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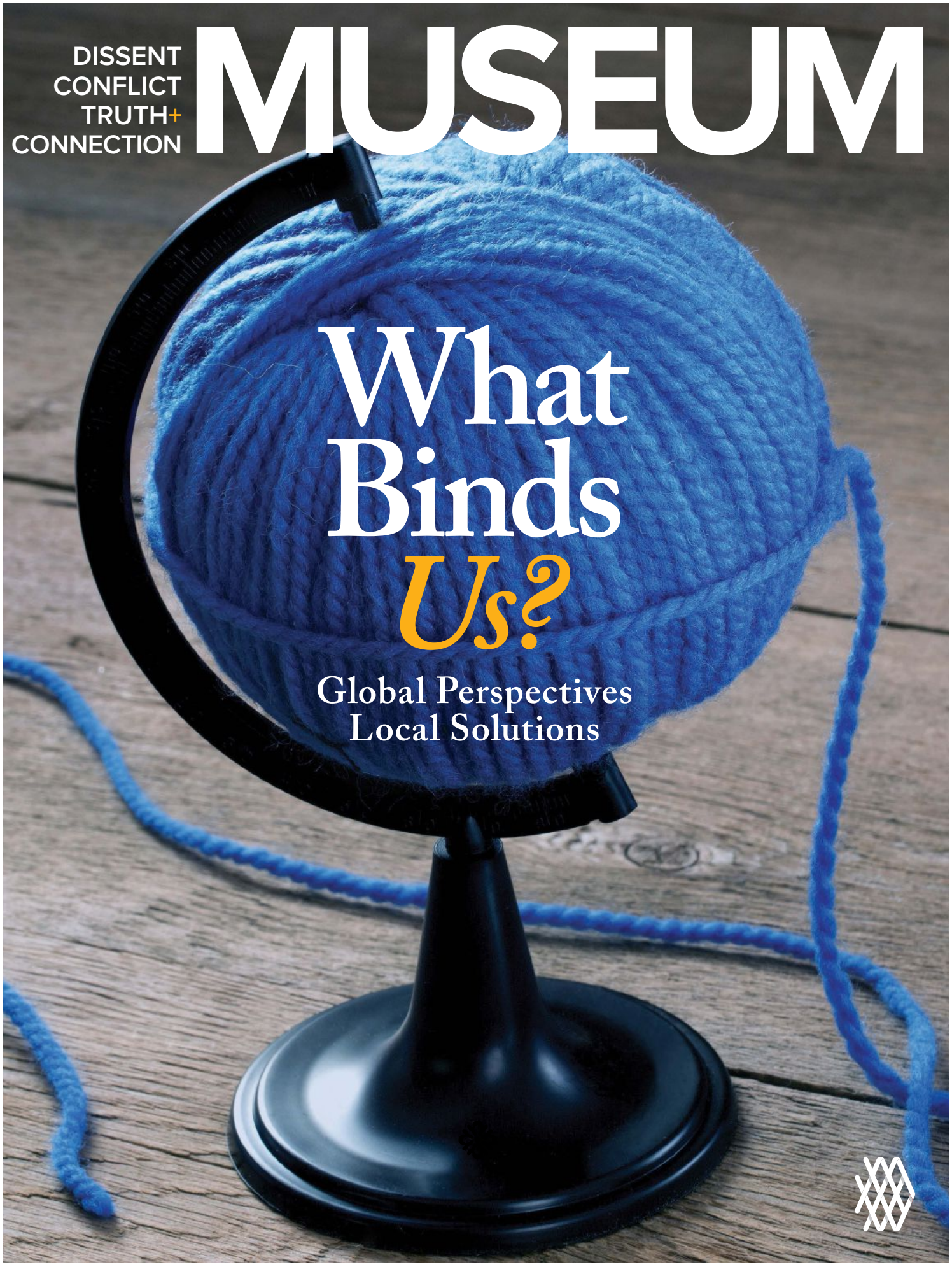

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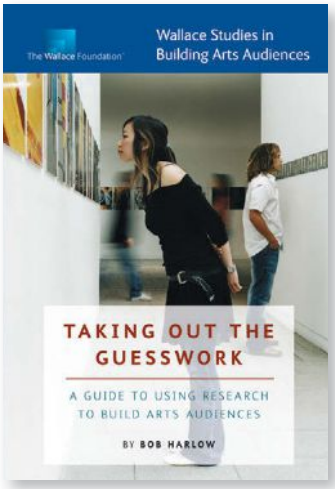

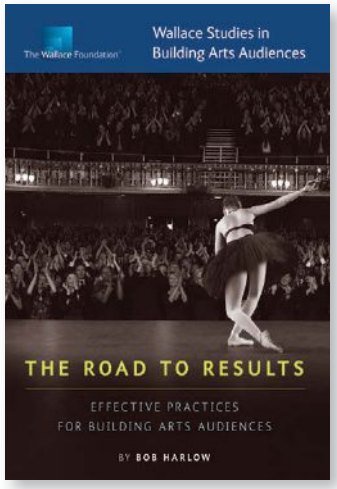

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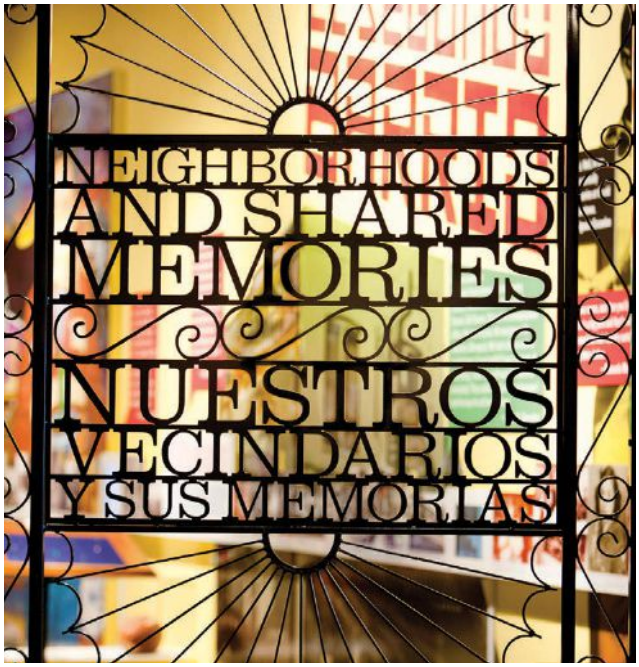

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WAIT, THERE'S MORE

For another thought-provoking read with a global outlook, check out Michael Conforti's post "After Louvre Abu Dhabi: Dreams of Potential Partnerships for Cultural Exchange" on the AAM blog at **bit.ly/AAMCulturalExchange**.

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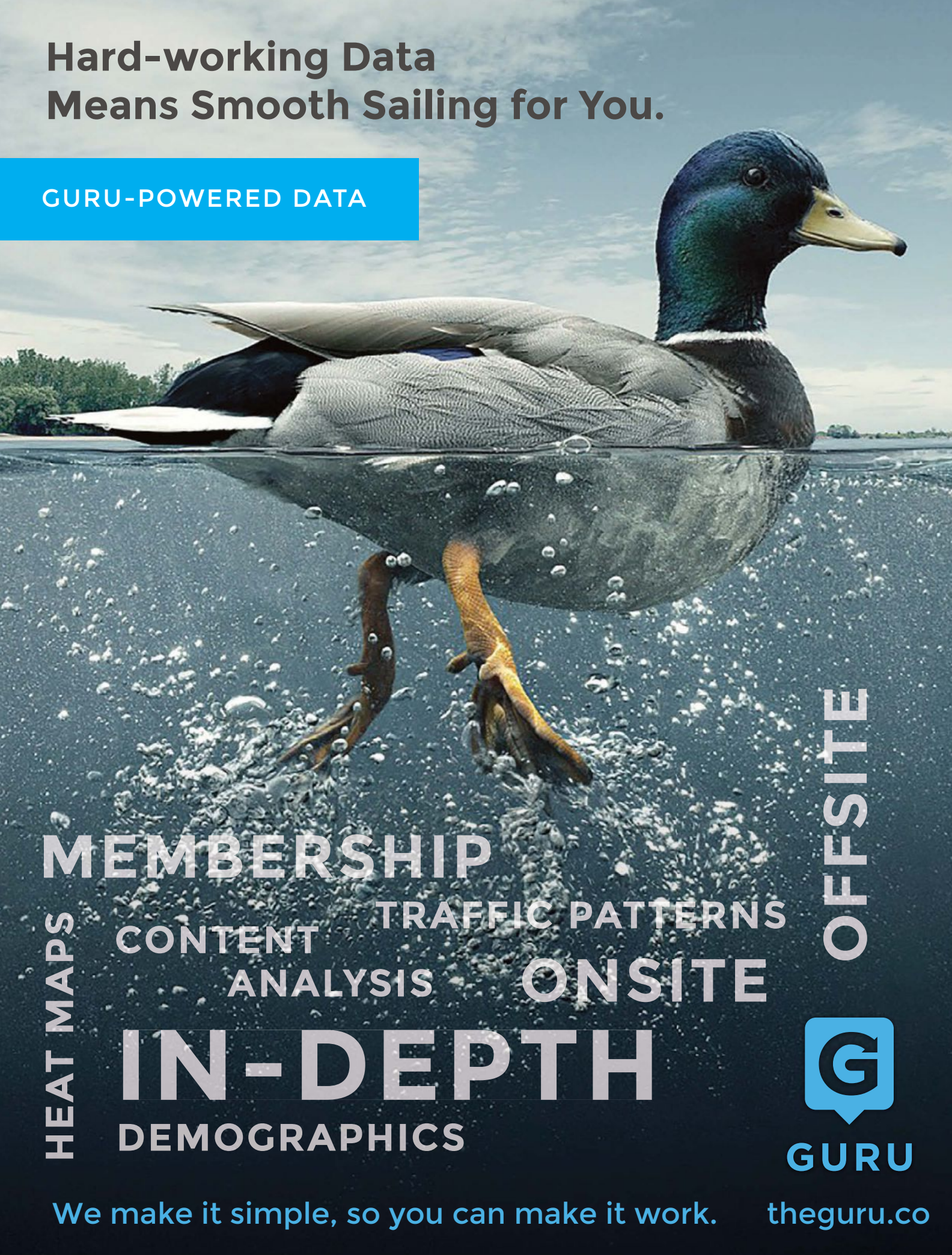
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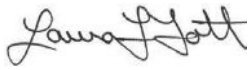
A Global Perspective



Many years ago (well, not *that* many!), I embarked on the journey of a lifetime. As a 15-year-old high school student from upstate New York, I spent a year as an exchange student in Tokyo, Japan.

I learned more during that year—about the world, about myself, and about life—than I could have in 12 years of school. A global perspective will do that. In many ways, I am still on that journey, as one of the greatest attributes of museums is their ability to create fresh vantage points from which you can see the world.

In fact, it's one of the American Alliance of Museums' most important but perhaps least talked-about strategic plan goals: connecting US museums to the international community and fostering a global exchange of ideas to broaden US museums' perspective on museum practice.

Perhaps your museum is small—or has a specifi regional or local focus. You might wonder how thinking globally is relevant to what you do every day. This issue of *Museum* has some great examples of what we all can learn from communities and colleagues outside the United States.

In Latin America, for example, museums are much further along in becoming community centers and focal points for discussion, as attendees at last fall's Conference of the Americas experienced firsthand. Th city of Medellín, Colombia, once ravaged by drug trafficking and crime, is transforming itself by appreciating its museums and reclaiming neighborhoods with public art. Are there not a few American towns and cities that could take a note?

Immigration, wherever you live and whatever your views, forces you to think globally. Once again, museums can provide context and perspective on a vexing and polarizing subject. A mural in El Segundo Barrio in El Paso, Texas—highlighted in the Point of View column—does just that.

And in Ireland, as you will read in these pages, the Ulster Museum in Belfast has a new Troubles Gallery, offering multiple points of view on the country's difficult and complicated past. Any museum struggling to share a complicated history can relate.

When we at AAM discuss issues with our counterparts in the United Kingdom and Europe, South America, and even farther afi ld, we find that issues we had thought were uniquely American are more universal than we had imagined. Race relations, complex histories, even models of advocacy and funding—museums around the world are laboratories in which we can hold these issues up to the light in order to understand them better.

And maybe then we can come up with new solutions.

Here at AAM, we are busily preparing for our 2019 Museums Advocacy Day and the 2019 AAM Annual Meeting in New Orleans, during which we will have opportunities to further explore these issues and to see museums shape, and be shaped by, our world.

Finally, we hope you enjoy the new look of *Museum* magazine. Our goal is to provide fresh perspectives from our fi ld and focus on you, the hard-working and dedicated members of the museum community! Let us know what you think at magazine@aam-us.org.

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

The Myth of Museum Visitation Rates

Myth: Older adults are more likely to visit museums than young adults.
Reality: The opposite is true!

43% of young adults vs. 29% of older adults have visited a museum at least once in the past year.

50%

Young adults without children are 50% more likely to visit museums than older adults.

So why do older adults seem more prevalent at museums? **They have higher annual visitation rates.**

By the Numbers was compiled by Susie Wilkening, principal of Wilkening Consulting, wilkeningconsulting.com. Reach Susie at **Susie@wilkeningconsulting.com**.
Sources: Wilkening Consulting's 2018 broader population sampling and Wilkening Consulting's 2018 Annual Survey of Museum-Goers

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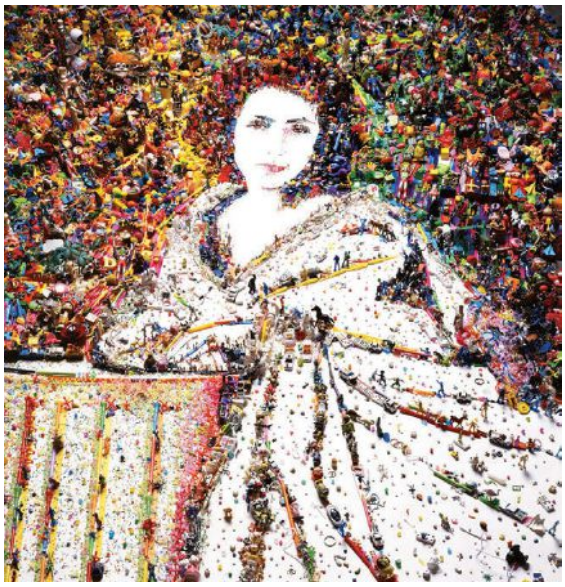
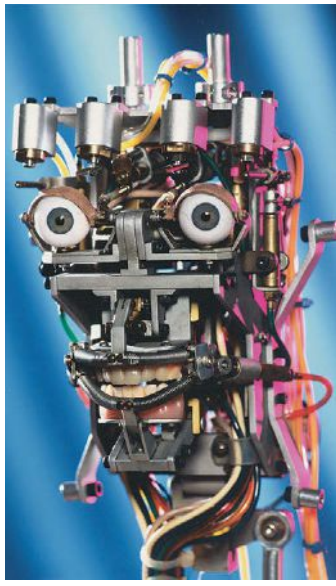




Museo del Westside

The Esperanza Peace and Justice Center is pleased to announce the creation of a Westside community museum that will honor, cultivate, and nurture the past, present, and future of one of San Antonio's most historic neighborhoods. A community participatory museum, this new project will bring together Esperanza's current history-related programming with exhibits that will be guided by the needs, interests, and input of community members. The new museum is scheduled to open in 2019.

Location: San Antonio, Texas

Learn more: esperanzacenter.org

Jordan Schnitzer Museum of Art at the University of Oregon

Nearly 60 works exploring the complex story of plastic—from drawings and photographs to video installations and sculptures fabricated from found objects—will be featured in "Plastic Entanglements: Ecology, Aesthetics, Materials." The exhibition was organized by the Palmer Museum of Art at Pennsylvania State University and includes work by 30 emerging and mid-career contemporary artists from around the globe. The artists' work examines the environmental, aesthetic, and technological implications of plastic and how it infiltrates virtually every aspect of our lives.

Dates: Sept. 22–Dec. 30, 2018

Location: Eugene, Oregon

Learn more: jsma.uoregon.edu

San Bernardino County Museum

"Mechanized Magic: 40 Years of Garner Holt Productions in San Bernardino County" tells the story of how a young teen, Garner Holt, combined imagination and engineering skills to build the largest animatronics company in the world. Inspired by engineers at Walt Disney, the haunted house Garner built in his backyard became a hit in his 1970s San Bernardino neighborhood. Four decades later, the company has designed and fabricated thousands of animatronic figures that blur the line between mechanical assemblies and living characters.

Dates: Through Nov. 25, 2018

Location: Redlands, California

Partner: Garner Holt Productions

Learn more: sbcounty.gov/museum

From left to right: Ray Santisteban; © Vik Muniz, courtesy of Sikkema Jenkins & Co., New York; Garner Holt

Ireland's Great Hunger Museum at Quinnipiac University

Ireland's Great Hunger Museum at Quinnipiac University sent 50 pieces from its permanent collection to Ireland for the exhibition "Coming Home: Art and the Great Hunger." The president of Ireland, Michael D. Higgins (center in photo), opened the exhibition on March 7, 2018, at Dublin Castle. The exhibition moves to Uillinn: West Cork Arts Centre, Skibbereen, from July 20 to October 13 and Cultúrlann Uí Chanáin, Derry, from January 18 to March 16, 2019.

Learn more: artandthegreathunger.org

Anchorage Museum

Using Alaskan yellow cedar and steel, artist John Grade created a sculptural representation of a pingo, a hill of ice that grows over centuries in the Arctic's highest latitudes, then collapses into the permafrost of the tundra. *Murmur: Arctic Realities* is a 15-by-38-by-42-foot sculpture that simulates a pingo in Alaska's Noatak National Preserve, which the artist mapped using photogrammetry. Using HoloLens technology, visitors can see themselves within a holographic representation of a precise geographic location 80 miles north of the Arctic Circle.

Dates: Through Nov. 3, 2018

Location: Anchorage, Alaska

Learn more: anchoragemuseum.org

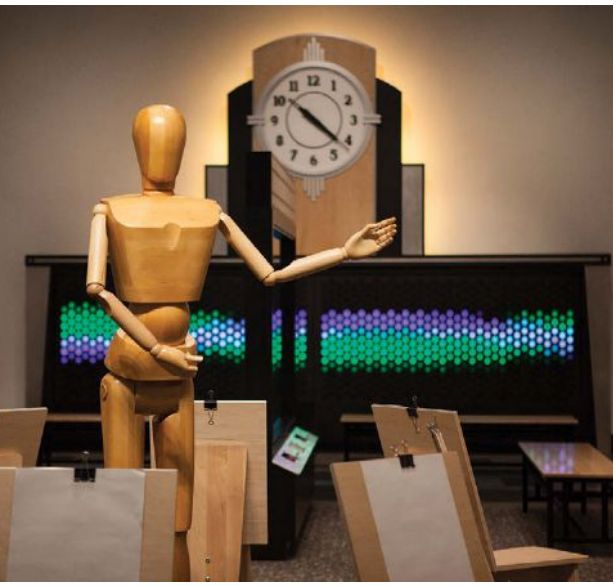
Bell Museum

For almost three years, the Bell Museum has been building a 21st-century facility, restoring world-famous exhibits and wildlife dioramas and developing new displays and programs. The new museum opened on July 15, along with a 120-seat digital planetarium, which uses the latest innovations to create a "seamless" dome projection surface. All-new exhibition spaces cover broad scientific concepts, from the cellular to cosmic levels.

Location: St. Paul, Minnesota

Learn more: bellmuseum.umn.edu

From left to right: Maxwell Photography; pingo exterior, John Grade, 2018; Kit Larson/Bell Museum



Frist Art Museum

The completely renovated Martin ArtQuest Gallery has opened to the public and includes a hands-on art-making space that helps families, children, and school groups explore art. The updated gallery features enhanced activities focused on creative collaboration, critical thinking, and communication for visitors of all ages and abilities. The new design aesthetic draws from Art Deco-inspired design details found throughout the historic building, Nashville's former main post office.

Location: Nashville, Tennessee

Partners: Roto, R.C. Matthews

Learn more: fristartmuseum.org/learn/martin-artquest

Princeton University Art Museum

"Nature's Nation: American Art and Environment" examines how American artists have both reflected and shaped environmental understanding while contributing to the emergence of a modern ecological consciousness. The exhibition traces evolving ideas about the environment—and our place within it—in North American and US art, from colonial beliefs about natural theology and biblical dominion to the emergence of modern ecological ethics and activism.

Dates: Oct. 13, 2018–Jan. 6, 2019

Location: Princeton, New Jersey

Learn more: artmuseum.princeton.edu

Institute of Contemporary Art/Boston

On July 4, the Institute of Contemporary Art/Boston (ICA) opened ICA Watershed to the public, expanding artistic and educational programming on both sides of the Boston Harbor—the Seaport and East Boston—and connecting two historically isolated neighborhoods. For the inaugural exhibition at ICA Watershed, Diana Thater has created a site-responsive installation that reflects on the fragility of the natural world, transforming the space through light and moving image projections.

Location: Boston, Massachusetts

Learn more: icaboston.org/ica-watershed

From left to right: photo by Kendyl Matthews; Valerie Hegarty, *Fallen Bierstadt*, 2007, photo courtesy of Brooklyn Museum; photo by Liza Voll Photography © Diana Thater

What's New at Your Museum?

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

Top: Alex Grigsby, Dimensional Innovations
Bottom: Andrea Carlson, *Anti-Retro*, 2017, courtesy of the artist and Highpoint Editions

Arizona Museum of Natural History

An iconic sculpture of a life-sized dinosaur—an Acrocanthosaurus—is now bursting out of the upper levels of the Arizona Museum of Natural History. In its "Free the Dinosaur" campaign, the museum sought donations for this sculpture, bringing together the downtown community and the city of Mesa. The full-scale dinosaur is one of the few sculptures in the world posed this way and is meant to bring greater visual attention to the museum.

Location: Mesa, Arizona

Partners: Dimensional Innovations, Staab Studios

Learn more: arizonamuseumofnaturalhistory.org

Museum of Northwest Art

"In Red Ink" includes recent works by more than 20 contemporary Native American artists. The exhibition forms a corrective lens on stereotypical and historicized depictions of Native American identity by highlighting artists from tribes across the extended Pacific Northwest and beyond. The featured artists are addressing their own histories and traditions while simultaneously reflecting their current realities within a living culture.

Dates: July 7–Sept. 23, 2018

Location: La Conner, Washington

Learn more: monamuseum.org

Navigating the Fence Space

How can museums better speak to the immigrant experience?

By Mariano Desmarás

When is a fence not a fence? That's what the mural *El chuco y qué*? by Carlos Callejo, seen below, seems to ask.

Th mural, in El Segundo Barrio in El Paso, Texas, depicts a landscape around a wood fence guarded by a modern cowboy who challenges the viewer with his swagger. Oblivious to the cowboy, smaller and out-of-scale figu es dance on the fence. Th figu es represent an array of historical type-characters of Mexican descent, such as the vaquero, zoot-suiter, and bracero (guest workers in the 1940s), among others.

In this mural, the fence, which can only refer to one thing in a border town, is not a mere barrier or threshold between spaces, but a place of its own. Th dancing figu es are not on either side of the fence; they inhabit the space of the fence itself.

This notion of a "fence space" has inspired me to rethink how museum exhibits can welcome and represent immigrant communities.

This mural, *El chuco y qué?* by Carlos Callejo in El Paso, Texas, depicts the "fence space" many immigrants find they must navigate.

All photos by Mariano Desmarás

The "big idea" dining table in the "Sour, Sweet, Bitter, Spicy" exhibition at the Museum of Chinese in America in New York City's Chinatown.

Reaching Immigrant Audiences

When the curator Vanessa Macias showed me *El chuco y qué*? on a tour of El Segundo Barrio, I found that it eloquently and humorously conveyed many of my own thoughts and sentiments about the immigrant experience. This fence space speaks to the part of my life in which I experience this "in-between-ness" or interstitial space. Th condition is fraught with contradictions, because immigrants aspire to fi into the new culture in order to thrive and be successful. At the same time, we are also working to preserve our culture of origin to maintain a sense of self-worth and have continuity of meaning.

In accommodating and negotiating these positions, immigrants often discover that they do not live in two cultures, but in a fluid space of preserving and adjusting cultural norms, practices, and symbols. Confronted with fences and barriers, like the figu es in the mural, they find their own fence space.

Museums have struggled to attract these fluid and therefore elusive immigrant communities. Under the banner of outreach programs, they have appealed to immigrants' "preserving" instinct by producing exhibitions and programs that display content from their countries of origin. This can easily become an exercise in nostalgia if not contextualized to their current reality.

At other times, exhibitions will call on immigrant aspirations with blanket statements such as "We are all Americans." However well-intentioned, this narrative often backfi es because it fails to see the present feeling of "otherness" that new immigrants experience. Museums need a new cultural fluency that opens communication in a common cultural site.

> "To meet the challenge of reaching a vibrant new immigrant audience, cultural institutions need to move closer to the fence space of their new neighbors."

To meet the challenge of reaching a vibrant new immigrant audience, cultural institutions need to move closer to the fence space of their new neighbors. Th difficulty lies in identifying this space, for it can lack clear cultural iconography, norms, and values, unlike more stationary groups that have an established cultural expression.

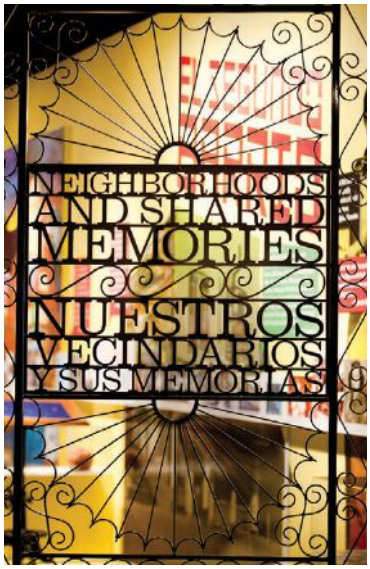
Designing in the Fence Space

In my work with "identity museums" and exhibitions developed explicitly to attract diverse audiences, I avoid defin tions and notions of essences and instead tactically seek participation in the fence space. I try to locate interaction and cultural decision making rather than represent and defi e.

Three design tactics have made some headway into these spaces: expressive use of bilingualism, design co-creation, and the "big idea" as a content-access strategy.

Bilingual labels can be vital expressive "gateways" or "*portales*" into museum spaces. Since the release of the Bilingual Exhibit Research Initiative report in 2013, US museums have used bilingual labels at a much greater rate. According to the US Census Bureau, 21 percent of American households speak another language besides English, so it makes sense to pursue this initiative.

Overall, bilingual labels welcome non-English speakers, and a cascade of other visitor engagement benefits follow. Th additive



Workers from Sanchez Wrought Iron Supply created the title wall for the "Neighborhoods and Shared Memories/ Nuestros vecindarios y sus memorias" exhibition at El Paso Museum of History.

eff ct is more than information access: it carves out a space for bilingualism in its own right. Th presence of both languages allows for a vivacious back and forth of languages, which can be heightened through the typography via font choices, alignments, kerning, and rhythm. Design-wise, the goal is to make a composition from the two languages, producing an aesthetic eff ct that validates the beauty of bilingualism.

Community co-creation is a design approach pioneered by Wing Luke Museum of the Asian Pacifi American Experience in Seattle. Th El Paso Museum of History emulated the process with its exhibition "Neighborhoods and Shared Memories/Nuestros vecindarios y sus memorias." Th goal was to make the museum more inclusive of the neighboring Latinx community, who rarely visited.

As the exhibition designer, I decided to parallel the exhibition's public history methodology in the design development. Quotes from the people of El Paso told the story, and we commissioned artists and artisans, many of whom were fi st- and second-generation immigrants, to participate in the content with their work. By making the artists co-creators, we moved the exhibition closer to the cultural expression of the community.

This is not an absolutely unfiltered community expression, of course, because the method still requires the editing of curators and designers to bring cohesion to the visitor experience. But even the editing process is an opportunity to build bonds between the community and the museum.

Th **"big idea" approach** to exhibition design creates an engaging experience with a bold design move. By focusing on visitor experience, this strategy offers many ways to interpret the content. Such outcomes serve not only non-English speakers, but also visitors' multiple learning styles.

Th big idea approach was applied in the "Sour, Sweet, Bitter, Spicy" exhibition about Chinese food at the Museum of Chinese in America (MOCA) in New York City. Th exhibition featured one very large dining table with seating in the middle of the room. On the table were ceramic pieces that the curator Herb Tam commissioned from artists Heidi Lau and Lu Zhang to represent the different regional Chinese cuisines.

Because a dining table setting does not require prior knowledge or even language to be understood, visitors could engage with the content on their own terms. Th y were invited to join the "dinner" party by sitting to enjoy the feast. Th openness of the experience and possible interpretations allowed the story to unfold more through the experience and less through traditional narration, validating the visitor for just showing up. There was no assumed cultural capital that would have intimidated visitors unused to museums.

To my mind, the MOCA exhibition was particularly successful in creating a fence space. Tam's use of commissioned art pieces instead of photos made the medium expressive rather than representative, which changed the voice of the exhibit. Th dining table big idea completed the museum experience as a cultural festivity that also celebrated bilingualism. Th result was not a lesson in Chinese food but an experience through cultural empowerment.

Design from the fence space uncovers new perspectives and unveils new approaches for producing compelling exhibit experiences. If your museum wants to welcome a new immigrant audience, it's probably time to ask this question: How can we design exhibitions from the fence space?

Mariano Desmarás is the creative director at the exhibit design firm Museum Environments, which focuses on the importance of design in attracting new audiences.

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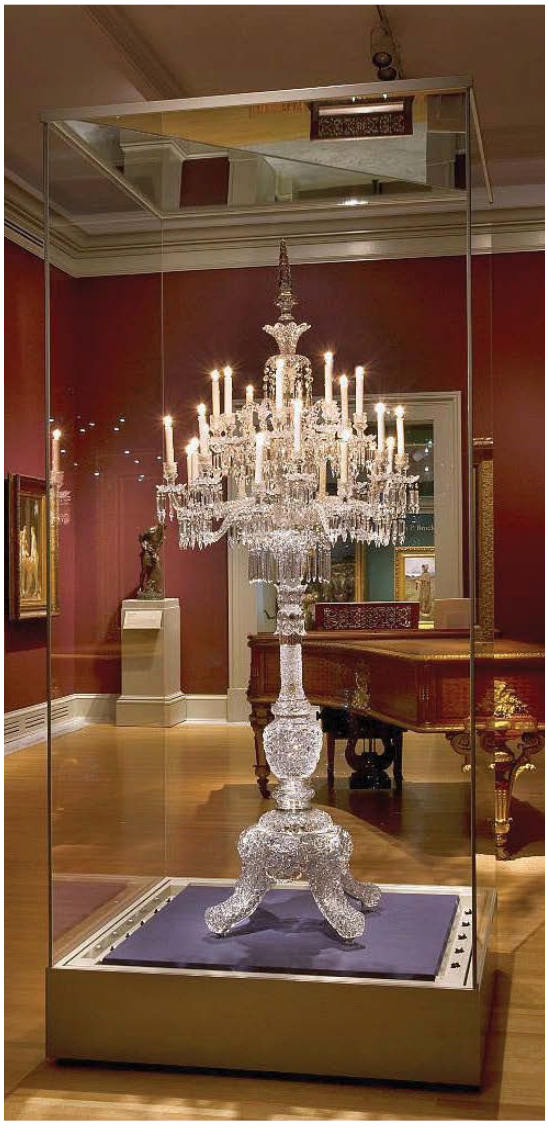

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Full Engagement

Museums globally are expanding their social role—and value—by engaging underserved communities.

By Yael Grauer

Engaging the Homeless program participants gather to talk about the temporary exhibition "Inter-Independencias."

Museo de Arte Contemporáneo de Bogotá, 2017

During the 2011 Egyptian Revolution against former President Hosni Mubarak, hundreds of thousands of pro-democracy protesters demonstrated in Tahrir Square. At one point, robbers attacked the Museum of Egyptian Antiquities, which is located in the square, and smashed some of its objects.

"When everyone heard about what happened, some people decided to make human chains in front of the gates of the museum to protect it from robbers," says Wesam Mansour, the museum's curator.

Th local community unifying to protect the museum made clear that many felt a sense of ownership and were deeply invested in it. It wasn't just museum and heritage professionals who cared about the museum.

"Before the revolution, since the museum was opened over 100 years ago, it was more focused on tourism than the local community," Mansour says. "Now, this has changed, and we are thinking more about the local community and how to connect them with heritage and museums and archaeology."

Th museum has put more effort into attracting the local community through various programs and workshops. This has included a program called Made in Egypt, which teaches people in the local community traditional handicraft after showing them decoratives and artifacts in the museum.

Like the Museum of Egyptian Antiquities, other cultural institutions across the world are experimenting with ways to better engage underserved members of the local community. By both broadening and tailoring the content and education they provide in the museum space and getting museum staff and collections out into the community, cultural institutions can truly become community assets.

A group of senior citizens visits the interactive installation *La Menesunda* by the Argentine artist Marta Minujin at the Museum of Modern Art of Buenos Aires.

Grappling with Recent History

Tackling contemporary social issues is a good way to engage the local community. That's exactly what Ignacio Vazquez, curator at Museo Memoria y Tolerancia in Mexico City, decided to do. Although the museum had historically focused on memory and the past, Vazquez feels strongly that current events are equally important.

"I think the moment we are living now, watching how xenophobic discourses are resurfacing from the powerful; how disappearances and torture are normalized; how thousands die for gender violence, homophobia, transphobia, the migration crises… I think it's important to talk about the present," Vazquez says.

Vazquez readily admits that covering the present can be a political landmine, but the past is political, too, he says, and museums should rise to the challenge. He designed a temporary traveling exhibition to draw attention to gender hate crimes in Mexico, where an average of seven femicides occur each day. Th exhibition included testimonies, photographs, videos, and interactive displays.

Vazquez has found that focusing on present-day problems creates a different curatorial and sourcing dynamic. "We have to be very close to the family, to the testimony. It's not like sources that you find in the library; it's sources that are alive," he says. For example, during the femicide exhibition, the son of one of the victims broke down in tears when he read about the details of his mother's murder.

Getting Outside the Museum

For some, museums are intimidating spaces, which is why exhibitions in a public space are often a good idea. Museo Pedro Nel Gómez in Medellín, Colombia, is taking the concept a step further by inviting people to take paintings into their homes.

Th idea is the brainchild of Susana Mejía, the museum's coordinator of programming and communications. When she was a little girl, her family displayed a painting of the Virgin Mary in their home for two weeks. "My mother put out fl wers and made the space beautiful. We were not Catholic, but it was so nice to welcome something that was important for us for two weeks," Mejía says. "Th Virgin Mary is not the same as Pedro Nel Gómez, but he is also an important character in the neighborhood because he was an important Colombian painter."

Museum staff seek connections with families in the community, often through workshops the museum holds. If they express an interest in certain paintings, Mejía will take replicas of those pieces to their homes. Aft r the museum staff installs the artwork, the family inaugurates the exhibition by inviting family members, friends, and neighbors to the home to see it. Th artwork stays in the home for two to four weeks, and families can choose one reproduction to keep permanently.

Top: Germán Paley; Bottom: Pedro Nel Gómez House Museum

A Colombian household receives a replica of a piece of art from the Pedro Nel Gómez House Museum at the opening of a home exhibition.

TIPS FOR ENGAGING UNDERSERVED COMMUNITIES

1. **Think local.** When making programmatic decisions, put yourself in the place of the people in your community that you want to serve. Consult with people who already work with the communities you're trying to reach. Asking questions and being open to seeing things from another perspective will help you develop skills to apply to new programs or initiatives.
2. **Make time to listen.** While museums excel at structured programming, sometimes it's important just to listen, particularly when you are visiting people in their schools or homes. Often, people want to share their own small treasures or connection with the art. This is a good way to strengthen your museum's connection with the community.
3. **Embrace new ways of operating.** Engaging different audiences may mean that the museum needs to move from its comfort zone and try new things, or focus more on relationships than imparting knowledge.
4. **Learn from peers.** Seek out projects that are similar to what you're trying to do so that you don't have to reinvent the wheel. However, keep in mind that you'll likely need to develop new ideas or make adaptations to meet the specific, unique needs of your community or institution.
5. **Be patient.** Accept that you might make some missteps at first. It takes time to draw interest from different parts of the local community.

Even without lending or gifting replicas to community members, visiting people in their homes, community centers, or classrooms is a powerful tool for improving community outreach. Th Homeland Museum of Knjaževac in Serbia has a traveling exhibition based on the "museum in a suitcase" concept. Th project Museum4All–Museum2Go uses real museum objects, replicas, models, and electronic devices to connect with a wider audience. Even the suitcases themselves are traditional, handmade wooden boxes designed to showcase traditional handcraft

Being away from the museum allows for different types of programming. For example, museum professionals bring replica instruments so that children can try them. Th y have audio and video materials with sounds from each instrument, which are accessible for the blind. In addition, the museum is using QR codes that people can scan to learn more about the collections.

"If you are in the classroom, it can be a completely different experience than in the museum," says Milena Micić, senior curator

Top: *Requiem*, an installation of crosses by Linda Atach, was part of the "Femicide" exhibition at the Memory and Tolerance Museum in Mexico City. Bottom: Children at the Mammoth Fest at the National Museum of Kikinda in Vojvodina, Serbia, took part in the Homeland Museum of Knjaževac's educational traveling program Museum4All–Museum2Go.

Top: Memory and Tolerance Museum; Bottom: Milena Milošević Micić, Homeland Museum of Knjaževac, Serbia

The Astral Dance Company and astrologer Martin M. Wollman at the doors of the Museum of Contemporary Art of Buenos Aires, which hosts "Astrology in the Museum," a monthly astrological tour of the museum's collection.

THE 'SIT OUTSIDE' TEST

Engaging with the local community can be as simple as paying attention to what's happening outside the museum's front doors.

When the Museum of Contemporary Art of Buenos Aires in Argentina began to redefine its identity in order to broaden its reach, Head of Education Marcela Giorla started sitting in the street to observe what people did outside the museum. She noticed that pedestrians just walked by or sat with their backs to the museum. The people who did come to visit the museum didn't know which of the museum's three doors to use.

"Now we leave the door open, and we put big signs that say 'entrance' and 'exit,'" says Giorla.

The receptionist also invites people standing outside the door to come inside, and the museum puts information about upcoming exhibitions and events on a billboard on the museum door. Some of the exhibitions even end up on the street (with doors open and an open bar and music), and others start at the museum door on the street. The museum also hosts a weekly movie night.

All of this, along with adding engaging exhibitions (such as one on emojis and another on astrology), has dramatically increased attendance.

of art collection at the Homeland Museum. "There's a different energy when students are in the school, feeling comfortable and in their everyday environment, even though we are motivating them to see the museum as their classroom and their safe space."

Engaging the Entire Community

To be a true community resource to all, museums will need to go the extra engagement mile. German Paley, community outreach coordinator at the Museum of Modern Art of Buenos Aires in Argentina, has helped make his institution more accessible to groups with special needs.

It started when a special education teacher contacted Paley about planning a visit for a group of eight students. Th y decided he would visit the classroom fi st, and he spent an hour playing and singing with the group. That way, when the students visited the museum, they were less anxious about going somewhere new because they saw a friendly, familiar face.

Aft r the visit, different schools, organizations, foundations, and even hospitals, most of which had groups with special needs, started reaching out to the museum. Paley works with the organizations to tailor each group visit.

"Every group is unique, and you have to listen to learn how to activate the museum on that visit," he says. He starts every conversation by asking, "What do you need?" To create a deeper experience based

Top: Pablo Goldberg; Bottom: Museo de Arte Contemporáneo de Bogotá, 2018

Engaging the Homeless program participants pose with a mural by the artist ACHE before the opening of the temporary exhibition "PICTOGLIFOS."

Wesam Mohamed

The Museum of Egyptian Antiquities has a special program to support children with cancer through ancient art, heritage, and edutainment.

on these needs, he seeks advice from various teachers, foundations, and other experts.

Sometimes engaging marginalized or underserved groups is simply a matter of making space for them. Tatiana Quevedo, education department coordinator at Museo de Arte Contemporáneo de Bogotá in Colombia, thinks a lot about social inclusion. She's working on making the museum a safe space for the homeless.

"This specifi program wants to tell the homeless that the museum can be their home. Th program is about equality, because the homeless have the same cultural rights, but sometimes we need to know and they need to know that they have them," Quevedo says.

To create this sense of social inclusion, Museo de Arte Contemporáneo de Bogotá offers workshops, guided tours, and assistance to the homeless and also invites them to openings, where they sit alongside the directors, artists, and other guests, eating the same food and looking at the same art.

"This is so symbolic for us because the homeless feel that they're human—the same as the director, the curators, and the artists," Quevedo says. "It's so important to feel that we are the same. It's not about money. It's not about how you look. Th clichés that the homeless have about us and that we have about them disappear when you put all the people in the same place in the opening. This is the most important point of the program."

For true community engagement and social inclusion to occur, museums need to view social inclusion as a responsibility.

"Museums have to have a social impact," Quevedo says. "This is not an extra point to the agenda; it has to be in the agenda. It's not a choice. It's mandatory. Maybe in restaurants or malls, their social impact can be a choice, but you are a museum, so this is your responsibility."

Yael Grauer is a freelance writer based in Phoenix, Arizona.

Several 2018 AAM Getty International Program participants were interviewed for this article. Since 2010, through the generous support of the Getty Foundation, AAM has been able to provide professional development opportunities through its annual meeting to museum colleagues around the globe.

M

Parque Explora, the science and tecÚology museum, is an architecturally interesting series of red boxes.

edellín,

an Urban Palimpsest

The city, once beset by violence, is using its public spaces and cultural institutions to transform itself.

By Juan Luis Mejía Arango

Top: RAUL ARBOLEDA/AFP/Getty Images; Bottom: Carlos Tobón, Explora

Th s article is adapted from Juan Luis Mejía Arango's keynote speech at Reimagining the Museum: Conference of the Americas, held in Medellín, Colombia, in November 2017. Th conference was co-produced by the American Alliance of Museums and the TyPA Foundation in partnership with the host organization Parque Explora.

"Medellín, an urban palimpsest." This metaphor helps illustrate the evolution of the city. Because all cities, somehow, are like a medieval scroll upon which texts are written and then erased, and where previous writings that we considered long-lost may reemerge.

Medellín lies in the northern part of South America in the Antioquia department of Colombia. It has access to the sea through the Gulf of Darién and is located between three valleys: one to the east, more than 2,000 meters above sea level; another between 1,400 and 2,000 meters above sea level; and a third, toward the Cauca river watershed, between 700 and 1,000 meters above sea level. Th Cauca river is a key geographical element to our history, since its waterfalls marked the industrial calling of the city. It explains why Medellín, almost 1,000 kilometers away from the sea ports, became the industrial hub of the country.

A Brief History of Medellín

During Spanish colonial times, the city was isolated, sinking into poverty—it had no more than 50,000 inhabitants and no important trade routes. Between 1915 and 1948, signifi ant numbers of the peasant population came to the city, transitioning from the craft sector to the working class. Th se immigrant communities started to transform cultural consumption. Many became tango enthusiasts, adopting this type of music as a form of expression.

In 1948, the city hired a group of experts—disciples of Le Corbusier, including Josep Lluís Sert, the great Catalonian architect, and Paul Lester Wiener—to create a plan for the city, which at the time had 350,000 inhabitants. Th y designed a city to accommodate twice as many people.

However, two phenomena occurred. Th first was the beginning of a period of political violence between conservative and liberal parties. This violence mostly aff cted the countryside, causing migration to the cities. Th second was an important change in the economic development model of Latin America, known as the cepalino model, which was characterized by a mild industrialization process, the substitution of imports, and an accelerated urbanization process. Th se phenomena contributed to the city's overpopulation and social fragmentation.

Left: Botero Plaza features the sculptures of Colombian artist Fernando Botero. Right: With the UVAs, or Articulated Life Units, the city has worked with the community to build and adapt public spaces to bring more equity to Medellín's cultural spaces.

Informal and spontaneous development processes emerged and, in turn, state leadership evolved from being proactive to reactive.

In the early 1960s, the rampant population growth in the city spread to the northeastern mountainside. This area was populated by peasants who migrated from the countryside looking to resettle in Medellín. Th city expanded without urban planning, with a diversity of basic houses built by the migrants.

During the 1980s, several factors converged to create a "perfect storm." Th valley grew in a disproportionate way, swelling to one million inhabitants struggling to prosper under the cloud of an outdated economic model—a consequence of import restrictions, obsolete industry, and technological deficie cies that signaled a lack of international competitiveness.

Finally, the scourge of drug trafficking settled in. It became a fi ancial substitute that challenged governance. It didn't take long before chaos erupted: drug trafficking, organized crime, and political violence. Unemployment soared, and drug trafficking, with its increasing power, controlled the state. This crisis, however, shaped a movement that focused on fi ding alternatives for the future.

Th 1990 film *Rodrigo D: No Futuro* perfectly illustrates this historical moment. It depicts how young people risked their lives as the result of escalating gang activity, crime, and guns. During that time, so many young people were murdered, and society succumbed to unrelenting violence. In 1991, Medellín held the world record for homicides—368 per 100,000 inhabitants—even outpacing the death toll in the Beirut war. Pablo Escobar, with his criminal machine, unleashed a frontal war against the state, and paramilitary groups strengthened. (Today, the homicide rate has dramatically declined to 19 per 100,000 inhabitants and murders are more frequently attributed to interfamily and neighborhood confli t than gang violence.)

RESOURCES

To learn more about the Conference of the Americas in Medellín, view selected videos of highlights and sessions at **bit.ly/AAMamericas**. Stay tuned for details on the next Conference of the Americas to be held in the fall of 2019.

The Transformation

During the 1990s, a new social force emerged, giving rise to a cultural transformation that became a counterweight to the country's sociopolitical situation. Th business sector decided to build and actualize a vision of the future to surmount the recurrent crises of the previous decades.

Several groups actively participated in building this new future. A business class that administered the public sector established itself. Despite all the crises and difficulties, this group remained committed. In fact, the business sector went beyond its responsibilities and determined that without social cohesion and a commitment to close the social gap, development would be impossible.

Other forces facilitated the transformation: one was the empowered civil society, and the other was popular cultural groups, or what I call "the culture of resistance." Th se groups coalesced in the mountainside to generate alternatives to armed confli t for young people.

Th transformation of Medellín has made the city a laboratory in which our people, programs, and processes are the subject of study and research. Development depends on all of us, on our cohesion as a city-region, and on the social capital that allows us to foster and preserve memory.

At the beginning of the 21st century, the government, with input from community and civic groups, designed PUIs—Integral Urban Projects—that emphasized integrated planning solutions, mobility, education, and health care to combat social inequalities.

One of the project's greatest transformations took place in Moravia, a neighborhood that for years was the city's landfil . Communities that resided there on top of toxic waste and fumes were relocated with interventions that included not only architecture, but other forms of artistic, cultural, and

Left: Bella Falk/Alamy Stock Photo; Right: EPM

Left: Parque Explora is located in the northern part of Medellín, which has transformed from a marginal place to the main center of education and culture. Right: The Museum of Modern Art of Medellín (MAMM) has become a living museum and a space to share knowledge.

social expression. For example, the Moravia Cultural Development Center, designed by the prominent Colombian architect Rogelia Salmona, offers residents a space for dance, visual arts workshops, neighborhood memories, and exhibitions.

Another example of this transformation is Botero Plaza located adjacent to the Antioquia Museum. This plaza, which is graced with sculptures by the renowned Colombian artist Fernando Botero, is considered a public space par excellence. Th northern part of the city has transformed its public spaces as well, establishing Parque Explora science center and the Botanical Garden of Medellín, both of which serve as community anchors. To create these spaces, local architects were invited to express themselves using the best possible architectural design and urbanism.

Other noted examples of Medellín's adaptive reuse of public space can be seen at the Museum of Modern Art (a converted steel factory) and House of Memory Museum, which remembers the victims of our painful past. And the city's much-lauded Metrocable—a gondola lift system—which connects remote, isolated hillside communities to the urban center, further demonstrates how infrastructure can aid social inclusion. Mobility is a crucial component of equity.

Today, many communities once burdened by hardships are now fl urishing with symbols that dignify their present. Th idea is this: dignifying the most deprived areas with facilities of the highest cultural and aesthetic values and missions will generate a different sense of belonging among communities.

Government programs have worked in tandem with urbanism to foster greater social equity and inclusion. For example, the "Buen Comienzo" program seeks to have a strong impact during childhood, the starting point for inequality. In the race of life, many children begin with a disadvantage: as the Colombian human rights leader Héctor Abad Gómez said, we can't compare the child of a malnourished mother to the child of a well-fed, educated, and working one. This child development program, which provides initial education and promotes the integral, inclusive, and autonomous development of children and their families through customized services to meet unique family needs, today reaches 95,000 children from birth to age 6.

And finally, I would like to highlight the UVAs, or Articulated Life Units, that were launched in 2013. This initiative has redesigned space around water utility tanks that previously prohibited public access and were a lure for vagrants and violence. Today these vibrant cultural hubs boast theaters, libraries, water plazas, and sports arenas that engage the public through a range of recreational, educational, and social activities to enhance the quality of life and well being.

Th main source of investment in much of this cultural and urban renewal is Empresas Públicas, the country's privately administered main public energy company. Annually, it provides a quarter of the city budget through its operational surplus.

On the whole, we can identify the following pillars that undergird this urban laboratory: appropriate fi - cal management, social inclusion, urbanism, security and coexistence, and public and private sector investment and participation.

Th s, like a palimpsest, Medellín writes its new history on top of the previous one. Refl cted in it is the value of our efforts to overcome the crises we have faced to provide greater opportunities for our people to thrive.

Juan Luis Mejía Arango is the rector of EAFIT University in Colombia.

Left: Carlos Tobón, Explora; Right: MAMM

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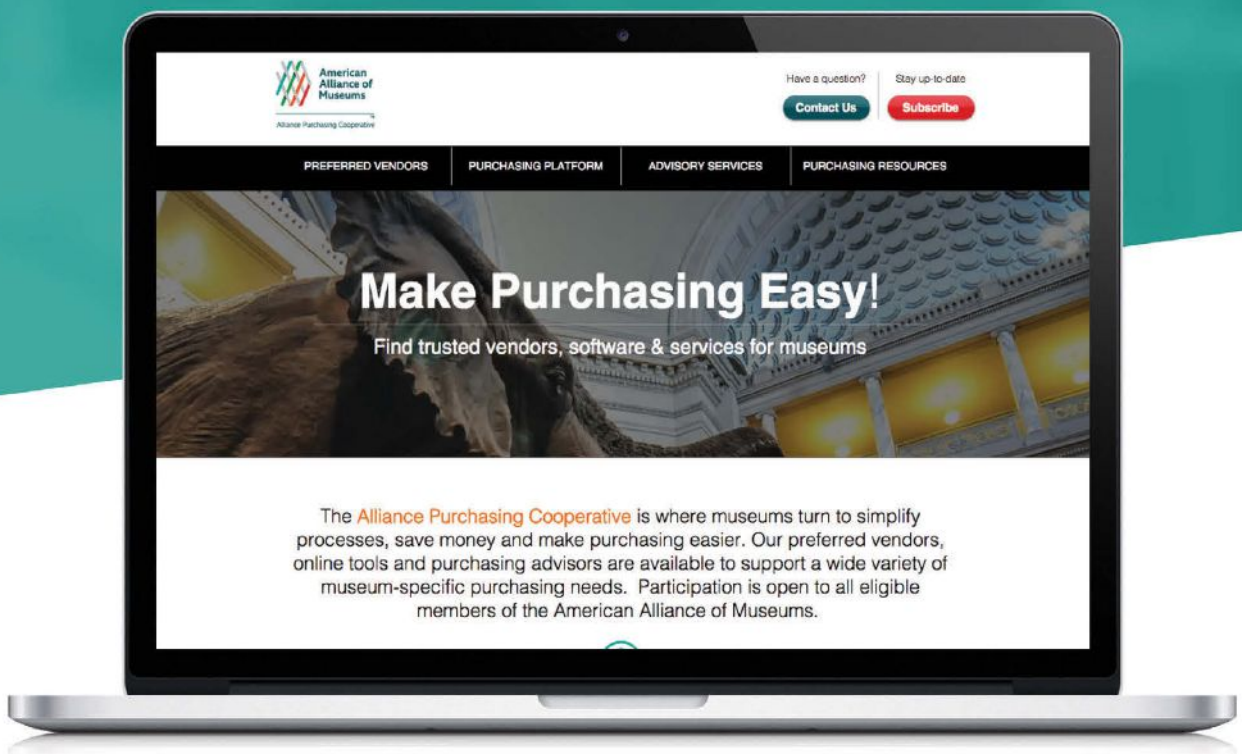

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By Paddy Gilmore

Dissent and Embracing Change

A look at how some museums in Northern Ireland are honestly assessing various eras of conflict.

It's a quiet morning as I stand in the Troubles Gallery in the Ulster Museum in Belfast, whose reopening coincided with the 20th anniversary of the Good Friday Agreement, which was signed on April 10, 1998. The Troubles was the 30-year confli t in which the unionists wanted Northern Ireland to remain part of the U.K. while the nationalists wanted it to be part of the Republic of Ireland.

One of two copies of the Death Mask of James Hope, a volunteer in the United Irishmen who took part in the Battle of Antrim in 1798.

Th new Troubles exhibition, which was developed with support from the local community, refl cts a broad range of perspectives, including people and communities that had dissented and yet resisted the traditional binary narratives that dominated life during the confli t. While Northern Ireland may well be remembered for the Troubles, many of its communities are determined not to be entirely defi ed by them. So the new gallery provides insight into the broader life of people here in the 1970s, 1980s, and 1990s—the LBGT community, the punk rock bands, the vibrant music scene, the protesting students, the Peace People, and the Women's Coalition.

I am in the Ulster Museum to discuss the forthcoming Museums Association Conference, which will be held in Belfast this November for the first time in 30 years. Th conference theme we have chosen is "Dissent: inspiring hope, embracing change." There is perhaps no better place to hold a conference exploring this theme than Northern Ireland.

Th very term *dissent* is synonymous with the aims of the United Irishmen of the 1790s who, wishing to remove English control from Irish aff irs, embraced Catholics, Protestants, and "Dissenters." In the years that would follow, Ireland would witness many voices for change and many people who inspired hope and sought to create a different society. But these voices have not always been a part of the narratives that have so often dominated discourse. Indeed, it is fair to say that defini g events in Irish history have been memorialized and mythologized to such an extent that for decades Irish historians have been preoccupied with separating myth from reality.

Museums in Northern Ireland have a particularly signifi ant role to play in dealing with the sensitive and often contested history of the island. Museums help interpret the key events and historical themes, as well as the personalities, that have shaped history. Most important, collections-based evidence promotes critical awareness and understanding and helps us all place historical events in a broader political, cultural, national, and international context.

Dissent Through the Decades

Two momentous events occurred in 1916 that would shape Irish identity and politics for the next century: the Easter Rising in Dublin, in which Irish republicans sought an independent Ireland, and the Battle of the Somme, one of the largest battles of World War I. Their commemoration would also shape the states and political traditions that arose from them. Th period from 1912 to 1922, remembered 100 years later as the "Decade of Centenaries," continues to have a profound resonance and signifi ance across Ireland today. And it has provided a platform through which museums have been able to address problematic and contentious issues, refl cting the fact that multiple perspectives and interpretations of these events exist.

At the start of 2012, two leading cultural organizations, the Community Relations Council and the Heritage Lottery Fund, published four principles to help steer society through the complexities and sensitivities that would arise from remembering the various anniversaries.

- Start from the historical facts.
- Recognize the implications and consequences of what happened.
- Understand that different perceptions and interpretations exist.
- Show how events and activities can deepen understanding of the period.

This early remote-controlled bomb disposal unit was used for bombs that could not be disarmed by hand. Explosions destroyed 400 of these devices from 1972 to 1978.

Top: National Museums Northern Ireland, Collection Ulster Museum; Bottom: Collection Ulster Museum

The Ulster Museum exterior incorporates the brutalist concrete architecture of the 1970s with the neo-classical style of the original 1928 building.

National Museums Northern Ireland, Collection Ulster Museum

Th key concept underlying these principles is *ethical remembering*, which emphasizes pluralism and generosity toward people with different views.

It was also important to mark these anniversaries in a way that deepened understanding of the period and recognized the implications and consequences of what happened. From the exhibitions, learning programs, and events in museums across Ireland, a wider, much more nuanced dialogue has now emerged, which has deepened community understanding and challenged the traditionally held views of many.

Th First World War is a case in point. Th nationalist and unionist communities have held

DISSENT AND BROADER ENGAGEMENT

How radical museums can be, especially those that are publicly funded, is a question delegates will debate at the Museums Association Conference in Belfast this November.

All museums are subject to the governance of their boards, regardless of their source of funding, and they are accountable to their stakeholders, however defined. What matters most in dealing with dissent is that there is a commitment to social purpose across the organization.

Such a commitment often means focusing on audiences who do not normally visit museums, people from the most socially and economically deprived parts of the community and those who feel that the museum is not a reflection of their perspectives and views. Some consider engaging those people radical, but regardless of funding and governance, it is surely the right thing to do.

DISCUSSING DISSENT

How can we foster radical ideas that defy the norm? Who develops these ideas, and how can we ensure that their voices are heard and valued in our work? And who are the dissenters from outside museums that can provoke, inspire, and challenge us? These are some of the questions that will be discussed at the Museums Association Conference & Exhibition 2018 in Belfast, Northern Ireland, November 8–10, 2018. The theme of the conference is "Dissent: inspiring hope, embracing change." For more details on the conference and registration discounts for AAM members, visit museumsassociation.org/conference.

More than 50,000 prosthetic limbs were required after the First World War; this arm was made in Belfast.

different perspectives developed to suit their respective political narratives. Museum collections have brought new perspectives to light, helping communities understand that the events around the First World War in Ireland are both politically and socially complex. Museum research has demonstrated that the reasons for joining in the war were many and varied, and participants were as much motivated by economic necessity as any political or religious reasons. This research also illustrated the extent of nationalist as well as unionist involvement in the war, despite the appropriation of much of its memory by one side rather than the other.

Th Ulster Museum explored the Easter Rising and the Battle of the Somme in the same exhibition rather than as two separate entities, which was a powerful statement. This fostered a broader community dialogue around much of the shared history that exists between both communities. Dissenting from the traditional approaches to interpreting these events has contributed to community understanding.

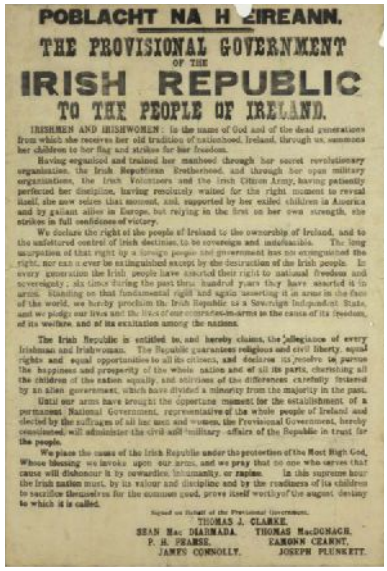
Engagement with local communities has also brought new knowledge and presented complex memories that have challenged orthodox views. An exhibition in the community gallery of the Ulster Museum explored the story of the Corr family, who were from a nationalist area of Belfast. Two sisters fought in the Easter Rising with Cumman na mBan, an Irish republican women's paramilitary organization, while two of their brothers served with distinction in the British Army.

Th Troubles Era presents a greater challenge, particularly because the highly contested events of the last 40 years are, for many people, not history but a living memory. It is, therefore, even more imperative that museums are at the center of these debates and fully engage with communities in exploring our disputed histories. To achieve this, museums must have the trust of their communities. Th y must engage with the widest spectrum of people, and they must ensure that all stakeholders, including those who have been a part of the confli t, from whatever perspective, have a voice.

This work is challenging and can be uncomfortable, but I am convinced that it is essential as society continues to progress in Northern Ireland. For museums to be sustainable, they need to be relevant. It is thus imperative that we embrace all of our communities and ensure they see themselves refl cted in the mirror that they hold up to their local museum.

All photos: National Museums Northern Ireland, Collection Ulster Museum

Communities Leading the Way



POBLACHT NA H EIREANN.

THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organized and trained her manhood through her secret revolutionary organization, the Irish Republican Brotherhood, and through her open military organizations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,
THOMAS J. CLARKE.
SEAN Mac DIARMADA. THOMAS MacDONAGH.
P. H. PEARSE. EAMONN CEANNT.
JAMES CONNOLLY. JOSEPH PLUNKETT.

This original copy of the Declaration of the Irish Republic was printed in the General Post Office in Dublin in Easter 1916.

In Northern Ireland, we have a number of community-led museums that offer a particular perspective. At the upcoming Museums Association Conference, delegates will debate their evolving role.

For example, the Museum of Free Derry opened in 2007 to tell the story of what happened in the city from 1968 to 1972, examining the civil rights movement as well as Bloody Sunday, one of the most notorious incidents of the Troubles, when 13 unarmed marchers were shot dead by the British Army. When the museum reopened in 2017 after a signifi cant investment, an exhibition included a list of the 53 people killed in Derry during that time. Th list included the names of soldiers, which sparked a weeklong sit-in protest by the relatives of some of those killed during Bloody Sunday. Th issue is still under discussion, though these dissenting voices shone a spotlight on how museums can deal with such delicate issues.

Museums in loyalist and republican areas of Belfast deal with the paramilitary history of these local areas. Such museums commemorate and glorify, but there is a recognition that they offer only one perspective. If communities are to build an understanding of each other, they need to engage in dialogue and recognize the importance of other interpretations of the past.

National Museums Northern Ireland (NMNI) has been working with groups in these areas to facilitate this dialogue. Th goal is to help them tell the stories of these areas in an inclusive way, respecting both traditions. Community groups in these areas want a share of the "peace dividend," they want to improve their communities, but they understand that the recent history of these areas is challenging, uncomfortable, and steeped in sectarian confli t and strife. Moving forward, however, they are determined to fl urish and build better communities.

Tourism is starting to develop in Northern Ireland, and there is an interest in our political history. To ensure that the stories of the East Belfast community—a predominantly unionist area that has not yet fully realized its tourism potential—are presented with authenticity and integrity, NMNI has been working with both nationalist and unionist groups on a program that has included specialist-led workshops and facilitated conversations on the principles of inclusive and ethical remembering, interpretation and development of storylines, conservation and care of collections, and developing a quality customer offering. Two community-based museums in East Belfast will tell these stories, and three walking tours will look at the history of the Troubles—one of them in a nationalist enclave in East Belfast.

We have also introduced the community groups to our wide network of partner organizations and resources. Underpinning this work is a commitment to participatory practice and the development of long-term relationships with local communities.

My experience of radical change in the museum sector would suggest that such change comes slowly and requires patience—it is often a journey of small steps that is values-driven and requires a commitment to an agenda that may not always be popular or topical. But that is the price we must be prepared to pay to achieve the changes we so badly desire.

Paddy Gilmore is head of programmes at National Museums Northern Ireland, a board member of Museums Association, and the 2018 Museums Association Conference panel chair.

Confronting Canada

By Karine Duhamel

In celebrating Canada's 150th anniversary, the Canadian Museum for Human Rights attempts to tell the full story of the country's history and treatment of Indigenous peoples.

Courtesy of CMHR

The Canadian Museum for Human Rights stands at The Forks, the place where the Red and Assiniboine Rivers meet in Winnipeg. Indigenous peoples have always been, and continue to be, connected to these ancestral lands.

The digital wampum belt reacts to each individual voice according to tone, pitch, and volume to show artwork produced by students from the Omazinibii'gig Artist Collective, a student co-op within an Indigenous high school in Winnipeg.

For many, the idea of Canada conjures images of polite and peaceful people living together amid a chorus of "I'm sorry" and "Eh." Th nation's history seems a kind and gentle one, where settlers befriended Indigenous peoples and everyone found a way to work together. Canadians are the nice ones, right?

A hard reality check came in 2017. Canada's 150th anniversary was welcomed by many as an occasion to celebrate their country as a historical and contemporary world model for peace, tolerance, and respect for human rights. Projects and stories for Canada 150, as it came to be known, emphasized themes of diversity, inclusion, youth, the environment, and reconciliation between Indigenous and non-Indigenous peoples.

However, what reconciliation meant, within the context of celebrating confederation, was a contested question. Because for most Indigenous people, Canada 150 was no reason to celebrate. It marked 150 years—and more—of land theft forced assimilation, and genocide.

Canada 150 presented an important challenge for curators and interpretive staff at the Canadian Museum for Human Rights (CMHR), one of Canada's national museums. Could we approach the topic of reconciliation as a process, to tell a different kind of story?

The Role of Museums and Archives

In 2012, a federal government committee published a 63-page report detailing how museums could contribute to Canada 150. Encompassing the views of six national museums and nine smaller institutions, the report noted that Canada was a global and multicultural country in which museums could create "a swath of common ground" to celebrate the country's successes and reputation for tolerance.

But, by 2015, things had changed. That year, the Truth and Reconciliation Commission of Canada (TRC) released its final report. As part of the final settlement in the biggest class action lawsuit in Canadian history, the TRC had conducted an expansive study on Canada's most egregious human rights abuse story: the history and legacy of the Indian Residential School System.

Between 1884 and 1996, agents of the state forcibly removed 150,000 children from their homes and communities with the intent to "civilize," by whatever means necessary, the original inhabitants of the land. Residential schools formed a cornerstone of what we now recognize as state-perpetuated genocidal policies within a larger structure of colonization,

The zone "Defending Sovereignty" includes important design elements that speak to reconciliation, including four sacred medicines, cedar backing on panels, and a graphic two-row wampum belt that flows through the entire zone.

All photos courtesy of CMHR/Aaron Cohen

> "How can we demonstrate Indigenous ways of understanding and knowing, in a contemporary context, that were authentic to Indigenous participants themselves?"

which included seizing Indigenous lands, displacing Indigenous people, and a full-scale assault on Indigenous nations, communities, and individuals.

Th TRC issued 94 calls to action, a blueprint for how all Canadians, in both the public and private sectors, could work toward reconciliation. Some of the calls to action addressed how museums and archives have traditionally withheld essential truths about history in order to create a base consensus about national identity that erased notions of confli t. One call to action urged museums and archives to "fully adopt and implement the United Nations Declaration on the Rights of Indigenous Peoples . . . as related to Aboriginal peoples' inalienable right to know the truth about what happened and why" in residential schools and beyond. Another asked museums to mark the 150th anniversary of Canadian Confederation with exhibitions and projects based on the theme of reconciliation.

Principle to Practice

At the CMHR, this was an important opportunity. Reconciliation is a complex concept with many meanings. It can take various forms depending on the context. Within societies, reconciliation is the process of building relationships and fi ding ways to live together that will build a better future. In this way, reconciliation does not happen at once; it is a long-term process in which attitudes and beliefs change.

At the CMHR, there were many discussions about the concept of meaningful engagement. How can we demonstrate Indigenous ways of understanding and knowing, in a contemporary context, that were authentic to Indigenous participants themselves? And what is "authentically" Indigenous?

Authenticity, as linked to racialization, erects boundaries on individuals and communities, and on their representation. This is known as "oppressive authenticity." Many museums have employed oppressive authenticity in their exhibitions involving Indigenous identities, dismissing individuals and communities that do not conform as "inauthentic."

By contrast, my own approach centers on understanding and applying the principle of "shared authority," which seeks to redistribute power and provide more benefic al experiences for participants

Courtesy of CMHR

Antoine Predock's design is inspired by Canada's majestic natural landscapes and symbolizes concepts such as inclusion, freedom, equality, and dignity for all.

through prior and informed consent. This is an important principle in rethinking the role of heritage institutions. It is only meaningful, however, if we accept the museum as a site of dialogue and a space for competing voices within groups. Th museum is not the authority on cultures or peoples as a whole in any given time or place.

In this spirit, I knew we needed to approach our own exhibitions through a process defi ed by understanding Indigenous rights, in Indigenous terms, based on the principle of respectful relationships. This approach built on existing CMHR practice, which had, since its opening in 2014, avoided replacing Indigenous voices with an overall "museum voice" and prioritized Indigenous rights violations throughout the museum, in every gallery, as a shared responsibility. In doing so, the museum would avoid creating its own version of history.

Th exhibition project "Rights of Passage: Canada at 150" was the opportunity to put these principles into practice. Our task was to create an entirely original exhibition based on 150 years of human rights discourse in Canada, referring specifi ally to the formal nation-state established through confederation in 1867. Early on, the curatorial dilemmas were apparent. For example, the time span of the exhibition, which references only the period in which the nation-state of Canada has existed, ignores thousands of years of this land's history and people.

To address this problem, the exhibition introduces a parallel structure of the history of the land through the idea of "kanata." Th word, from which the name Canada is derived, is often interpreted as "the village." Yet Indigenous knowledge-keepers explained to me that kanata represents a much richer concept, encompassing the relationships of people with each other and with the land, including all of the elements of language, culture, and ceremony that existed prior

3 KEYS TO MEANINGFUL ENGAGEMENT

Ultimately, telling the truth is about investment. Our curatorial practice, which prioritizes a decolonizing methodology, can be messy, complicated, and difficult. But ultimately, it is based in the principles of true collaboration aimed at prioritizing Indigenous worldviews and perspectives in order to create a process that can share the truth as shared history and shared responsibility.

Here are three keys to reaching that point.

1. **Invest in relationships.** Trust is the basis for quality exhibitions featuring the stories and cultures of communities and individuals. Invest in relationships to build that trust. Make peace, friendship, and respect the foundation—not the result—of your collaboration.

2. **Invest in time.** Building relationships with communities takes time, a commodity often lacking in exhibition planning. Invest time into understanding the history and contemporary realities of the stakeholders and communities you hope to engage. Understand that there are many priorities competing with yours, so communities and individuals may require more time than you anticipate to meaningfully participate in the process.

3. **Invest in resources.** True and meaningful collaboration requires money for staff, travel, and research, and to create good relationships. In a digital world, it can be tempting to conduct the work from afar over email, telephone, and online chat, but there is no substitute for interpersonal interaction.

to the establishment of Canada. Using parallelism to frame the exhibition helps complicate some of the initial messages around unity and introduces the idea of the nation as incomplete, or a work in progress.

Within the exhibition, a zone called "Defending Sovereignty" articulates Indigenous rights, in Indigenous terms. In this space, Canada is presented as a foreign state that has invaded the territories of Indigenous nations. Th stories in this section emphasize that sovereignty existed on these lands prior to colonization and continues to be asserted today.

Th content in this zone, created from oral histories, is fully collaborative—down to the selection of pictures and the loaning of artifacts. In one case, a survivor of forced relocation lent us a treasured childhood toy and carvings made by his parents. In another, a contributor trusted the museum with her hand-woven sash, her late father's most treasured possession. All "artifacts" were borrowed directly from contributors, not institutions. This was an expression of trust between myself, as a representative of the institution, and the participants, who helped me understand the value and meaning of their treasures.

Th zone's design also refl cts this trust and collaboration. Video monitors are framed by sweetgrass braids that were blessed by elders before installation. Th design also incorporates the four sacred medicines—tobacco, sage, sweetgrass, and cedar—collected according to territorial protocols. Th overall design traces a two-row wampum belt, refl cting a nation-to-nation relationship between the state and Indigenous peoples.

Th Two Row Wampum is one of the oldest treaty relationships between the Onkwehonweh (original people) of Turtle Island (North America) and European immigrants, dating to 1613. It became the basis for all Haudenosaunee (Iroquois) relationships with European powers. Th white beads of the belt symbolize peace, friendship, and respect, while the purple rows symbolize two vessels travelling down the same river, neither interfering with the other.

In the exhibition zone, two-row wampum is presented as digital beadwork, incorporating designs created by Indigenous youth from a Winnipeg high school. This speaks to the importance of honoring past relationships in order to live in peace and mutual respect in service of the future. It also represents the young people's hopes for their communities and their world.

Beyond 150: Reclaiming the History of Turtle Island

Reconciliation, for museums, begins with telling the truth. If this were a storybook, Canada would not be the nice guy. It would be the big bad wolf. But this is not a folk tale.

"Rights of Passage" represents the principles of reconciliation in action. In this exhibition, Indigenous stories are told by building relationships of respect and peace, engaging Indigenous protocols and ways of knowing.

It is the story of me, and the story of us. My ancestors have lived on these lands since time immemorial. Since settlers arrived, we have been ripped apart in thousands of ways. Today, we face legislation that strips us of our rights, one generation at a time. Many of our communities suffer from a lack of proper housing, clean drinking water, and basic infrastructure. Many of our youth are taken. In so many cases, our people are not just uncomfortable—they are literally dying.

Th se are the stories the CMHR is committed to tell. Reconciliation—no matter how it is defi ed—always begins with the truth. Indeed, as CMHR President and CEO John Young recently stated: "Denial of one human rights violation is a denial of all. When one atrocity is erased from our past, it makes it easier to deny others."

It's time to face the music, so that one day, we might dance.

Karine Duhamel is the curator for Indigenous rights at the Canadian Museum for Human Rights in Winnipeg.

Courtesy of CMHR/Aaron Cohen

Ahiarmiut elder David Serkoak's personal artifacts from the relocations that devastated his community.

How Are You Advocating for Museums Right Now?

Funding for the Offi of Museum Services (OMS) at the Institute of Museum and Library Services. Reauthorization of the Museum and Library Services Act. Advocating for a universal charitable deduction. Funding for the National Endowment for the Arts, National Endowment for the Humanities, National Science Foundation, and other agencies and programs that support museums. Th se are just a few of the issues at stake for museums this year. How are you speaking up for museums in the critical closing months of 2018?

For his part, Dr. Michael A. Mares, director of the Sam Noble Museum at the University of Oklahoma, fl w to Washington, D.C., and testifi d on behalf of AAM before the House Appropriations Subcommittee on Labor, Health and Human Services, Education, and Related Agencies in support of FY 2019 funding for OMS. See his testimony at bit.ly/AAMSamNobleTestify.

But you don't have to fl all the way to Washington to advocate for museums. Th Alliance makes it easy for museums of all types and sizes, and all museum professionals and supporters, to do their part. Visit aam-us.org/advocacy to access current Alliance Issue Briefs; recent Alliance Advocacy Alerts; the Alliance's online action center, where you can contact your

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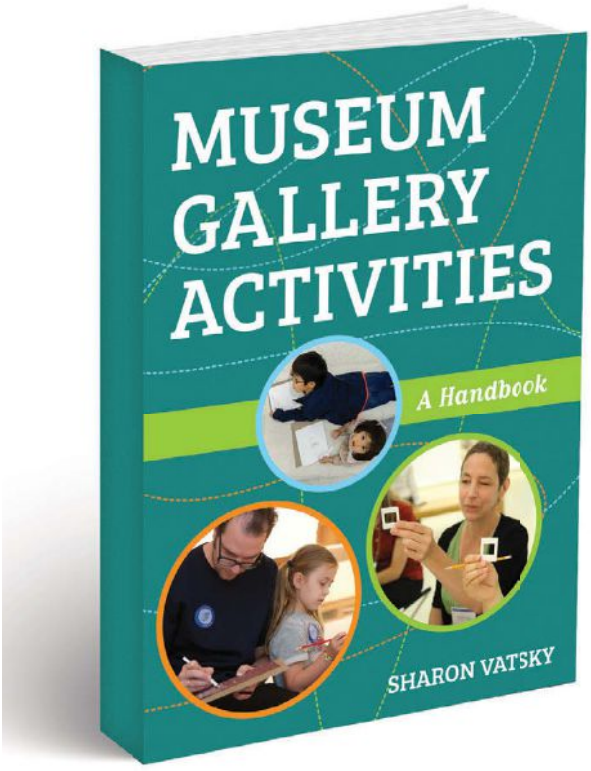
American Alliance of Museums

An essential resource for setting up and implementing gallery activities in your museum



NEW

"This book is a tried-and-true toolbox—a companion for any educator who knows, or is curious about, the benefits of active, participatory teaching and learning. Vatsky makes a convincing case for why learners (and educators) should shift from being *viewers* to *doers*, and provides us with a treasury of practical activities that expand the interpretive possibilities of art. An essential guide for anyone who wants to make art—or just about any subject—more accessible and relevant." —*William B. Crow, The Metropolitan Museum of Art*

"This practical guide of museum gallery activities should be on the shelf of every museum and art educator. It is full of engaging ideas for developmentally appropriate gallery activities and interactive learning experiences for audiences of all ages and abilities. Particularly appealing are suggested gallery activities that include elements of play." —Nancy Walkup, SchoolArts Magazine, *Davis Publications*

This handbook provides a compendium of successful gallery activities:

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Sharon Vatsky is director of school and family programs at the Solomon. R. Guggenheim Museum.

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P.S. Did your museum participate in "Invite Congress to Visit Your Museum" 2018? If so, share photos and updates from the visits on social media using #InviteCongress and tagging @AAMers!

Accreditation Awards Made in June

AAM congratulates the 19 organizations that were awarded accreditation or reaccreditation by the Accreditation Commission at its June 2018 meeting. Th fi ld's most prestigious status conferred on museums recognizes that they operate according to core and professional standards and fulfil their collections stewardship, education, and public service roles.

"Accredited museums are a community of institutions that have chosen to hold themselves publicly accountable to excellence," says Laura Lott, Alliance president and CEO. "Accreditation is clearly a significant achievement of which both the institutions and the communities they serve can be extremely proud."

Following are the recently accredited and reaccredited institutions:

Academy Art Museum, Easton, MD

Allentown Art Museum, Allentown, PA

Clay Center for the Arts & Sciences of West Virginia, Charleston, WV

Descanso Gardens, La Cañada Flintridge, CA

Fairfax County Park Authority Resource Management Division, Fairfax, VA, and sites:

- **Sully Historic Site** (Chantilly, VA)
- **Colvin Run Mill** (Great Falls, VA)
- **Green Spring Gardens Park** (Alexandria, VA)

- **Frying Pan Farm Park** (Herndon, VA)

Fernbank Museum of Natural History, Atlanta, GA
Gaston County Museum of Art & History, Dallas, NC
Henry Art Gallery, University of Washington, Seattle, WA
Museum of Discovery, Little Rock, AR
Plains Art Museum, Fargo, ND
Riverside Metropolitan Museum, Riverside, CA
St. Lawrence County Historical Association, Canton, NY
St. Mary's County Museum Division, Coltons Point, MD
Th Hershey Story: Th Museum on Chocolate Avenue, Hershey, PA
Tower Hill Botanic Garden, **Worcester County Horticultural Society**, Boylston, MA

"I commend the staff board, and volunteers of these institutions for their focus and commitment to excellence," says Accreditation Commission Chair Amy Bartow-Melia. "They're an inspiration to our fi ld and vital assets to the communities they serve."

Museum 2040 Takes Home the Gold!

On June 25, the "futures" issue of *Museum* magazine took gold in the Association Media

& Publishing EXCEL Awards' category Magazines: Single Topic Issue (20,001–50,000 circulation). Based on a scenario developed by the Alliance's Center for the Future of Museums, Museum 2040 explores how museums may thrive in a future created by current trends. Th issue is available as a free download at bit.ly/MuseumMagazine2040.

AAM Staff Now Available as Speakers and Advisors

AAM has formally launched the Alliance Advisors and Speakers Bureau in response to frequent requests for our staff members to give talks and share their knowledge. By making Alliance expertise available to museums, consortia, and companies on a select basis, we look to amplify the value of our work, pioneer new areas of practice, and help realize our vision of a world informed and enriched by thriving museums. Th se fee-based, customized services can help your organization improve planning, inspire your community, explore new areas of practice, and become early adopters of emerging technology and business practices. For more information, visit aam-us.org/programs/alliance-advisors/.

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Pay It Forward

Hallie Winter, curator at the Osage Nation Museum in Pawhuska, Oklahoma, is the recipient of the **2018 Nancy Hanks Memorial Award for Professional Excellence**, which honors a museum professional with less than 10 years' experience in the fi ld. What follows are Winter's thoughts on her career so far and the museum's role in society. Th entire conversation is available at bit.ly/HallieWinter.

What attracted you to the museum field?

Throughout my life, museums have always brought me a sense of peace and wonder and have encouraged me to continue to learn. My college university has a museum on campus, and there were also two museums right across the street. I spent many hours in those museums refl cting, learning, and becoming engaged with my community. I wanted to be a part of that. I saw the impact that museums had made on my life, and I intended to pay that forward.

What has been your greatest challenge, and what did you learn from it?

At the Osage Nation Museum (ONM), I came into an institution that had largely been run by community members with little to no museum education or experience. In fact, this hasn't been a single challenge, but many challenges rolled into one. As an emerging museum professional, starting from the ground up and being the individual in charge of it all was something that I had not anticipated doing in the early years of my career. From writing our fi st-ever policy to building a collections storage room, the skills I have learned and the challenges I have overcome have made me a better museum professional. I have learned that I am adaptable and able to take on any situation presented to me. Throughout the past three years, I have realized how important our work is, not only for the objects themselves, but for our communities and generations to come.

What is your greatest accomplishment?

Witnessing the renewed interest, appeal, and love the Osage community has for the OSM has been my greatest accomplishment. Seeing our visitor numbers rise due to repeat visitation, having the permanent collection grow from new donations, and seeing our youth become involved with our institution has been extremely rewarding. When you can genuinely see your community take pride in your institution, tell their friends and family about your work, find relevance in your offerings, and return to support you, that is the greatest accomplishment of all.

What do you think your generation of museum professionals will bring to the field?

My generation craves social change and seeks greater inclusivity and accountability from our institutions. We will fight for these values and bring change to the museum fi ld. I believe we will begin to see change in what museums collect, how they exhibit and present their collections, and how they interact with communities.

In your opinion, what societal issue should museums address?

Museums need to address decolonization in their institutions. Too often the history of the Native peoples has been untold and misrepresented. I believe it is the duty of our institutions to provide the real American story, to give Native peoples their voices back, and to educate the greater public on the cultures the US government strove to silence. Understanding, compassion, and education cannot exist without the complete truth.

What do you imagine the museum of the future will look like?

I hope that museums of the future work hand-in-hand with the cultures whose objects they care for, that they become more inclusive, meet the needs of their underrepresented and poverty-stricken communities, continue to express the human experience, retain their relevance with the government and funding resources, and maintain their status as beacons of education.

New Jobs

Ann Bennett, *Executive Director,* Laurel Historical Society, Maryland

Kristin Bertrand, *Director of Development,* San Jose Museum of Art, California

Holly Burton, *Marketing and Programs Coordinator,* Piedmont Arts, Martinsville, Virginia

Abigail Diaz, *Director of Education,* Wisconsin Maritime Museum, Manitowoc, Wisconsin

Sarah Zenaida Gould, *Director,* Museo del Westside, San Antonio, Texas

Mara Kimmel, *Deputy Director of Strategy, Research, and Scholarship,* Anchorage Museum, Alaska

Sarah A. McDonald, *Executive Director,* Shelby County Historical Museum, Harlan, Iowa

Max Metz Jr., *Learning Specialist,* Shedd Aquarium, Chicago, Illinois

Bernadette Moore, *Director of Exhibitions and Marketing,* Piedmont Arts, Martinsville, Virginia

Ryan O'Desky, *Senior Vice President of Operations and Finance,* Milwaukee Public Museum, Wisconsin

Anne-Imelda Radice, *Director of Public Programs,* National Endowment for the Humanities, Washington, D.C.

Emma Reynolds, *Educational Programming and Events Coordinator,* National Mining Hall of Fame and Museum, Leadville, Colorado

Kent Whitworth, *Director and CEO*, Minnesota Historical Society, St. Paul, Minnesota

Neil Wu-Gibbs, *Executive Assistant to the President and Special Events Coordinator,* Museum of Chinese in America, New York, New York

Retired

Corina Salas DeHugo, *curator of collections* at the Riley County Historical Museum in Manhattan, Kansas, retired on June 15, 2018, after more than 25 years of service. During her career, she also worked with the Patronato Pro-Patrominio Cultural in San Salvador, El Salvador.

Charles Loving, *director* of the Snite Museum of Art at the University of Notre Dame and curator of the George Rickey Sculpture Archives and The Charles B. Hayes Family Sculpture Park, retired on June 30, 2018. "The Snite has flourished under Chuck's direction, with both expanded and new collections and ever-increasing outreach to the local community and schools," said Maura Ryan, vice president and associate provost. His wise and visionary leadership will be missed.

WHAT'S YOUR CAREER NEWS?
Tell us your news at **bit.ly/CareerNewsAAM**.

Kudos

Suzanne LeBlanc, *president* of the Long Island Children's Museum in East Garden City, New York, began her tenure as president of the Museum Association of New York's (MANY) Board of Directors on April 10, 2018. LeBlanc has over 40 years of experience in the children's museum field, including in leadership positions across the United States. About her new position, LeBlanc said, "Working with all the members of the board, Executive Director Erika Sanger, and MANY staff members Sarah Heikkinen and Rachel Bournique, I hope to help lead the organization to new levels of growth, advocacy, and service delivery."

The San Jose Museum of Art (SJMA) is one of eight museums in the United States to receive a grant from the Knight Foundation as part of its arts and technology initiative. With the grant, SJMA will hire a manager of interactive technology to conceive, plan, and implement digital strategies that improve the visitor experience and expand audiences.

Advertiser Guide

Last Word

Kathleen McLean is the recipient of the **2018 AAM Distinguished Service to Museums Award**, which recognizes an individual's excellence and contributions to the museum fi ld for at least 20 years. McLean is principal of Independent Exhibitions, a museum consulting fi m. Below she shares some thoughts on the museum fi ld's evolution and future impact. Th full conversation is available at bit.ly/KathleenMcLean.

How has the field changed over your career?

So much about the museum fi ld has changed. A leadership shift from mission-based content experts to market-based business people has aff cted many aspects of museum practice. Business models have brought a consciousness about sustainability and accountability, but also an increasing misunderstanding about the role of museums as mission-based agents of social change. We need to take the best of mission and market values, and create more holistic ways of positioning and managing museums.

Professional roles have also changed. When I entered the fi ld, designers and educators struggled for credibility within traditional museum power structures, insisting that museums were sites of both serious and joyful learning and arguing that design meant more than picking a wall color. Today, design and education professionals are core players in most museums and are being joined by new types of museum professionals, like "chief instigators" and "visitor experience curators." Additionally, visitor researchers and evaluators, once unheard of in most museums, are now often essential participants.

But a lot hasn't changed. We still use the design development process that we've been using for the last 30 years. And as a result, I don't think that most of the programs and exhibitions being created today are essentially different from their 1980s counterparts. Th materials and tools—like digital interfaces—have vastly changed, but the ubiquitous "push-content" paradigm still holds strong, squeezing out opportunities for authentic dialogue, inquiry, and adaptability.

I also believe that we continue to "reinvent the wheel" with community engagement and education initiatives that only scratch the surface, and I'm disappointed by the continuing lack of diversity among museum boards, staff and visitors. Conversely, I am heartened and excited by an increase in culturally specifi museums, such as the National Museum of the American Indian and the National Museum of African American History and Culture.

What has been crucial to your success?

Over the years, I have worked alongside many of the fi ld's innovators and visionaries. I learned a great deal from practitioners who shared their knowledge and experience and gave me the courage to follow my instincts and passions, to challenge the status quo, and to work toward more accessible museums.

Perhaps most signifi antly, I was trained in an innovative and groundbreaking "social experiment" within a museum that taught me to take risks, experiment with many ideas, and tolerate a huge amount of ambiguity in choreographing museum experiences.

In your opinion, what societal issue should museums address?

Museums, at their best, are the keepers of evidence—and I'm not just referring to objects—but evidence of our human struggle to understand ourselves and others, evidence of our capabilities and our capacity for imagination and our inseparable relationship with this planet. In a world where creativity, equality, generosity, and even veracity are so maligned and disparaged—where evidence is so disregarded—we who work in museums have an urgent responsibility to hone our existing skills and develop brave new ones.

We need to bear witness, by documenting and refl cting upon current political and social disruptions and by speaking truth to power. We need to provide sanctuary in the broadest sense of the word—sanctuary for the mind, the body, and especially for the human spirit.

As we grow older
The world becomes stranger,
the pattern more complicated.
Not the intense moment
Isolated, with no before and after,
But a lifetime burning in every moment.

T.S. Eliot, "East Coker"

"Antò, 2018" © **Francesco Pergolesi / Courtesy Catherine Edelman Gallery, Chicago**

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