

# museum

MARCH/APRIL 2018

A BENEFIT OF MEMBERSHIP IN THE AMERICAN ALLIANCE OF MUSEUMS



## EDUCATION FOR EVERYONE

Museums Mix It Up with All-Ages Programming



American  
Alliance of  
Museums

# GET CHARGED UP!

SOLUTIONS FOR ANY BUDGET



**DISPLAYS2GO**  
CONNECTING PEOPLE AND BRANDS WITH THE WORLD

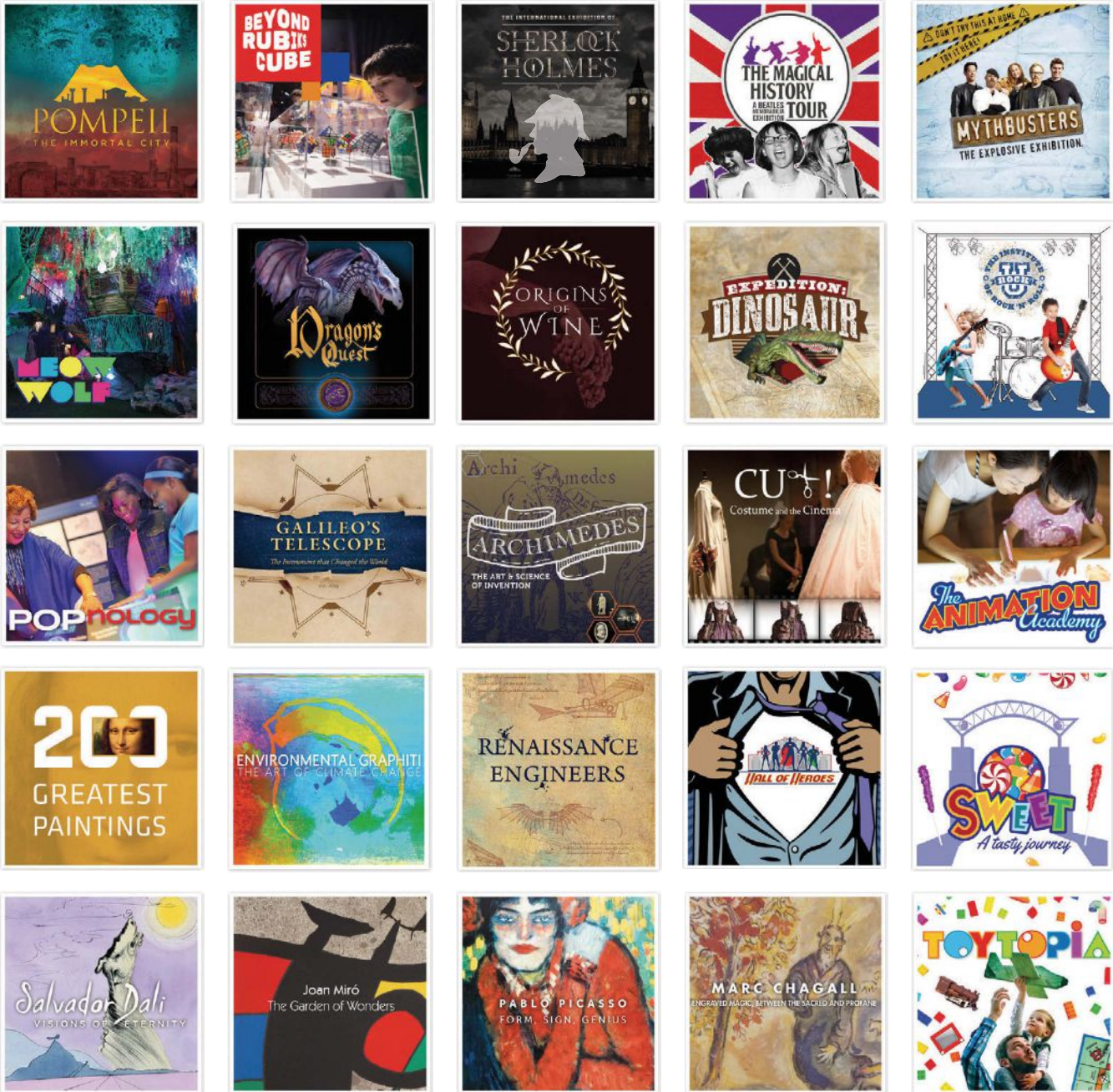
SCAN TO SHOP



Coupon Code: MUSMA8.  
Valid on purchases of \$200 or more prior to shipping and service fees. Cannot be combined with other offers. Discount not valid on previous orders. Offer expires 6/1/2018.

# EDG EXHIBITS DEVELOPMENT GROUP

TRAVELING EXHIBITIONS • TOUR OPERATIONS • SALES & MARKETING  
CONSULTING • RETAIL • DESIGN & DEVELOPMENT • DISTRIBUTION



EDG ignites and promotes cultural exchange by bringing high quality traveling exhibitions of art, science, history and popular culture to a diverse audience worldwide. We are devoted to maximizing our clients' collections and exhibition assets while delighting their visitors with educational and entertaining experiences.

## CONTACT THE EXHIBITIONISTS

+1 651 222 1121 tel  
info@exhibitsdevelopment.com

Check out our new website!  
www.exhibitsdevelopment.com



## DEPARTMENTS

- 5 From the President and CEO
- 6 By the Numbers
- 7 What's New
- 12 My Take  
Who will tell my story?  
By Ericka Huggins and Kevin Jennings
- 16 Information Please  
Early education programs make sense for all types of museums.  
By Carrie Heflin
- 42 Around the Alliance
- 46 Community
- 48 Showcase

## FEATURES

- 20 **Everybody DIY**  
Why and how the Arizona Science Center created its own makerspace.  
By RaeAnn Fox
- 26 **A Journey to China**  
AAM took a group of art museum professionals to China. Here are some of their thoughts on the experience.
- 32 **Cultivating Lifelong Appreciation**  
A look at teen programs that are preparing the next generation of museum visitors, staff, and supporters.  
By Mary Ellen Collins
- 38 **Strength in Numbers**  
The Santa Fe Community Educators Network allows small museums and other nonprofits to have an outsized educational impact across the city and region.  
By Shannon Bay, Joanne Lefrak, and Mollie Parsons

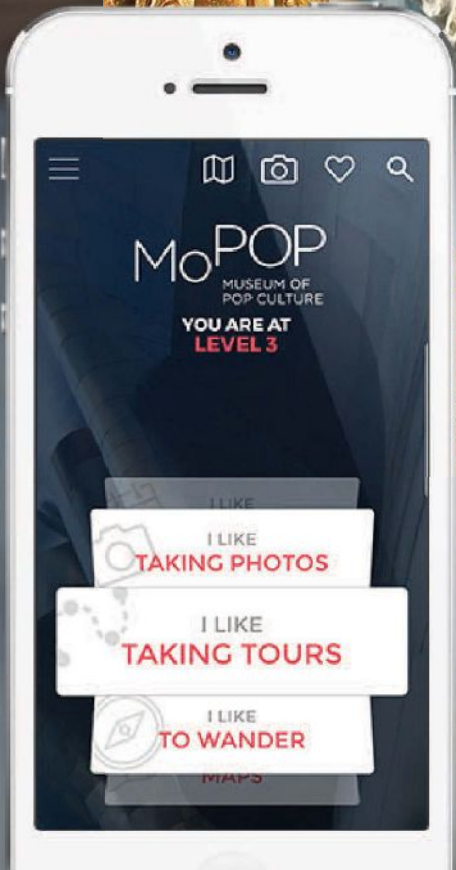


Cover: Sean Carroll, 2017



**WOAH.**

**AR** DATA  
 ENGAGEMENT  
**MOBILE**  
 WAYFINDING  
**ROI**  
**VR**  
 AI  
 BEACONS  
 STORYTELLING



**See why he's so impressed.**

Visit [theguru.co/AAM](http://theguru.co/AAM)  
on your smartphone.



# MUSEUM

## MANAGING EDITOR

Gayle Bennett

## SENIOR EDITOR

Dean Phelus

## CONTRIBUTING EDITORS

Ember Farber, Julie Hart, Megan Lantz,  
Sage Morgan-Hubbard, Cecelia Walls, Joseph Klem,  
Elizabeth Merritt, Josette Souza, Shelagh Grimshaw

## DESIGN AND PRODUCTION

Team of Creatives, LLC

## ADVERTISING

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

## ALLIANCE PRESIDENT AND CEO

Laura L. Lott



American  
Alliance of  
Museums

Champion Museums. Nurture Excellence.

## ALLIANCE BOARD OF DIRECTORS

### OFFICERS

*Chair (2016-2018)*

**Douglas S. Jones**, Florida Museum of Natural History

*Vice Chair (2017-2018)*

**Kippen de Alba Chu**, Iolani Palace

*Treasurer (2016-2018)*

**Cinnamon Catlin-Legutko**, Abbe Museum

*Immediate Past Chair (2016-2018)*

**Kaywin Feldman**, Minneapolis Institute of Art

### TERM OF OFFICE 2015-2018

**Robert M. Davis**, Principal, DRMD Strategies, LLC

**William T. Harris**, Space Center Houston

**Eliza Benington Kozlowski**, George Eastman  
Museum

**Lawrence Pijaux**, Independent Consultant

**Ruth Shelly**, Portland Children's Museum

**Stephanie Stebich**, Smithsonian American Art  
Museum

### TERM OF OFFICE 2016-2019

**Mark Edward**, Hertzbach & Co., PA

**Chevy Humphrey**, Arizona Science Center

**Judith Margles**, Oregon Jewish Museum and Center  
for Holocaust Education

**Tonya Matthews**, Michigan Science Center

**Kelly McKinley**, Oakland Museum of California

**James Pepper Henry**, American Indian Cultural  
Center and Museum

**Carlos Tortolero**, National Museum of Mexican Art

### TERM OF OFFICE 2017-2020

**Devon Akmon**, Arab American National Museum

**Eduardo Díaz**, Smithsonian Latino Center

**Berit N. Durler**, San Diego Zoo Global

**Christine A. Donovan**, Northern Trust Company

**Lisa Yun Lee**, National Public Housing Museum

**Andrés Roldán**, Parque Explora

MUSEUM (ISSN 0027-4089)

MARCH/APRIL 2018, VOLUME 97, NO. 2

PUBLISHED BIMONTHLY (J/F, M/A, M/J, J/A, S/O, N/D) BY THE AMERICAN ALLIANCE OF MUSEUMS

2451 CRYSTAL DRIVE, SUITE 1005, ARLINGTON, VA 22202; 202-289-1818; FAX 202-289-6578;

WWW.AAM-US.ORG.

Annual subscription rate is \$38. Copies are mailed to all members. Single copy is \$7. Overseas airmail is an additional \$45. Membership in the Alliance includes \$22 from annual membership dues applicable to a subscription to MUSEUM, except for students and retirees. (This notice is required by the US Postal Service.) POSTMASTER: Send address changes to MUSEUM, 2451 Crystal Drive, Suite 1005, Arlington, VA 22202. Copyright 2018, American Alliance of Museums. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor. MUSEUM is indexed in The Art Index, which is published quarterly and available in public libraries. The magazine is available from ProQuest in the following formats: microform, electronic and paper. Opinions expressed by contributors are not necessarily those of the Alliance. Preferred Periodical postage paid at Arlington, VA, and additional mailing offices. Printed in the US by Lane Press, Burlington, VT.



twitter.com/aamers



facebook.com/americanmuseums



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

## Thanks to our Member Discount Providers



blackbaud™  
your passion > our purpose

Bank of America   
Merchant Services

AON



HUNTINGTON T. BLOCK  
INSURANCE AGENCY, INC.



# Let's Meet Educators More Than Halfway

**It has happened to me** more than once, and maybe to you, too.

When attending a conference on education programs, policy, or reform, I introduce myself to a fellow attendee, and he or she responds with a pleasant-but-confused look: “Museums? Why are you at an education event?”

The truth is, we may see our museums as vital parts of the educational ecosystem, but we haven't done enough to help others see us that way. Why are we seen as outsiders, as little more than an end-of-year field trip destination, when we have so much more to offer?

Our field must address this challenge immediately. Our education system is in peril: schools are overcrowded, and many are dilapidated and closing. Of the 80 percent of high school seniors who graduate, fewer than half are able to proficiently read or solve math problems. Our society is failing these kids.

Museums can help.

Museums are well suited to play a central role in this new era of education. We can provide opportunities for inquiry-based learning that reaches children, inspiring their curiosity and fueling their passions. Alliance members are uniquely suited to better connect students to their communities, as well as to culture, to history—and to the world.

This has long been a passion of mine—improving our public education system—even before my daughter came into my life. But now it's more urgent—for me, personally, and I think for our field and our country.

I know I'm preaching to the Alliance choir, but that's partly my call for action. We need to spread this education message beyond the museum field. As an Alliance, we need to find new ways to engage the education community and share our resources. We can—and we must—do more to make ourselves available and relevant to the educators working outside our walls.

Yes, museums spend more than \$2 billion a year on education activities, and the typical museum devotes three-quarters of its education budget to K-12 students. But how well do the educational leaders and decision makers in our communities really know us? In this issue of *Museum*, you'll read about programs that I hope will inspire you to try new ways to make these vital connections.

Just a few months ago in Los Angeles, the Alliance and the Partnership for Los Angeles Schools gathered museum and school educators for an event named simply, “Museums



and Schools: The L.A. Convening.” The goal was to get these two groups in the same room, talking and listening to each other—the first step in building relationships that might bloom into partnerships.

What do teachers need most from museums? Start small—how about offering individual passes to teachers so they can visit the museum on their own? (Don't assume that school teachers are museum lovers or even museum-goers.) How about a teacher appreciation night at the museum? Some already offer this; more could and should.

What do these examples have in common? Museum people spending time getting to know the local educators and listening to them. Meet them more than halfway. Only then can real progress happen.

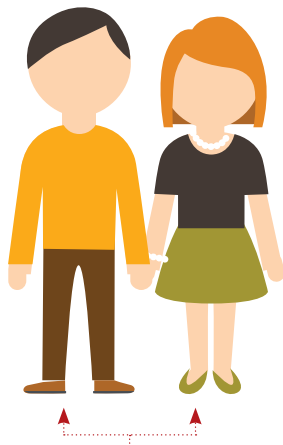
Speaking of getting out, meeting people, and listening to their stories about educational partnerships, please join us in Phoenix, Arizona, May 6–9, for the AAM Annual Meeting & MuseumExpo. As the largest gathering of museum professionals in the world, our annual meeting is known for addressing difficult and challenging subjects head on with honesty and transparency.

You'll get a chance to hear about the Santa Fe Community Educators Network—featured in this issue—and meet some of its members, as well as visit the makerspace at the Arizona Science Center, also discussed in this issue. And don't miss our inspiring keynote speakers, three of whom have contributed to this issue of *Museum*. We hope to see you there!

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

# Museum-Goers and Learning: A Mini-Data Story

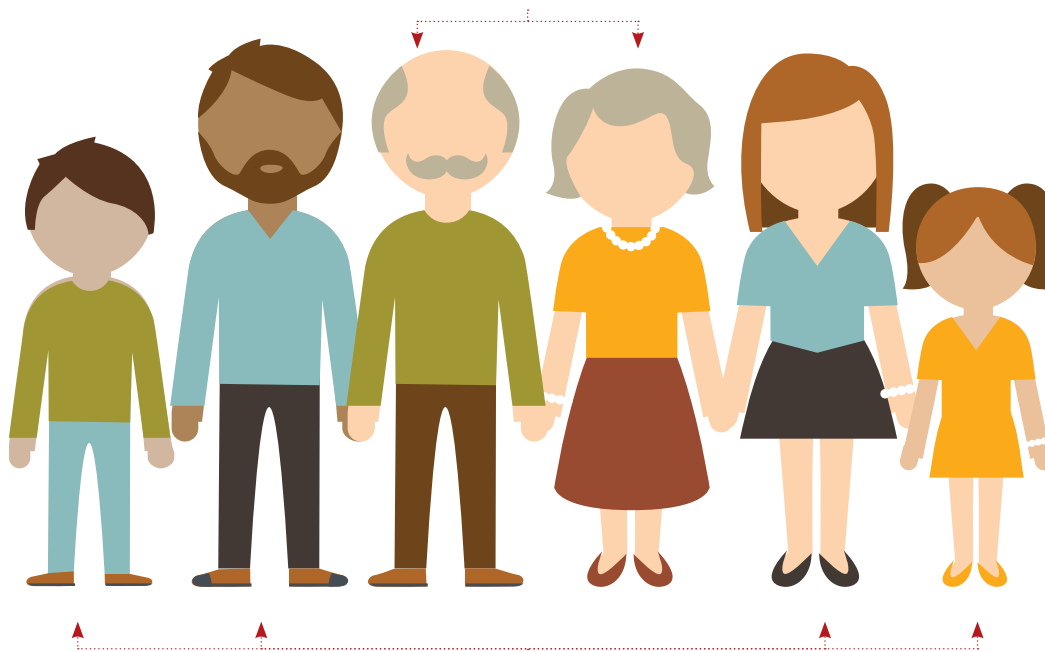
**97%** of Americans agree that museums are educational.<sup>1</sup>  
But only **45%** of museum-goers visit museums to learn.<sup>2</sup>



That's because not everyone weighs **learning at museums** in the same way.

**2/3** of museum-going young adults without children visit museums to learn.

And a similar number of older adults (**59%**).



But while **80%** of museum-going parents of young children are motivated to visit for their children's learning. . . only **14%** are motivated to visit for their own learning.

<sup>1</sup>AAM's upcoming report Museums and Public Opinion

<sup>2</sup>This and all further data points from Wilkening Consulting's 2017 Annual Survey of Museum-Goers

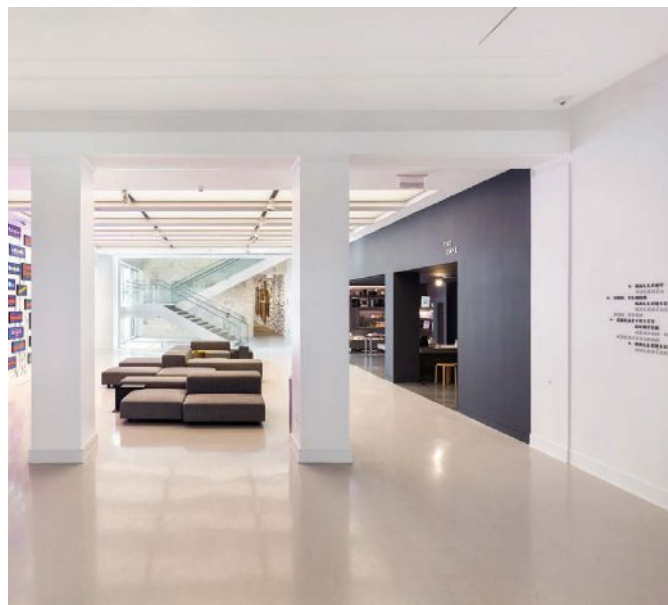


### Carrie M. McLain Memorial Museum

The exhibition "Nome: Hub of Cultures and Communities Across the Bering Strait" highlights cultural and historical objects from the Bering Strait in a series of immersive environments. A skin boat, miner's tent, and gold dredge are a few of the featured items in the museum's new 3,200-square-foot exhibition space, which opened in November 2017. The exhibition integrates technology and hands-on interactives with local voices to engage visitors and connect past and contemporary stories from the Arctic.

**Location:** Nome, Alaska

**Learn more:** [nomealaska.org/department/index.php?structureid=12](http://nomealaska.org/department/index.php?structureid=12)



### The Bass

The Bass concluded its transformation and reopened to the public on October 29, 2017. Working with architects Arata Isozaki and David Gauld, the museum increased programmable space by almost 50 percent, adding four new galleries, a museum store and cafe, and a designated education facility to better serve expanded programs and increased attendance.

**Location:** Miami Beach, Florida

**Learn more:** [thebass.org](http://thebass.org)

### The Charleston Museum

The Charleston Museum's new, fully renovated Bunting Natural History Gallery is now open. At nearly 4,000 square feet, the reconfigured gallery features all new exhibits and a selection of natural history-related objects. Highlights include complete casts of a soaring *Pelagornis sandersi*, the world's largest-known flying bird, and a 13-foot-tall giant ground sloth, along with fossils of these creatures collected in the South Carolina Lowcountry. Other items on display include fossil plants and invertebrates over 280 million years old, pieces of meteorites, an 18-foot extinct Lowcountry crocodile, new whale species, extensive Ice Age material, and recently restored mammal and bird mounts.

**Location:** Charleston, South Carolina

**Partners:** TTS Studios, Sisal Creative

**Learn more:** [charlestonmuseum.org](http://charlestonmuseum.org)



Top: Michael Burnett; Middle: Zachary Balber, courtesy of The Bass; Miami Beach; Bottom: The Charleston Museum



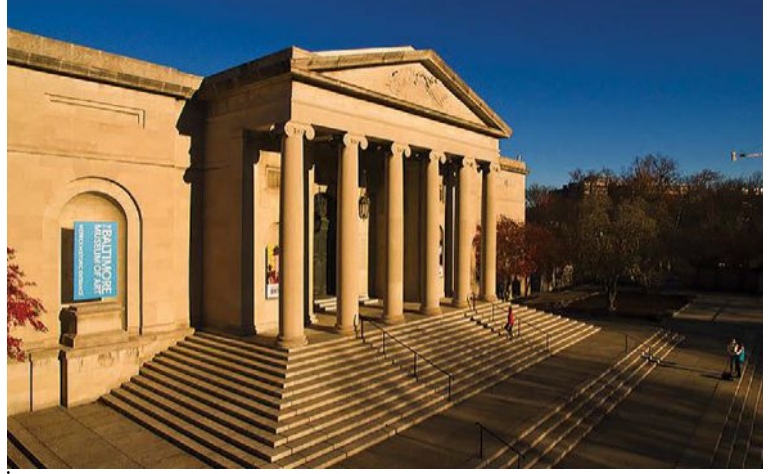
### Asian Art Museum

In early 2018, the Asian Art Museum will begin construction on the centerpiece of a \$90 million transformation: a new, 13,000-square-foot exhibition pavilion and art terrace added to the museum's Civic Center home. Designed by architect Kulapat Yantrasast, the Akiko Yamazaki & Jerry Yang Pavilion will increase the number of temporary exhibitions the museum can offer each year and will include dedicated spaces for contemporary art, new approaches to displaying masterpieces in the museum's collection galleries, and upgrades to education classrooms and new digital technologies for enhanced interpretation. The pavilion is scheduled to open in summer 2019.

**Location:** San Francisco, California

**Partner:** wHY Architects

**Learn more:** [asianart.org](http://asianart.org)



### Baltimore Museum of Art

Internationally acclaimed artist and trained architect Tomás Saraceno uses iridescent panels, spider webs, and inflatable orbs in three sculptures on view. The centerpiece of the exhibition, *Entangled Orbits*, transforms the East Lobby with clusters of iridescent-paneled modules held in place by strings reminiscent of a spider web. These spherical modules evoke the artist's visionary plans for "cloud cities," which look to naturally occurring forms for inspiration and might provide environments for future human habitation.

**Dates:** Through July 8, 2018

**Location:** Baltimore, Maryland

**Learn more:** [artbma.org/exhibitions/tomas-saraceno](http://artbma.org/exhibitions/tomas-saraceno)

Left: Rendering © wHY and Asian Art Museum; Right: Steven Spartana

## MUSEUMRAILS™ Modular Reader Rail System



DREXEL UNIVERSITY Philadelphia, PA



OKLAHOMA HISTORY CENTER Oklahoma City, OK



SWEET BRIAR COLLEGE Sweet Briar VA

### NOW A 10-31 COMPANY

MUSEUMRAILS™ is a refined system of modular rail components, offering a flexible, easily reconfigurable, and infinitely reusable signage solution to many exhibit requirements for interpretive rails and visitor separation.

**MUSEUMRAILS.COM 888.672.1890**



**Grand Rapids Art Museum**

"Alexis Rockman: The Great Lakes Cycle" explores the past, present, and future of North America's Great Lakes—one of the world's most emblematic and ecologically significant ecosystems. In 2013, artist Alexis Rockman embarked on a research tour of the Great Lakes region, resulting in this exhibition. The centerpiece is a suite of five mural-sized paintings that explore separate themes that emerged during Rockman's travels. These are accompanied by several large-scale watercolors and field drawings—monochromatic animal and plant studies made from site-sourced organic material such as mud, sand, coal, and leaves.

**Dates:** Through April 29, 2018

**Location:** Grand Rapids, Michigan

**Learn more:** [artmuseumgr.org/2017/04/03/alexis-rockman-the-great-lakes-cycle](http://artmuseumgr.org/2017/04/03/alexis-rockman-the-great-lakes-cycle)



Cascade, 2015; Grand Rapids Art Museum

**What's New at Your Museum?**

Do you have a new temporary or permanent exhibition, education program, partnership/initiative, building/wing, or technology advancement? Tell us your news at <http://bit.ly/MuseumNewsAAM>, and it might be featured in an upcoming issue.



HONG KONG CULTURAL CENTER Hong Kong



GRAMMY MUSEUM Los Angeles, CA



WELLS FARGO MUSEUM San Francisco, CA

**AS ARTISTIC AS THE PLACES YOU FIND IT.**

Q-Cord™ retractable barriers have a clean, architectural look and feel that enhances whatever it showcases. Designed to exceed ADA requirements, they are easy to set up and arrange.

**Q-CORD.COM 800-862-9869**



# Lighting the New York City art market

Like the city itself, the art market in New York is in constant flux. Galleries are expanding, opening new outposts, or establishing new arts districts. One constant, however, is a shared approach to lighting: wallwashing.

Arguably the most prolific lighting concept for New York galleries, wallwashing is a form of light distribution that applies complete, uniform illumination to a wall. Wallwashing provides a neutral backdrop for exhibitions and presents artwork in an objective manner, which is ideal for rotating gallery spaces. This method particularly benefits artwork of a large format, such as those often seen at Paula Cooper or Richard Taittinger galleries, featured in this article.

In addition to wallwashing, ERCO offers a total of seven distinct light distributions. These light distributions can easily be changed from a wallwasher to a spot, for example, by simply replacing the distribution lens. With ERCO, this is accomplished

easily without tools, to simplify the process when commissioning exhibitions. Light intensity can also be adjusted simultaneously via a dimmer built into the fixture, or with a remotely located wall dimmer.

With integrated LED optical systems and drivers produced entirely in-house, ERCO track lights pair optimal light output with elegant design that blends seamlessly into its surroundings. They are particularly adept at illuminating rooms with high ceilings, creating a bright and spacious overall impression of the room. The result is a harmonious, contemporary atmosphere with uniform illumination.

Flexible lighting options from ERCO provide versatility for a variety of exhibition needs.

Learn more at [www.erco.com](http://www.erco.com)

## ERCO





Sinthome (group show), Installation View, Richard Taittinger Gallery, New York, 2015.

# Who Will Tell My Story?

Two keynote speakers for the 2018 Annual Meeting & MuseumExpo encourage museums to create more inclusive education programs.

By Ericka Huggins and Kevin Jennings

**E**ducate, Engage, Elevate! Museums on the Rise—that’s the theme of the 2018 Annual Meeting and MuseumExpo, May 6–9 in Phoenix, Arizona. And the meeting’s keynote speakers include two distinguished leaders who have dedicated their careers to education in its many forms, including in the museum context.

Ericka Huggins is a human rights activist, poet, educator, Black Panther Party leader, and former political prisoner. She was the director of the Oakland Community School, the groundbreaking community-run child development center and elementary school founded by the Black Panther Party. Currently a facilitator and speaker on college campuses and in communities, Huggins discusses the importance of an intersectional approach to serving humanity. She was among the community advisers that the Oakland Museum

of California invited to help plan the 2016 exhibition “All Power to the People: Black Panthers at 50.”

Kevin Jennings is the new president of the Tenement Museum. After graduating from Harvard with a history degree, Jennings spent a decade as a high school history teacher, during which he co-founded GLSEN (the Gay, Lesbian, and Straight Education Network) to address the problems facing LGBT students. This work led to his appointment as head of the Obama administration’s Office of Safe and Drug-Free Schools. He is the co-founder of LGBT History Month, the author of seven books, and the executive producer of two historical documentaries.

Huggins and Jennings share some thoughts on the power of storytelling, and how important it is to be authentic and inclusive in that work.

**A**s a girl growing up in Washington, DC, I participated in one field trip after another. The school bus drove from Southeast to Northwest DC so that we could go to the ballet, theater, galleries, and museums. Teacher told us these trips would keep us from being “culturally deprived.” Her tone dismissed the possibility of little black girls and boys already holding and expressing culture.

*I was amused.*

The nation’s capital was filled with museums, but I didn’t connect with the exhibitions. I dreaded the fourth- and fifth-grade field trips that required me to be quiet, single file, and “please don’t touch anything.” There was no permission to engage with the tour leader, no points of view.

*Exhibitions can intentionally inspire open communication, and participants can feed back what they see, through many lenses.*

*I was bored.*

As a teenager, I was painfully aware that the books used in public schools lacked the full US history: the robbery of African men, women, and children from their homes and their subsequent enslavement in a land far away, the holocaust of North American indigenous peoples. In answer to my daily questions, teachers told me that books and museums were depositories of knowledge and history.

I read and I visited, and I walked away with more questions. Who decides what historical eras are

researched and presented? Which high points in global and local timelines are marginalized or removed? Through whose lens is the visual, auditory, and written commentary on an era—and the people who lived it—made public? Who is uplifted or dismissed? Who speaks for me?

*I was invisible.*

As a young adult, and member of the Black Panther Party, I became director of The Oakland Community School, a community-based, tuition-free,

child-centered elementary school in the heart of East Oakland, California. Our motto: The world is a child's classroom.

When the children asked us for insight into the histories of black, Latina/o, Asian, and Native American people, we found answers for them. This was the late 1970s, before the internet, social media, and the Museum of the African Diaspora and the National Museum of African American History and Culture. The Oakland Museum of California hadn't yet been revitalized.

When there was no exhibition worthy of a field trip, the Oakland Community School staff brought the histories of peoples to the children, and to the larger community. The children spoke to beloved friends like Rosa Parks, Cesar Chavez, Sun Ra, Maya Angelou, and James Baldwin. They were living history.

### *I was inspired.*

Decades later, I visited the Louvre in Paris and received a personal education about Egypt, and therefore the splendid cultures of Africa. In São Paulo, Brazil, I was introduced to the intriguing patterns of global migration while visiting the Afro-Brazilian Museum. By speaking with people in the townships in Johannesburg and Cape Town, South Africa, I gained direct knowledge of the system of apartheid.

### *I was humbled, grateful.*

Museums can foster necessary conversations about equity, inclusion, and diversity. A museum can be a hands-on, inclusive learning environment, a place in the digital, techno age where a slice of history comes to life. Museums can be spaces where a painting, a sculpture, a song, a poem, a photograph, or an installation can be dissected and experienced.



Ericka Huggins

With diverse staffing, at all levels, museums become laboratories of exploration about the breadth of humanity. Graphic images; natural, unedited sound; and tactile, fluid galleries create opportunities for inner learning. Museums can be hubs of equity, rooms for truth-telling. Exhibitions can intentionally inspire open communication, and participants can feed back what they see, through many lenses.

Curators can be fearless collaborators, as René De Guzman and Lisa Silberstein at the Oakland Museum of California were with the exhibition “All Power to the People: Black Panthers at 50.” As a community advisor to the exhibition, I very quickly realized that because education is multilayered, the planning team, advisors, staff, and curators must find ways to unlearn that which is based in historical inaccuracy.

When museums create a cognitive context, it is important to have experts with lived experience on the

topic in decision-making rooms before, during, and after the exhibition. The museum can then explore the exhibition's impact on the individual, family, community, and society and how it will affect the mental, emotional, physical, and spiritual well-being of those who engage with it.

Artists plan with scholars in the field, inspired by those who live their lives “in the field.” For example, expert witnesses are critical when exploring the histories of women of color; however, women of color—all genders, ages, classes, abilities, and cultures—are the experts.

With this inclusive focus, museum curators, staff, and funders create worlds of learning, where empathy and understanding are the biggest take-aways. These are the seeds of personal transformation and social cohesion.

Museums support the larger community in thinking beyond nation-states. This is how we learn to be global citizens.

When the Black Lives Matter movement emerged, many (almost always white) people were outraged. “Shouldn’t all lives matter?” was a common retort. Well, yes, of course, in an ideal world all lives would matter. But we don’t live in an ideal world.

In the real world—including the real world of museums—not all lives matter equally, and it shows in our collections and in the stories we tell. As the #MuseumsAreNotNeutral campaign has demonstrated, every choice we make about what things we preserve and what stories we tell is a value judgment about whose lives matter.

Ruth Abram, the founder of the Tenement Museum (where I serve as president), believed that the lives of ordinary people deserved preservation and retelling. In 1988, she acquired a dilapidated multistory, multifamily dwelling (commonly known as a tenement) built in 1863 on New York’s Lower East Side. She wanted to create a place to tell the stories of the real people who lived in the buildings—none of whom were or became famous. In so doing, she was making a value statement that such lives mattered.

Creating the Tenement Museum was a radical choice, but it has proved popular with the public. Today, over a quarter of a million visitors a year wedge themselves into the tiny (325 square feet) three-room apartments in our tenement to learn about the lives once considered too inconsequential to merit a museum.

For a time, we used the slogan “Telling America’s Story” to describe the education we offered. But we recently decided to drop that slogan because it is historically inaccurate. While we do tell the stories of immigrants who helped build our country—stories we feel are central to the American experience—we don’t tell all of America’s story.



Kevin Jennings

We don’t tell the story of the indigent people who were pushed aside so our city could be built. We don’t tell the story of African Americans who were brought to this city and country involuntarily. We don’t tell the story of people who immigrated in the last half-century, as the last family whose story we tell came in 1965. In light of these omissions, we simply could not with a straight face continue to use a slogan that we all knew in our hearts was a falsehood.

At the Tenement Museum, we pride ourselves on telling stories that too often don’t get told in museums, so it was difficult to admit our shortcomings and give up our cherished slogan. We started asking ourselves how we could do better, how we could preserve and retell a wider range of American stories. The result was a new online program called *Your Story/Our Story*, where we encourage people to upload photos of objects that help tell their family’s immigration and migration stories. As a result, we now have thousands of stories to interpret, including many from groups our education programs have not previously addressed. While we are far from perfect, we’re a lot closer to living up to our former slogan than we were a year ago.

Participating in *Your Story/Our Story* was difficult for me. I come from a poor family: my mom grew up in Appalachia without running water or electricity, and my dad was the son of New England millworkers. Their childhoods were even poorer than mine. We don’t have family heirlooms, since my family could never afford things that nice, and I had very few things handed down to me that I could use to make my entry. But I found an inexpensive family Bible that my older siblings gave my mom in 1961 (before I was born), and I used it to tell my family’s story.

This Bible symbolized my family’s migration journey: my father was a Southern Baptist evangelist, and he and my mother relocated to the South so he could pursue his ministry. While not of great monetary value, our family Bible is of great family historical value, and as such is a statement that the lives of people who “couldn’t afford nice things” matter.

I believe we who work in museums should take a hard look at what stories we tell—and don’t tell—and consider what that says about whose lives we feel matter. We must constantly assess who is being left out of our narratives and seek to be as inclusive as possible.





<b>BP mini</b>	<b>LED IMAGE PROJECTOR</b>	<b>120/277V</b>
	12" Length, 15 watts, 10,000+ CBCP	Beam Angles From 20° to 60°
	3 Plane Shutters	Glass or Metal "E" Size Gobo
<p>The BPM Series is a petite, architecturally designed LED image projector. At 12" in length, the BPM is a high performance instrument with 10,000+ CBCP at 15 watts. To learn more about the long list of professional grade features of the BPM Series, please visit our website.</p>		
<p><b>Lighting Services Inc</b> The premier specialty lighting manufacturer.</p>		



## Think Small

Early education programs make sense for all types of museums.

By Carrie Heflin

Early learning environments have been a mainstay of children's museums, science museums, and nature centers for a long time. But early learning environments and opportunities have only recently started to make their way into more traditional museums.

Over the last decade, a plethora of big-name art museums have reached out to early learning audiences with specially designed studio programs and baby/toddler-friendly tours. Additionally, programs like mother-and-child yoga classes are helping parents with young children access museums in a way they haven't been able to before.

Two years ago I was hired as the exhibit manager/coordinator for Wegmans Wonderplace, a new early learning exhibit at the National Museum of American History. As a former pre-K teacher and professional development coordinator for the Smithsonian Early Enrichment Center (the Smithsonian's in-house early childhood school), I was no stranger to adapting more traditional museum settings to suit the needs of young children, but this job felt to me like something new, unexplored, and untouched.

There are so few unique things left in the world that it would be foolish to think that Wegmans Wonderplace is one-of-a-kind in every way. However, as the first exhibit designed exclusively



Carrie Heflin, program manager of Wegmans Wonderland, and David J. Skorton, secretary of the Smithsonian, lead a music-making activity at the National Museum of American History's story time program for early learners—hiSTORYtime.

Hugh Talman, courtesy of the National Museum of American History

for early learners on the National Mall in Washington, DC, it has served as a fascinating lens through which to observe how all types of museums can welcome families with young children.

### What Can a Baby Learn at a Museum?

That is a question I have fielded more times than I can count—from parents, friends, colleagues, and visiting professionals alike. My answer has become longer and more informed with time—and with a couple of post-grad programs under my belt—but it has remained the same at its core. A baby can learn everything at a museum.

By the time we reach adulthood, we have learned a lot, but we have forgotten so much more than we ever learned. For example, as we learned how to focus, we forgot how to imagine. I think that is why adults dismiss children's learning so easily. They do it with a single word that has become my least favorite: just. As in, "Oh, they're just playing," or "Oh, this is just for little kids." With one word adults reduce the hard work, gumption, and wonder that imbues everything a child does to unimportant side work, something children do simply to pass the time or amuse themselves.

In reality, the seeming benignity of children's play masks a process so complex that it is almost incomprehensible. Since I am not a neuroscientist, I won't attempt a scientifically accurate explanation of childhood brain development; however, a wealth of research produced over the last two decades confirms how much is going on inside the minds of young children—beginning in infancy.

In the first few years of life, children are forming the synaptic connections they need to understand and interpret the world around them at an absolutely stunning rate. In fact, in those earliest years of life, synapses form much more rapidly than they do later on, making

*“While museum leaders might understand that their institutions are attractive to younger audiences, they might not be thinking about how younger audiences are an attractive target audience.”*

the early years critical to overall brain growth and development.

As you smile and babble with a baby, they are mapping facial expressions and processing vocal tones that will help them develop effective communication skills and social-emotional awareness. Simultaneously, they are experimenting with cause and effect by exploring how their actions produce a wide range of reactions from the people around them. By providing children with new and varying stimuli, you increase their opportunities to establish new synaptic connections.

### What's in It for Me?

Considering those implications, doesn't it follow that museums—places driven by educational missions to introduce people to new experiences and ideas—are the ideal resources for young children's developing minds?

However, now that even historically adult-oriented museums are warming to the idea of creating spaces and programs for young children, some museums are approaching these experiences more as entertainment than education. This may be in part due to a lack of understanding about how early childhood brain development works or a lack of available content on how to design quality museum early learning spaces and programs.

But another factor is buy-in from museums themselves. While museum leaders might understand that their institutions are attractive to younger audiences, they might not be thinking



Visitors take a closer look at objects on display in Wegmans Wonderplace during the Smithsonian's Mornings at the Museum program, which serves families with children who have cognitive and sensory processing disabilities.

about how younger audiences are an attractive target audience.

Over the past two years running Wegmans Wonderplace, I have observed the following benefits from making early learners a primary target audience:

- **Lifelong museum-goers.** Research shows that people who visit museums as children are exponentially more likely to go as adults.
- **An audience of regulars.** Whereas some exhibits and programs for adults end up catering to tourists and a few dedicated locals, early childhood spaces and programs cater to an audience that thrives on multiple exposures and will come back time and again.
- **Serving underserved audiences.** Early childhood child care options are often expensive and of varying quality. Offering



Even the youngest visitors can find developmentally appropriate toys and safe spaces for exploration in the designated crawler area at Wegmans Wonderplace. This child is exploring social emotional cues and practicing effective communication skills while showing off a newly discovered toy.

affordable or free quality early education offerings fills a gap in the community.

- **The cuteness factor!** Wegmans Wonderplace has shown me time and again that adorable children are a strong attraction. Volunteers, staff, and donors alike are drawn to the space as soon as they notice our cute clientele.

### Cool—What Should We Do About It?

At this point, you might be thinking, “Great, but how do I incorporate early learning into my museum?” My advice is to start at the beginning. Assess what resources you have and what additional resources you would need to create a high-quality early learning space or program.

Here are a few dos and don'ts to get you started:

- Do consult with early learning professionals, such as preschool teachers, child care providers, and

local nannies. Ask them how they are currently using your museum and what features, amenities, and programs would improve their experiences.

- Do not, under any circumstances, try to cobble something together using spare art supplies you found while cleaning out a closet. This audience is young and small in stature, but you need to serve them like any other audience—with thoughtfully selected, developmentally appropriate content and materials.
- Do advocate for your cause at the highest level. If the director/president isn't behind it, it will be hard to gain momentum and access the resources you need.
- Do not let fear of failure stop you. This audience is all about that try-and-try-again attitude. If you fail, acknowledge the failure, take feedback, and make improvements. The mission statement at the

Smithsonian's National Museum of American History says, “We help people understand the past in order to make sense of the present and shape a more humane future.” Today's early learners are that future. Don't all museum professionals want to do everything we can to ensure that we leave our museums—and our world—in capable hands?

---

*Carrie Heflin is the program manager for Wegmans Wonderplace at the National Museum of American History in Washington, DC.*

### Resources

*Early Learning in Museums: A Review of Literature*  
<http://s.si.edu/2lWDmJF>

“From Pacifiers to Picassos: Museums Cater to a Younger Clientele,” *Washington Post*  
<http://wapo.st/2yudxVT>

# MUSEUM OF THE BIBLE

## History of the Bible Galleries

WASHINGTON, DC



**THE PRD GROUP**  
EXHIBITION DESIGN

**DESIGN AND PRODUCTION INCORPORATED**  
EXHIBITS, GRAPHICS, CASEWORK, MEDIA HARDWARE, LIGHTING

# EVERYBODY

# DIY

Why and how the Arizona Science Center created its own makerspace.

By RaeAnn Fox



Adults make bows as a part of the monthly First Friday free activity at CREATE at Arizona Science Center®.



All Images: Arizona Science Center staff

In the science center world, some have debated the relevance and value of makerspaces. They question whether investing in makerspaces is consistent with the educational goals of our institutions.

However, when the Arizona Science Center had the opportunity to establish a community makerspace, we did not hesitate. And we have no regrets.

Arizona Science Center is a place where community members of all ages come for inspiring and engaging science education experiences. Our vision for programming emphasizes hands-on STEM learning

opportunities that uncover and celebrate the daily wonders of science, large and small.

Having a space dedicated to exploration, experimentation, and creation not only aligns with our institutional mission, it allows us to fulfill that mission in new and exciting ways that transcend the typical conception of what museums and science centers offer. In the two years since we opened CREATE at Arizona Science Center®, it truly has become a place where thoughts become ideas and ideas become reality.



Educators from across the state engaged in a five-day Art of Making Boot Camp. They were introduced to the maker mindset, participated in design challenges, and received hands-on training with the technology in the CREATE hubs (electronics, woodshop, and artistry).

### How We Built It

After nearly four years of dreaming and goal-setting, in the summer of 2013, we started planning the CREATE makerspace in earnest. From the outset, Chevy Humphrey, The Hazel A. Hare president and CEO of Arizona Science Center, and the governing board members knew the success of this space would depend on its widespread appeal, flexibility, and availability to all community members.

### Designing the Space

Early on, the planning team gave a variety of individuals from within and outside the community a voice in the planning and design process for CREATE. The planning team organized a series of charrettes—collaborative sessions to develop solutions to design challenges—that directly involved Arizona Science Center staff and board members, local business owners, architects,

## Advice for Making Your Own Makerspace

The CREATE makerspace is now a success, but it took some tinkering. Here are some of the challenges the Arizona Science Center has had to address.



- **This customer service model is different from that of the main science center.** Much of the main science center is self-guided, but we soon realized that CREATE needed to be a more one-on-one, engaging experience. After all, making can be intimidating; for it to be fun, relevant, and accessible, guests need guidance. We hired CREATE coordinators who not only welcome guests, but also offer them tours of the space and ask questions to better connect guests to interesting experiences.



- **Communication and marketing are key.** Just because you build it does not mean people will come. Many in the community may not know anything about making. Others may think it's not for them. Through various marketing and public relations efforts, you will need to explain what a makerspace is all about and the value it offers. We distributed flyers, gave presentations about CREATE to community groups, invited groups to use the space for free, and offered private tours.



- **Don't base your community use or revenue goals entirely on pass holders.** Originally, our goal was to get 100 pass holders, but we soon realized that this group alone wasn't going to keep the space active. In fact, pass holders became a small part of the maker culture we ultimately created, which expanded to educators and drop-in visitors.



- **One size does not fit all.** Get to know your guests and community to find out their needs. This can be accomplished in a number of ways: guest and educator surveys, focus groups, and short-term trial events. Be prepared to adapt your programming and hours—you may need to stay open late—to meet those needs.



- **Staff training is essential.** Making is a skill that requires lifelong learning, practice, and training, in addition to time to research the latest tools, skills, and designs. Staff need time to practice, learn from others, and do their own research, or their development and interest will stagnate.



college students and professors, engineers, designers, local educators, and science and technology center colleagues from around the globe. The groups gathered to discuss how CREATE could best meet community needs, connect with local businesses, and complement the offerings of other education organizations. These discussions helped the planning team nail down its intentions and goals for CREATE's institutional impact, operations, community involvement, construction, and design.

After the charrettes, a smaller design group, led by a project manager working with the chief operations officer, formed to oversee the design and construction process. Everything about the design was intentional (down to the signs for each of the resource centers) and was conceived with flexibility and agility in mind.

CREATE has an industrial wood and metallic look, with zones that define each space but do not constrain them. There are open areas for people to chat, tinker, and collaborate and other areas that can be used separately for safety or privacy reasons. The mobile furniture allows the space to be used for a variety of purposes, from group making activities to meetings and even gala events (thus offering the museum additional revenue streams).

### *Designing and Adapting the Programming*

As CREATE's physical space was being designed and constructed, the planning for its programming and operations was simultaneously underway. Initially, we planned to have CREATE programming available to pass holders, who would

take classes and pay a membership fee to use the tools and equipment.

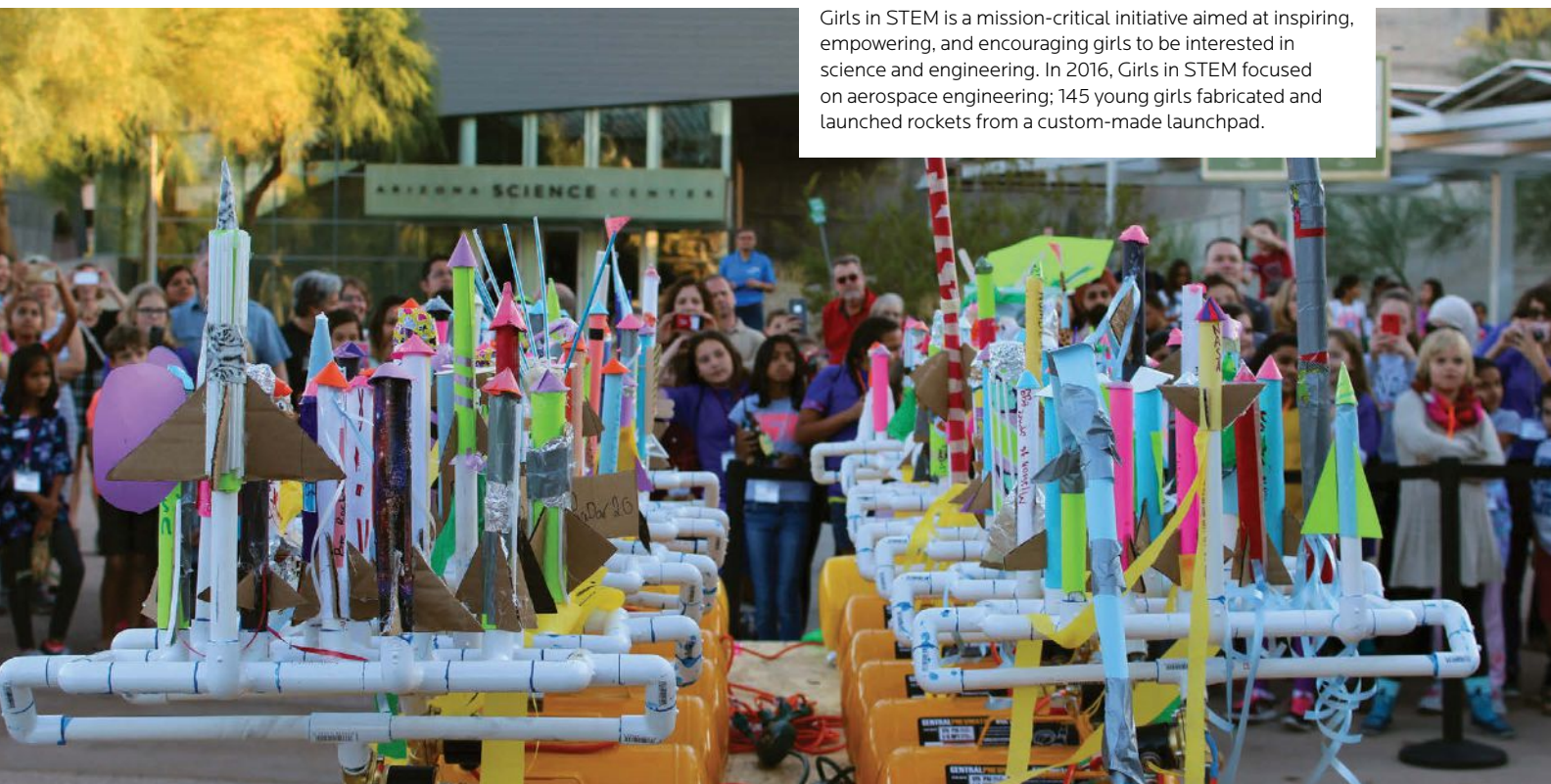
Drop-in visitors and school groups could also engage in various staff-designed "maker challenges" in the three different CREATE zones for a cost that depended on supplies and resources used. In this initial vision, the space would be open to the public during the same hours as the science center.

But as any maker knows, even the best-laid plans don't always work out as originally conceived. So, in keeping with the adaptive nature of the CREATE makerspace, Arizona Science Center's approach to programming and operations has been similarly agile. In fact, much of the initial programming model has been modified to better suit how the community uses the space and its resources.

We now have extended hours three days a week, and we offer a broader range of visitor options: "maker experiences," in which customers choose to make something from a list of items; free tinkering activities; field trips; professional development in making and project-based learning; and long-term afterschool project-based learning opportunities with business experts as mentors.

### **How We Share What We Know**

Even before CREATE's doors opened, word of our makerspace had spread throughout our Arizona community and to science centers around the world. Groups from other countries were coming to see this makerspace and how it would be incorporated into the existing culture of Arizona Science Center and the community. Humphrey and Dean Briere, chief operating officer of Arizona Science Center,



Girls in STEM is a mission-critical initiative aimed at inspiring, empowering, and encouraging girls to be interested in science and engineering. In 2016, Girls in STEM focused on aerospace engineering; 145 young girls fabricated and launched rockets from a custom-made launchpad.



Inspired by the productivity of an inventor's workshop, the creativity of an art studio, the experimentation of a lab, and the connectivity of a commons, CREATE is a 6,500-square-foot community hub that helps turn dreams into reality.

tirelessly explained to all what was happening at CREATE and helped other science centers start their own makerspaces.

We also made a concerted effort to engage school groups. Some groups arrived with an interest in the makerspace movement but didn't know exactly how to incorporate making into their curricula; other groups were new to the concept. We were able to meet everyone where they were. We also scheduled tours that showcased the CREATE space for educators, principals, and superintendents from across the state and engaged them in making activities so they could understand CREATE's value.

One of the central goals of the Arizona Science Center is to improve science teaching in the state, and the CREATE makerspace has enabled us to expand our professional development work. In addition to our teacher residency program and workshops for science teachers, through CREATE we have developed professional development partnerships that provide educators with project-based learning opportunities that incorporate making into science education.

In addition, two CREATE professional development modules offered onsite, "Making as a Mindset" and "The Art of Making," are now earned-revenue streams that help sustain CREATE programming. Our training and consultation work with school districts, in which we help them conduct design charrettes, plan their goals, and design their own makerspaces, is another revenue stream.

Several of the districts we have consulted with have already opened, or will be opening, their own makerspaces. We are honored to have been a partner in their journeys. These school site makerspaces will allow students to imagine, design, and create while connecting concepts they learn in school with real-world projects.

This is precisely the kind of science learning our institution has always wanted to inspire and make a reality.

---

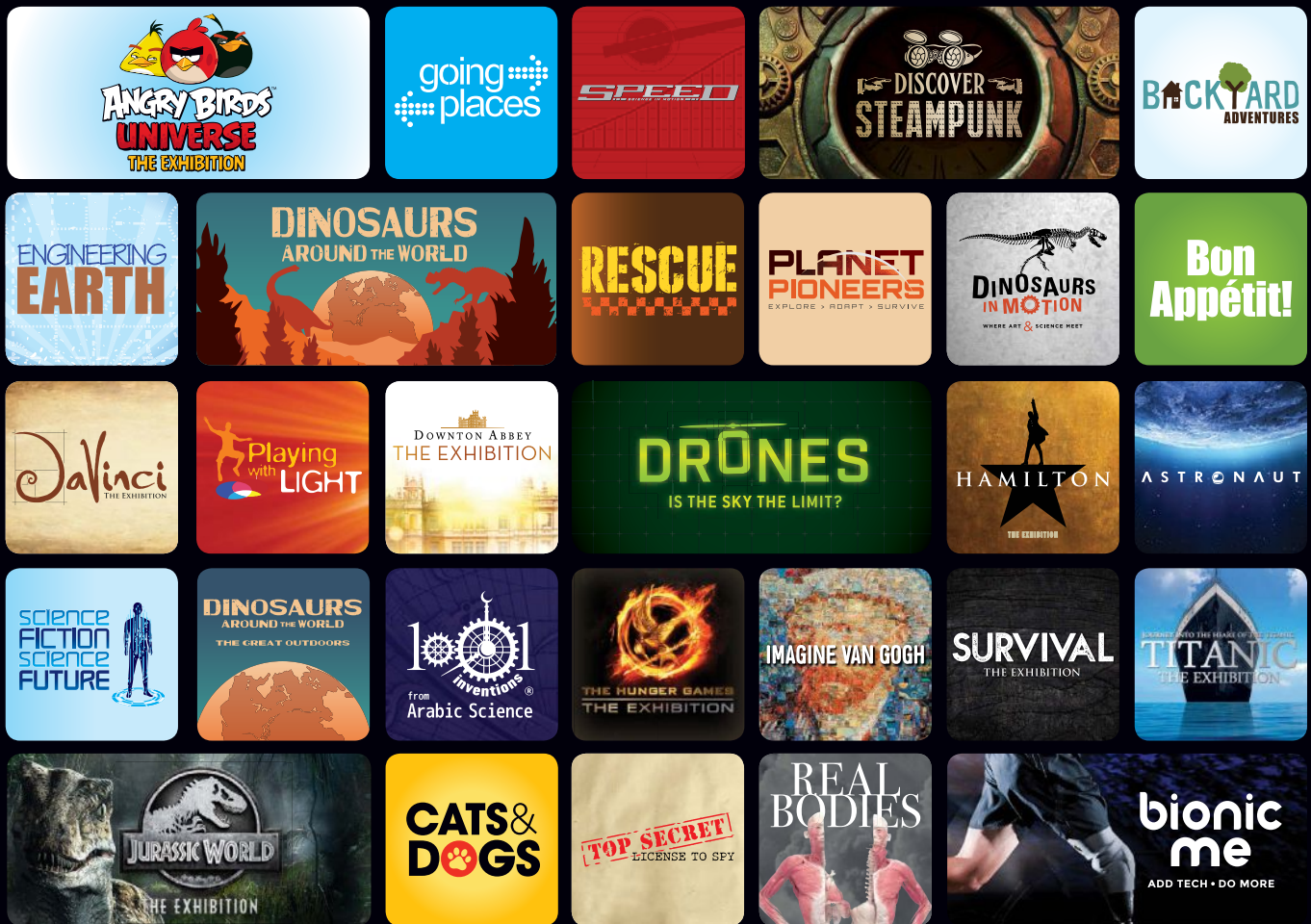
*RaeAnn Fox is vice president of programs at the Arizona Science Center in Phoenix, Arizona. She will be a speaker at the AAM 2018 Annual Meeting & MuseumExpo in Phoenix, Arizona on May 6-9, 2018.*

# imagine

EXHIBITIONS | VENUES | DESIGN

## Exhibitions

Imagine Exhibitions has over 25 years of experience in developing exhibitions that educate and excite while exceeding attendance goals. We are currently touring 35+ unique exhibitions around the world.



# ART | SCIENCE | HISTORY

EXHIBITIONS FOR EVERY VENUE, BUDGET AND VISITOR

TO LEARN MORE ABOUT OUR  
35+ EXHIBITIONS CONTACT...

DEBBIE DONOHUE

EMAIL [ddonohue@imagineexhibitions.com](mailto:ddonohue@imagineexhibitions.com)

WEBSITE [www.ImagineExhibitions.com](http://www.ImagineExhibitions.com)





# A JOURNEY TO CHINA

AAM took a group of art museum professionals to China. Here are some of their thoughts on the experience.

The American Alliance of Museums strives to foster global connections and exchange to spark relationships across borders, broaden perspectives, and transform museum practice. In support of these objectives, the Alliance partnered with the China Central Academy of Fine Arts (CAFA) in Beijing to host “Connection—Engagement: A US-China Museum Education Forum” to connect Chinese and American museum educators. Why China? Its museum sector is one of the world’s fastest-growing and most dynamic.

In December 2016, 14 education directors and other professionals from US art museums went to Beijing and Shanghai for museum and artist studio visits, panel presentations, and roundtable discussions with Chinese counterparts, comprising the largest delegation of US museum educators to ever visit China.

One year later we revisit the US participants’ reflections about their experiences in China and the value of global exchange. Here are their stories.

## Why Go to China?

*There are many reasons, which benefit institutions in both countries.*

**Juliette Fritsch**

**Head of Exhibitions and Visitor Experience  
Natural History Museum of Denmark**

China is changing so rapidly, evolving so fast, and embracing innovation with such fervor; it’s hard to track and even harder to really engage with, certainly from a distance. The chance to spend a week digging deep with colleagues and really discovering what is making Chinese art museums tick was incredible. The investments the Chinese are making in the cultural economy make the eyes water, and we need to pay attention.

The kind of professional exchange AAM put together for this week with the Central Academy of Fine Art in Beijing will have repercussions in both China and the US for many years to come. There will be the obvious signs of partnerships,

collaborations, joint projects, exchanges. But there will also be the less tangible ripple effects of cultural diplomacy, professional development, and genuine friendship.

Shaping how cultural heritage is presented and consumed in China will contribute to shaping social context over there for generations to come. For the museum education profession, this is even more critical given the Chinese government's dictate that all Chinese school children spend a certain percentage of their academic day being taught in non-school, informal environments—like museums. This, plus the fact that entry to Chinese museums is free, means that a huge proportion of the nation will receive foundational education and mental-framework shaping through their engagement with museums.

**Sarah Ganz Blythe**  
**Deputy Director, Exhibitions, Education and Programs**  
**RISD Museum**

Particularly notable was the size and scale of the museum ecology in China, evident in the number of new museums, mass visitation, ambitious exhibition program, and expansive square footage to populate and maintain. From my understanding, this abundance and demand is due to recent economic growth and a new government emphasis on the cultural sector. This thriving context creates a demand to which museums are responding. This is in stark contrast to the US situation in which external factors erode rather than bolster museum attendance, and museums must relentlessly create the demand for their supply of exhibitions, programs, and square footage. We can learn from China's deep investment in education and culture, its seemingly productive blurring of the profit and nonprofit sectors, and the healthy collaboration between enterprise and culture.



US museum educators tour artist studios and meet with Chinese artists in Beijing, China.

## What's Happening in China?

*Heavy investment in the cultural sector is now leading to a focus on visitor education.*

**Sarah Jesse**  
**Associate Vice President of Education**  
**Los Angeles County Museum of Art**

Considering that only about 20 museums existed when the Communist Party established the People's Republic of China in 1949, and today there are over 4,500 institutions, admiration is certainly warranted.

One only need look as far as the CAFA-AAM exchange itself for evidence of China's investment in visitor engagement. The substance of the conversation indicates a strong commitment from educators, curators, and directors alike to prioritize and formalize museum education in China. The emergence over the last decade of stand-alone education departments in Chinese museums, international exchanges and training programs, and university courses on theory and practice highlight that the country is earmarking considerable resources to professionalize the field. Just as museum education evolved in the US over time, China is in the midst of conceiving and articulating its own best practices, bolstered by its conviction of the public role of museums.



US and Chinese museum education leaders participate in a panel discussion at "Connection—Engagement: A US—China Museum Education Forum" in Beijing, China.

Megan Lantz, AAM

**Karleen Gardner**  
**Director of Learning and Innovation**  
**Minneapolis Institute of Art**

There is a great desire in Chinese museums to have more collaboration between curators and educators in the interpretive process, and US museums have a lot of wisdom and experience to share in this area. From my time with Chinese colleagues, I learned that Chinese museums are dedicated to becoming more visitor-centric. I believe that this initiative can be greatly enhanced by US museum educators sharing our learner-centered teaching pedagogies. Training in outcome-based evaluation and visitor studies would also be beneficial for our Chinese colleagues.

**Jackie Terrassa**  
**Woman's Board Chair of Learning**  
**and Public Engagement**  
**Art Institute of Chicago**

I did not imagine, prior to my visit to China, that innovation and art education would be valued within the Chinese educational system. That thinking was the product of my own cultural bias and ignorance. But what we learned during the exchange was that China is aggressively seeking to transition from an economy primarily based on manufacturing to a design economy where creativity and affective/sensorial experience are paramount.

The investment in education, arts administration, and in art education of all kinds is staggering. It reflects a unified system that is entirely different from our fragmented system of a state-by-state, community-by-community, school-by-school, teacher-by-teacher approach to education. The tremendous level of interest in gaining greater knowledge about art museum education may be limited to the next 10 years. It is entirely possible that after that, they will have sufficient capacity to provide training themselves for their own people. On the other hand, their investment in art education, the surge in access for school children, and increasingly relaxed travel restrictions mean that our museums may see a huge increase in tourism from China in the future.

*There's an intersection of art, lifestyle, and commercial culture in China today.*

**Wendy Woon**  
**The Edward John Noble Foundation Deputy**  
**Director for Education**  
**Museum of Modern Art**

While in Shanghai, we visited K11, an arts initiative started by a successful shopping mall magnate that has an on-site exhibition and programming space (for adults and also a space for families) in a downtown luxury mall, as well as art and workshop

spaces integrated throughout the mall. It also hosts unpaid artist residencies and helps promote the work of emerging artists selected for the program, which is held outside of China's major centers.

It was interesting to note that staff members running various functions within the space were government-funded positions (Chinese students must give a year of public service). This mix of public and government partnership was particularly intriguing given its context within a luxury mall. This reminded me that in the early history of both the Metropolitan Museum and MoMA (and I'm sure several others) relationships between exhibiting and promoting commercial industrial design were not uncommon, including relationships with department stores. Museums embraced the opportunity to bring "good design" at affordable prices into the lives of everyday consumers.



Sarah Jesse, associate vice president of education at the Los Angeles County Museum of Art, (left) and Kelly McKinley, deputy director at the Oakland Museum of California, participate in a museum education workshop led by education staff at the National Museum of China in Beijing, China.



US and Chinese museum educators meet at the Long Museum in Shanghai, China.

## What Can We Learn from Each Other?

*There is always value in an exchange of ideas and information.*

**Kelly McKinley**  
Deputy Director  
Oakland Museum of California

Our Chinese colleagues were forthright about how museum education is being positioned and understood as a powerful counterpoint to formal or classroom education. Exposure to arts, culture, and creativity through museums is key to the government's strategy to better prepare Chinese students for the competitive global marketplace. The explosion of museum education programs is in direct response to the desire to "round out" Chinese student education, which is traditionally quite rigidly and narrowly defined.

This is where the real opportunity exists for us to come together in true exchange: to imagine an entirely new model for museum school and teacher programs—a model that takes the fullest advantage of the spaces and experiences afforded by museums and collections, a model that is a true complement, even counterpoint, to the modes and methods of classroom learning. I was struck by the formality of many of the programs we

observed, programs that directly reference models at play here in the US. We have an incredible opportunity to imagine and craft something new for both of our contexts.

*Though not everything will translate—and it's worth acknowledging that.*

**Kathryn Potts**  
Associate Director, Helena Rubinstein Chair  
of Education  
Whitney Museum of American Art

On the trip, we heard a speech by Chinese Education Minister Xu Tao, who remarked that international exchanges such as ours introduce ideas and approaches from the West that are then interpreted and implemented "with a Chinese character." What I found so fascinating as a result of this trip is how much of my own work and that of my education colleagues is actually more precisely "education with an American character."

Our democratic values; the founding principles of our country; and our belief in diversity, equity, and inclusion are all so fundamental to who we are and are expressed in our work as museum educators. Yet these values don't translate exactly to a country like China, with its own long history, cultural traditions, and a rapidly changing contemporary context.

This is not necessarily a failure on either side, but

it does speak to the difficulty of establishing a common language that is shared by both countries. Do we mean the same thing when we use terms like *education*, *public*, *democracy*, or *community*? There even seems to be different expectations for the cultural role museums play, what museums aspire to do, and how they might impact the lives of the people they serve.

**Peter Samis**  
Associate Curator of  
Interpretation  
San Francisco Museum of  
Modern Art

We have a tendency in Europe and the US to think of ourselves as hot stuff: top-level trained and seasoned museum professionals. This is often with good reason. We certainly have a vaster museum literature and tradition of practice than the Chinese,



## The Exchange Continues

One year later, in November 2017, American museums had the opportunity to host Chinese colleagues in a US-based professional exchange in museum education. This trip was sponsored by the China National Art Fund and organized by the China Central Academy of Fine Arts with assistance from the Alliance. A cohort of approximately 30 Chinese museum educators from institutions across China traveled to the US, visiting museums and meeting US counterparts in New York and Washington, DC. Then they dispersed to month-long residencies in selected education departments at museums across the US.



in spite of their 5,000 years of continuous culture. But the big question for me is: Are our questions the same as our Chinese colleagues' questions—and should they be? And the sequel: Are our solutions interchangeable? Do they need to be?

We live in a fundamentally different society, one that prizes individualism and freedom of choice. In our consumer society, leisure activities fight for attention and museums have an uphill battle in claiming mindshare among all the commercial inputs and “infohaze.” The Chinese might have us beat in the smog department, but they also seem to have a clarity of direction and a mandate from above. The question arises: When President Xi Jinping mentions *museums* 36 times in speeches over four years, does that register in the consciousness of the Chinese people in any way remotely akin to the way it registers on the balance sheets of the burgeoning Chinese museum industry? If so, with what attitudes do they approach their museum visit? What are their expectations?

Are people more docile, more compliant, still more respectful of the “inherent good” of museum culture there? Are they where we were in the 1970s, when museums here, too, were accepted as an inherent good by a largely white, middle-class, educated audience, and museums' cultural authority was unquestioned? As opposed to where we are now, when we bend over backwards to prove our relevance to people in a far more culturally diverse, free-choice world? What are the implications of our visitor-centered approach for China?

*However, cross-cultural connections can pay dividends down the road in many different ways.*

**Deborah Clearwaters**  
 Director of Education, Community Programs,  
 and Interpretation  
 Asian Art Museum

I see this convening as the first step in any relationship that might develop in future. I have been in touch with a few Chinese contacts by email after the meetings and feel much better informed about whom to reach out to as my counterpart in China. Prior to this convening I would have gone through colleagues in curatorial or the director, but now I have my own direct contacts at major Chinese museums with whom my museum is highly likely to do business.

**Anne Manning**  
 Director of Education and Interpretation  
 Nelson-Atkins Museum of Art

One of the primary benefits of this kind of gathering is cross-cultural dialogue and global understanding. These are things that we as museum educators strive to foster in the programs and resources we create. As museum educators we, and our staff, help our visitors appreciate cultural similarities and differences, see things from new perspectives, and think critically about human experiences. Having this experience for ourselves—encountering the new, unfamiliar, unexpected—will enable us to be more sensitive to our visitors' experiences and design opportunities for rich learning. Pushing through language barriers and cultural differences to understand the nature of each other's values, choices, and decisions will make us more informed and empowered as cultural leaders in our own institutions and communities.



Peter Samis, associate curator, interpretation, at the San Francisco Museum of Modern Art, presents at “Connection—Engagement: A US–China Museum Education Forum” in Beijing, China.



# CULTIVATING LIFELONG APPRECIATION

By Mary Ellen Collins

A look at teen programs that are preparing the next generation of museum visitors, staff, and supporters.



**H**ere's a sight every museum professional has witnessed: a wide-eyed elementary school child who is experiencing his or her first dinosaur skeleton, mummy, or giant sculpture. It's a special moment. But as those children hit their teen years, getting them excited about museum visits becomes a little more difficult—like most things in the teen years.

Engaging teen audiences takes planning and investment, but it's worth it. Proof: the 2015 Whitney Museum of American Art research study *Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums* found that teen programming offers participants a lifelong engagement with arts and culture, personal and professional development, and opportunities to build leadership skills and civic engagement.

"Museums across the country are doing essential work in engaging adolescents as they move beyond simply getting teens in the front door to offer

authentic, transformative experiences for an age group that seeks personal meaning, embraces risk, thrives on peer relationships, and values supportive adult mentors," the report says. "Treated as individuals with much to contribute, participants become involved co-creators of museum experiences rather than passive recipients of information or educational services."

While the report focuses on art museums, various types of museums are creating teen experiences with similar goals and results. Below are snapshots of teen programs that illustrate the breadth of strategies museums are using to prepare the next generation for personal, academic, and professional success—and instill a better appreciation of what museums have to offer.

### **Prioritize Self-Discovery**

The extensive slate of teen programming at The Andy Warhol Museum ranges from the Youth

**From left:** Youth Invasion at The Andy Warhol Museum is an annual teen takeover of the museum that showcases youth creativity; the Intrepid Sea, Air & Space Museum's 2016 GOALS for Girls cohort performs a frog dissection with toxicology professors at St. John's University; participants of the New-York Historical Society's teen programs take a moment to socialize on the museum's Central Park West steps; and participants in the Students Opposing Slavery program at President Lincoln's Cottage spend a week preparing human trafficking awareness campaigns that they bring back to their communities.

From left: Sean Carroll, 2017; Shay Saleem. Intrepid Sea, Air & Space Museum; New-York Historical Society; President Lincoln's Cottage



Participants in the Intrepid Sea, Air & Space Museum's Youth Leadership Institute (YLI) visit the Youth Farm at the School for Public Service in Brooklyn. The YLI students, who readied the farm for winter, learned about sustainable agriculture in the city and how it relates to access to quality food and health issues.

## "Teens are not just an audience for The Warhol—they are an essential part of our staff."

Invasion, an annual celebration in which teen artists, performers, and designers take over the museum and showcase their talent, to an LGBTQ+ prom that attracts hundreds of youth. Approximately 3,800 teens participate in all of the museum's programs.

Teens can become paid student assistants who work in education and outreach programs like the Youth Open Studio, a free drop-in printmaking workshop at a local artist-run printmaking facility. Or they can apply for the Youth Arts Council, a year-long leadership program in which students receive a stipend and collaborate with staff and artists, create art, plan events, or work in areas of the museum like The Factory, where visitors of all ages explore Warhol's art-making techniques.

"Teens are not just an audience for The Warhol—they are an essential part of our staff," says Danielle Linzer, director of learning and public engagement. "They gain real-world skills, engage with a creative community, and learn about new artistic processes and approaches."

### Enable Scholarly Pursuits

At the New York Historical Society, the decade-old teen programming includes a weeklong Scholars

Program for youth who are interested in American history and developing their research skills. During the spring sessions, 16 participants conduct research using artifacts from current exhibitions, and in the summer sessions they access the print, manuscript, and photograph collections in the institution's Klingenstein Library and publish their research online.

"The teens have a choice in what type of history they're researching, and they have a sense of responsibility," says Kinneret Kohn, manager of teen programs. "They're contributing their research and scholarship to a larger field and influencing how others learn. . . . Even students who go into biology or medicine or engineering have said the skill sets they learned here have helped them in their careers."

In the society's two-tiered internship program, sophomores, juniors, and seniors first become Student Historians, conducting research and developing tours. After completing that tier, returning students can serve as Teen Leaders, supporting family programming, researching and planning a thematic exhibition, or developing exhibit programming. For example, during December school vacation week, some Teen Leaders design an early childhood family program that is tied to an exhibition and features a storybook and a related hands-on activity.

## The Power of Teen Programs Documented

*Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums* is the product of the collaboration of four contemporary art museums: the Whitney Museum of American Art, the Walker Art Center, The Contemporary Arts Museum Houston, and The Museum of Contemporary Art, Los Angeles. The report documents the long-term impacts of museum programs for teens.

Each of these museums has had a teen program since the 1990s, and beginning in 2011, each institution reached out to their teen program alumni to discover the program's impact. These alumni surveys and interviews revealed that each museum's teen program yielded five areas of long-term influence: "a growth in confidence and the emergence of personal identity and self-knowledge; deep, lifelong relationships to museums and culture; a self-assured, intellectually curious pursuit of expanded career horizons and life skills; a lasting worldview grounded in art; and a commitment to community engagement and influence," according to the report.

When alumni of the four programs were asked how they would describe their experience, 95 percent of survey respondents said they had positive experiences, with 40 percent rating the program as "a very good experience for me" and 55 percent saying "it was one of the most important experiences I've had."

From June 26–30, 2017, 28 participants from five countries and eight states gather for the 5th annual Students Opposing Slavery (SOS) International Summit at President Lincoln's Cottage, where Lincoln lived for a quarter of his presidency and developed the Emancipation Proclamation.

President Lincoln's Cottage



“We recognize the value of teens having meaningful opportunities with real responsibilities and work experience,” says Kohn. “Whether they are putting on a museum-quality exhibit or leading a tour, we put a lot of responsibility into teens’ hands, and that translates into great learning for them.”

### Introduce Career Options

GOALS for Girls (Greater Opportunities Advancing Leadership and Science) at the Intrepid Sea, Air & Space Museum in New York offers 50 rising 9th and 10th graders a free six-week summer intensive to learn about STEM (science, technology, engineering, and math) careers.

Students visit STEM organizations, meet with women who have STEM jobs, and visit an Ivy League institution. After the summer program, they participate in monthly follow-up forums that feature a STEM-related speaker or other presentation. About half of the girls take advantage of the opportunity to apply for one of 25 paid museum internships at the end of the program.

In addition, the Youth Leadership Institute at Intrepid is a yearlong, coed program for high school juniors that focuses on leadership, public speaking, service, and engaged citizenship. Activities include presenting information to museum visitors, visiting



Interns view primary documents from the New-York Historical Society’s extensive collection to aid their American history research.

colleges in and around New York City, and participating in service projects like cleaning invasive species out of New York’s Van Cortlandt Park.

“Our mission promotes the appreciation of history, science, and service, and I think these programs may actually be the best example of those three things tied up together,” says Lynda Kennedy, vice president, education and evaluation. “But you have to take down all barriers. Internships have to be paid or we’ll lose the teens to typical, paid after-school jobs at McDonald’s or the Gap.”

Kennedy says the museum seeks out teens “who may not have the social capital to capture the best internships” by reaching out to schools, community centers, and other youth-serving organizations to publicize the programs and the application process.

### Evolve as Necessary

The Smithsonian Latino Center’s Young Ambassadors Program fosters and supports the next generation of Latino leaders in the arts, sciences, and humanities. During the summer before beginning college, up to 24 participants from across the country attend Washington Week, an opportunity for leadership development and skill-building training, as well as visiting the Smithsonian’s Latino collections and interacting with Latino experts from

The Andy Warhol Museum’s Youth Arts Council plans teen tours, activities, and events to foster engagement with the museum’s collection and exhibitions.



Top: New-York Historical Society; Bottom: Sean Carroll, 2017

different fields, such as an artist whose work hangs in the National Portrait Gallery and an astronaut who is the son of migrant workers.

“After our first Washington Week in 2006, we conducted a study and realized we needed to add an opportunity for students to implement the skills they learned during that week,” says Emily Key, education programs manager. Participants now follow Washington Week with a four-week internship at one of 17 museums across the US and Puerto Rico. “We want them to build change in their local communities,” Key says, “so they do internships in marketing, education, public programming, and community outreach where they are directly involved in community-facing activities.”

Further evaluation revealed that program alumni were interested in professional development and additional opportunities to connect with their communities. The program now offers alumni sessions on resumes, interviewing, taxes, and budgeting; an alumni blog; and community outreach events where alumni talk about college, goals, and opportunities.

### Encourage Activism

Students Opposing Slavery (SOS) is a program at President Lincoln’s Cottage that grew out of a connection among four passionate high school students, Cottage staff, and individuals around the world who want to prevent human trafficking.

“The students’ goal was to use their voice to reach their peers and raise awareness about this issue, so we agreed to work with them,” says Callie Hawkins, associate director for programs at the Cottage. The programming includes an International Summit at which students gather at the Cottage to hear presentations from survivors, NGO representatives, law enforcement, relevant federal agency officials, and others.

“Everyone who works on this issue agrees that education is prevention,” Hawkins says. “The founders wanted it to be student-led and -driven, so we give students the tools to start the clubs at their schools. . .and we also encourage them to do at least one project.” She is consistently impressed

with these projects, which have included organizing school assemblies, film screenings, and art installations on the subject.

### Keep It Fresh

The American Museum of Natural History has spent decades doing targeted programming for all ages. “For teens, it’s an identity-building moment and a time to develop a familiarity with the museum as a resource, to find out what interests them, and create a passion for science,” says Leah Golubchick, manager of middle and high school programs and institutes.

With feedback from the museum’s Youth Alumni Committees, Golubchick does a lot of programmatic experimentation. Based on the popularity of the SciCafes for an over-21 audience, she created the equally popular Teen SciCafe. This informal afternoon program consists of games, refreshments, social activities like a museum photo booth, and a scientist presentation and Q&A.

“We want [the teens] to be enthusiastic about natural science and the natural world,” says Golubchick. “When a conservation scientist recently spoke about black bear behavior and said she was a bear biologist, students said, ‘I didn’t even know that was something you could do!’”

A new five-month pilot program will teach 25 teens how the combination of data and technology leads to scientific discoveries. “Teens love any experience that gives them access to behind-the-scenes activities,” Golubchick says. “There is a lot of cutting-edge technology around scientific research, and [participants] will work with museum scientists and learn what is exciting about the future of this research.”

Dedicated teen programming benefits everyone involved. Teens receive valuable education, training, and guidance, while museums expand their reach to a new generation that develops a lifelong appreciation of what they offer. After all, the teenage years are a time of exploration; what better place to do that than in a museum?

---

*Mary Ellen Collins is a freelance writer based in St. Petersburg, Florida.*

## Resources

*Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums*  
[whitney.org/Education/Teens/RoomToRise](http://whitney.org/Education/Teens/RoomToRise)

“The Mall Over the Museum,” *Museum*, September/October 2009

[aam-us.org/about-us/publications/museum-magazine/archive/the-mall-over-the-museum](http://aam-us.org/about-us/publications/museum-magazine/archive/the-mall-over-the-museum)

The Santa Fe Community Educators Network allows small museums and other nonprofits to have an outsized educational impact across the city and region.

# STRENGTH IN NUMBERS

By Shannon Bay, Joanne Lefrak, and Mollie Parsons

On a warm morning in August 2017, more than 150 teachers returned to their northern New Mexico classrooms with the training and resources they needed to implement eight weeks of after-school programming in topics as varied as computer coding, healthy cooking, the history of trade in New Mexico, and using observation to explore the worlds of art and science.

This hands-on training, which provided lessons and materials, occurred through a unique partnership between the Santa Fe Community Educators Network (SFCEN) and 21 Santa Fe and Española public elementary and middle schools—and represents just one of the ongoing projects SFCEN has undertaken in its first four years. SFCEN is a diverse working group made up of more than 40 nonprofit organizations and state museums dedicated to meeting the educational demands of the region.

Across the country, education professionals at small nonprofits struggle to collaborate with other organizations. Unfortunately, small organizations are often in direct competition over limited local funding.

In Santa Fe, SFCEN serves as a counterweight to this reality, carving out a space where community educators can come together, learn, share ideas, build on one another's successes, and innovate in ways that would be impossible on our own. This is the story of how this network formed, how we started working together, and how we continue to grow.

## The Birth of the Network

Despite its reputation as a popular tourist destination, Santa Fe is a complex community in one of the poorest states in the country. More than 70 percent of K–12 students in the Santa Fe Public Schools qualify for free or reduced-price lunch, 28 percent are proficient in reading, and 17 percent are proficient in math, according to school system data. KIDS COUNT ranked the state 49th in the nation for child wellness in 2017.

However, the city is rich in culture, found both across our diverse communities and in numerous museums and nonprofits. Many of our institutions are small, typically employing an education staff of one to three people. Tasked with the daunting goal of helping families and schools support children and youth, informal educators across the city realized we needed one another's support if we hoped to advance our work.

In January 2014, education directors from 10 local museums, gardens, and environmental organizations organized the first SFCEN meeting to talk shop over lunch. Most of us were the only education staff person within our organizations, which can feel isolating.

Five minutes into the meeting it was apparent that we all spoke the same language and were facing similar challenges, from recruiting volunteers to aligning curriculum with Common Core standards. By the end of the first conversation, we had decided to have monthly one-hour lunch meetings,







rotating locations so we could visit one another's institutions.

But SFCEN was not an immediate success. After several well-attended gatherings, summer attendance dwindled to a handful of people. After many one-on-one conversations, we realized that members wanted more than just a space to talk, and we started identifying areas where we could turn talk into action.

### Starting Our Collaborative Work

In the beginning, SFCEN members compared programming to identify duplicating services and gaps in K-12 school and summer programming. We also reached out to city and school district officials to get their input.

As SFCEN member organizations moved from conducting independent, parallel initiatives to creating collective impact programming, we aligned strategies and actions and shared resources and responsibilities. This meant that organizations had to let go of some programming while adding new projects to fill community needs.

For example, before SFCEN, Audubon New Mexico, the Santa Fe Watershed Association, and the Santa Fe Botanical Garden were each working with elementary schools to educate students about local habitats and ecosystems. Some teachers were bringing their students to all three sites, while other students were not getting any outdoor education. Through SFCEN, the three groups formed a

**Scot Pipkin from Audubon New Mexico trains teachers from Santa Fe and Española on the Santa Fe ecosystem so they can provide hands-on project-based learning for the 21st Century Community Learning Center sites.**

partnership and created an environmental education program for third-, fourth-, and fifth-grade students. Each organization focuses on one grade, offering a week of programming and a field trip.

Fortuitously, just as SFCEN members were beginning to align initiatives, the city of Santa Fe, Santa Fe Public Schools, and the Santa Fe Community Foundation began coordinating their services to alleviate issues facing area youth and families. As a result of this new alignment, leaders from across the city met to identify specific success outcomes and indicators, including increasing graduation rates, improving reading and math scores, and reducing the number of disconnected youth. The Santa Fe Community Foundation and the city challenged the community to help improve health, wellness, and educational and job opportunities for our youth, from birth to career. They also offered funding to jumpstart initiatives.

These new, better-defined community initiatives helped SFCEN members align our collective programming with specific and measurable goals. In 2015, the Santa Fe Community Foundation's Birth to Career Collaboration awarded SFCEN a \$2,000 grant to provide professional development for members. SFCEN used the grant to fund a day-long

workshop on outcomes-based evaluation, so that we could approach project evaluation from a similar perspective and speak a shared language.

Perhaps as important as the training was the symbolic effect of the grant; this relatively small infusion of money provided a stamp of approval from the Community Foundation and legitimized SFCEN's work with a broader audience. Our membership increased dramatically, along with interest in our programming. This quickly led to another major milestone for the group: our first teacher resource fair in the fall of 2015, coordinated with Santa Fe Public Schools.

After learning that teachers had been struggling to find outside educational opportunities for their students, more than 40 of SFCEN's partner organizations gathered at the New Mexico Museum of History and Palace of the Governors for the first teacher resource fair. This event is clearly meeting a need: attendance at our 2017 fair more than doubled from 2016, and the Santa Fe Public Schools superintendent attended to show support and connect

with each participating organization. Through this annual event, informal educators have developed meaningful relationships with public school educators, which have helped strengthen the Santa Fe education system.

Impressed by our group's impact and reach in the 2015-16 school year, the Community Foundation's Birth to Career Initiative increased SFCEN funding to \$12,000 each for 2016-17 and 2017-18. These increased funds have allowed us to dramatically expand our collaborative programming and plan for the sustainability of the network. We hired a consultant to help build a succession plan, increase capacity, define a shared leadership structure, and set effective meeting routines.

"The list of things [SFCEN] has accomplished is ever-expanding, and their initiatives have directly impacted the lives of children in our community for the better," says Katherine Courtney, director of collective impact initiatives for the Santa Fe Community Foundation. "We are proud that they are a part of Opportunity Santa Fe: Birth to Career."



## Keys to Successful Collaboration

Do you want to start your own collaborative education network?

Here are some ideas on how to get started.

### **Build relationships and trust with peers.**

Reach out to organizations outside the traditional museum world. Meet over lunch and see who you work well with. SFCEN includes Wise Fool New Mexico, a social justice circus arts organization; Audubon New Mexico; the Museum of International Folk Art; New Mexico Department of Cultural Affairs; independent contractors; and many other organizations.

### **Find an individual or organization to provide the organizational "backbone."**

Sending emails, picking up snacks, printing agendas, and other related tasks aren't exciting, but they are necessary to the sustainability of the group.

### **Start small and prioritize the relationships you are building.**

**Be willing to give up some of what you are doing now.** You might realize that four groups are all focusing on fifth-graders, but no one is working with third grade.

**Try to say yes.** It's often hard to do more, but this work requires members to be generous, share resources, and help one another. Having the support of peer organizations will reduce the pressure on you to make big changes on your own.

**Remember why we do this work.** Museum education and collaborative community work is about sharing resources and helping one another.

**The money will follow.** Collaborative work attracts funding.

**Share leadership and share recognition.** Be flexible and willing to listen to other ways of approaching a problem.

**Listen to your community.** SFCEN has built relationships with city and public school officials who attend meetings to share information with the group.



**Clockwise from far left:** Elysia Poon from The School for Advanced Research trains teachers in how to make pottery from local clay so they can provide hands-on project-based learning; Claire LaRose from the O’Keeffe Museum trains teachers on how to use science and art to make observations of everyday life; and students from the Santa Fe Summer Youth Program make recycled paper with the Santa Fe Botanical Garden and Museum of International Folk Art to explore the properties of plants.



### How Our Work Has Grown

Every SFCEN member is a critical piece of the network, but three lead organizations facilitate communications between SFCEN and the Community Foundation: the Georgia O’Keeffe Museum, Santa Fe Botanical Garden, and SITE Santa Fe. Educators from these three organizations are responsible for grant writing and reporting and managing the group’s finances. The steering committee organizes the monthly meetings, sets the agenda, and communicates with presenters.

Subcommittees organically form around shared goals, resulting in unified projects like Creative Collaborations, which is spearheaded by SITE Santa Fe. Through this initiative, nonprofits, teachers, and creative professionals came together in a classroom for eight sessions to share expertise and resources on working with middle school youth. (Find out more about this initiative at the Annual Meeting & MuseumExpo in Phoenix, Arizona, May 6–9.)

A second project emerged when Adelante, a nonprofit that serves immigrant and homeless populations, requested family programming after its free weekly dinners. SFCEN member organizations, coordinated by the Georgia O’Keeffe Museum, now take turns providing that programming, which has included juggling, plate balancing, and other circus activities, presented by Wise Fool New Mexico; a flower-themed evening co-organized by the Santa Fe Botanical Garden and the Georgia O’Keeffe Museum; and activities exploring the history of New Mexico, presented by the New Mexico History Museum/Palace of the Governors. Sharing this responsibility across dozens of institutions has made

a major impact on the community without overly taxing any individual group.

And our work with Adelante has grown. When SITE and the Botanical Garden learned that Adelante did not provide any summer programming due to a lack of funding, SITE worked with an exhibiting artist to provide drawing and industrial design programming for Adelante families, hosted at the Botanical Garden. The groups also provided the Adelante community with stipends for participants, Spanish translation, food, and meaningful summer learning opportunities.

This type of responsiveness has fueled SFCEN’s growth in 2017: a community need becomes apparent, partnerships naturally materialize, and solutions grow and flourish. In fact, SFCEN is successful because partners allow unexpected projects to emerge due to the alchemy that occurs when multiple individuals bring diverse resources to work toward a common goal.

“I wish I’d had the opportunity as a kid to participate in innovative programming with organizations like SITE Santa Fe or learn about water conservation with the City of Santa Fe Water Conservation team,” says Molly Timmins, AmeriCorps VISTA leader supporting Opportunity Santa Fe. “Our community is better off because of the Santa Fe Community Educators Network’s commitment to and love for the community and youth that make up Santa Fe.”

---

*Shannon Bay is the education program manager at the Georgia O’Keeffe Museum, Joanne Lefrak is the director of education and curator of public practice at SITE Santa Fe and the chair of the City of Santa Fe Children and Youth Commission, and Mollie Parsons is the education director at the Santa Fe Botanical Garden and a former classroom teacher. They will discuss other aspects of the Santa Fe Community Educators Network at the 2018 Annual Meeting & MuseumExpo in Phoenix, Arizona, May 6–9.*

## AAM Hosted Conference of the Americas in Medellín, Colombia



AAM, in partnership with TyPA Foundation—Theory and Practice of the Arts (Argentina) and Parque Explora (Colombia), hosted the second edition of *Reimagining the Museum: Conference of the Americas* on November 1–3, 2017. Nearly 700 professionals from 22 countries in the Americas and around the world shared differences and commonalities in museum practices and programs that contribute to the field’s collective strength in advancing a more inclusive, equitable, and just society. Provocative dialogues, innovative case studies, and lively informal conversations provided deeper insight on the museum’s increasingly prominent role as a catalyst not only for community engagement, but also social activism. Translation of live-streamed videos will be posted to <http://bit.ly/2sjpsrF>, and discussion is underway to identify a Latin American host location for the next conference in 2019.

## Making Museums Stronger: Investing in the Future

The Alliance development staff is grateful to our members, donors, and corporate and foundation partners for their generosity and support of many of our programs and initiatives that dues alone cannot fund. AAM exceeded its fundraising goal in 2017, led by 100 percent participation from the AAM Board of Directors, who made personal gifts above and beyond their membership dues.

Last November, AAM again participated in #GivingTuesday and received nearly triple the number of donations compared to prior years. These gifts strengthen our field, allowing museums to better serve, educate, and engage their community, fight for the cause of museums, invest in thought leadership, and provide financial assistance for under-represented professionals to attend the Annual Meetings in St. Louis and in Phoenix. Sponsorships from our partners in the corporate community keep the Annual Meeting affordable, and support from state, regional, and national museum associations prepares advocates for Museums Advocacy Day. Grant awards from The Wallace Foundation, The Getty Foundation, and The Andrew W. Mellon Foundation supported special projects on audience building, international participation in the Annual Meeting, and research into the economic impact of museums. We invite you to join them and invest in the future of museums by making a gift today at [aam-us.org/donate](http://aam-us.org/donate).

## Making the Case for Museums: Museums Advocacy Day 2018

In February, more than 300 museum advocates gathered in Washington, DC, for the 10th Annual Museums Advocacy Day. This unique field-wide event brings together museums of all types and sizes and their supporters to network, get updated issue briefings and advocacy insights, and make the case for museums on Capitol Hill. View the 2018 program, photos, and materials at <http://bit.ly/MuseumsAdvocacy2018>, and follow #museumsadvocacy2018 and #MuseumsOnTheHill on social media to see event highlights and join the conversation.

And it’s not too late to join the cause and Speak Up for Museums. Visit [aam-us.org/advocacy/issues/issue-briefs](http://aam-us.org/advocacy/issues/issue-briefs) for updated issue briefs and to look up your legislators. Contact them today about federal policy issues affecting museums.





## AAM Partners with Los Angeles Schools

On November 28, 2017, more than 75 school educators and museum professionals gathered at the Natural History Museum of Los Angeles County for “Museums & Schools: The LA Convening.” Hosted by AAM and the Partnership for Los Angeles Schools, this inaugural convening sparked dialogue about the central role museums play in increasing equitable access to quality public education and facilitating meaningful multiyear partnerships for some of LA’s most deserving, high-needs students.

“Schools know there are these wonderful museums, but making time is a challenge,” said Rubi Fregoso, manager of arts education at the Partnership for Los Angeles Schools. “It takes a museum taking a step out of the museum, going into the community, being able to meet educators, see what the needs are in the community, and create a program that could address those needs.”

The community partnerships started at this convening help children “understand they have a voice and that education is a civil right,” said Angela Cash, assistant principal of Ritter Elementary School. Rory Pullens, senior executive director of arts education at the Los Angeles Unified School District, summed up the day perfectly by stating that “it is so critically important for schools and museums to really foster a real partnership—so often in education we tend to operate in silos.”

For more information, check out the “Top Ten Takeaways” Alliance Labs blog post and recap video at [aam-us.org](http://aam-us.org).

comfortable  
accessible  
sustainable  
classic

# M&LF<sup>®</sup>

MUSEUM & LIBRARY FURNITURE 240 743 4672

[MandLF.com](http://MandLF.com)



MARK TWAIN BENCH - river-recovered cypress



THE MUSEUM STOOL<sup>®</sup> - natural poplar

## Alliance Fellow to Present at SXSW EDU®

In line with the Alliance's call to "preach beyond our own choir of the museum field" (see "From the President and CEO" on p. 5), AAM's Sage Morgan-Hubbard will present at the SXSW EDU Conference & Festival in Austin, Texas, on March 7, 2018. Forty-four percent of this event's audience members are practitioners at the K-12 or higher education levels. Her session, "Partnering with Museums for Hands-On Learning Year-Round," will be a how-to guide for educators on why and how to use museums' assets—physical, digital, and human—to fuel and amplify their classrooms and curriculums.

Morgan-Hubbard is the Ford W. Bell Fellow for Museums & P-12 Education at the Alliance. She is a multi-disciplinary museum educator and artist, with more than a decade of experience in designing and delivering programs and events for youth that include art, dance, music,



and the spoken word. She was most recently the youth programs coordinator at the National Museum of American History at the Smithsonian, and she previously served as the academic partnership coordinator at Columbia College Chicago.

Morgan-Hubbard's presentation will provide facts and stories about museum-school integrations nationwide. By sharing inspiring case studies, she will offer educators concrete examples and tools on how connecting museums and schools can provide affordable, accessible, and transformative learning experiences for students of all ages and abilities that go far beyond the typical end-of-the-year field trip.

The SXSW EDU Conference & Festival fosters innovation in learning by hosting a community of optimistic, forward-thinking, purpose-driven stakeholders with a shared goal of impacting the future of teaching and learning.

## AAM Convenes Forum on Early Interventions to Prevent Financial Crises



Every year the museum field grapples with new cases of museums selling, or being pressured to sell, collections in response to financial crises. The pan-disciplinary consensus that such actions are unethical has not prevented some museums from monetizing collec-

tions in response to financial distress. On December 14-15, 2017, museum people convened at the Harvard Museums of Science & Culture to devise additional strategies for making such incidents as rare as possible. The program included a case-study discussion, facilitated by Professor Nien-hê Hsieh of the Harvard Business School, about a financial/ethical dilemma drawn from the private sector; small group conversations and plenary sessions to frame systems for identifying early warning signs of impending financial crises; and ideas for new products and services that could help museums dealing with financial crises. To learn about the outcomes of these conversations and view a summary, visit [aam-us.org](http://aam-us.org).

## More Assessment Options in the Continuum of Excellence

AAM now gives your museum greater flexibility with customized assessments and expanded eligibility in the Museum Assessment Program (MAP).

If your museum needs advice or an assessment on a limited or targeted issue within a relatively short time frame, AAM can work with your institution to customize a site visit conducted by a museum professional drawn from the pool of AAM peer reviewers for MAP and the accreditation process. Some recent custom assessments focused on:

- Preparation and planning for future accreditation
- Physical facility utilization/condition to help set priorities, align with best practices for academic museums, and envision what a new facility and future operations might look like
- Considerations associated with moving and/or combining two museums on one university campus

If your institution is a for-profit museum, located outside the United States and its territories, or federally funded—making it ineligible for the IMLS-subsidized version of MAP—AAM offers a parallel option for you. You'll use the same process, materials, format, and peer reviewers but have a different fee structure.

For more information, contact Julie Hart, senior director, museum standards & excellence, at [jhart@aam-us.org](mailto:jhart@aam-us.org).



American  
Alliance of  
Museums

Educate  
Engage  
Elevate

MUSEUMS ON THE RISE

2018

Annual Meeting & MuseumExpo • May 6–9  
Phoenix, AZ • [annualmeeting.aam-us.org](http://annualmeeting.aam-us.org)

View the program online  
and register today!



NEW JOBS

**California**



**Erendina Delgadillo**, associate curator of history, Oakland Museum of California, Oakland



**Andrea Renner**, associate curator of history, Oakland Museum of California, Oakland



**Leslie Smith**, director of business development, Oakland Museum of California, Oakland

**Connecticut**



**Scott Smith**, director of marketing and communications, Bruce Museum, Greenwich

**Massachusetts**



**Rebecca Kipling**, manager of early childhood development and education, Museum of Science, Boston

**North Carolina**



**Kate Baillon**, manager of collections and exhibits, Cape Fear Museum, Wilmington

**Pennsylvania**



**Marcia Crawley**, vice president for advancement and community engagement, Pittsburgh



**Scott Cooper**, president and CEO, Academy of Natural Sciences of Drexel University, Philadelphia

**Tennessee**



**Lindsay Shirkey**, curator of collections, Museum Center at Five Points, Cleveland

**Texas**



**Amanda Blake**, director of education and library services, Amon Carter Museum of American Art, Fort Worth



**Scott Winterrowd**, director of education, Meadows Museum, Dallas

KUDOS



**Brooke DiGiovanni Evans**, head of gallery learning at the Museum of Fine Arts, Boston, received a 2017 Museum Excellence Award from the New England Museum Association (NEMA). Through this annual award, NEMA honors its colleagues' extraordinary effort and commitment to the New England museum community.



**Michael J. Smith**, past president of the Mountain-Plains Museum Association (MPMA), has received MPMA's highest honor—the Hugo G. Rodeck Award for Outstanding Service to the Museum Field and MPMA. Smith's career as a museum and historical organization administrator began in 1971 and concluded with his retirement as director/CEO of the Nebraska State Historical Society in Lincoln on June 30, 2016.

**What's Your Career News?** Tell us your news at <http://bit.ly/CareerNewsAAM>



## RETIRING



**Kathleen Harleman** retired in August 2017 after 13 years as director of Krannert Art Museum (KAM) and two years as acting dean of the College of Fine and Applied Arts at the University of Illinois. Noted for her commitment to equity and inclusion, Harleman promoted the acquisition of works from underrepresented groups, including women artists and artists of color. Harleman also led the museum on its award-winning redesign of KAM's African Gallery and subsequent gallery renovations. She oversaw multiyear initiatives to develop educational outreach to area public schools, provide online

access to the art collection, and create interdisciplinary collaborations across campus.



**Domenic Iacono**, longtime director of the Syracuse University Art Galleries, will step down on June 30, 2018. Iacono arrived at Syracuse University in 1977 as the registrar of the Syracuse University Art Collection. Over his 40-year career at the university, he advanced to curator of the collection, associate director, and, in 2006, director of the newly formed SUArt Galleries. Iacono and his colleagues were instrumental in expanding the footprint of the galleries through

renovations that included new exhibition spaces for the permanent collection as well as the internationally recognized exhibitions that Iacono brought to the campus and the central New York arts community.



**David Stuart** retired in November 2017 as executive director of the San Joaquin County Historical Society and Museum, an AAM-accredited museum, after 11 years in the position. He previously directed the Sacramento History Museum and Discovery Museum in Sacramento (now the Powerhouse Science Center) and was responsible for the

historical museums and natural history programming for the city of Ventura, California. Earlier in his career, he was assistant state archaeologist in Colorado and an archaeologist and a planner with the National Park Service.

## » ADVERTISER GUIDE

ADVERTISER	PAGE
ClickNetherfield Ltd	BC
Displays2Go	IFC
Exhibits Development Group	1
The Guru	3
Museum Rails	8, 9
ERCO Lighting	10, 11
Lighting Services	15
Design and Production Incorporated	19
Imagine Exhibitions	25
Museum and Library Furniture	43
University of Chicago	47
Rowman & Littlefield	IBC



## CIVIC SCHOLARS PROGRAM

Funded by a gift from the Neubauer Family Foundation

## FULL-TUITION SCHOLARSHIP

for Nonprofit and Government Professionals  
to the Weekend MBA Program





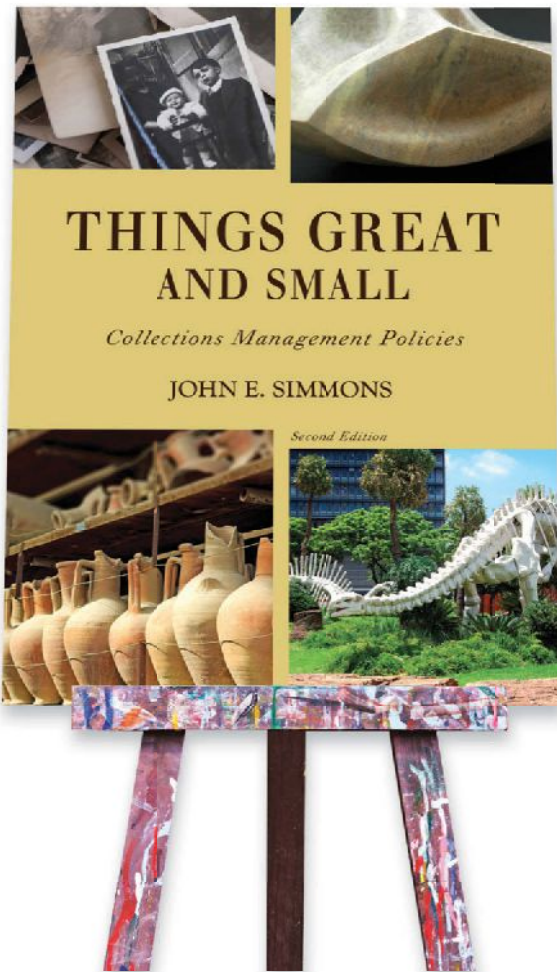
Frank Waln, performing here, is an award-winning Sicangu Lakota hip-hop artist and music producer from the Rosebud Reservation in South Dakota.

Your history books (lies)/ Your holidays (lies)  
Thanksgiving lies and Columbus Day  
Tell me why I know more than the teacher  
Tell me why I know more than the preacher  
Tell me why you think the red man is red  
Stained with the blood from the land you bled  
Tell me why you think the red man is dead  
With a fake headdress on your head  
Tell me what you know about thousands of Nations  
Displaced and confined to concentration camps called reservations  
We died for the birth of your nation  
Hollywood portrays us wrong (like savages)  
History books say we're gone (like savages)  
Your god and church say we're wrong (like savages)  
We're from the Earth, it made us strong

From “What Made the Red Man Red” by **Frank Waln**, a keynote speaker at the 2018 Annual Meeting and MuseumExpo in Phoenix, Arizona, May 6–9.



# New from AAM



*"Things Great and Small* is an exhaustive compendium of essential advice for administrators, registrars, and collections staff, and lays a solid foundation for collections management, with valuable updates in this new edition."  
—**Stephanie Carson, American Museum of Natural History**

"Detailing the key points that go into creating a strong collections management policy, this updated edition is a comprehensive guide that incorporates recent changes in the field. An invaluable resource for museums of all sizes and collections."  
—**Danielle Hall Bennett, The Walters Art Museum and president, Association of Registrars and Collections Specialists**

This book highlights the issues that collections management policies should address, and explains the pros and cons of choosing some policy options over others.

258 pages  
978-1-4422-7745-8 • \$42.00 • Paper  
978-1-4422-7744-1 • \$82.00 • Cloth  
978-1-4422-7746-5 • \$39.50 • eBook

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

**Order online at [www.rowman.com/page/aam](http://www.rowman.com/page/aam)  
800-243-0495**





**American  
Alliance of  
Museums**

2451 Crystal Drive, Suite 1005  
Arlington, VA 22202

# CLICKNETHERFIELD *presents*

MUSEUM OF THE BIBLE  
WASHINGTON, DC

CLICKNETHERFIELD



**CLICKNETHERFIELD**

To learn more, please contact us at:  
[www.clicknetherfield.com](http://www.clicknetherfield.com)  
E: [r.skorch@clicknetherfieldusa.com](mailto:r.skorch@clicknetherfieldusa.com)  
T: 1 856 234 3448



BY APPOINTMENT TO  
HER MAJESTY THE QUEEN  
DISPLAY CASE SUPPLIERS  
CLICK NETHERFIELD LIMITED  
LIVINGSTON