a Cunard Line cruise is one of nearly 200 works in "Ocean Liners: Glamour, Speed, and Style," co-organized with the Victoria and Albert Museum, London, and on view through October 9, 2017.
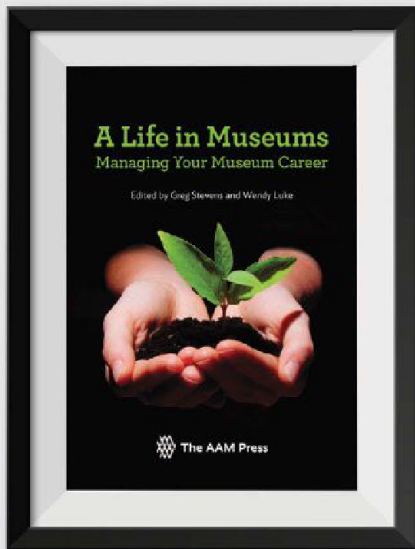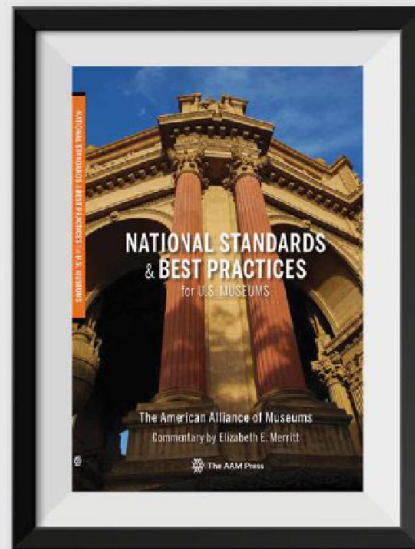
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