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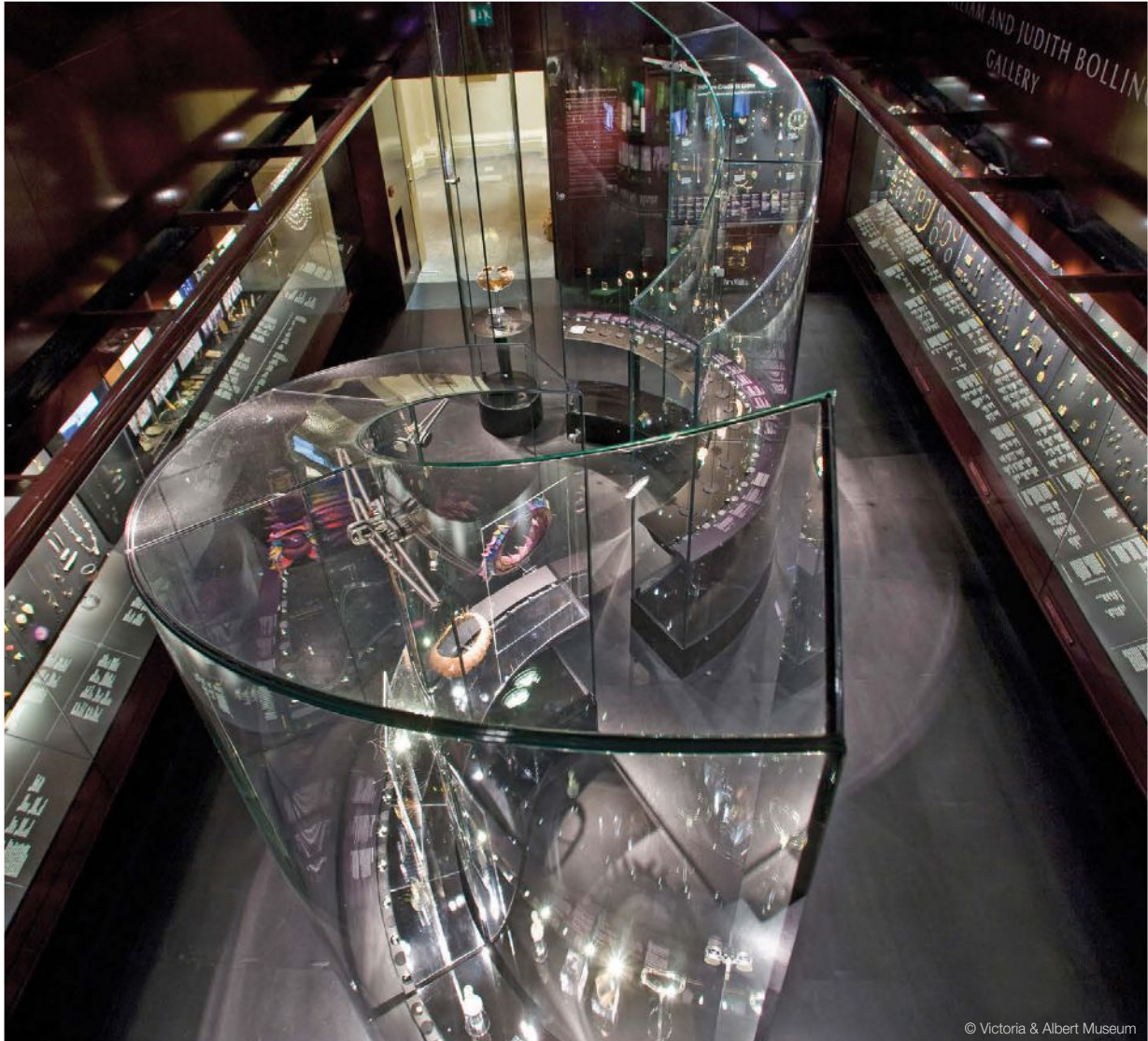
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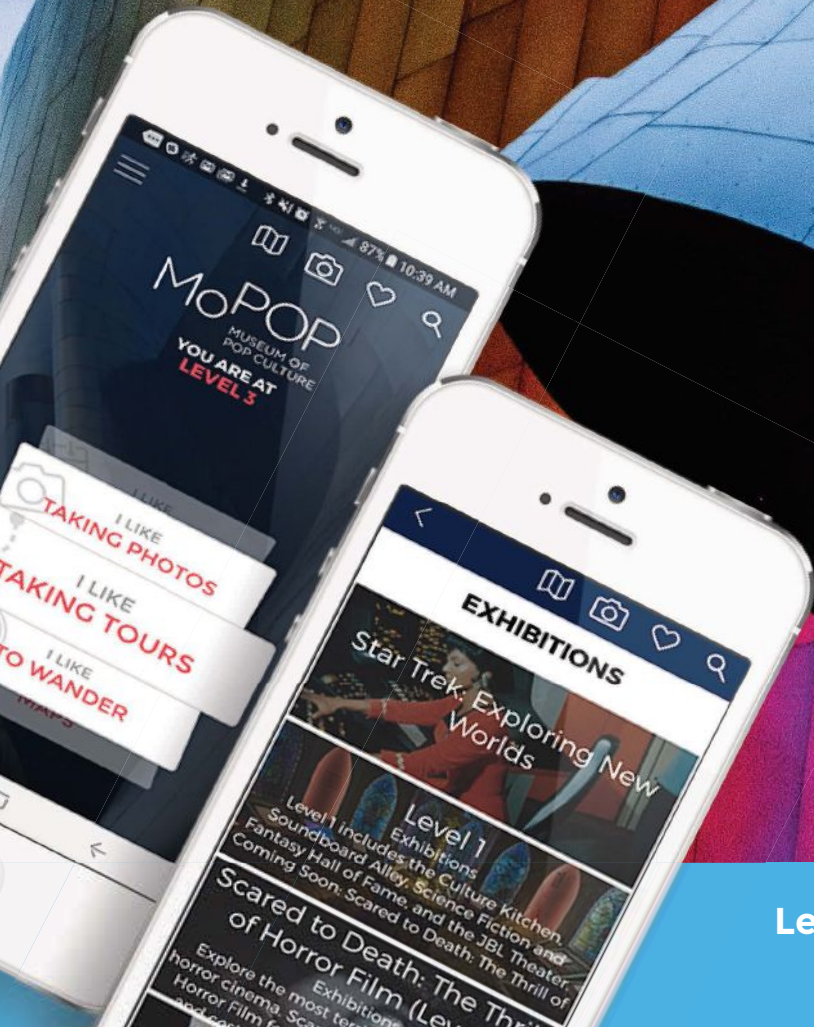
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Preparing for the Worst Can Bring Out Your Best

Emergency drills are a fact of life that may seem routine to most of us. But drills often save lives and priceless treasures. There can never be too much preparation when it comes to dealing with crisis situations or disasters. The minute we lose focus or forget to update our plans or simulate disaster recovery, we quickly put our colleagues and community at increased risk.

For this reason, we dedicate this issue of *Museum* to sharing best practices and ideas. You'll find a lot of rich content about not only responding to disasters, but also preparing for them and hopefully preventing them. As you read these articles, note how this work—internally and externally—can strengthen relationships and reinforce our feeling that what we do is important and meaningful.

- “Disaster planning and training should become part of a museum’s culture,” says Rebecca Kennedy, preservation specialist for the National Postal Museum. “Many directors put this on the collections department, but everyone should be involved because if your collection is damaged, you’re no longer a museum.” Her museum has five disaster carts placed strategically throughout the museum. What’s on the carts? Read Dennis Pierce’s article, “When Disaster Strikes.”
- Before the 2016 battle to retake Mosul, Iraq, from ISIS, US military personnel were given an illustrated pocket training aid written in English, Arabic, and Kurdish. The subject: how to preserve cultural heritage in that area. Among the creators: the Smithsonian and the Penn Cultural Heritage Center at the Penn Museum. Born from the work of the Monuments Men in World War II, the 1954 Hague Convention is the underpinning of much of our work in collections management and disaster planning, whether we realize it or not. Read more about international cultural property protection in “A Call to Action” by Corine Wegener and Brian I. Daniels.
- Due to data breaches and cyberattacks, 59 million records worldwide were leaked in November 2017—just one month. In her article, “Safety First,” Wendy Pryor of Museums Victoria in Melbourne, Australia, explains the steps your institution can take to create a cybersecurity plan.



- After a tragedy like the mass shooting in 2016 at the Pulse nightclub in Orlando, Florida, how do you respect survivors’ feelings as you gather objects for a collection from the makeshift memorials that appear? And what are the unexpected benefits in terms of connecting with your community? Pamela Schwartz of the Orange County Regional History Center answers these questions in her article, “Preserving History as It Happens.”
- Last but far from least, how do you keep your own emotional batteries fully charged as you prepare for the worst? To borrow from the airlines, you need to strap on your own oxygen mask before you can tend to the needs of others. Seema Rao’s article, “Embracing the Personal,” walks you through creating a personal self-care plan that can help you take on possible roles of authority during a disaster response.

Take care of the visitors. Rescue the objects. Safeguard the data. Take care of yourself. It’s a tall order, especially in a field where we’re always trying to do more with less. But if you can take even a few baby steps here and now to prepare for adversity in the future, you may find it pays dividends here and now via deeper connections with your colleagues and your community.

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

What Do Americans Think of Museums?



95%

Want **federal funding** of museums “increased” or to “remain the same”

97%

Think museums are **educational**



91% Agree museums **economically contribute** “some” or “a great deal” to communities

96% Think positively about an elected official taking **legislative action** to support museums



By the Numbers was compiled by Susie Wilkening, principal of Wilkening Consulting. Political polling was conducted on behalf of AAM by Wilkening Consulting in 2017.

Please see <https://bit.ly/2F9faj3> for more information.

For more research findings and data stories, visit wilkeningconsulting.com. Reach Susie at susie@wilkeningconsulting.com.

Penn Museum

On April 21, 2018, the Penn Museum opened its new Middle East Galleries—a suite of galleries that invites visitors on a remarkable 10,000-year human journey, from life in the earliest villages and towns to today's increasingly complex cities. Nearly 1,200 objects from the museum's collection—including the crowning jewelry of a Sumerian queen from 4,500 years ago, the famed *Ram Caught in a Thicket* statuette, and one of the oldest-known wine vessels in the world—will be on view. Set in 6,000 square feet of recently renovated gallery space, the Middle East Galleries are the first of the museum's upcoming signature galleries, a key feature of the Building Transformation campaign.

Location: Philadelphia, Pennsylvania

Learn more: penn.museum/transformation/spaces/middleeastgalleries



National Museum of Intelligence and Special Operations

This new 56,000-square-foot museum, slated to open in 2020, will honor Americans serving at the “tip of the spear.” It will educate the American public about the importance of strategic intelligence and special operations to the preservation of freedom—and will aim to inspire future generations to serve their country. Georgetown University's Security Studies Program will serve as the museum's educational partner.

Location: Ashburn, Virginia

Partners: MGAC, Gallagher & Associates, Fentress Architects, Gallagher Museum Services

Learn more: nationalintelligencemuseum.org

Andalusia: Home of Flannery O'Connor

On August 9, 2018, the Andalusia Foundation will officially gift the final home of Georgia College alumna and writer Flannery O'Connor to the Georgia College & State University Foundation. O'Connor, who graduated from Georgia State College for Women, now Georgia College, in 1945, returned to live at her childhood home, Andalusia, from 1951 until her death in 1964. Many of her famous works were written during that time. Listed on the National Register of Historic Places, Andalusia is brought to life on many occasions in O'Connor's published letters.

Location: Milledgeville, Georgia

Learn more: andalusiafarm.org



Top: *Ram Caught in a Thicket*, Penn Museum; Middle: The OSS Society; Bottom: Georgia College



Walker Art Center

The Walker Art Center campus has a new entrance pavilion that features white terrazzo floors, floor-to-ceiling glass walls, walnut accents, plum-colored brick, and a portal ringed in glossy "Ferrari yellow" panels. A central corridor is perfectly positioned to allow views of the Minneapolis Sculpture Garden and the iconic work *Spoonbridge and Cherry* by Claes Oldenburg and Coosje van Bruggen. The new pavilion connects visitors with galleries, ticketing, shopping, dining, and other amenities, while being well-lit, easy to navigate, flexible, and lively.

Location: Minneapolis, Minnesota

Partner: HGA

Learn more: hgawalker.evanslarsonmedia.com

Left: Paul Crosby Photography/Museum;
Right: Huntsville Museum of Art

Huntsville Museum of Art

The Huntsville Museum of Art (HMA) successfully negotiated the purchase of Luigi Lucioni's highly sought-after portrait of *Ethel Waters*, thanks in large part to the generosity of the Huntsville community. This portrait was included in a Luigi Lucioni exhibition at HMA in 2016, where the public viewed it for the first time since 1942.

Location: Huntsville, Alabama

Learn more: hsvmuseum.org/recent-acquisitions-and-a-celebration-of-african-american-history-month



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Peggy Notebaert Nature Museum

"The Bird House" is a self-curated exhibition featuring a rotating cast of critters that appeals to visitors of all ages. From live, loud, and beautiful macaws and stunning aracari to exotic serama chickens and native bobwhite quail, visitors can see exotic birds without leaving the city. The experience is complemented by a daily in-exhibition Live Bird Showcase, where visitors see these incredible birds up close and can speak with museum biologists about the birds' amazing adaptations.

Dates: Through June 18, 2018

Location: Chicago, Illinois

Learn more: naturemuseum.org/exhibits

History of Diving Museum

"Underwater Habitats: Man to Aquanaut and Beyond!" showcases more than 50 years of underwater habitat programs across the world, from early military experiments and scientific research stations to future projects and undersea destinations. Models and artifacts from a number of these pioneering programs, along with a collection of quirky facts, help tell the story of man's quest to live and work under the sea.

Dates: Through June 2018

Location: Islamorada, Florida

Learn more: divingmuseum.org/featured-exhibit



Nebraska State Historical Society

On April 30, 2018, the Nebraska State Historical Society launched its new brand, History Nebraska, which speaks to who the organization is, what it does, and who it's for. The vision is to engage and welcome all Nebraskans and serve as the stewards of their history. This new brand will also bring together all branches of the organization under one name to help share everyone's work to preserve and collect Nebraska's storied history.

Location: Lincoln, Nebraska

Learn more: history.nebraska.gov



Gadsden Arts Center & Museum

Housed in the 106-year-old, historic Bell & Bates Building, Gadsden Arts married old and new with the opening of its Community Connections Project expansion on February 22, 2018. The project creates renovated and re-equipped art studios and a Museum Shop, new vaults for borrowed and permanent collections, and new galleries dedicated to the permanent collection and community-based art and fine craft. The expansion also adds the ArtZone drop-in studio—a gateway for people young and old to create—and the Children's Gallery with magnetic walls.

Location: Quincy, Florida

Learn more: gadsdenarts.org/engage/ccproject.aspx



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Maintaining your sanity—taking care of yourself—in the face of emergencies at work is key to getting through such events.

Embracing the Personal

Developing a self-care plan is a critical part of disaster training.

By Seema Rao

When I first started in the museum field, I remember sitting in a mandatory egress training session to learn how to evacuate students from galleries during an emergency. During the training, a gruff, though

kind, security guard told the room full of artists and art historians, “You will be in charge of the safety of the visitors. You need to focus on them. Make sure they get out safely without running into the art.”

His call to arms was meant to inspire his motley crew of trainees, but rather than feeling empowered, I felt nervous. I hadn’t signed up to work in security, and I hadn’t ever thought of my role as a delegate of institutional authority.

Every museum staff member has their part to play during and after an emergency, and some people will step into roles of authority that they do not have during normal operations. And even though museum employees frequently participate in training courses to prepare them for a variety

clars

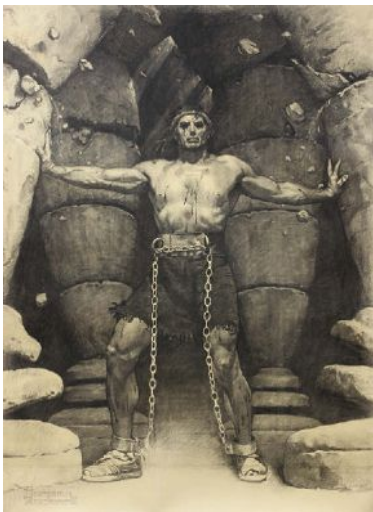
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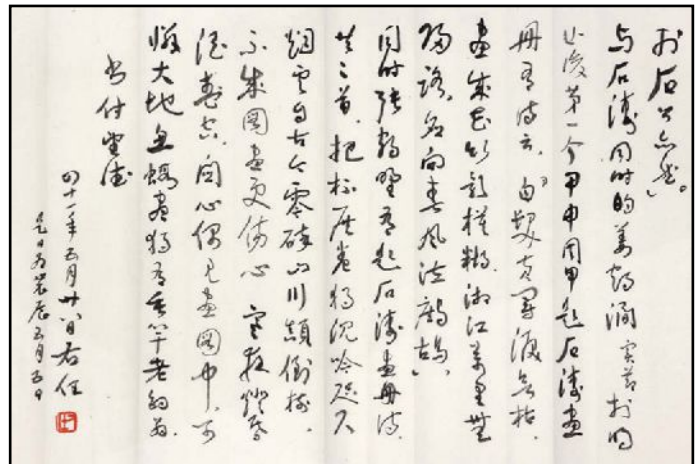
We work with museums from coast to coast, with record prices realized, including the Metropolitan Museum of Art (NYC), Art Institute of Chicago, Hirshhorn Museum (Washington D.C.), Honolulu, Denver, Seattle, and Birmingham Museums of Art, Oakland Museum of California, California Academy of Sciences (San Francisco), and many more. Let us discuss how we can help your museum!



Norman Rockwell
(American, 1894-1978),
Study: Victor Mature as Samson
("Samson and Delilah"),
circa 1949, charcoal on paper
(laid down on linen), 65.5" x 47.75"
Sold for \$139,150 | November 2017



Maori people,
New Zealand,
19th century, sculpture
Sold for \$42,350
May 2013



Yu Youren, Calligraphy Handscrolls
Sold for \$121,000 | March 2017



Giltwood framed
Continental micro mosaic plaque
circa 1790-1800,
attributed to G. Raffaelli, 9"x9"
Sold for \$21,780 | September 2017



Chinese Huanghuali Dining Suite
Sold for \$145,200 | June 2016



Richard Diebenkorn
(American, 1922-1993),
Blue,
1984, color woodcut, 40" x 25"
Sold for \$54,450 | May 2017

of potential catastrophes, intellectual knowledge can feel inadequate in the event of an actual disaster.

Maintaining your sanity—taking care of yourself—in the face of emergencies at work is key to getting through such events. Following are four self-care tips that can help.

1. Acknowledge your role.

The first step in self-care is coming to terms with your responsibility in an emergency. This is akin to when you are sitting in an exit row and a flight attendant asks if you are willing to assist in the event of an emergency. Like that moment, you need to acknowledge that you will have some role to play in a catastrophe. Once you do that, everything is a bit easier.

2. Develop a personal plan.

After my formative training moment, I remember focusing on my car keys. At the time I was a gallery teacher, and like most women, I left my purse at my desk. I kept imagining myself standing in the shadow of the museum with 20 first-graders while my car keys were stuck in a fiery disaster.

While I've never lived through such a disaster, coming up with a plan helped me get over that mental hurdle. I decided to keep an extra pair of keys where my father could find them. In an emergency, I knew my dad would retrieve me.

Imagination can be one of your best self-care tools. Mental role-play can help you feel prepared to function in an emergency. Think

After the Disaster

Catastrophes often arrive without—or with very little—warning. Here's how to deal with the trauma of being surprised by an emergency.

- Use the experience to plan for any future emergency, and put your plan in writing.
- Talk to colleagues who went through the disaster with you. They will have insight born of shared struggles.
- Journal about your feelings. Honestly investigate the emotions associated with living through this challenge, including feelings of fear and loss.
- Most important, give yourself time to work through your feelings. You might be feeling fine, and then in quiet moments, like when you are alone in the car, you might be overwhelmed by sadness.
- In the case of large natural disasters, your whole community will be feeling the same stress. Bring your kindest self to all of your experiences. With kindness, your whole community will be able to move forward.
- Finally, if you find that your negative feelings persist, look for professional help. Your human resources staff might have a useful list of professionals to contact.

through what your role would be in a catastrophe. Where would you need to go? Who would you be with? Make something that feels uncertain into something concrete. (If you feel you haven't had adequate training, talk to your supervisor. Searching the internet for resources might result in misinformation.)

Then, write down your plan. The simple act of writing out your steps is a way to manifest your volition in the face of uncertainty. Make this plan as specific as you want. For some people, the plan will only be a few lines; others might want to sketch a map.

3. Share your personal preparation plans with co-workers.

The best museum preparedness plans require collaboration and coordination. Your organization likely has formal documents and training to help staff understand evacuation and preparedness procedures. Without impeding those elements, talking to colleagues can help you feel more comfortable with your role in a potential disaster.

Consider sharing your personal plans with your fellow staff members—but only if doing so will not stress out your co-workers. However, showing colleagues your humanity will create bonds that will serve you well if you end up facing a disaster together.

Also, think about the potentially increased workload that some of your co-workers will face in times of stress. For example, marketing and social



media staff might be logging many more hours than usual at such times. Be sure to offer them your support. (In turn, you will find that your compassion can help you step away from your own stress.)

4. Focus on your emotional response.

Creating and sharing your plan can help you feel prepared for any eventuality. However, these are basically procedural preparations. So much of disaster preparedness requires emotional strength. You might need to find a way to be at your most professional while simultaneously dealing with extenuating circumstances.

Try this exercise to design your emotional approach to disaster: go back to your original disaster scenarios, and instead of focusing on what you would do, think about how you would feel. Be honest with yourself. For example, in my original scenario,

I remember thinking that I would be sad to ruin my high-heeled shoes. No emotion is wrong.

If you really don't know how you would feel, you might consider reading about how others felt in those situations. However, for some people, reading such accounts will be too emotional. Gauge your responses and do what feels comfortable.

Once you can comfortably characterize your possible emotions in a disaster, focus specifically on your fears. Name them and write them down. Some of the fears will be easy to face. You might be scared that you will not be able to perform professionally under pressure. Your planning will help you rise to the occasion. Other fears, truthfully, will be more challenging. You might fear losing your life, which is a real fear anyone facing disaster has. Being honest about this fear will not make it go away, but it will allow

you to move forward constructively.

Finally, imagine yourself going through different disaster scenarios as a calm, competent person. (But imagine yourself in the actual role you play in your organization. Don't entertain undue hero scenarios.)

Museums are some of the safest spaces to be during a disaster. Your museum will have a solid preparedness plan focused on caring for collections, staff, and visitors. However, you might still feel uncertain or stressed. With careful planning, community building, and emotional investigation, you can feel able to handle any situation, however bad.

Seema Rao heads Brilliant Idea Studio, which helps museums develop the best experiences for their visitors. Her third book, Self-Care for Museum Workers, was released in November 2017. Follow her on Twitter at @artlust.

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Preserving History as It Happens

Why and how the Orange County Regional History Center undertook rapid-response collecting after the Pulse nightclub shooting.

By Pamela Schwartz

On June 12, 2016, a home-grown terrorist entered Orlando's Pulse nightclub during Latin Night after last call. He murdered 49 beautiful individuals, injured another 68, and caused severe mental trauma to hundreds more people.

It was the largest American attack on the LGBTQ community and, at the time, the country's deadliest mass

shooting by a lone gunman in modern history. Sadly, it took only 16 months for Orlando to pass that grim distinction on to Las Vegas.

Unfortunately, instances of mass violence are becoming increasingly common. Museums, therefore, are wise to understand and prepare for what role they might play should the unimaginable happen in their community.

When It Happens to You

I read about the massacre that following morning, curled up on the couch with my dog. I had been at the Orange County Regional History Center for just five months. Though the reported number of people murdered had not yet climbed to 49, I knew this was going to be a major event in Orlando's history, and likely national history.



Orange County Regional History Center van and field conservation tent at the Pulse Nightclub memorial during collecting.

All photos courtesy of Orange County Regional History Center



Jessica Domingo, One Orlando registrar at the Orange County Regional History Center, arranges Pulse memorial crosses in custom-designed archival boxes.

I thought about the spontaneous memorials that would grow, the grieving families, the stories the survivors would carry with them the rest of their lives. While police investigated and doctors saved lives, I began writing the initial five-page plan for what would become the One Orlando Collection Initiative.

This initial plan, while rough, outlined the necessity and strategy for immediate action. It recommended beginning collecting as soon as possible—before the merciless Florida summer sun and rain disintegrated

from each of the four temporary memorial sites. For 31 days, our five staff members collected items from the memorials based on specific criteria: physical condition, duration of time at the memorial, individuality, unique connections to our specific event, and heart-rending messages. We quickly created processes for field conservation, which involved removing bugs and dead flower petals, mitigating mold, and extracting moisture using a makeshift press.

Because no city is prepared for such an outpouring of emotion, we

While police investigated and doctors saved lives, I began writing the initial five-page plan for what would become the One Orlando Collection Initiative.

items—and creating new staff positions to process this collection. Most important, I felt our institution should be the repository of Pulse-related artifacts, keeping this collection at home in Orlando.

Forging Ahead

After two weeks of agonizing and agitating in an incredibly sensitive political atmosphere with decision makers who minimally understood museum work, we received the necessary permissions to begin collecting

also found ourselves the custodians of the sites, picking up broken glass from votives, scraping away melted wax that became a slipping hazard, and clearing away rotting flowers and stagnant water in a summer of Zika virus threats. If we collected an artifact, we tidied up and filled the void with others from the perimeter of the space. This work was both physically exhausting and emotionally draining for the staff.

Collecting went beyond the memorials to include objects of

Creating a Different Kind of Emergency Plan

Most emergency management plans are centered on protecting your staff or your collection in the case of a disaster—usually natural—within the workplace. In addition to those plans, museums should consider how they would respond to and collect for a mass trauma event in their community. Following are some questions institutions might ask themselves if such a situation arises.

1. Does collecting this event fit the mission of our institution?
2. Do we have the resources (time, money, supplies) it will require?
3. Can we keep our staff, existing collections, and institution healthy and safe? In particular, how will we deal with the mental health needs of collecting staff?
4. What permissions do we need to begin a collecting endeavor?
5. What will we collect and how much of it?
6. If we could collect only the 15 most important items from this event, what would they be?

international origin, artistic responses, and even items from within the nightclub itself. The clothing of a victim, a bullet-torn door from the bathroom where people were held hostage, and the cabinet within which people hid are all part of this historic narrative. They may seem gruesome

now, but in 200 years, they will be the primary evidence of the atrocity in Orlando.

The first victim's family I met with was only in Orlando for the weekend, arriving from out of state to clean out their daughter's apartment. They were not prepared to go to the memorial sites, especially not Pulse itself. They were not ready to see the thousands of items that signified the death of their loved one, and they certainly didn't wish to share their mourning with the world. They came to us, hoping we might offer a small, private audience for them with some of their daughter's tributes—and we did.

I realized that day that many of the people most affected by this event were not in Orlando. They were not witnessing the incredible outpouring of love and support from #OrlandoUnited. So, we created an online memorial so that anybody anywhere could see the events and vigils, the memorial items, and even

documentation of our conservation process. This online presence garnered more visitors in weeks than our site had in entire years.

For the one-year remembrance, we designed a 3,200-square-foot exhibition, which was our first one crafted completely from our own collection and the first to be entirely bilingual (English and Spanish). We labored over the interpretation of a recent historic event that was still an open investigation: what vocabulary to use, which artifacts to show, and which items were still too raw. We chose to reflect on the individuals affected and on the community's response to the shooting. We kept text to a minimum, with mostly section theme-level detail; we knew most of the photographs, artwork, and artifacts could speak for themselves.

We held private previews for more than 600 survivors and family members of the victims, many of whom were first-time visitors. Individuals

ached to connect with the artifacts they had seen at the memorial sites, artifacts that would have otherwise perished in the sun and rain, and to know their stories were being preserved.

Currently, we have cataloged and conserved more than 7,000 artifacts and photographs (with more to go), conducted nearly 160 oral histories, and held two exhibitions related to the event. While much of America has moved on, Orlando is still figuring out how to heal, how to remember, and the lasting impact of a single day on our community.

Unanticipated Outcomes

We began this collecting endeavor with two things in mind: our museum's mission and collecting a specific event. However, the following unanticipated (and mostly positive) outcomes are now shaping how we see our role as museum staff and how we operate as an institution.

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View of the One Year Later exhibition of Pulse-related artifacts at the Orange County Regional History Center.

- As we were in the field collecting and interacting with community members, we educated our public about what good and inclusive museum work looks like.
- We made connections with communities (Latinx, African American, Muslim, LGBTQ, and more) with whom we had not previously worked in-depth.
- We grew and diversified our historically privileged collection, which mainly focused on white males.
- We helped our community heal.

This last outcome has been the most important for us. We have provided a meaningful type of therapy for our community by allowing mourning LGBTQ youth nationally to feel the love and support of the community through the online memorial, showing family members that their loved one's life would not be forgotten, and inviting survivors to record an oral history and share their unabridged story.

Museums need to begin fulfilling a greater purpose. Simply educating with historical fact isn't enough. Museums can provide real-time connections for individuals, helping them see themselves as a part of history and understand their ability to shape the future.

Pamela Schwartz is the chief curator at the Orange County Regional History Center in Orlando, Florida. Contact her at pamela.schwartz@ocfl.net with any questions about rapid-response collecting.

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Real-life lessons for
emergency planning
and response.

WHEN DISASTER STRIKES

By Dennis Pierce

When Paula Williams surveyed the damage from the violent winds that battered Albany, Georgia, one night in January 2017, she was shocked at what she saw. “My street looked like a lumber yard,” she says.

Because emergency personnel had to clear fallen limbs from the roads, it wasn’t until the next morning that Williams could reach the Albany Museum of Art, where she is executive director. When she arrived, her fears were confirmed: the two-story, 25,000-square-foot museum building had been hit hard.

“The whole roof had been peeled back, and insulation was scattered for miles,” she recalls. Much of the museum’s 3,000-piece collection of African, European, and American art was exposed to rain and high humidity.

While there was nothing that Williams or her staff could have done to prevent the disaster, having an up-to-date emergency response plan was critical in limiting the damage and recovering quickly.

“Within half a day, everything from our galleries and collection storage vaults had been moved to one area of the museum that had managed to stay dry. We used that as a triage area,” she says.

The next morning, Williams and her staff met with insurers. By the end of the week, more than a dozen art handlers and conservators were moving pieces either for restoration or for off-site storage while the building underwent repairs. While restoration of some works continues, the museum reopened in August 2017, just seven months after the storm.

Williams’ biggest takeaway from the experience? “You can’t review your emergency plan too often.”



Albany Museum of Art (AMA) Executive Director Paula Williams looks over the second floor of the Albany, Georgia, museum, which was devastated on January 2, 2017, by a powerful storm system with hurricane-force winds that ripped open the roof. The first floor, with its four galleries, reopened in August 2017, but the second floor, which housed three galleries and AMA offices, remains unfinished as museum officials look at relocating to a downtown venue.



A member of the conservation team from BR Howard & Associates removes soot from the frame of a reverse-glass painting of George Washington from Ringwood Manor's collection.

Make Planning Part of Your Culture

Identifying the potential risks to people and collections, and allocating appropriate resources to mitigate these risks, is “vital to museum management,” AAM says in its standards for facilities and risk management (see “Resources” on p. 24 for link).

Museums should have a comprehensive disaster plan that is tailored to their needs and circumstances—and they should regularly train staff to implement this plan. “The more you can train your staff to respond properly to any disaster, the more you can trust each other and respond in an efficient manner,” says Rebecca Kennedy, preservation specialist for the National Postal Museum.

The National Postal Museum has five disaster carts placed strategically throughout the museum. The carts contain first aid provisions, materials to stop water leaks, and equipment for safely handling and transporting artifacts. To ensure that the supplies are accessible, the carts are secured with breakaway zip ties instead of locks.

As part of the museum's training, all employees—even education and security staff—learn where the carts are and how to use them. “We have more than 6 million objects, and we have a collections staff of seven people,” Kennedy says. “If anything were to happen, we would need all hands on deck.”

The National Postal Museum is in an old building, and its copper pipes have been known to leak. Because employees know how to use the carts' supplies, however, none of these leaks have damaged any artifacts.

Emergency plans need to cover the gamut of potential disasters, while also focusing on the most likely. For example, at the beginning of each hurricane season, staff members at Marie Selby Botanical Gardens in Sarasota, Florida, make sure they have everything they'll need in a storm, such as generators and bottled water. “We don't want to be scrambling for supplies as a storm approaches,” says Michael McLaughlin, director of horticulture and site operations.

When a storm is expected, staff begin boarding up windows and chaining down anything that could become a projectile, such as park benches. The final phase, reserved for when a storm is imminent, involves moving rare collections. “We don't want to do that unless we absolutely have to,” says President and CEO Jennifer Rominiecki, “because collections can be damaged in the moving process—and we might do more harm than good.”

Disaster planning and training should become part of a museum's culture. “Many directors put this on the collections department, but this should be an institution-wide undertaking,” Kennedy says. “Everyone should be involved, because if your collection is damaged, then you're no longer a museum.”

Know Where to Go for Help

A fundamental aspect of disaster planning is knowing where to turn for help in an emergency.

When Sue Shutte, historian for Ringwood Manor in New Jersey, returned to the museum after the holidays in January 2012, she noticed something wasn't right. “It was cold in the house,” she says, “and as I started walking around, I noticed a fine layer of soot covering everything.”



Conservators from SF Art Conservation clean Viola Frey's ceramic sculpture *Group* (1985) in di Rosa Center for Contemporary Art's courtyard.

Top Left: Courtesy of Ringwood Manor; Bottom Right: di Rosa Center for Contemporary Art, Napá

She discovered that one of the four oil furnaces in the basement had exploded, spreading soot that had built up in the ductwork throughout the 51-room mansion. Disaster training “tends to focus on situations like fires and floods. But I didn’t know what to call this incident. I didn’t even know if it was considered a disaster,” she says.

One of her first calls was to the American Institute for Conservation (AIC). “I found out this was called a puff back,” she says. “They sent out conservators who have been trained in emergency response. They were able to give us an assessment of the damages and a report with their findings. This was a free service, and it was extremely helpful.”

The AIC report was instrumental in dealing with insurers, Shutte says. It also laid out a roadmap for recovery, which took two years and cost \$1.7 million.

“When an emergency happens, don’t be afraid to reach out to other experts in the field,” Shutte advises. “I did not have the resources for an event like this.”

The Albany Museum of Art also relied on outside assistance after the storm damaged its building. After notifying trustees and communicating with staff, Williams called the Heritage Emergency Response Alliance, a group of preservation specialists and disaster recovery experts in the metro Atlanta area.

“They gave advice, answered questions, and helped me anticipate issues that I might not have thought about otherwise,” Williams says. “I appreciated their compassion and words of assurance, which made me feel that I was not alone.”

Williams also reached out to Randall Suffolk, director of the High Museum of Art in Atlanta, who offered to store Albany’s collection at no charge while the building was being repaired. Other institutions loaned emergency supplies and expertise.

“People who had been involved in disasters like this before were very helpful,” she says. “The outreach from the museum community was incredible.”

Communication Is Key

Recovering from a disaster involves coordinating many teams of people, which requires good communication. At Ringwood Manor, contractors and conservators held several meetings before the recovery work started. “We all included our ideas, and we hashed out issues we thought might come up,” Shutte says. “It was almost like a dance. If we didn’t do our choreography correctly, the whole dance would fall apart.”

And while communication among staff and volunteers is crucial before, during, and after an emergency, don’t forget about keeping external stakeholders in the loop. When Hurricane Irma hit Florida in September 2017, Selby Gardens prepared for the worst. Fortunately, the damage was not nearly as bad as it could have been: the museum lost 10 trees and had to replace some windows in its conservatory. It opened to the public just five days after the storm.

“Once we had done our assessment, we let our constituents know the extent of the damage,” Rominiecki says. “It’s important for our community to know what’s going on.”

4 TIPS FOR DISASTER PLANNING

1. REVIEW YOUR PLAN ANNUALLY.

Keep copies of your emergency plan off-site, both on paper and in the cloud. Rehearse your plan frequently, and make sure it’s actionable. “I’ve seen disaster plans consisting of several binders six inches thick,” says Rebecca Kennedy, preservation specialist for the National Postal Museum in Washington, DC. “No one is going to read that.”

2. CATALOG YOUR COLLECTION.

Keep a current list of every item in your possession. “This is extremely helpful for insurance purposes,” says Sue Shutte, historian for Ringwood Manor in New Jersey. Also, know what your insurance policies cover.

3. TAKE WARNINGS SERIOUSLY.

If a storm is approaching, “you’d better be prepared,” says Michael McLaughlin, director of horticulture and site operations for Marie Selby Botanical Gardens in Florida. “It’s always dangerous to hedge your bets and say, ‘I think we can get away with this.’ If the storm turns, you’re a sitting duck.”

4. DOCUMENT EVERYTHING.

If a disaster occurs, keep track of all aspects of the recovery process—including damages, expenses, and even donated time and services. “We got some help from FEMA to replace the trees we lost, and that was because of the documentation we had,” says Paula Williams, executive director of the Albany Museum of Art in Georgia.

GET PREPARED: MAYDAY 2018

Join museums around the country in doing at least one thing in May to prepare for an emergency. MayDay is an annual call to action for cultural organizations to improve their disaster readiness. Find resources in the Alliance's online Resource Library, and consider doing the following:

- Review your disaster plan and update as needed.
- Create a Pocket Response Plan (PReP) with essential information: contact information for staff, first responders, and other critical individuals, plus a checklist of actions to take in the first 24 to 72 hours following a disaster.
- Conduct a building evacuation drill, and evaluate what you could do better.
- Invite local firefighters and police to your museum so they can understand your special needs.
- Eliminate hazards, such as items stored in hallways, blocked fire exits, or improper storage of paints and solvents.
- Create a crash cart with supplies to mitigate water damage to collections from roof leaks, broken water pipes, or malfunctioning sprinkler systems.
- Identify and label priority collections for evacuation during an emergency. Which are most important to your mission, irreplaceable, or most fragile?

There are prizes! The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) has teamed up with Gaylord Archival to offer six gift certificates worth \$50–\$250 to organizations that participate in MayDay 2018. Submit your preparedness activities to FAIC by May 31. FAIC will pick the lucky institutions on June 1.

Turn Challenges into Opportunities

No one hopes for a disaster, but sometimes it can present an opportunity—if you are open to it. When wildfires struck the di Rosa Center for Contemporary Art in Napa, California, in October 2017, a storage building on the 217-acre campus was destroyed. Fortunately, most of the works had been removed from that building months earlier—and the museum's three main galleries were spared. But about 400 of its 1,700 works sustained smoke damage, and the museum shut down for a few months to recover.

In the aftermath of the fires, the di Rosa Center received an emergency Collections Assessment for Preservation (CAP) grant from AIC. An assessor worked with the museum to develop a long-term plan for securing its collection from future disasters.

"While the grant was triggered by the wildfires, it goes beyond disaster planning," says Executive Director Bob Sain. "It allows us to get a better handle on aspects such as climate control, so we can be better stewards of our collection. It's a real boost for us."

The Albany Museum of Art also found opportunity in the wake of its disaster. City officials offered to help the museum move to a downtown location.

"I got some advice from another museum director, who said: 'Never let a good disaster go to waste.' If all goes well, we will close on another building that is twice the size of our current facility," Williams says. "We have a chance to be closer to our constituents and to be part of the rebirth of our city. And while we have never received any city or county funding before, both have committed funds to this project."

She concludes: "We are coming back stronger—and better informed."

Dennis Pierce is a freelance writer based in Fitchburg, Massachusetts.

Resources

Standards Regarding Facilities and Risk Management

aam-us.org/programs/ethics-standards-and-professional-practices/facilities-and-risk-management-standards/

Emergency Preparedness and Planning Resources

aam-us.org/programs/resource-library/facilities-and-risk-management-resources/

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**WHEN
YOU'RE
UNDER**

FIRE

A step-by-step guide for creating a comprehensive crisis communications plan.

By Tim Hallman

Museum crises come in all shapes and sizes. There are your standard natural disasters: earthquakes, wildfires, and hurricanes. And then there are the crises not related to Mother Nature, ranging from financial to personnel to provenance to major (and majorly expensive) exhibitions, years in the making, that are suddenly on the wrong side of a hashtag revolution.

In the midst of a crisis, implementing a well-considered communications plan that addresses the challenge, rallies support, and conveys accurate, accountable, and useful information to stakeholders is crucial to successfully weathering the experience.

The following tips will help guide your

communications strategy before, during, and after a crisis. Some are common sense, and some may be a little scary. But they are all meant to help you safely, and sanely, navigate rough waters.

But let's be clear from the start: these steps will not solve your financial problem, sandbag a raging flood from your doors, quell a social media swarm attacking a well-intentioned public program, or magically resolve the myriad other predicaments museums can face.

They can, however, help your organization shape meaningful solutions that maintain or rebuild stakeholders' confidence and faith in your essential daily work.

Before a Crisis Hits

Make a plan.

“Be prepared.” The time-honored Boy Scout motto has never rung more true than when setting the stage for effective crisis communications. And yet crafting a crisis communications plan is often neglected by time- and resource-strapped staff pre-occupied with mission-critical tasks.

Nonetheless, you need to make the plan a priority (even a short one-pager is better than nothing) because tomorrow or a few years down the road every organization will face a challenge—man-made or act of nature. Fortunately (if that’s the appropriate word), many problems signal themselves early on, and those that don’t—like a Hurricane Harvey-type natural disaster—can be prepared for in general terms.

Your plans should consider issues just beginning to brew. Might signs of financial belt-tightening raise the possibility of cutbacks or maybe layoffs? Could material being considered for an upcoming exhibition raise sensitivities or create offense? Don’t think you can keep an internal problem out of the public eye. Realistically, museums are not immune to issues involving harassment, discrimination, and questionable fiscal practice. Plan as if you live in a transparent world. Because you do.

“Sometimes you have a PR problem, and sometimes you just have a problem.” As this PR adage suggests, good PR can mask a crisis or change its temperature, but it can’t make the underlying problem go away. Make sure you identify the root problem, but through the lens of a desired outcome.



Before a crisis or problem develops, create an emergency communications team.

In short, what would be a favorable solution for your organization at the end of the day? I often frame this discussion by asking, “If the *New York Times* covered this story, what headline would we want to see?” That tends to focus the discussion.

Identify stakeholders and communications vehicles.

Here are some baseline questions to help you in this area:

- Who are our stakeholder groups?
- What are their concerns?

- What will each group need to hear?
- What do we want them to do in a crisis?

Keep in mind that internal audiences—trustees, staff, members, and volunteers—will have different needs than the general public and the press. And don’t forget about funders and government officials as endorsers, advocates, or—if things go south—adversaries.

According to surveys, museums are considered the most trustworthy source of information in America, rated higher than local newspapers, the US government, or academic researchers. That means the public is rooting for you—but they expect accountability.

Your most deeply invested stakeholders will gladly help you shape the public message when a crisis hits. But they’ll want to know two things: what happened, and what are you going to do about it? You will need to quickly get them information that influences opinion in your favor.

To that end, take stock of your internal and external communications systems and platforms. Websites, email, and social media are so ubiquitous that we don’t always consider backups. A hurricane or earthquake may mean power outages. Think about creating secondary or complementary platforms, like bulletin boards, or identifying an out-of-region resource. Are your contact databases up-to-date? Are they accessible off-site? Are there protocols that specify who owns communication tools during a crisis?

Assemble a team.

Before a crisis or problem develops, create an emergency communications team. Ideally, this team would be part of a broader crisis response task force, the group responsible for addressing the fundamental challenge.

The communications team should be small—three or four individuals, with one person (preferably the organization’s chief executive) empowered to make decisions. This team (best facilitated by the organization’s head of communications) will craft and implement internal and external communication strategies. Its first task is to assign specific roles (e.g., decision-maker, spokesperson, internal communicator, external messenger) and communication protocols (e.g., group texts or emails, good old-fashioned phone trees, off-site meeting places) among team members.

Members of this team should be trained in how to communicate effectively with the press before a crisis hits. You won’t have time to do this when the mud hits the fan. Good media training includes mock interviews and tips on how to develop responses and messages framed by an institution’s mission and values.

Tips from Those Who've Been There

If you work at any organization long enough, you'll hit rough waters at some point. Here are the primary takeaways from some pros who've navigated a crisis or two over the course of their careers.

"Crises can also bubble up in the time it takes to send a tweet. Watch social channels for early rumblings of an issue, and craft key messages to be social-friendly in tone and length."

—Allison Peck

Director of Communications and Marketing, Hirshhorn Museum and Sculpture Garden

"Every few years I'll organize a daylong media training seminar for our experts: we examine real-life case studies and run mock on-camera interviews, including critiques and tips from the group. It's all in good fun...mostly. Staff learn a lot about themselves, and many have made great strides in being ready for their close-ups."

—Jonathan Thompson

Vice President of Marketing and Public Relations, Newseum

"When the crisis hits, immediately form a core working team, continuously evaluate all perspectives, stay levelheaded while being empathetic and accountable, overcommunicate to internal stakeholders, and be thoughtful and coordinated in external communications. Remain nimble and open to possibilities. No matter what, it will be a teaching moment in hundreds of ways for your organization—and for you personally and professionally."

—Annie Gillette Cleveland

Chief of Marketing and Strategic Communications, Walker Art Center

"The old adage of 'in the absence of information comes speculation' still applies as a guiding principle. To the extent possible, transparency is best; though, sometimes if information is limited (or pending), providing a short statement will avoid the dreaded 'no comment.' Encourage a board and/or leadership team to be as responsive as possible throughout the process."

—Kristin Guiter,

Director, SUTTON Communications

Pay attention to how other organizations and even corporations responded to their own challenges. What tone did they strike? What actions did they take, either in their communications with the press or in their direct messaging via social media? What resources did they expend? What lessons—good and bad—can you file away for future reference?

For an extra measure of preparedness, create a "bullpen" of organizations and individuals to call on for additional support if the crisis escalates. Research and identify strategic communications firms to add more muscle, and bookmark key influencers (civic and community leaders, scholars, and industry experts) you'll want in your corner. You'll fall way behind if you're googling PR firms when things get heated.

Preparing these elements in advance won't guarantee smooth sailing, but they'll provide a solid foundation for speedier navigation.

During a Crisis

Start with an honest assessment of the scope and scale of the problem:

- Where is this problem coming from? Is it an annoyance or a serious issue? Is it a natural disaster, self-induced misstep, or an antagonistic external force?
- Is it a communications problem (will education suffice?) or is it a conflict (do you need an aggressive counterattack)?
- And, most important, separate fact from fiction and determine what precise problem you are trying to solve.

This is where your emergency communications team and broader crisis response come in. As early as possible, both teams should determine a shared goal or vision for where you want/need to be when the crisis ends (again, imagine the ideal headline). Keep this vision in mind when developing solutions

to various challenges and crafting messages for stakeholders.

Deliver these messages to their target audiences in a timely manner. The immediacy of social media means there's even more pressure to act or respond within minutes (maybe hours). Here are some tips:

- Keep messages accurate, supported by facts, and reflective of institutional values.
- Watch out for analysis paralysis. Taking too long to respond can turn a spark into a forest fire.
- Avoid a first response that's tepid or wishy-washy, which can just drag out the news cycle.
- Find the right spokespeople for the right occasion. The CFO might be the best person to address financial topics, but not as equipped as a curator would be to talk about exhibit questions.
- When appropriate, offer a sincere apology and meaningful atonement.
- Monitor media reports and social media chatter to see if your messages are resonating. Adjust accordingly. Not everyone follows you on Twitter, so use all appropriate platforms.

Here's where the pre-planning can really pay off. Having an emergency communications team in place that is armed with the appropriate resources can dramatically improve your chances of quickly and effectively telling your story, shoring up support, and providing feedback to internal decision makers who are toiling away on the underlying crisis.

You'll want to preach to the converted and mobilize your members: they're already on your side, while you may never win over the opposition, and trying could require more energy and resources than you're prepared to expend. Share external resources, such as media reports, that bolster your story or an endorsement from a trusted third party who can offer further validation. When possible, prepare stakeholders for bad news to avoid surprises.

After the Crisis

When you have a resolution, shout out the "all clear" to the world. Be aggressive in communicating good news to your friends (and occasional foes) in the press. Unfortunately, sometimes a positive resolution is a harder sell to the media. But find creative ways to sell your successes, just as you would an ambitious program, performance, event, or exhibition—they don't call it marketing and communications for nothing.

When the dust settles, you will want to find ways to reestablish (and hopefully burnish) your institution's reputation. Don't let pure exhaustion, raw memories, and bruised egos prevent an honest assessment of what worked and what didn't during the crisis. Just as pre-planning

Responding to Sticky Issues

If your museum sits in a floodplain, on a fault line, or in a fire zone, your crisis communication plan surely has those emergency responses covered. But crises don't always stick to the geological script.

For example, how would your organization respond to one of today's cultural flash points, such as the presentation of images of Confederate generals or the work of artists accused of sexual misconduct? Is your museum equipped to inform or guide such a conversation?

When determining how best to respond, playing offense is more effective than defense in steering media coverage and public sentiment. Remember: the public believes that transparent organizations don't run from a problem. When you commit to your convictions, you remind your stakeholders why your organization is worth supporting.



can help your organization safely navigate a challenge, so can evaluating how to improve crisis management systems for the next time (and there will always be a next time). If possible, use audience research to quantify the museum's reputation among external stakeholders.

Finally, never turn down an opportunity to remind everyone that you're making progress and have moved beyond the challenge. Sometimes it's hard to return to your routine outreach activities after weathering a storm, but doing so reinforces stability. After all, most audiences only remember the last headline (or tweet). So make sure it's a good one.

Tim Hallman is director of communications and business development at the Asian Art Museum in San Francisco, California. He serves as chair of PRAM, AAM's public relations and marketing professional network, and chair of the Art Museum Marketing Association.

Resources

AAM Resources Library
ww2.aam-us.org/resources/resource-library/mpr/crisis-communications

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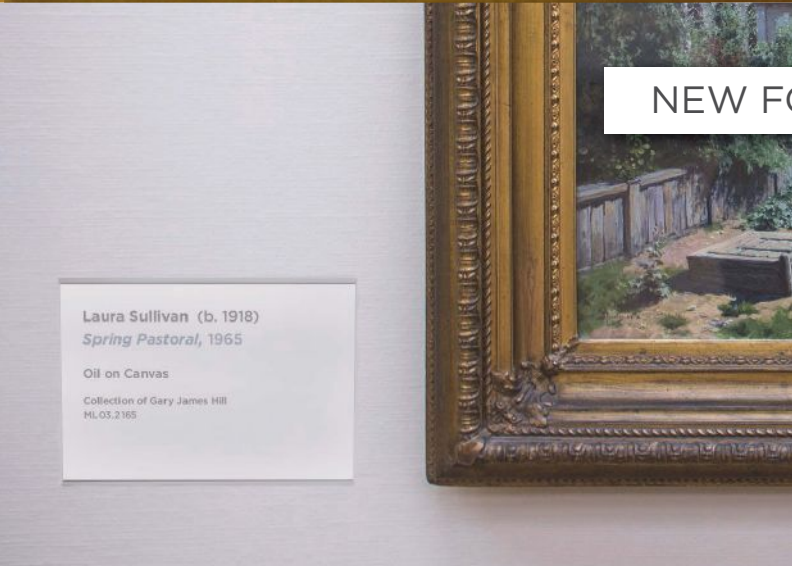
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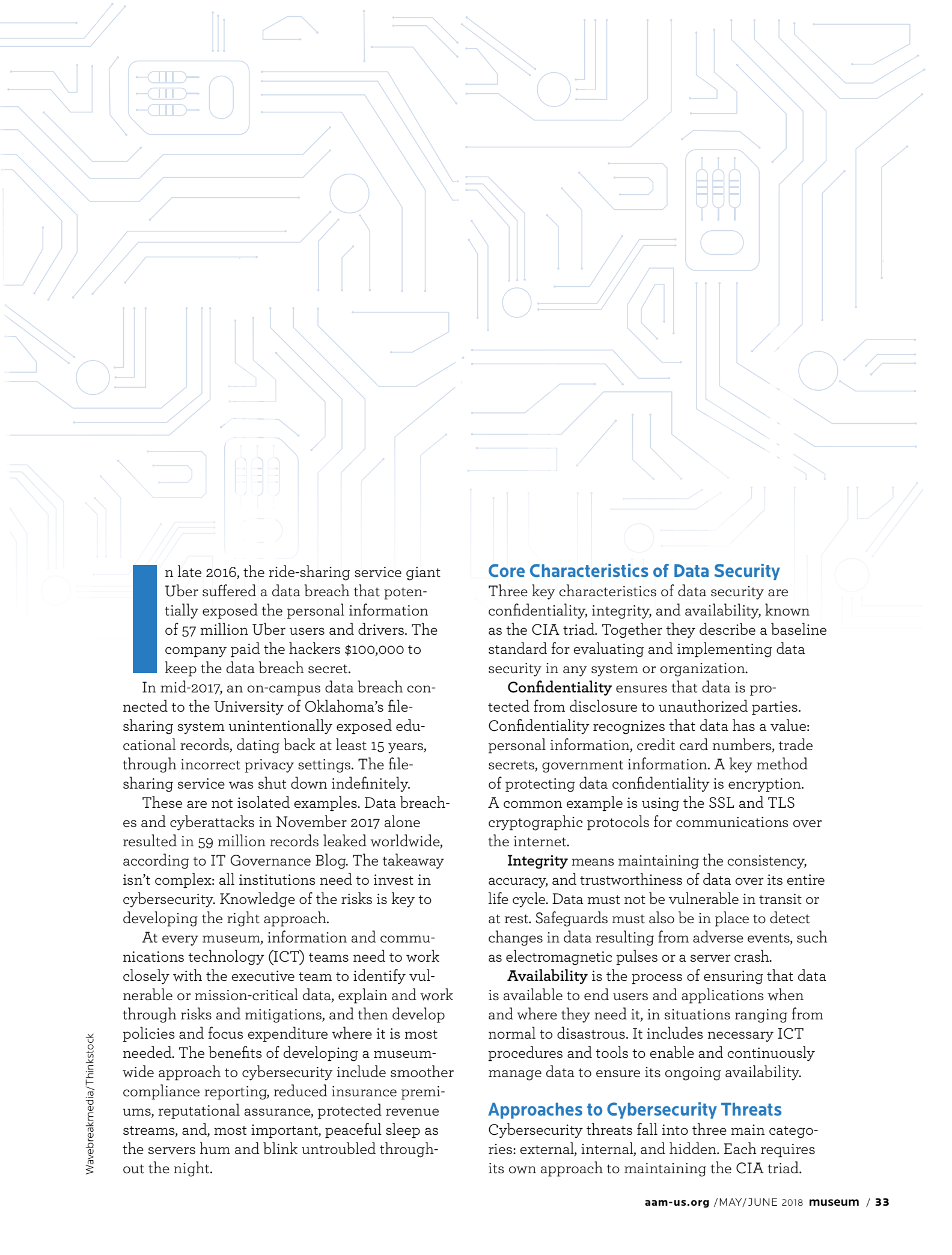
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SAFETY FIRST

How museums can embrace cybersecurity opportunities and risks with open arms.

By Wendy Pryor



In late 2016, the ride-sharing service giant Uber suffered a data breach that potentially exposed the personal information of 57 million Uber users and drivers. The company paid the hackers \$100,000 to keep the data breach secret.

In mid-2017, an on-campus data breach connected to the University of Oklahoma's file-sharing system unintentionally exposed educational records, dating back at least 15 years, through incorrect privacy settings. The file-sharing service was shut down indefinitely.

These are not isolated examples. Data breaches and cyberattacks in November 2017 alone resulted in 59 million records leaked worldwide, according to IT Governance Blog. The takeaway isn't complex: all institutions need to invest in cybersecurity. Knowledge of the risks is key to developing the right approach.

At every museum, information and communications technology (ICT) teams need to work closely with the executive team to identify vulnerable or mission-critical data, explain and work through risks and mitigations, and then develop policies and focus expenditure where it is most needed. The benefits of developing a museum-wide approach to cybersecurity include smoother compliance reporting, reduced insurance premiums, reputational assurance, protected revenue streams, and, most important, peaceful sleep as the servers hum and blink untroubled throughout the night.

Core Characteristics of Data Security

Three key characteristics of data security are confidentiality, integrity, and availability, known as the CIA triad. Together they describe a baseline standard for evaluating and implementing data security in any system or organization.

Confidentiality ensures that data is protected from disclosure to unauthorized parties. Confidentiality recognizes that data has a value: personal information, credit card numbers, trade secrets, government information. A key method of protecting data confidentiality is encryption. A common example is using the SSL and TLS cryptographic protocols for communications over the internet.

Integrity means maintaining the consistency, accuracy, and trustworthiness of data over its entire life cycle. Data must not be vulnerable in transit or at rest. Safeguards must also be in place to detect changes in data resulting from adverse events, such as electromagnetic pulses or a server crash.

Availability is the process of ensuring that data is available to end users and applications when and where they need it, in situations ranging from normal to disastrous. It includes necessary ICT procedures and tools to enable and continuously manage data to ensure its ongoing availability.

Approaches to Cybersecurity Threats

Cybersecurity threats fall into three main categories: external, internal, and hidden. Each requires its own approach to maintaining the CIA triad.

Boundary firewalls and gateways secure the digital boundary between the internet and a museum's network. They provide a basic level of data protection by filtering network traffic to identify and block unwanted and potentially harmful information. This is an approach to managing **external** threats.

Staff are likely to pose the biggest **internal** cyber threat, though data breaches caused by staff are usually unintentional rather than malicious. Risks can be mitigated by configuring computers and software to provide access only to applications required for a particular role, mandating the use of strong passwords with regular cycles for change, and educating staff about what to do and not do so they become a "human firewall."

Hidden threats may lurk in trusted software that has become outdated. By committing to current hardware, operating systems, and software, vendors will continue to provide support. When necessary, vendors release patches, which are additional pieces of software that fix security vulnerabilities or operational issues. Regularly applying patches reduces the risk of unauthorized access to data.

Planning for the Worst

Ransomware damage costs were estimated at \$325 million in 2015, rising to \$1 billion in 2016 and \$5 billion in 2017, according to the research firm Cybersecurity Ventures. Costs included business disruption, data loss, reduced revenue, damaged equipment, and forensic investigation.

Organizations need an ICT disaster recovery plan, which describes how they will recover ICT infrastructure in the event of any disaster, including a cyber attack, that compromises the availability of technology. The purpose of such a plan is to recover the digital systems and infrastructure that support business processes critical to the museum's operation. An ICT disaster recovery plan might include:

- A list of people on the emergency response team
- Procedures for declaring a disaster
- Procedures for invoking the disaster recovery plan
- Emergency communication methods and contact details
- Process to carry out basic recovery plans
- Viable alternatives to functions and services
- Process to retrieve data from alternative storage
- Training methods for emergency response team members
- Schedule for regularly testing the plan
- Any disaster recovery test or event should be followed by honest and exhaustive discussion of lessons learned, with the results folded back into the plan.

Developing a Cybersecurity Strategy

Systematically assessing and addressing the security risks specific to your museum can help minimize the likelihood and consequences of cyberattacks. That means ICT personnel and museum leadership need to understand each other. Consider using the five questions below to shape a fruitful discussion that leads to a strong cybersecurity strategy.

1. **What would a serious cybersecurity incident cost our museum?** If member records, financial data, or intellectual property were stolen, how quickly could you determine what was lost? Effective cybersecurity can avoid the direct costs of a cleanup and the indirect costs such as downtime, lost productivity, and loss of public confidence.
2. **Who would benefit from having access to our information?** Identify critical information essential to the ongoing function of your museum. This assessment will enable you to apply appropriate resources to protecting your data: highest-level protection for collection and financial data, lower security for ephemeral communications.
3. **What makes our museum secure against threats?** Cybersecurity is an ongoing process, not a product. As cyber attacks become more sophisticated and targeted, so do security techniques. To secure your museum, put in place appropriate security governance, clearly defined policy, user education, and third-party assessments, along with ongoing reviews.
4. **How is staff behavior affecting the security culture?** One malicious email attachment inadvertently opened by an unsuspecting staff member can potentially compromise your whole data network. Effectively trained staff enable a strong security culture.
5. **How ready are we to respond to a cybersecurity incident?** How will a data security incident affect your business continuity? By assessing the risk and allocating adequate resources to protect your data, and recover it in the event of disaster, your museum can build its organizational resilience.

The Evolution of Cyber Threats and Cybersecurity

The WannaCry ransomware attack in May 2017 targeted computers running the Microsoft Windows operating system by encrypting data and demanding ransom payment in the Bitcoin cryptocurrency. The attack was stopped by application of emergency patches released by

Six Types of Cyber Threats

Malware is hostile or intrusive software designed to do something sinister to your computer or network. It varies in its goal, the way it spreads, the damage it causes, and the level of risk it poses. The table below explains the six types of malware.

Type of Malware	Its Goal	Technique
Virus	To gain access to, steal, modify, and/or corrupt information and files from a targeted computer system.	A small piece of software that can replicate itself and spread from one computer to another by attaching itself to another computer file.
Worm	To damage networks and possibly allow remote control of the infected computer.	Worms are self-replicating and do not require a program to attach themselves to. They seek vulnerabilities in operating systems and destroy data and files on the computer.
Spyware/Adware	To take control of your computer and/or to collect personal information without your knowledge.	By opening attachments, clicking links, or downloading infected software, spyware/adware is installed on your computer.
Trojan	To create a “back door” on your computer by which data may be stolen or damage caused.	Software that appears to perform one function (for example, virus removal) but actually does something else.
Distributed Denial of Service (DDoS)	To disable a system such that service is denied to legitimate users.	Multiple compromised systems, often infected with a Trojan, send a torrent of fake traffic to overwhelm a target address.
Ransomware	To encrypt data on a computer or network and then demand a ransom payment to decrypt or not publish it.	Typically carried out using a Trojan disguised as a legitimate file to execute a cryptovirology attack that causes denial of access.

Microsoft, and the discovery of a kill switch that prevented further spread from infected computers. The potential for Bitcoin to enable even more extensive cybercrime is difficult to assess, but appears likely.

In addition, quantum computing capability is maturing, which is both exciting and scary. Harnessing the power of atoms and molecules to perform memory and processing tasks, quantum computers have the potential to perform calculations significantly faster than any silicon-based computer. While this unparalleled speed could help find a cure for cancer, it may also render ineffective current cryptography methods that are based on factoring ridiculously large prime numbers.

The incentives and capability to conduct malicious activity in cyberspace will doubtless

increase as museums rely on the convenience, accessibility, and speed of the internet and cloud computing to store and communicate high-value or sensitive information. However, this is no reason to eschew the functionality and convenience of new technologies and devices. Rather, this is an opportunity to embrace, with open arms and eyes, the evolving digital landscape to create a living cybersecurity strategy.

Creating a fit-for-purpose cybersecurity strategy influenced by your museum’s risk appetite, business plans, and goals is not as hard as it might seem. The key to shaping such a strategy is open, pragmatic, and respectful dialogue between technology and business representatives.

Wendy Pryor is the head of technology strategy and delivery at Museums Victoria in Melbourne, Australia.

A photograph of ancient stone ruins, likely a temple or public building, featuring several tall, weathered columns and a partially collapsed entablature. The scene is set against a dramatic sky with large, white and grey clouds. The ground is a mix of dirt and stone fragments.

A CALL TO ACTION

An update on
international
cultural property
protection.

By Corine Wegener and Brian I. Daniels

Whether they recognize it or not, museum professionals are engaged in implementing the 1954 Hague Convention in their everyday work.

When a museum creates an emergency plan, when the staff meets to prioritize objects for evacuation, and when the registrar's office produces a complete digital catalogue of the collection, museum employees are implementing essential components of this important international law for protecting museums and their collections. The 1954 Hague Convention requires countries to safeguard cultural heritage during times of peace. So deeply is this goal integrated into our field's practices, the role of this international law often goes unmentioned.

When we do hear about the 1954 Hague Convention, it is most often in reference to ongoing conflicts in places such as Iraq, Syria, and Afghanistan. But recent developments in US law and museum practices have reshaped how museum professionals think about and respond to emergencies and our collective responsibilities under this international law.

Background on the 1954 Hague Convention

The 1954 Hague Convention, known formally as the Convention for the Protection of Cultural Property in the Event of Armed Conflict, is the first international treaty focused on the protection of cultural heritage during times of war. Its genesis was in the wartime experience of the Monuments, Fine Arts, and Archives Team (MFAA), more commonly known as the Venus Fixers or Monuments Men, which was established by the United States and its allies to protect cultural heritage sites during World War II. This small cadre of military heritage professionals, most already serving in uniform, provided maps of important European cultural sites to avoid targeting, stabilized damaged historic buildings as they encountered them, and restituted thousands of Nazi-looted works of art. Today, the museum community knows the MFAA's work through several scholarly books and even a movie starring George

Clooney, Matt Damon, and Cate Blanchett.

The MFAA's formula for success is reflected in the 1954 Hague Convention's text. Certain categories of movable and immovable cultural property are off-limits to harm or pillage: monuments; historic architecture; archaeological sites; works of art, manuscripts, books, and other objects of artistic, historical, or archaeological interest; and scientific collections regardless of their origin or ownership. Buildings that house collections, such as museums, are protected sites as well. Military personnel must take note of their location and avoid damaging them during military operations, except in certain cases of imperative military necessity.

The 1954 Hague Convention is the first international treaty focused on the protection of heritage during times of war.

State parties must make an effort at protection not only during conflict (when it is usually too late), but also in peacetime. A country is obliged to create lists of important cultural sites and their geospatial coordinates; provide training to the military about how to respect cultural heritage; and consider marking cultural sites with the Blue Shield, the international symbol for the protection of cultural property.

Developing emergency plans and maintaining complete collections inventories are also critical ways—and best practices within the museum profession—to meet the 1954 Hague Convention's mandate to safeguard cultural property during peacetime. Heritage professionals involved in this work are protected under international law, just like other humanitarian workers.

How the US Handles Cultural Property Protection

In the United States, domestic heritage protection efforts are more attuned to emergencies, such as hurricanes, fires, floods, and earthquakes,

than to conflict. When such a crisis occurs, the Heritage Emergency National Task Force (HENTF) convenes. HENTF, co-sponsored by the Federal Emergency Management Agency and the Smithsonian Institution, is a network of more than 50 federal agencies and national service organizations working to protect cultural heritage in US states, tribes, territories, and local communities from the damaging effects of natural disasters and other emergencies. Its primary function is to coordinate crisis communication and response across the network to provide a more effective response for affected institutions and their staff.

International protection for cultural heritage is a different matter. There is great interest within the US government and among US heritage professionals in assisting the museum community abroad. When the US Senate ratified the 1954 Hague Convention in 2009, it did so without additional implementing legislation or guidance. The 2013 destruction of cultural heritage by Islamic extremist groups in Mali, including some of the famous Timbuktu manuscripts and saints' mauso-

(PPICPA), which passed with strong bipartisan support in 2016. Harking back to earlier efforts in World War II, PPICPA aimed to establish a formal mechanism through which US government agencies, heritage professionals, and the academic community could better coordinate to protect cultural heritage in conflict and other crises.

As its centerpiece, PPICPA calls for the creation of an interagency coordinating committee, chaired by an assistant secretary at the US Department of State, which would include the participation of arts, cultural, and academic institutions, such as the Smithsonian, and key nonprofit organizations, such as the US Committee of the Blue Shield. The State Department formalized the Cultural Heritage Coordinating Committee (CHCC) shortly after PPICPA passed.

Almost two years later, the CHCC includes several government agencies, including the US Department of Defense, Department of Homeland Security, Department of Justice, Department of the Interior, and the Smithsonian (which is a federal trust instrumentality). However, museums, uni-

versities, and other nongovernmental groups do not yet have a presence. The Partnerships and Public Awareness Working Group, chaired by Richard Kurin, the Smithsonian distinguished scholar and ambassador-at-large, is working to incorporate the US museum community more fully.

The CHCC also includes the Cultural Antiquities Task Force, which coordinates on law enforcement training and other programs related to preventing illicit cultural property trafficking, and the Technology Working Group, which aims to improve information-sharing between law enforcement, other agencies, and heritage professionals.

In 2016 and 2017, the Government Accountability

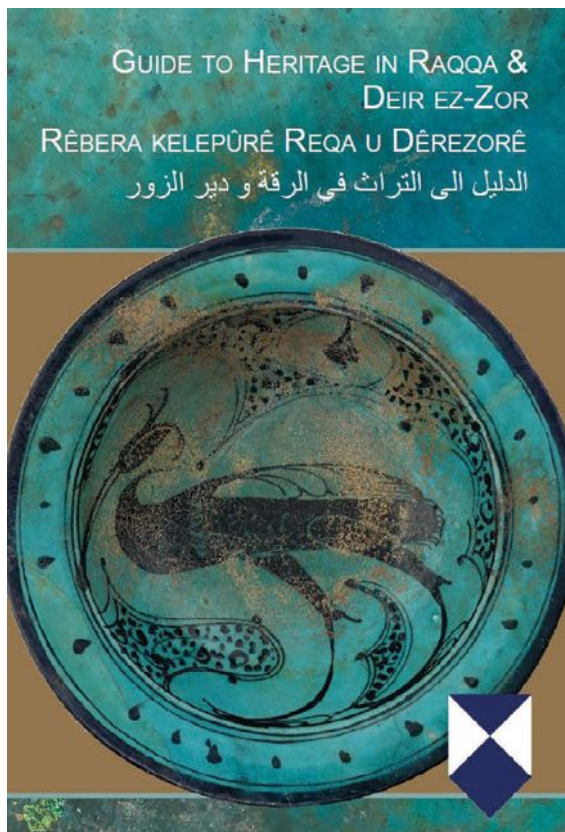
Office provided reports to Congress on US efforts to protect Iraqi and Syrian cultural property and cultural property internationally. The 2017 report recommended the CHCC further develop its goals, clarify participants' roles and responsibilities, and document collaborative agreements in the CHCC and its working groups. In an important step, the National Defense Authorization Act of 2018 required the Secretary of Defense to appoint a coordinator for cultural heritage protection to work on implementing the 1954 Hague Convention and to coordinate efforts with the CHCC.



US Army personnel receive cultural property protection training at the Metropolitan Museum of Art with assistant curator Michael Seymour.

leums, along with the damage to cultural sites in the Syrian conflict, raised questions in Congress about how the United States was handling its own 1954 Hague Convention responsibilities.

Representative Eliot Engel (D-NY), the ranking member of the House Committee on Foreign Affairs (HFA), led the charge. After Engel enlisted the support of committee chair Edward Royce (R-CA), the two congressmen introduced the Protect and Preserve International Cultural Property Act



The Guide to Heritage in Raqqa and Deir ez-Zor was published by the Smithsonian, Penn Cultural Heritage Center, US Committee of the Blue Shield, and the Military Cultural Heritage Action Group in 2017.

Museums in Action

Outside the CHCC, many museums are following the spirit of the 1954 Hague Convention. Some, for instance, are meeting the mandate by training US military personnel and today's MFAA about cultural property protection. Over the past decade, the US Committee of the Blue Shield has partnered with the Smithsonian, the Metropolitan Museum of Art, the Getty, the Penn Museum, and others to train US Army and US Marine Corps personnel preparing to deploy overseas.

Anticipating the battle to retake Mosul from ISIS in 2016, the Smithsonian, the Penn Cultural Heritage Center at the Penn Museum, the Combatant Command Cultural Heritage Action Group, and the US Committee of the Blue Shield developed the *Guide to Mosul Heritage*, an illustrated, pocket training aid written in English, Arabic, and Kurdish. Thousands of copies were delivered to US military personnel in Erbil, Iraq, who were working with the Iraqi Army and Kurdish Peshmerga forces. In 2017, the same

group prepared and distributed the *Guide to Heritage in Raqqa and Deir ez-Zor*, where military operations are underway.

Beyond training, US museums are also assisting our overseas colleagues who must now deal with cultural heritage destruction as part of their jobs.

- The Smithsonian and the US Department of State are working with the Iraqi Institute for the Conservation of Antiquities and Heritage and the Iraqi State Board of Antiquities and Heritage to salvage and preserve fragments from the ISIS-damaged archaeological site of Nimrud.
- Since 2013, the Smithsonian and the Penn Cultural Heritage Center have been working with Syrian colleagues in nongovernment-controlled areas of Syria on museum and archaeological site stabilization.
- The Metropolitan Museum of Art has been assisting museum professionals in Syria and Iraq with photo documentation and data storage, providing training and equipment.
- The Oriental Institute at the University of Chicago has partnered with the National Museum of Afghanistan in Kabul to document collections damaged by the Taliban and develop a collections inventory.

US museums are rising to the occasion, and these initial efforts can be amplified by other international efforts now underway.

The 1954 Hague Convention may seem like it applies solely to the military in the unfortunate and tragic case of war. While it places legal duties on the military, it also inspires a call to action inside and outside our museum walls. Its mandates have inspired the field's professional ethics, which demand that the museum community take emergency planning and disaster preparedness seriously.

Moreover, it also encourages all of us to consider the well-being of our international colleagues as they care for their own collections. The collaborations that grow from these concerns represent the broader museum community's sincere desire to be supportive and attentive to the protection of cultural heritage globally.

Corine Wegener is director of the Smithsonian Cultural Rescue Initiative in Washington, DC; board member of the International Council of Museums (ICOM) US; and chair of the ICOM Disaster Risk Management Committee. Brian I. Daniels is director of research and programs at the Penn Cultural Heritage Center at the University of Pennsylvania Museum of Archaeology and Anthropology.

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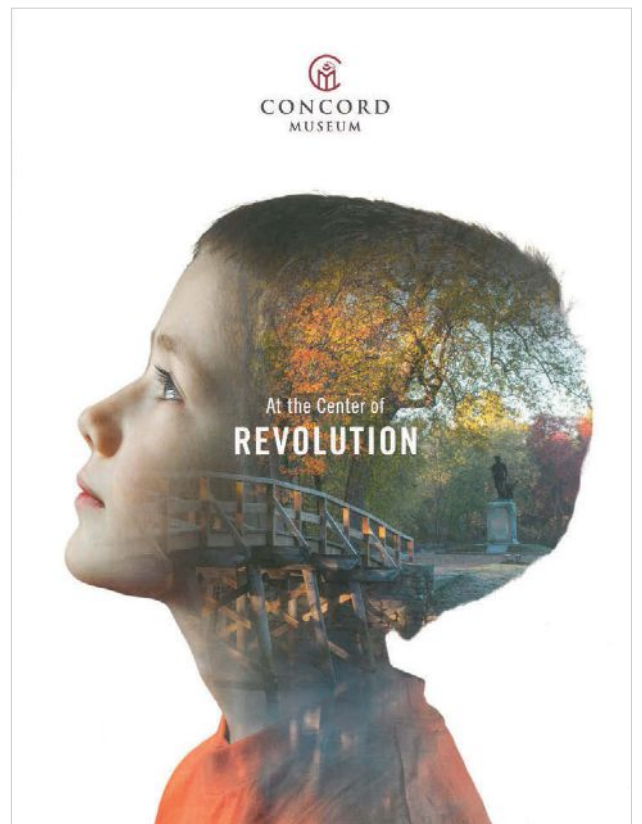
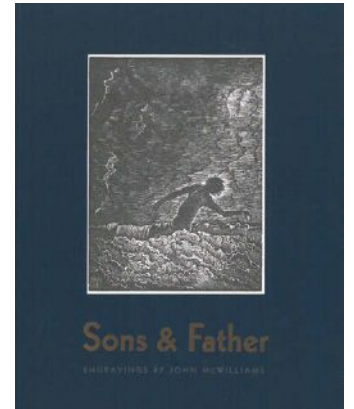
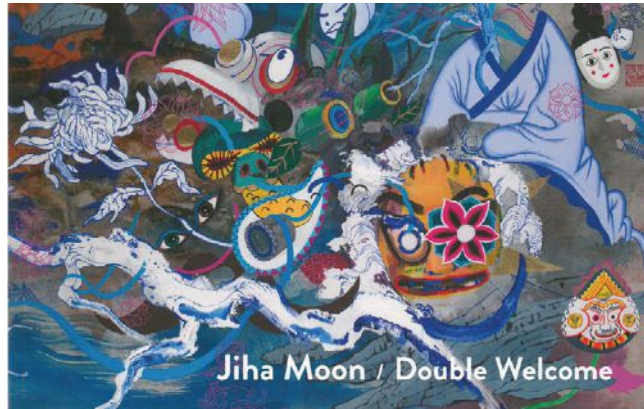
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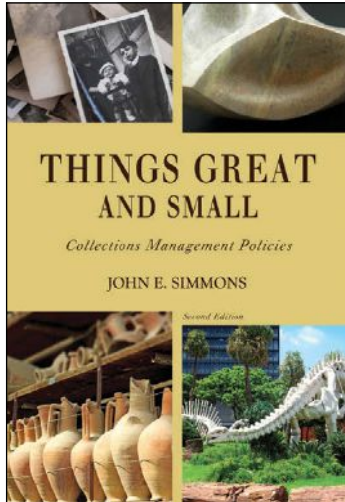
Entries must be postmarked by June 18, 2018.

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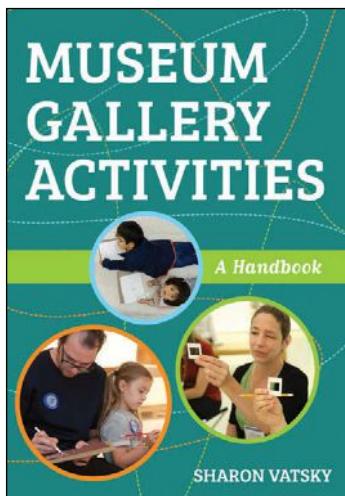
BY JOHN E. SIMMONS

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—*Stephanie Carson, senior museum registrar, Office of the Registrar, American Museum of Natural History*

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A Handbook

BY SHARON VATSKY

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Rep. Ben Ray Lujan (D-NM) meets with New Mexico advocates, who shared their state's economic impact information.

Celebrating the 10th Annual Museums Advocacy Day

This February 26–27, **335 museum advocates** gathered in Washington, DC, for the 10th Annual Museums Advocacy Day! What a week we had. We took Capitol Hill and social media by storm with new data about the economic impact of museums and their deep public support. We made visits to **395 Congressional offices**. And we heard from a host of bipartisan museum champions currently serving in the House and Senate about the importance of advocating for museums.

Museums of all types were represented, including art, history, science, and children's museums as well as zoos, aquariums, botanic gardens, historic houses and sites, and more. Adding to our message were individual museum supporters and independent professionals and service organizations who work for and with museums.

Program highlights included hearing from federal agency

leaders (NEA Chairman Jane Chu, NEH Senior Deputy Chairman Jon Peede, IMLS Deputy Director for Museum Services Paula Gangopadhyay, and Megan Brown, Chief, State, Tribal, Local Plans & Grants at NPS). In addition, Susie Wilkening of Wilkening Consulting and AAM's Rob Stein discussed newly released economic impact and public polling research, Jonathan Grella of the US Travel Association spoke about museums and the power of travel, and AAM's Director of Inclusion Nicole Ivy provided a view from the future. In honor of the 10th annual event, there was special recognition of 10-time attendee advocates.

We saw firsthand the power of the museum field coming together to raise our voices, share our data, and tell our stories to legislators. And we learned just how many pending federal policy decisions affecting museums remain this year.

There's so much you can do now to advocate for museums.

Visit the Advocacy section of the AAM website to:

- View the 2018 advocate materials and learn about the issues affecting museums.
- Download your free copies of the reports *Museums as Economic Engines* and *Museums & Public Opinion 2017*.
- See photos and additional highlights from Museums Advocacy Day 2018.
- Contact your legislators in support of museums.

First-time advocates are always welcome at Museums Advocacy Day. But whether you are a new or a more experienced advocate for museums, we hope you will plan to join us for Museums Advocacy Day 2019!



- 1 NEH Senior Deputy Chairman Jon Peede, Congressional Honoree Rep. Suzanne Bonamici (D-OR), IMLS Director Dr. Kathryn K. Matthew, and AAM President and CEO Laura Lott during the Tuesday evening congressional reception at the 10th Annual Museums Advocacy Day.
- 2 NEA Chairman Jane Chu speaking at Museums Advocacy Day.
- 3 Board Chair Doug Jones and AAM President and CEO Laura Lott with representatives from the 16 partner organizations that were honored for their 10 years as Museums Advocacy Day supporters.
- 4 Sen. Ben Cardin (D-MD) addressed museum advocates and attendees of the Council of American Jewish Museums (CAJM) Annual Meeting at the Historic Sixth & I Synagogue. From left: Alliance President and CEO Laura Lott, CAJM Board Chair Deborah Cardin, Sen. Cardin, and CAJM Executive Director Melissa Martens Yaverbaum.

- 5 US Travel Association's Jonathan Grella in conversation with AAM President and CEO Laura Lott on the value of museums and the travel industry.
- 6 Congressional Honoree Sen. Lisa Murkowski (R-AK) poses with Alaska advocates and Laura Lott at the congressional kick-off breakfast on Capitol Hill.
- 7 Rep. Barbara Lee (D-CA) greets California advocates.
- 8 Congratulations to the Museums Advocacy Day 10-time attendee advocates, recognized in honor of the 10th annual event.
- 9 Trustees from the San Angelo Museum of Fine Arts coordinate with a fellow Texas advocate.
- 10 Advocates enjoy an opportunity to network at the opening reception.

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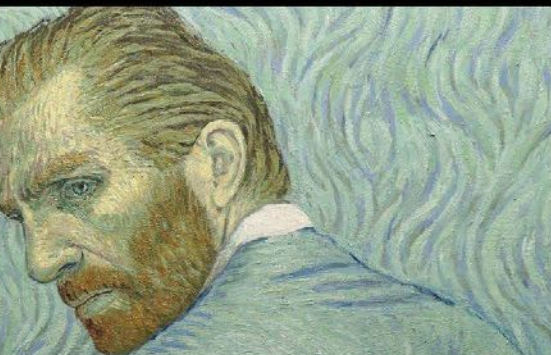
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Karrie Porter Brace, executive director, Cave Creek Museum, Cave Creek

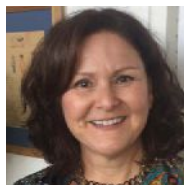
California



Gina Cavallo Collins, executive director, Mission Inn Foundation & Museum, Riverside

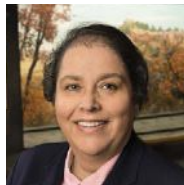


Erendina Delgado, associate curator of history, Oakland Museum of California, Oakland



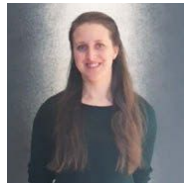
Elizabeth Escamilla, director of education, Lucas Museum of Narrative Art, Los Angeles

Colorado



Gabriela Chavarria, vice president of research and collections, Denver Museum of Nature & Science, Denver

Connecticut

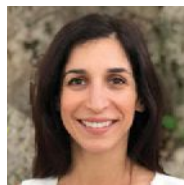


Laura Coffill, front desk team lead, New Britain Museum of American Art, New Britain

Florida



Erin Wolfe Bell, director of development operations, Naples Botanical Garden, Naples



Chana Budgazad Sheldon, executive director, Museum of Contemporary Art, North Miami

Georgia

Matthew S. Davis, director of historic museums, Georgia College, Milledgeville

Massachusetts



Dawn Estabrooks Salerno, executive director, Rotch-Jones-Duff House and Garden Museum, New Bedford

Michigan



Tami Miller, deputy director, Krasl Art Center, St. Joseph



Angela Riedel, registrar, Michigan History Center, Lansing

New York



Brett Littman, director, The Noguchi Museum, Long Island City

North Carolina



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

Ohio



Dion Brown, president, National Underground Railroad Freedom Center, Cincinnati

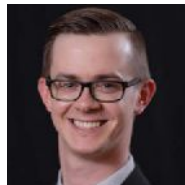
Pennsylvania



Catena Bergevin, deputy director/director of advancement, The Westmoreland Museum of American Art, Greensburg

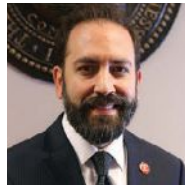


Elizabeth A. Grant, director of education, Museum of the American Revolution, Philadelphia



Sam Moore, director of public programs, Senator John Heinz History Center, Pittsburgh

Tennessee

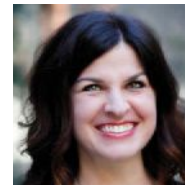


Joe Pagetta, director of communications, Tennessee State Museum, Nashville



Gina Wouters, vice president of museum affairs and chief curator, Cheekwood Estate & Gardens, Nashville

Texas

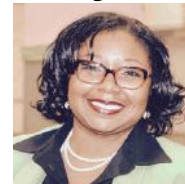


Amanda Blake, director of education and library services, Amon Carter Museum of American Art, Fort Worth



Sarah Schleuning, senior curator of decorative arts and design, Dallas Museum of Art, Dallas

Washington



LaNesha DeBardelaben, executive director, Northwest African American Museum, Seattle



Manish Engineer, chief technology officer, Seattle Art Museum, Seattle

Wyoming



Lisa Ranallo, registrar, The Brinton Museum, Big Horn

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KUDOS



Chiyo Ishikawa, the Seattle Art Museum's Susan Brotman deputy director for art and curator of European painting and sculpture, has been awarded the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters). Given by the French Ministry of Culture, the award is one of France's most distinguished titles.



Out of nearly 200 Georgia museums and galleries, the Georgia Association of Museums and Galleries (GAMG) selected **Georgia's Old Governor's Mansion** as the "Institution of the Year." GAMG recognized the Old Governor's Mansion as an institution of statewide significance that through programming, exhibition, and resource development has ensured the thoughtful and relevant interpretation of a critical period in the history of Georgia and America.

RETIRING



John Alviti, who encouraged generations of museum visitors to explore what inspires them, has retired after 23 years at The Franklin Institute as senior curator of collections. The Museum Council of Greater Philadelphia honored Alviti's commitment to the field by developing The John Alviti Fund for Museum Innovation.



Kim L. Cavendish, president and CEO of Fort Lauderdale's Museum of Discovery and Science, has retired to spend more time with her daughter and travel. Cavendish has led museums since 1981 and served as the CEO for the Orlando Science Center, the Virginia Air and Space Center, and the Museum of Discovery and Science in Florida.

IN MEMORIAM

Helen M. Shannon, director of the M.A. Program in Museum Education at the University of the Arts, died this past February. Within the UArts community and beyond, Shannon was a respected

scholar, known for her integrity, grace, and solid professionalism. In her many students, she instilled a tenacious work ethic, a deep respect for knowledge, and an awareness of the central role that museums play in the enrichment of our lives.

William B. Jordan, an influential and notable figure in the artistic landscape of North Texas, died January 22, 2018. For over 40 years, Jordan had a fruitful relationship with the Dallas Museum of Art, bestowing numerous gifts—not just of works of art, but also of his insight and guidance, most recently as a trustee. At 26, he became the first director of the Meadows Museum, serving for 25 years, before becoming deputy director at the Kimbell Art Museum.

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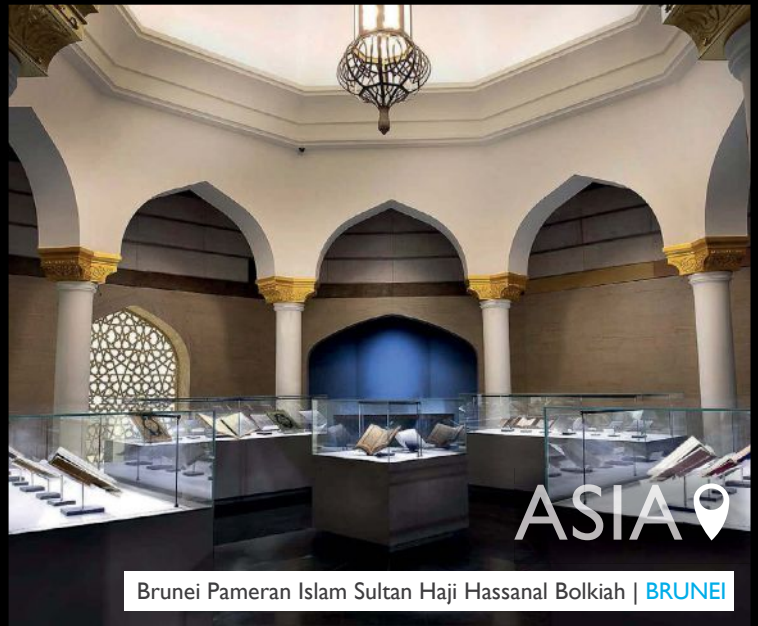
I could see again
the coming of Spring's hope
in the May flower
of the May Days
long forgotten

Carrie Mae Weems, "Ritual and Revolution" (Kunsterhaus Bethanien, Berlin, 1998), n.p.

This photo appeared in the National Gallery of Art publication *The Memory of Time*, which was a past winner in the AAM Publication Design Competition.

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