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# MUSEUM

## Health and Well-Being

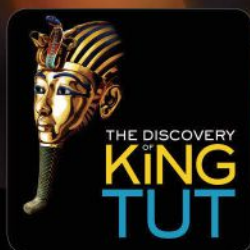






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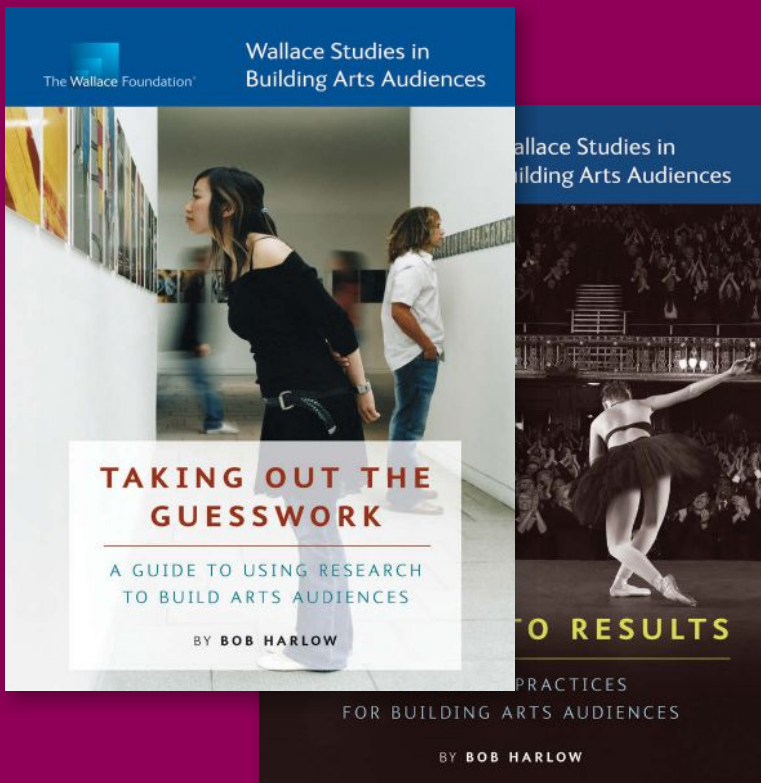


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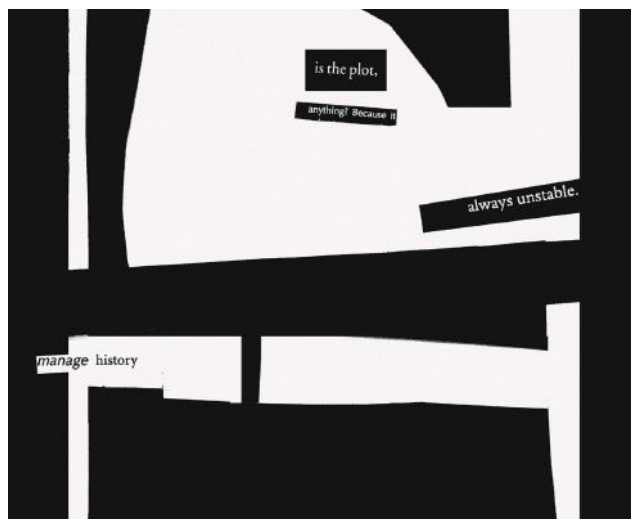
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NOVEMBER  
DECEMBER  
2019  
ISSUE

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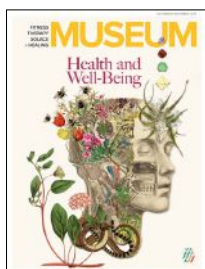
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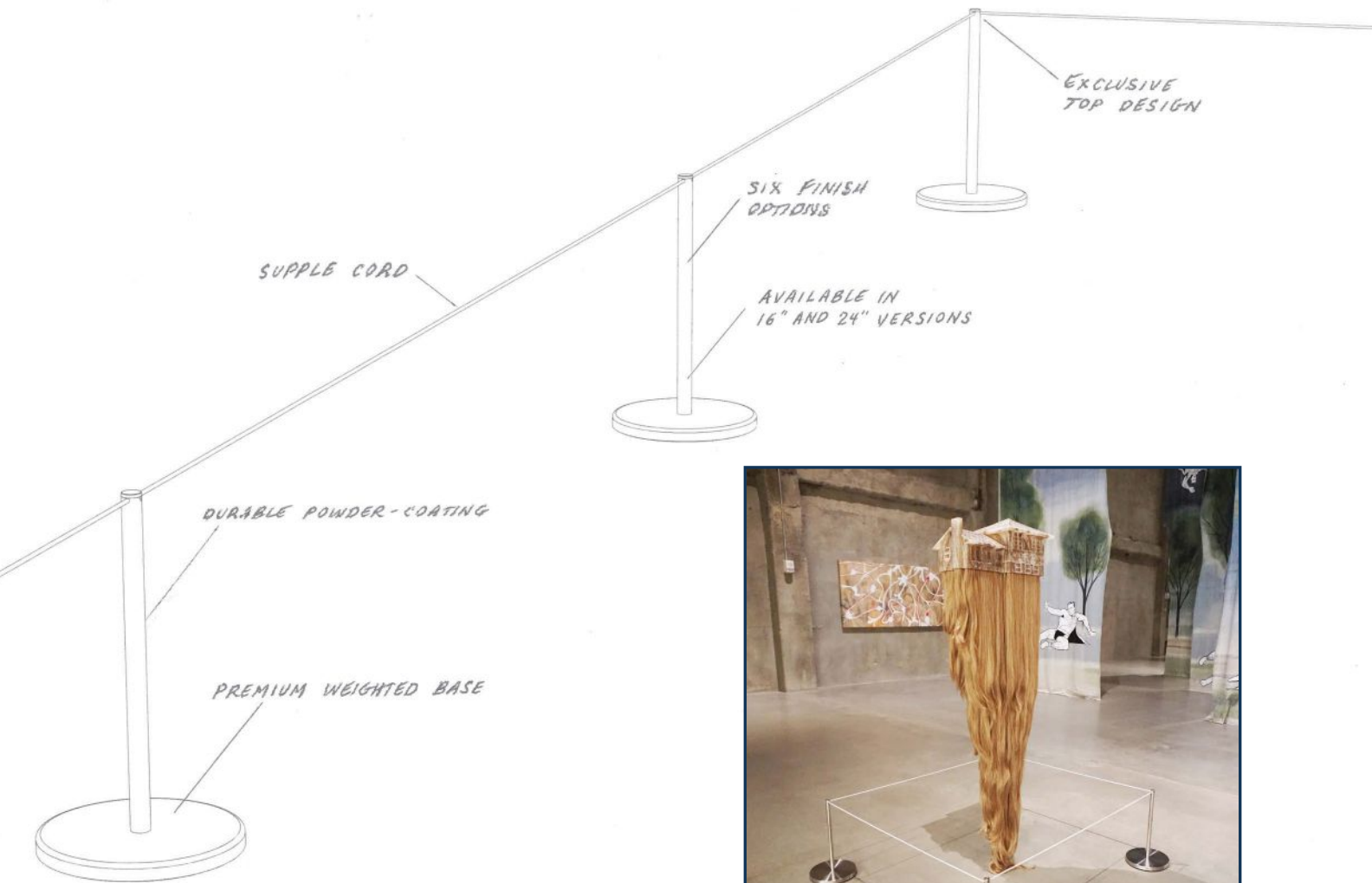
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# Museums Matter

**In 12 months,** American voters will cast their ballots in a critical federal election that will determine congressional representation and the presidency. How does this affect museums?

Leading up to the November 2020 election, museums can play a unique role with the electorate as important community centers. Regardless of your museum's size, you reach a wide demographic in your community—people from across the political spectrum, many of whom may not even be registered to vote. While nonprofit museums cannot support or oppose a political candidate or party, they can engage in a wide variety of nonpartisan voter-engagement activities, and the Alliance makes this easier by offering toolkits and resources on our website.

In addition to this work within your museum, you also play a vital role in advocating for your museum and the field. It is imperative that we share how museums benefit our communities every day. As I travel around the country and across the globe, I am constantly amazed by the many ways in which museums have influence and are leading change.

One new area getting a lot of attention is the role of museums in the health and well-being of our communities. With an aging population, the rise in holistic healthcare practices, and museums' desire to be more inclusive, many museums are deepening ties to their communities by building on their long-standing commitment to public service in creative ways that serve public health.

In this issue of *Museum* magazine, we dive into some inspiring examples of museums serving as sources of therapy, wellness, and healing. By providing health education, serving as venues for behavioral therapy, addressing a range of special needs for visitors of all ages, and offering therapeutic programs for

veterans recovering from traumatic brain injuries, museums are addressing complex health-care challenges. How can museums help address the opioid addiction crisis, be places for more active aging, and reverse rising trends in depression from teens to seniors?

If your museum is addressing healthcare through programming, exhibitions, or services, we would like to include your work in the Alliance resource guide on museums, health, and well-being. Please submit your examples at [bit.ly/museumhealth](https://bit.ly/museumhealth).

Museums have an important impact on the economy and education, and the Alliance also believes museums are essential because they make the world more vibrant, just, and empathetic. We hope this issue inspires you and your museum to participate in creating healthier communities and serving as sources of well-being. These stories will also serve us well in our advocacy and public policy work, helping elected officials understand the connection between museums and community healthcare.

Over the next year, let's ensure our policy makers hear from us about how museums are addressing so many of our community needs. Consider joining us in Washington, DC, for the Museums Advocacy Day 2020, February 24–25. And be sure to use the Alliance's tools to advocate from anywhere throughout the year.

On behalf of our dedicated staff and board, we wish you all good health and prosperity in 2020!



---

Laura L. Lott is the Alliance's president and CEO. Follow Laura on Twitter at [@LottLaura](https://twitter.com/LottLaura).

# Museums and Well-Being



**39%**

of young adult  
museum-goers  
say museums  
help their  
cognitive  
health—the  
highest of any  
age and life  
stage.



**4 out of 5**

individuals  
say they enjoyed  
“greater well-  
being” after  
engaging with  
the arts.



**1/3**

of museum-goers  
say museums have  
strengthened their  
connections with  
family and friends.



**Sources:** From top to bottom: Wilkening Consulting's 2018 Annual Survey of Museum-Goers; *Creative Health: The Arts for Health and Wellbeing*, 2017; and Wilkening Consulting's 2018 Annual Survey of Museum-Goers. By the Numbers was compiled by Susie Wilkening, principal of Wilkening Consulting, wilkeningconsulting.com. Reach Susie at [Susie@wilkeningconsulting.com](mailto:Susie@wilkeningconsulting.com).



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## Peabody Museum of Archaeology & Ethnology at Harvard University

One dinner served in 1910 will form the centerpiece—literally—of “Resetting the Table: Food and Our Changing Tastes.” Visitors will encounter a great oak dining table set for the meal and a life-sized kitchen diorama. The historical and cultural roots of the foods, and the privileged context of their presentation, will be explored with displays of original objects in the surrounding cases. The exhibition will explore food choices and eating habits in the United States, including the sometimes hidden ways in which our tables are shaped by cultural, historical, political, and technological influences.

**Location:** Cambridge, MA

**Dates:** Nov. 16, 2019–Nov. 28, 2021

**Learn more:** [peabody.harvard.edu/resetting-the-table](http://peabody.harvard.edu/resetting-the-table)

## Holocaust Museum Houston

“Danny Lyon: Memories of the Southern Civil Rights Movement,” a selection of the photographer’s visual memoir of his time in the civil rights movement, captures both brutal encounters and prayerful moments. Lyon helped define a mode of photojournalism in which the picture-maker is deeply and personally embedded in his subject matter. The exhibition is featured in the recently reopened Lester and Sue Smith Campus, which underwent a \$34 million expansion that more than doubled the museum’s size, making it the nation’s fourth-largest Holocaust museum.

**Location:** Houston, TX

**Dates:** through Jan. 5, 2020

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

## Southern Utah Museum of Art

“Compendium” brings together items that invite viewers to deepen their understanding of the complex ways that people find their place within nature. The exhibition is part of the Fieldworks project, which was started by two faculty in the School of Visual Arts at the University of Oklahoma as a mobile residency for artists, scholars, and students interested in how people comprehend and interact with nature. In 2019, Fieldworks welcomed students from Southern Utah University, making the project an intercollegiate initiative and augmenting the archive with new materials linked to places of direct or contextual relevance to the earliest coast-to-coast rail connection across North America.

**Location:** Cedar City, UT

**Dates:** through Dec. 28

**Partner:** University of Oklahoma

**Learn more:** [suu.edu/pva/suma/exhibits/](http://suu.edu/pva/suma/exhibits/)

Maya Greenstone tablet, © Peabody Museum of Archaeology & Ethnology, President and Fellows of Harvard College; © Danny Lyon, Etherton Gallery, Tucson, AZ; Bombay Beach, Salton Sea, California, 2015



Kameelah Janan Rasheed, *Manage History*, Archival Inkjet Print, 2019; permission of Kevin Roche John Dinkeloo and Associates LLC/courtesy of Knights of Columbus Multimedia Archives

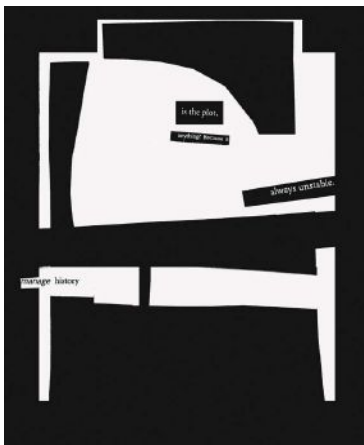
## Brooklyn Historical Society

"An Opening," an installation of audio and visual artworks by Brooklyn-based artist Kameelah Janan Rasheed, engages with a multiplicity of Muslim experiences in Brooklyn. Eleven large-scale prints by Rasheed are placed in conversation with audio narratives from oral histories drawn from the Brooklyn Historical Society's recent "Muslims in Brooklyn" project. The result is an immersive encounter with art and sound that challenges narrow conceptions of Muslim identity and history.

**Location:** Brooklyn, NY

**Dates:** through June 30, 2020

**Learn more:** [brooklynhistory.org/exhibitions/an-opening/](http://brooklynhistory.org/exhibitions/an-opening/)



## Knights of Columbus Museum

In "Fashioned for the 21st Century: A Headquarters for the Knights of Columbus," visitors can explore the history of the Knights of Columbus' seven previous headquarters, along with the development, construction, and legacy of its current home, through documents, images, and artifacts. The current headquarters' modernist architectural style, just two blocks from the Knights of Columbus Museum, has dominated the New Haven skyline for 50 years.

**Location:** New Haven, CT

**Dates:** through June 14, 2020

**Learn more:** [kofcmuseum.org/kms/en/explore/headquarters.html](http://kofcmuseum.org/kms/en/explore/headquarters.html)

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## Halsey Institute of Contemporary Art

The works of Katrina Andry and Colin Quashie probe the power structures of race-based stereotypes. In “Katrina Andry: Over There and Here is Me and Me,” Andry explores the stereotypes that engender gentrification. Using printmaking and installation, she creates visceral images that beckon viewers to examine their own preconceived notions of society. And in his latest series, “Linked,” Quashie juxtaposes images of well-known Black figures with other representations of artifacts to comment on stereotypes as they exist today.

**Location:** Charleston, SC

**Dates:** through Dec. 7

**Learn more:** [halsey.cofc.edu](http://halsey.cofc.edu)

## Boston Children’s Museum

The museum has received a \$342,000 two-year grant from the National Science Foundation through the Research in the Formation of Engineers program. This grant, “Design and Development: Engineering and Empathy Pre-K/K,” will support development and research of activities for prekindergarten and kindergarten classrooms that integrate engineering and empathy. The museum will partner with researchers at the Education Development Center/Center for Children and Technology and Boston prekindergarten and kindergarten classroom teachers throughout the project.

**Location:** Boston, MA

**Learn more:** [bostonchildrensmuseum.org/newsroom/news-releases/boston-children’s-museum-awarded-national-science-foundation-grant](http://bostonchildrensmuseum.org/newsroom/news-releases/boston-children’s-museum-awarded-national-science-foundation-grant)

## Pella Historical Society and Museums

“Gouda Pottery, 1898-1963” displays more than 200 pieces—one of the largest collections in the United States—of the little-known Dutch pottery. Noted for its high quality, vibrant colors, and endless variation, Gouda pottery was first manufactured in Zuid-Holland in the early 1900s; production fell off drastically after World War II.

**Location:** Pella, IA

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

## 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](http://bit.ly/MuseumNewsAAM), and it might be featured in an upcoming issue.



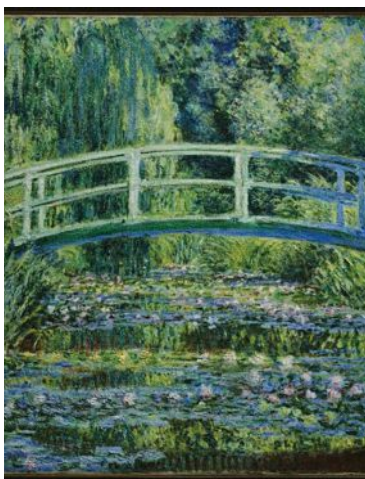
## Cummer Museum of Art & Gardens

In September 2017, Hurricane Irma devastated the historic riverfront gardens at the Cummer Museum of Art & Gardens. Today, though, the gardens tell a story of rebirth, as the museum celebrates the completion of a \$1.3 million reconstruction. Historic records from the Cummer family archives, including plant logs, photographs, and invoices, were incorporated into the reconstruction plans to preserve the original intent and historic character of the riverfront gardens.

**Location:** Jacksonville, FL

**Partner:** WLA Studio

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



## Denver Art Museum

"Claude Monet: The Truth of Nature" features about 120 paintings spanning Monet's entire career, focusing on his enduring relationship with nature and his response to the varied and distinct places in which he worked. The exhibition uncovers Monet's continuous dialogue with nature and its places through a thematic and chronological arrangement, from the first examples of artworks still indebted to the landscape tradition to the revolutionary compositions and series of his later years.

**Location:** Denver, CO

**Dates:** through Feb. 2, 2020

**Learn more:** [denverartmuseum.org/exhibitions/claude-monet](http://denverartmuseum.org/exhibitions/claude-monet)

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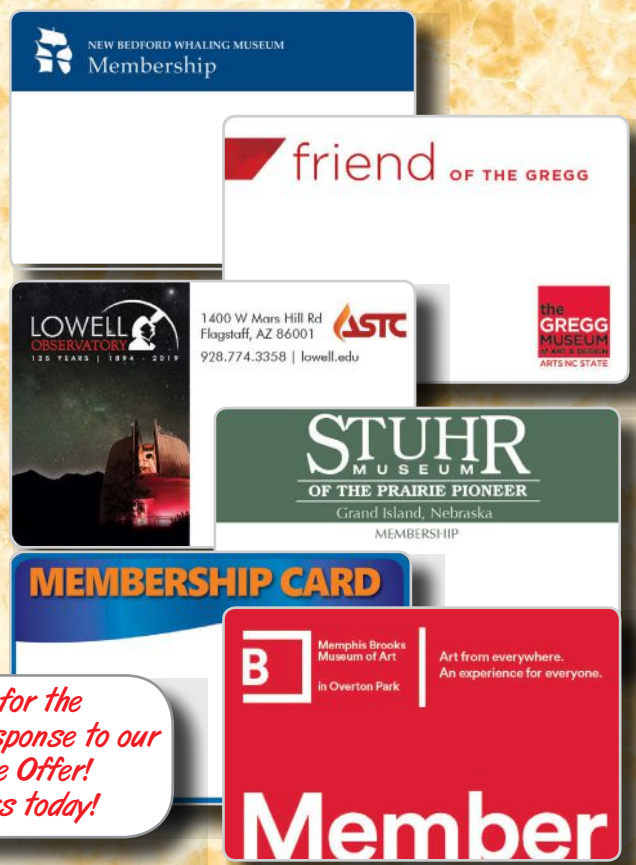
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## Hickory Museum of Art

“Collecting and Creating: Juan Logan’s Sources of Inspiration” is a collection of works from his friends and sources of inspiration in the art world. This exhibition is the first to share Logan’s many holdings by important artists from the 1970s to the present, and it is also the first time Logan presents his own work in dialogue with his collection. The galleries will examine the role that Jasper Johns, Claes Oldenberg, Robert Motherwell, Thornton Dial, and more have played in Logan’s own practice as an artist and how collecting has informed his creative process.

**Location:** Hickory, NC

**Dates:** Jan. 18, 2019–May 20, 2020

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



## Daura Gallery, University of Lynchburg

“Into the outer reaches of a more golden land: The paintings of Connie Fox” presents the artistic development and evolution of Connie Fox within the context of 20th-century avant-garde and her continued work and legacy in the 21st century. Also included in the exhibition is the sculptor William King, her partner of 33 years. Their art has been exhibited together, within context, just one previous time.

**Location:** Lynchburg, VA

**Dates:** through Dec. 6

**Learn more:** [lynchburg.edu/academics/academic-community-centers/daura-gallery/exhibitions/](http://lynchburg.edu/academics/academic-community-centers/daura-gallery/exhibitions/)

Joshua Komer, Collection of the Daura Gallery

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# Museums as Public Health Assets

Research shows that museums can be key players in supporting health and well-being for community members.

By Helen Chatterjee

**Within and outside** of the medical field, there is increasing recognition that community resources, such as museums, public parks, and open spaces, as well as voluntary and nonprofit organizations, can positively affect health and well-being.

Research has shown that people who engage with museums can experience a host of positive experiences, including reduced social isolation; opportunities for

learning and acquiring new skills; calming experiences that decrease anxiety; increased positive emotions, such as optimism, hope, and enjoyment; increased self-esteem and sense of identity; increased inspiration and opportunities for meaning making; positive distraction from clinical environments such as hospitals and care homes; and increased communication among families, caregivers, and health professionals.

In response, museums across the world are adapting their services to consider the wider social, health, and well-being benefits they can provide. In doing so, they are recognizing that they need a more inclusive, multidimensional, and person-centered approach to tackle the complex public health challenges related to social isolation, loneliness, and physical and mental ill-health.



Participants of the Museums on Prescription research project handle objects at the British Museum as part of the program.

Courtesy of University College London



## Museums Test Social Prescribing

Arts and other community-based organizations have increasing opportunities to develop more formalized relationships with health and social care providers through “social prescribing,” which occurs when healthcare professionals refer patients to nonclinical sources of support in the community to improve their health and well-being. Social prescribing includes referrals to programs that develop community cohesion or address the social determinants of health by providing support for welfare, financial stability, housing, and employment.

“Research has shown that people who engage with museums can experience a host of positive experiences.”



In social prescribing pilots in the UK and Canada, a healthcare professional refers a patient to a specific program organized by an artist (or art therapist), library, gym, park, or green space. Mental health is the most common reason for a referral, but conditions such as obesity and diabetes may

result in an exercise-based referral to a gym.

Museums are well-placed to offer public health interventions in the form of activities and programs that are community-led, person-centered, low cost, and nonclinical.

In the US, the Museum



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of Modern Art's "Meet Me at MOMA" program is perhaps one of the earliest examples of social prescribing; it provides arts programming for people with dementia and their caregivers.

The first prescription pilot in the UK occurred at the Tate Britain in 2007. The museum's art was used to help people gain more information about their diagnosed mental health conditions. Other UK projects include the Dulwich Picture Gallery (Prescription for Art, 2010), Beaney House of Art & Knowledge (The Paper Apothecary, 2013), The Cinema Museum, London (Cinema Museum Prescriptions, 2014), The Holburne Museum (Recollection, 2014), and Oxford University Museums and Collections (Memory Lane Prescription for Reminiscence, 2015). Although varied in the targeted audiences and health conditions (mental health and dementia being the most common), each of these projects made use of the museums'

collections and focused on building relationships with external health and nonprofit partners.

In Canada, the Royal Ontario Museum and Montreal Museum of Fine Arts have been piloting social prescribing programs in which medical providers refer patients to the museums for a range of health conditions including chronic pain.

### What Our Research Showed

In 2018, researchers, including myself, at University College London (UCL) and Canterbury Christ Church University completed a three-year research project that developed a "Museums on Prescription" program with museums in London and Kent. Funded by the UK's Arts and Humanities Research Council, the project explored the value of museum-based social prescribing of creative activities for lonely older adults (aged 65–94) at risk of social isolation. The more than 100 participants were referred by the National Health Service and

local authority social and psychological services, local nonprofits, and community organizations.

Partner museums—the British Museum, The Postal Museum, Canterbury Museums & Galleries, Central Saint Martins' Study Collection, Maidstone Museum, Tunbridge Wells Museum & Art Gallery, and UCL Museums & Collections—offered weekly programs of museum-based activities for 10 weeks. Groups of 8–10 older adults participated in one- to two-hour sessions led by museum staff that included curator talks; behind-the-scenes tours; museum object handling; and creative activities inspired by the collections, such as writing, drawing, print-making, weaving, and designing exhibitions, booklets, and guides.

The study measured participants' psychological well-being using the UCL Museum Wellbeing Measures Toolkit, mental well-being using the Warwick-Edinburgh Mental Wellbeing Scale, and social isolation using the Revised UCLA Loneliness Scale. Measurements were taken at week one, week five, and week 10, and follow-up interviews occurred three and six months after the program. In addition, participants, facilitators, and caregivers completed weekly diaries reflecting on their experiences and sat for an in-depth interview at the end of the 10 weeks. Project partners (museums, healthcare providers, and nonprofits) and participants also attended workshops every six months to share experiences, discuss research findings, and help develop best-practice guidance.

## RESOURCES

Culture and Health Research website  
[culturehealthresearch.wordpress.com](http://culturehealthresearch.wordpress.com)

Sarah Desmarais, Laura Bedford, and Helen Chatterjee, *Museums as Spaces for Wellbeing: A Second Report from the National Alliance for Museums, Health and Wellbeing*, 2018  
[museumsandwellbeingalliance.files.wordpress.com/2018/04/museums-as-spaces-for-wellbeing-a-second-report.pdf](http://museumsandwellbeingalliance.files.wordpress.com/2018/04/museums-as-spaces-for-wellbeing-a-second-report.pdf)

All Party Parliamentary Group on Arts, Health and Wellbeing, *Creative Health: The Arts for Health and Wellbeing*, 2017  
[culturehealthandwellbeing.org.uk/appg-inquiry](http://culturehealthandwellbeing.org.uk/appg-inquiry)

Marie Polley, et al., *Making Sense of Social Prescribing*, 2017  
[westminsterresearch.westminster.ac.uk/item/q1v77/making-sense-of-social-prescribing](http://westminsterresearch.westminster.ac.uk/item/q1v77/making-sense-of-social-prescribing)



Quantitative analysis of the measures found significant improvements in psychological well-being that were sustained beyond the program's end. Qualitative analysis revealed that participants experienced a sense of belonging, improved quality of life, renewed interest in learning, and increased creativity and social activity. They also continued to visit museums.

In addition, the museums and healthcare, social care, and nonprofit partners also reported benefits, including having something different, local, and nonclinical to recommend to patients to support their general health and well-being.

By focusing on community inclusivity, creativity, lifelong learning, and building effective, sustainable partnerships with healthcare, social care, and nonprofit groups, museums can become key players in supporting health and well-being in their communities. By responding to such local needs, museums clearly articulate their social, cultural, and economic value.

**Helen Chatterjee** is a professor of biology at University College London. She co-founded the Culture, Health and Wellbeing Alliance and is an advisor to the All Party Parliamentary Group on Arts, Health and Wellbeing. For more information on her work, visit [culturehealthresearch.wordpress.com](http://culturehealthresearch.wordpress.com) or follow her on Twitter at @h\_chatterjee.

## TIPS FOR GETTING STARTED

The following tips for developing a well-being program are adapted from *Museums as Spaces for Wellbeing: A Second Report from the National Alliance for Museums, Health and Wellbeing* issued in the UK (see Resources on p. 16 for a link to the full report).

**Form partnerships.** Effective partnerships multiply expertise, resources, and networks. At the outset of a partnership, share and record assumptions and objectives in written agreements that are regularly reviewed.

**Embed health and well-being organizationally.** Such programs are easier to develop and maintain when well-being is a core part of an organization's mission.

**Carefully consider sustainability.** Museums and galleries have a duty of care toward vulnerable audiences and an ethical responsibility to develop new programs or projects that consider the long-term needs of, and consequences for, participants.

**Respond to local needs.** Consult with other local groups to clarify where the museum should invest its energy to make a difference in the community.

**Take an asset-based approach.** Museum assets include staff, partners, visitors, expertise, location, and indoor and outdoor spaces—as well as collections.

**Document your work.** Documentation and evaluation are key to reflective practice and essential for making a case for your work to funders, colleagues, partners, and participants.

**Give yourself time.** Take the time to build strong relationships with funders, partners, and participants, and factor this in from the start.

**Shout about it.** Share your work with and beyond other museums to promote good practice and organizational change.



# Becoming OutGoing

How museums serve as social and psychological catalysts.

By Rachel Tova Winer

**“In forty years of medical practice,”** wrote the late neurologist Oliver Sacks, “I have found only two types of non-pharmaceutical ‘therapy’ to be vitally important for patients with chronic neurological diseases: music and gardens.”

As a psychologist who for eight years has led a cultural enrichment program called OutGoing, Sacks’

observation resonates with me, although I would add museums, galleries, and performance spaces to his list.

Shy or socially awkward people often feel unsafe and uncertain with situations and settings that the rest of us take for granted.

As museum professionals know, intrinsic physical, social, intellectual, and emotional safety are

prerequisites for experiencing the transformation that a cultural life affords.

With OutGoing, I’m able to help group members focus on wellness and consider their holistic life needs through our visits to museums and other cultural institutions. The dynamic is often very different than what happens in a traditional talk therapy group; in

Photo by Nash Baker

Installation view of “In the Wake” at Asia Society Texas Center, Oct. 1, 2016–Jan. 1, 2017. This exhibition was organized by the Museum of Fine Arts, Boston.





addition to the tendency to discuss the day's events in real time, members may be more likely to talk about themselves.

### Beyond Talk Therapy

Eight years ago, I sought to expand the social comfort and “conversational currency” among young adults in a traditional talk therapy group. Mental health professionals see talk therapy as an opportunity to move past suffering to a more fulfilling existence and believe that group therapy helps people discover universal human experiences.

These particular group members had some difficulty engaging in the group until I added a board game component. With a shared activity, they began to establish rapport, and I began to see their moods brighten and their self-expression expand as they shared details of their lives more spontaneously. They took turns teaching each other, and members began to trust one another. I honored that change in the group dynamic by encouraging outside exploration of our Houston community.

One Sunday afternoon, the group and I headed to the Bayou City Art Festival. We got lost and found our way together, met with

artists, and improvised our refuge from a rainstorm inside City Hall. Ever since, we have met monthly for a group-chosen cultural activity and a meal.

I wouldn't know nearly as much about these young adults if we were limited to traditional in-office therapy. For example, I might not otherwise know that one young woman I've known for years is the great-granddaughter of a female Mexican revolutionary who rode with Pancho Villa. She shared this while we toured the Mexican modernism exhibition at the Museum of Fine Arts, Houston in 2017.

Navigating novel physical settings, learning, playing, and breaking bread together provide ample opportunities for naturally learning about the world and one another. Although some group members have graduated and new ones have joined, we quickly became, in museum practitioner terminology, *repeat visitors*.



The “Walls Turned Sideways” exhibition at the Contemporary Arts Museum Houston in 2018.

### The Psychology-Education Nexus

A central tenet of psychology is that learning is the foundation for behavior change. As such, institutions that exist for the diffusion of knowledge offer endless potential for human growth and development.

Numerous research studies demonstrate the sustained cognitive and emotional benefits of field trips for children and teens. In line with this research, I certainly have observed the powerful psychosocial and intellectual enrichment that OutGoing participants experience.

Group members have consistently parlayed increased social comfort into employment, continued social enrichment, and self-enhancement. I have observed mood improvements among group members that correspond to novelty, participation, and socializing. I often wonder if, for some, our

group might serve as an antidote to the tendency for socially isolated individuals to ruminate, thereby creating new neural connections around familiar patterns of suffering.

The generous museum and arts community in Houston has welcomed us over the years with facilitated tours and talk-backs, making our outings even more special. We are treated to post-event feedback from museum professionals who often are kind enough to meet us on their days off. I would guess that the outings not only bolster the health and welfare of OutGoing participants, but also enrich the lives of host practitioners.

### Discovering Parallel Narratives

I have often been struck by how readily group members relate to disparate narratives. One of our first Houston Museum of Natural Science outings illustrated what set museum-based learning apart from our experiences involving performance.

We viewed the Medici exhibition, which had four reliefs depicting the same story of Phaeton, son of Apollo, driving his father's chariot. As the fable goes, the son neglected to listen to his father, the horses got spooked when the chariot overheated, and Zeus had

to bail him out at the last minute.

"How important to this culture must this story be for there to be not one but *four* depictions of the same story in this exhibition?" I wondered aloud. "It's an old 'Dad can I borrow the car keys?' story!" exclaimed a group member who had previously been nearly silent during in-office group sessions. It was an early example of the change that occurs with group learning, relating, and imagining around museum objects.

We choose our outings democratically, and the group often opts for difficult exhibition material. When group members are fascinated by objects that are disturbing, it is an opportunity for inoculation against an unpleasant stimulus or thought.

In 2016, the group selected "In the Wake" at the Asia Society Texas Center, which dealt with collective memory and recovery following the 2011 Japanese earthquake, tsunami, and Fukushima nuclear disaster. Last year, the group chose the "Walls Turned Sideways" exhibition at the Contemporary Arts Museum Houston, which critically considered the relationship between museums and prisons with respect to money and power. With this exhibition, as well as others, our post-exhibition lunch conversation covered human survival and social justice.

### Future Directions

At its best, the OutGoing group is the application of what is often referred to as *experiential* or *in vivo* therapy, which favors a shared activity that engages the imagination and the senses. I have observed individual members evolve over eight years in ways that suggest promising further development; they have parlayed their increased social comfort and confidence into living more independently. Some are even working in the arts community.

This programming deserves investigation in collaboration with the museum and mental health communities. Based on my involvement with museums to date, I believe that they can advance institutional goals related to access, community engagement, outreach, education, inclusion, and translation with such collaboration.

Personally, my favorite professional activity is learning shoulder to shoulder with the OutGoing group members, discovering safety and community in the places we love most. It is a testament to the powerful sense of belonging, mastery, imagination, and resiliency that museums and other cultural institutions provide.

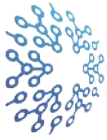
## RESOURCES

Oliver Sacks, *Musicophilia: Tales of Music and the Brain*, 2007

Rachel Winer, "A Culture Collective: Art Outside the Therapy Hour," Arts and Culture Texas, 2016

[artsandculturetx.com/a-culture-collective-art-outside-the-therapy-hour/](http://artsandculturetx.com/a-culture-collective-art-outside-the-therapy-hour/)

**Rachel Tova Winer** is a clinical psychologist from New York who currently practices in Houston. Her work with cultural enrichment groups is the subject of a forthcoming book sponsored by The Jung Center.

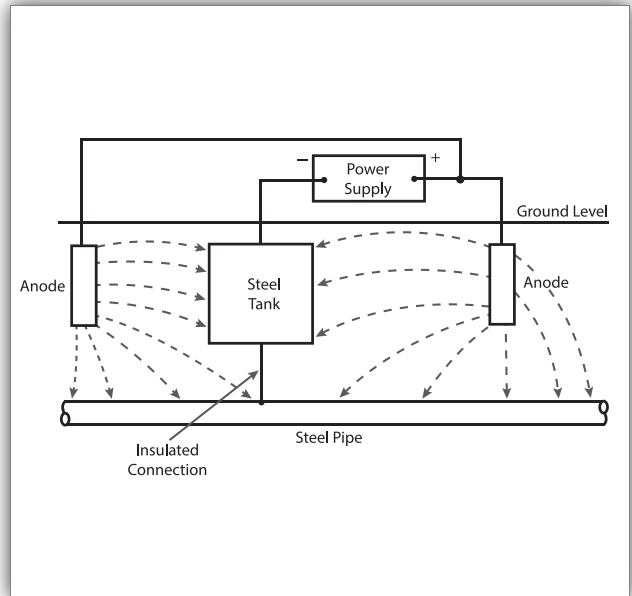


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# REACHING HIGHER

## Advancements In The Applied Arts and Science, Part 4

Why does steel corrode, particularly at water parks and museum displays? Entech Innovative Engineering reviews why steel corrodes and the scientific principle behind Active Cathodic Protection. Active Cathodic Protection is a method of protecting a structural or otherwise valuable piece of base metal, usually iron/steel, from corrosion using an impressed current. While effective, the method does have limitations. Therefore, guidelines are outlined for the effective installation of an Active Cathodic system in water parks and museum displays.



"The scientist discovers a new type of material or energy and the engineer discovers a new use for it." – GORDON LINDSAY GLEGG

To find out more about Active Cathodic Protection  
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# Fitness Never Looked So

# FUN.

The Children's Museum of Indianapolis has worked with the local children's hospital to create an engaging health and fitness experience for children and families.

By Alli Stittle and Kimberly Harms

A visitor to the Riley Children's Health Sports Legends Experience® at The Children's Museum of Indianapolis participates in the perfect pitch activity at the Wiese Field Baseball Experience.

All photos courtesy of The Children's Museum of Indianapolis.





Riley Children's Health Sports Legends Experience is a 7.5-acre park that looks at health and fitness through the lens of sports.

**Look at the nation's health challenges,** and the need for a fresh approach to encouraging physical activity is clear. Several studies indicate that only one in three children is physically active every day, and inactivity leads to serious health risks, including type 2 diabetes, heart disease, and high blood pressure.

The Children's Museum of Indianapolis was determined to positively transform the health of children and families by encouraging them to explore healthy habits together as a family. This focus started in earnest 10 years ago when the museum completed market studies that found that visitors would support such an experience through the lens of sports.

The museum then began working with Mark Rosentraub, a University of Michigan sports management professor, to pursue how the museum could engage families in health and fitness, particularly given that organized sports activities for children generally exclude parent and grandparent participation. His research showed that the US didn't have any facilities designed around intergenerational participatory health and fitness or sports activities. The studies also concluded that museum members and visitors were "highly likely" to participate in such an experience.

In creating a health-focused experience with the right balance of fitness, family engagement, and fun, the museum wanted a title sponsor that could not only help fund the project, but also provide visitors with rich medical knowledge about health and wellness. Riley Children's Health, the Indiana University-affiliated children's hospital, was and is a

leader in the field and therefore the logical choice.

The museum consulted with the hospital's medical professionals to determine the most effective ways to implement healthy activities that would be safe and engaging. The museum also reached out to multiple professional sports teams and their athletic trainers to capitalize on the nation's love of sports. These experts worked with exhibit developers.

"The goal was to create an immersive outdoor and indoor experience that would bring families together and promote an active lifestyle," says Jeffrey H. Patchen, president and CEO of The Children's Museum of Indianapolis.

The result is the \$38.5 million, 7.5-acre Riley Children's Health Sports Legends Experience®, which opened in March 2018 and combines sports history, physical fitness, and health education in a variety of family-fun outdoor and indoor experiences.

"We believe this extraordinary experience will motivate families to work together to create healthier habits that can stay with them for a lifetime," Patchen says. "In the process, we provide interpretive educational programs that build character, instill life-enhancing values, and promote healthy choices through sports."

### What It Is

The Riley Children's Health Sports Legends Experience® includes immersive outdoor experiences focusing on basketball, football, hockey, soccer, baseball, golf, tennis, and pedal cars. There is also a run-walk track; exercise equipment to improve muscle strength, balance, coordination, and flexibility; and a 60-foot-tall tree house. Additionally, the Old National Bank Sports Legends Avenue of Champions features 12 life-size bronze sculptures representing 16 male and female sports legends—great for photos—with information about the athletes' accomplishments.



“Each miniature sports experience offers age-appropriate equipment and hands-on activities that are led by themed interpreters who help the whole family work as a team.”

Each miniature sports experience offers age-appropriate equipment and hands-on activities that are led by themed interpreters who help the whole family work as a team. The museum aimed to make each experience accessible to people of all ages, sizes, and physical abilities.

For example, the Indiana Pacers and Indiana Fever Basketball Experience features 17 basketball goals of various heights, from 4 feet to 10 feet (regulation height) above the ground. The Kicking Challenge in the Indianapolis Colts Football Experience has a college regulation-sized field goal and a shorter one for younger legends-in-training. In the Seymour and Rheta Holt Tennis Center, the museum provides smaller racquets, smaller courts, and slower balls designed by the United States Tennis Association, all of which allow children and inexperienced adults to be more successful from the start, resulting in increased confidence and fun. The environmentally friendly outdoor turf was selected for its wheelchair accessibility.

Inside the Efroymson Pavilion, an indoor space that complements the Riley Children’s Health Sports Legends Experience®, the NCAA Sports Legends Training Facility looks at sports through the lens of the student athlete. It includes rowing and gymnastics activities, a broadcast booth for children and families to try play-by-play announcing, and more.

As the museum was building the sports complex, the National Art Museum of Sport (NAMOS) approached The Children’s Museum about becoming

the new home for the nation’s only art museum dedicated to sports. The NAMOS collection features more than 1,000 rotating works of art (including drawings, paintings, works on paper, and bronze and stone sculptures) that focus on the human body; the energy, motion, and emotion of sport; and important moments in sports history. The gallery also offers a studio space for children and adults to create their own art.

And another indoor gallery offers rotating exhibits that pay homage to different sports from a historical perspective, allowing visitors to further explore arts, humanities, and science stories associated with sports. This area allows the museum to provide sports content when the outdoor experiences are closed due to inclement weather.

Visitors capture the art of motion in the National Art Museum of Sport that is housed in the Riley Children’s Health Sports Legends Experience®.



### Working with Health Professionals

A key to the success of these immersive experiences is the ability to draw on the expertise of Riley Children's Health at Indiana University Health. "Children today face serious lifestyle-related health risks such as obesity, heart disease, and type 2 diabetes, and reversing that trend requires a community-wide effort," says Matthew Cook, president of Riley Children's Health. Joseph O'Neil, developmental pediatrician at Riley Children's Health, adds, "Skills used in sports—running, throwing, and catching—are fundamental to all children as they grow and develop. Some sports encourage hand-eye coordination as well as building fitness, agility, and strength."

For two years before the opening, exhibit developers regularly met with advisors from the hospital and various sports teams to determine activities that would engage multiple family members and to explore the various facets of individual sports that would best promote fitness. These experts suggested everything

from potential skills and drills that could be executed in the museum areas to potential equipment that could be installed to accomplish some of the activities.

The museum also consulted with the local YMCA, which provided gym space as museum staff worked with the YMCA coaching staff and children to prototype interactives such as the Passing Challenge for both football and basketball and the basketball Shot Clock Challenge. The YMCA staff also helped test and evaluate equipment so the museum could make selections that were safe, authentic, age-appropriate, and durable. In addition, The Fehribach Group, an accessibility consultancy, evaluated the project for ADA compliance.

Riley Children's Health also helped the museum select healthier food options to serve in the museum's Food Court; those menu offerings are identified with the hospital's logo. The hospital also provides information on child wellness that is posted in the mothers' rooms. And the hospital helped provide medically

It's give and take as children and their grownups learn healthy habits to last a lifetime.







Visitors get to be the sportscaster in the museum's World of Sports area.

accurate hydration, wellness, and activity tips that are shared throughout the museum and the outdoor space.

More recently, the museum worked with the Colts' Sports Performance and Strength and Conditioning team to create a new exhibition, *First & Goal*. Activities include a low-tech nutrition interactive that encourages children and families to think about what they eat and how food fuels our bodies.

Doctors continue to visit the museum periodically to give presentations to visitors about best practices regarding health and fitness, while athletes and coaches from the NFL, NBA, minor league teams for hockey and baseball, and other professional sports organizations host special team days to promote their sports through visitor interaction.

### Keeping Everyone Safe

In the Midwest, the weather can change in minutes, a real issue for an outdoor experience. Coaches and professional interpreters have worked in snow, rain, and temperatures of 100 degrees and higher, and they take their responsibility for visitors seriously.

The Children's Museum consults with a weather service in addition to monitoring radar to take proper safety precautions if severe weather is approaching. The museum also makes sure its staff, volunteers, and visitors stay well hydrated. Safety officers patrol the grounds and assist visitors who may be overheated or dehydrated; the museum even added electrolyte popsicles to officers' first-aid kits to help those

experiencing heat stress. Also, all museum safety and security personnel, many of whom are off-duty firefighters and EMTs, are CPR and defibrillator certified.

Some of the most positive feedback the museum receives from visitors involves their experiences with "coaches" in each sports area. These staff members not only monitor various areas related to that sport, but they also get in the game and play with children and their grown-ups. Family members especially appreciate the positive feedback these coaches provide to nervous children who are experiencing a sport for the first time. Some of these children go on to join teams and incorporate sports into their daily lives.

It is only fitting that visitors to the Riley Children's Health Sports Legends Experience® are greeted by statues of Nike (Greek goddess of speed, strength, and victory) and Discobolus of Myron (discus thrower) on the Efroymson Plaza. Ancient Greeks believed Nike could grant strength and speed to humans to be victorious. Add the harmony and balance of Discobolus, and visitors can walk away with ideas for a well-rounded and healthy lifestyle, realizing that fitness really can be fun.

**Alli Stitle** is associate vice president, experience development, and **Kimberly Harms** is director of media and public relations at The Children's Museum of Indianapolis in Indiana.





A group of Inuit visitors take a guided tour of the Inuit galleries at the Montreal Museum of Fine Arts.

Michel Dubreuil



For two decades, the Montreal Museum of Fine Arts has nurtured resilience and renewal through its programs and practices.

# Museum Therapy

By Marilyn Lajeunesse and Stephen Legari





Participants create art in a special project between the museum and the Jewish General Hospital.

**Twenty years ago**, the Montreal Museum of Fine Arts (MMFA) embarked on an adventure unique for a Canadian art museum. With the support of several private foundations, we developed an educational program, initially called “Bridging Art and the Community,” that allowed us to reach out to underserved populations, such as people who are adapting to a new country and learning a new language, those coping with mental or physical health problems or intellectual disabilities, and those struggling with unemployment and poverty.

To start, we contacted nonprofit community organizations and governmental social services that serve these vulnerable individuals. By offering these groups free access to our educational programs through guided tours of our exhibitions and collections or creative art workshops, we aimed to make the museum more relevant and meaningful in people’s lives.

By 2004, the program had successfully built trust and created partnerships with the community. Our

partners told us—through focus groups and ongoing evaluations—that they wanted long-term projects specifically designed for the needs and interests of the people they work with.

We renamed the program “Sharing the Museum” and began offering these special projects free of charge, as with all of our educational activities. Over the past 20 years, we have worked with more than 400 organizations co-designing the projects and constantly assessing their pertinence for the participants, the organizations, and the museum. At last count, “Sharing the Museum” has touched more than 230,000 individuals.

### Doing More with Well-Being

Early on, as we worked not only with individuals in fragile physical or psychological health, but also with literacy groups, cultural communities, newly arrived and longer-term immigrants, homeless individuals, youth dealing with physical and verbal abuse, and people with disabilities, we decided that we wanted to specifically address well-being.

In 2006, we began researching what other museums around the world were doing and found that cultural organizations in the United Kingdom were at the forefront of this work. In 1997, the British organization Comedia found that arts participation had a significant impact on personal development, social cohesion, community empowerment and self-determination, imagination and vision, and health and well-being. Numerous UK organizations

## Timeline



**1999**

The MMFA started the “Bridging Art and the Community” program.

**2004**

“Bridging Art and the Community” was renamed “Sharing the Museum.”

**2010**

In partnership with the Alzheimer Society of Montreal, the MMFA developed a program for individuals with dementia and their caregivers modeled on the Meet Me at MoMA program at the Museum of Modern Art in New York. Today, the program continues with four other organizations participating.

**2011**

Through the generous gifts of Michel de la Chenelière, the MMFA began expansion of its educational spaces. The museum now has the largest educational complex in North America, with a total of 3,588 square meters of space and 17 full-time staff currently; 25–30 part-time educators, depending on the season; and more than 150 volunteer docents.



Photo © Mikael Theimer



Lois H. Silverman, *The Social Work of Museums*, 2010

Gwen Baddeley, Laura Evans, Marilyn Lajeunesse, and Stephen Legari, "Body Talk: Examining a Collaborative Multiple-Visit Program for Visitors with Eating Disorders," *Journal of Museum Education*, 2017

[tandfonline.com/doi/full/10.1080/10598650.2017.1379278](https://doi.org/10.1080/10598650.2017.1379278)

Lea Thaler, et al. "An Adjunctive, Museum-Based Art Therapy Experience in the Treatment of Women with Severe Eating Disorders," *The Arts in Psychotherapy*, 2017

[sciencedirect.com/science/article/abs/pii/S0197455617300126](https://www.sciencedirect.com/science/article/abs/pii/S0197455617300126)

were implementing programs and studying the link between arts and health, including Manchester Metropolitan University's Arts for Health program and Durham University's Centre for Arts and Humanities in Health and Medicine (now the Institute for Medical Humanities).

And in the US in the late 1990s and early 2000s, Lois H. Silverman was documenting her work with several museums in Indiana to develop art programs with older adults experiencing mental health issues and adjustment disorders, adults who were at risk for psychiatric hospitalization, and people with HIV/AIDS who needed mental stimulation and motivation. Evaluation of these pilot programs indicated that museums have great therapeutic potential and can help decrease social isolation.

In 2010, Silverman published *The Social Work of Museums*, which described the interdisciplinary work museums were doing with social agencies to address personal hardships of vulnerable people and



Young artists were part of the museum's "The Art of Inclusion: Muslim Youth Take the Lead" project.

## 2013–14

With the Michaëlle Jean Foundation, the MMFA created "The 4th Wall" project with eight emerging artists from Montreal's Black communities. In our studios, the artists created works that confronted clichés, denounced racial discrimination in urban settings, and interrogated the representation and construction of identity, women's rights, and intercultural relations while reminding us of universal values like justice, beauty, liberty, spirituality, and the march of history.

## 2014

In a partnership with the Douglas Mental Health University Institute, the museum used a certified art therapist for the first time, designing a museum activity for patients with eating disorders. The Douglas Institute research team and Concordia University's art therapy graduate program have helped the museum empirically measure the benefits of an arts-related program in the context of mental health. The project is ongoing.



A participant of the museum's program with the DAREarts organization, which helps empower youth through creative arts.



ultimately tackle social injustices. This same year, MMFA began expanding its work to positively affect well-being, over the next few years working with Alzheimer's patients and caregivers, Black artists, people with eating disorders, and young people with mental health issues. (See Timeline starting on p. 30 for details of our work.)

## Where We Are Now

In the past three years, "Sharing the Museum" has diversified to include several new initiatives.

In 2017, we hired a full-time certified art therapist to further develop the role of art in health. That same year we opened the Art Hive, a community

art studio or a "public homeplace." Founded by art therapy professor Janis Timm-Bottos of Concordia University, Art Hives (arthives.org) are a network of inclusive art studios, open to everyone, that seek to create opportunities for creative exploration, social deisolation, personal and community development, and skill sharing.

The Art Hive of the MMFA, the only one in a museum setting, welcomes participants twice a week on a drop-in basis during set hours. The activities are self-directed and borne of the creative endeavors of each person. The space is staffed by an art therapist and a museum mediator (educator) who greet and offer creative support to each person, whether a regular participant, a museum patron, a family, a tourist, or someone who has been recommended by a social or health service (see "Museum Prescription" information on the next page). The space can also be reserved for groups, such as those working with people with mental health issues. The Art Hive of the MMFA currently welcomes more than 2,500 participants a year.

In addition, we also have a dedicated "Health and Well-Being" program that provides movement-related activities in the galleries and studios for individuals on the autism spectrum, individuals with Parkinson's disease, and more recently people with ALS. The newly created "World Cultures and Togetherness" program reaches out to groups from diverse cultural communities, working to create dialogue based on discussions in the galleries. And we have opened a free adolescent space, which is equipped with art materials and audiovisual

### 2014

The MMFA began working with Ste-Justine Hospital on its arts initiative that helps young patients with mental health issues. "Espace Transition" uses drama, circus arts, music, and now visual arts at the MMFA to help youth integrate into social groups, such as arts professionals, non-patients in their age range, and the general public. The program is ongoing.



### 2014

An education officer for well-being was hired to develop programs for people on the autism spectrum.

### 2016

Informed by the Michaëlle Jean Foundation and the Institute for Research and Education, "The Art of Inclusion: Muslim Youth Take the Lead" featured 10 young artists whose work conveyed ideas about enhancing the integration of Muslim youth in Quebec and Canadian society.



Michel Dubreuil



Visually impaired individuals participate in an art workshop at the museum.

equipment, available to youth groups by reservation.

And this year, the MMFA launched the pilot “Museum Prescription” program. The program was co-developed with an association of Canadian francophone doctors (Médecins Francophones du Canada) and allows participating doctors to prescribe museum visits to any patients they think might benefit. The prescription, which is also open to the patient’s family, allows free access to any of the museum’s five pavilions, exhibitions, and ongoing activities for families, seniors, and the community at large. The museum and the numerous donors that contribute to the community and wellness programs currently cover the cost of the free admissions associated with this program. Eventually, we hope the costs would be covered by insurance if the program continues. Since November 2018, nearly 300 museum prescriptions have been filled. This partnership reaffirms the principles upon

which “Sharing the Museum” was founded: art and the museum can positively affect the health of the individual, the family, and the community.

The museum also co-produces research studies and published papers related to several projects, thus contributing to the growing literature on museums and health. For example, our program with the Douglas Mental Health University Institute (see Timeline on p. 31 for details) has resulted in two published papers on eating disorders (see Resources on p. 31), a paper currently under review on the effects of our museum program with the Centre hospitalier universitaire Sainte-Justine for youth suffering from mental health issues, and research on the effects of our Beaux jeux program that offers seniors creative art workshops free of charge, among others. Notably, research on “Sharing the Museum” has shown that it creates a sense of belonging for vulnerable people.

In retrospect, we believe that our gradual evolution with this work, and our continual evaluation of it, have been essential to our success. We encourage any museum wishing to establish something similar to proceed slowly, ensuring that you have sufficient resources and that, above all, you listen closely to your community.

**Marilyn Lajeunesse** is the educational programs officer—adults and community groups and **Stephen Legari** is the educational programs officer—art therapy at the Montreal Museum of Fine Arts.

## 2017

The MMFA hired a full-time art therapist and opened an Art Hive. (See p. 32 for more detail.)



## 2018

The MMFA Art and Health Advisory Committee formed. It is composed of experts in health, art therapy, research, and the arts to support the museum’s art and wellness initiatives.

## 2019

In partnership with Médecins Francophones du Canada, the MMFA begins the “Museum Prescription” program.



The sculpture  
*Transformed into  
Butterflies (Ten  
Feet Tall)*, 2018, by  
Alexandra Bourque  
at the "Finding  
Our Voice: Sister  
Survivors Speak"  
exhibition at the  
Michigan State  
University Museum.







# Sites of Healing

The Michigan State University Museum turned to community co-curation to tell survivors' stories of sexual violence.

By Mark Auslander and  
Amanda Thomashow



Michigan State University (MSU) has been ground zero of the largest crisis of sexual abuse in the history of North American higher education. For decades, university sports physician Larry Nassar assaulted hundreds of girls and young women, in many cases under the guise of medical treatment. This long history of abuse was enabled by many institutions, including the university, USA Gymnastics, the US Olympics Committee, law enforcement agencies, and many other entities that turned a blind eye or even actively suppressed reports of abuse.

The survivors' struggle for justice culminated during an extraordinary week in January 2018 when 156 sister survivors delivered victim impact statements during Nassar's sentencing in Ingham County, Michigan. Following the sentence, the university president at the time resigned in disgrace,



The Survivor Wall, near the entrance of the exhibition, has 505 tiles honoring the known survivors.

and the university was plunged into a period of deep uncertainty.

The following is the story of the museum exhibition that resulted from this horrific saga of violation, denial, and institutional failure, told as a dialogue between Mark Auslander, director of the MSU Museum, and Amanda Thomashow, a sister-survivor advocate and executive director of Survivor Strong, which provides educational and healing opportunities for survivors of gender-based violence, their allies, and the surrounding community. They discuss how museum staff worked with survivors and their families on an advisory council of community co-curators to develop “Finding Our Voice: Sister Survivors Speak,” which runs through April 30, 2020.

**Mark Auslander:** The impact statements were enormously moving to all of us at the museum, and we began quietly to document protest actions on campus. We were unsure at first if we should create an exhibition about the crisis. Was this really our story to tell? Might we, in our ignorance or insensitivity, inadvertently cause additional pain for survivors and their families who had been betrayed for so long by those in power?

In early 2018, survivors’ family members and allies wrapped more than 200 campus trees in teal-colored bows, each bearing the name (or victim impact number) of a sister survivor. The marked trees became sites of prayer and reflection for many survivors and parents.

In talking with survivors and family members, we agreed on the need for an exhibition that would fully address the institutional failures of the university and

other entities, and that would allow survivors to tell their own story in their own words. We consulted with specialists on sexual violence, trauma, and recovery who emphasized that impacted survivors and family members needed to play major decision-making roles throughout the process. So we invited a group of engaged sister survivors and parents to serve as community co-curators for the exhibition.

**Amanda Thomashow:** At first, I was extremely wary of any involvement with the museum or any unit of the university. Although I had grown up as a loyal MSU fan, I had been repeatedly betrayed by the institution. After being assaulted by the perpetrator in 2014, I filed a Title IX complaint with university officials, only to receive a report asserting that I had not been sexually assaulted, and there was nothing irregular in my so-called “treatment” in his medical office.

Two years later, after the press revealed the scandal, I learned that this report had been heavily redacted and that the actual report, circulated to university officials, acknowledged wrongdoing and recommended some corrective procedures (none of which were implemented). Like hundreds of my fellow sister survivors, university officials disparaged my judgment and integrity in ways that were enormously painful.

After an initial working dinner with museum staff, a group of us agreed to serve on an advisory committee made up of sister survivors, parents, and the university detective who broke the case. We articulated several conditions. The committee would review and edit all aspects of the exhibition script and be centrally engaged in all design and aesthetic decisions



during exhibition development. Our voices would be foregrounded as much as possible. The exhibition would unflinchingly document institutional failures across the decades while stressing survivors' agency in charting our healing journeys.

**Auslander:** The sister survivors and the consulting specialists in trauma explained, again and again, that our most important job as museum staff was to carefully, patiently listen. Sexual violence is an assault on both a person's body and their right to author their own story; if the exhibition were to have moral integrity and aid in healing, survivors must be empowered to share whatever aspects of their narratives they deemed relevant without constraint or censorship.

Our planning meetings, which brought together museum staff and advisory committee members, were both heartbreaking and profoundly moving. The group quickly settled on a title, "Finding Our Voice: Sister Survivors Speak," emphasizing the collective power of language, which had so often been used to harm, to serve as an instrument of healing.

The sisters spoke of a "trauma cloud," the sensation of being buffeted by conditions that initially defied labels or definitions. Guided by these recollections, designer Kelly Hansen created a "trauma cloud" installation that became an anchor of the opening gallery. Through shadowy words, it evokes a liminal state of being before survivors could fully articulate what had befallen them.

**Thomashow:** The sisters emphasized the importance of including survivor-created art that would dramatize landscapes of pain while also emphasizing ongoing struggles to remake the future on their own terms. We were fascinated when Mark told us he had been approached by an emerging artist who was also a former gymnast who had not yet publicly disclosed her survivor status.

Jordyn Fishman's 21-foot triptych chronicled our shared journey through the visual metaphor of a women's gymnastics competition. Drawing on the visual iconography of the Flemish Renaissance, Jordyn takes us through a phantasmagoric underworld epic of abuse and violation, some of it on medical examining tables, moving toward images of reborn defiant women athletes remaking gymnastics in their own image.



Top: Michigan Governor Gretchen Whitmer opens the exhibition with sister survivors on April 16, 2019. Bottom: A teal bow and ribbon tribute tied to a tree in honor of a sister survivor.

We met with Jordyn as she decided to publicly disclose her status and have her important artwork included in the show. Working with MSU neuroscientist and survivor advocate Apryl Pooley, Jordyn recorded dialogues about trauma, the brain, and healing, which are vital components in the exhibition's mobile phone tour. Apryl shared that the artwork was consistent with clinical data that confirms when you experience trauma, the language center of your brain shuts down because you're just trying to survive. Jordyn responded that that is why the painting is circular, recursive, and multilayered, to emphasize that healing from traumatic injury requires, to her mind, continuous repetition and open-ended exploration of diverse possibilities.

**Auslander:** Art-making proved vital for other sister survivors engaged in the project. In late 2018, the survivors had been repeatedly castigated by the then-interim university president, who impugned their motives for speaking aloud. Many were close to despair and longed for a safe space in which they could create something of beauty.

We worked with therapist Nan Doolittle to hold several expressive arts workshops emphasizing the transformative power of wood.



Jordyn Fishman's  
*Together We Roar,*  
*Part 2* (triptych  
painting), 2019, in  
the exhibition.



## HEARING ALL VOICES

**Following are some lessons MSU Museum staff learned in developing a community co-curated, trauma-informed exhibition.**

- Convene an advisory council of survivors and allies that is empowered to make key decisions.
- Work closely with clinicians and trauma specialists.
- Allow time at each working session for survivors to share their thoughts on what has been accomplished and what work remains to be done.
- Be attuned to locations, images, language, and gestures that may be triggering for traumatized participants.
- Be aware that survivors may find it difficult to read a draft exhibition script in private; explore reading the materials aloud in small groups.
- Consider working with expressive arts therapists to hold art-making workshops for shared explorations of challenging emotional territories without direct speech.
- Be prepared to compromise continuously on wording, sequence, images, and design.
- Remain committed to “affirmative consent.” Even if survivors have been identified in the media, only reference them in the exhibition if they have given written permission to do so.
- Consider a closed opening for survivors and their guests that protects everyone’s privacy and places the decision to speak or be referenced in the survivors’ hands.



Art-making can allow for the therapeutic externalization of interior emotional states and inner conflicts; by moving into external arenas, inchoate sentiments can be dramatized and reintegrated. The sisters created “staffs of strength” from fallen tree branches; their parents in turn created wooden “bowls of life.” Many of these elements were loaned to the exhibition to illustrate pathways of self-transformation.

Inspired by the workshop, survivor Elena Cram created a three-part tapestry, *Emergence*, using ikat weaving techniques to express her healing journey. An initial panel evokes a dark period of relative stasis or numbness, which a survivor endures by separating herself from the full weight of emotional life. The second panel introduces kilim techniques of heavier tapestry in the shape of shards, evoking the piercing pain of returning to a fuller interior emotional landscape. In the third panel, the brighter colors hinted at in the earlier panels coalesce to evoke a new day, a sunrise that looks to the future. Elena emphasizes that this journey is not unidirectional and that she, like her fellow sister survivors, can alternate between the emotional landscapes captured in the panels.

A similarly nuanced exploration of trauma and recovery informs a large adjacent sculpture by Alexandra Bourque, *Transformed into Butterflies (Ten Feet Tall)*. Three hundred brightly colored silk butterfly-shaped cutouts are suspended on nearly invisible threads, forming a multicolored dress around a female dressmaker’s form. The upper torso of the form has visible gaps, evoking the long-term traumatic wounds left by assault, wounds that are only healed by the solidarity and courage of hundreds of fellow sister survivors.

The community curatorial council noted that the beauty of the sculpture only conveys half of their continuing experience, which often entails dark, private moments of returned anguish. A parent on the council asked if there could be a full-size sculpture of a little girl crouched in a corner in a state of terror or agony. Our clinical advisors were concerned that such a three-dimensional work might retraumatize survivor visitors. As a compromise, a shadowed image of a crouching girl is projected from the base of the butterfly dress. This subtle element, which visitors discover on their own, is a poignant reminder that the wounds

of trauma are easy to overlook, and we must all learn to be attentive to traces of injustice.

**Thomashow:** I’ve been thinking a lot about how participating in the creation of this exhibit has impacted my own healing journey. At times it has exhausted me, frustrated me, and left me an anxious mess with my stomach in knots. Other times it has rejuvenated my spirit, made me feel heard, and shown me that not everyone at my alma mater is as morally bankrupt as the former (and parts of the current) administration. This exhibition helps not only my sisters and me shed the years of silent suffering, but it gives hope to all survivors.

I am a survivor in an army of strong, powerful humans who understand my scarred soul and serve as a support system. I hope that while this exhibition shows the suffering we should never have experienced, it also extends that feeling of unity to all survivors. I hope it lets anyone who has been victimized know that they are not alone; they are a part of this army, too.

And this army, it’s not stopping anytime soon.

**Mark Auslander** is the director of the Michigan State University Museum and **Amanda Thomashow** is a sister survivor advocate and executive director of Survivor Strong. “Finding Our Voice” is underwritten by Grewal Law PLLC.





A sampling of the 62 works from the March–May 2019 exhibition “Through Jimmy’s Eyes: Conner Prairie,” featuring artwork inspired from the photography of a Conner Prairie employee, Jimmy, who is on the autism spectrum.







# Inclusion at the Heart of Well-Being

Conner Prairie's focus on inclusion has led to community partnerships and programs that positively impact the well-being of its community.

By Norman Burns

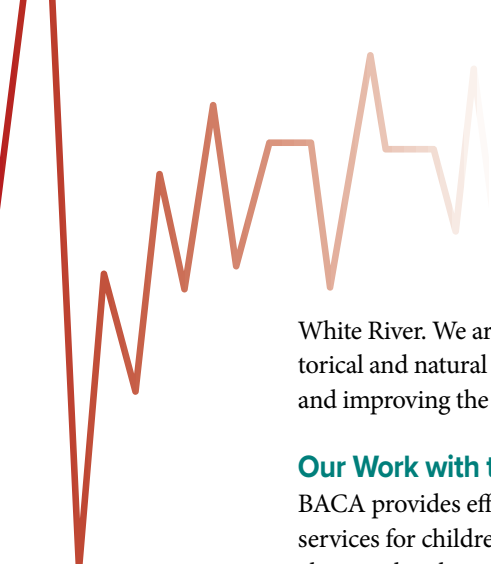
**Conner Prairie** is an AAM-accredited and Smithsonian Affiliate living history museum in Fishers, Indiana, that re-creates early 19th-century life along the White River. We have long been a place that values opening doors for guests to learn by using innovative approaches that engage them in ways that books cannot.

Nearly four years ago, I sat down with our local city council member to talk about disability initiatives in Fishers and how Conner Prairie could be better involved. After that meeting, I was introduced to the Behavior Analysis Center for Autism (BACA), which works with children and young adults with autism, and was invited to join the Fishers Disability Council. These two introductions—and eventual partnerships—would lead to a new way to approach diversity,

equity, accessibility, and inclusion (DEAI) at Conner Prairie that involves the community in programming and employment opportunities—and more broadly embraces and empowers our disabled community.

Looking back on that meeting, I never imagined that we would progress so far in such a relatively short period of time. Conner Prairie has developed many DEAI initiatives by actively listening to the community and then asking potential partners how we might be involved and used as a resource. This engagement has better informed Conner Prairie programming so that it affects the well-being of a more diverse cross-section of our community.

Improving the emotional and physical well-being of our guests is paramount in Conner Prairie's future plans for our 1,046 acres of land and 3.3 miles of



White River. We are expanding the boundaries of historical and natural resources by exploring, celebrating, and improving the human experience.

### Our Work with the Autism Community

BACA provides effective applied behavior analysis services for children and young adults with autism along with volunteer work that prepares them for the real world and teaches them skills to be more independent. We have worked closely with BACA on reaching, listening to, and learning about the needs in the autism community in our region.

For example, through our partnership with BACA, since November 2016 a young man on the autism spectrum, Jimmy, has worked closely with our development and exhibits departments. Jimmy's involvement and presence at Conner Prairie has made a powerful and positive impact on all his Prairie

colleagues. Staff has witnessed firsthand a different view of humanity because of Jimmy's spirit and his many talents, which include photography and art.

In March 2019, we featured his work in a temporary exhibition called "Through Jimmy's Eyes: Conner Prairie." The exhibition was the centerpiece of a larger March Disability Awareness Month exhibition at the museum in partnership with the city of Fishers and the Fishers Art Council. The exhibition highlighted 62 of Jimmy's works that uniquely and colorfully brought Conner Prairie's material culture, nature, and beauty to life.

Many other BACA constituents attended the exhibition opening. One parent I spoke with said Jimmy's involvement with Conner Prairie inspired hope in the autism community that other children will find similar opportunities. "It's important for us to share

Jimmy's story in hopes that it can inspire other parents," says Sarah Cox, BACA's director of marketing, because "unemployment remains high for individuals with special needs."

With Jimmy's involvement we've not only gained a truly valuable volunteer and family, but we've also demonstrated Conner Prairie's values and DEAI promise. "Doors of opportunity only open because someone says 'yes,'" says Jimmy's mother, Wendy. "From the first day, Conner Prairie staff has been a great example for other businesses to follow because they approach Jimmy with unfailing courtesy and kindness. The staff have given our family a lot of hope for the future and proven to us that Jimmy can and should work."

The museum also holds Sensory Friendly Mornings, which we started in 2015. This free program allows families with loved ones on the autism spectrum to arrive early when lights are dimmed and noise is at a minimum, as those with autism are hypersensitive to sound and light. Based on feedback from this program and additional research, we then created Quiet Spots around the site, which allow those on the autism spectrum or with other sensory or developmental challenges to have a safe place for a calming break. These locations each include a sensory kit that includes weighted blankets and soft toys, which can help ease anxieties.

One of the Quiet Spots is a reading room on the ground floor of our four-story Treetop Outpost, which combines learning activities with opportunities to be active and enjoy the natural world. The outdoor reading room is tucked away from the surrounding boisterous activities.

The museum has continued to work with BACA and other organizations on improving programming to better serve the autism community. Last year, we began offering a Sensory Friendly map of the grounds, and this year we have denoted Quiet Spots on the site maps we distribute to all visitors. We also hold Sensory Friendly Days in which autism-centric organizations from across Indiana discuss their programs with

The Applied Behavior Center for Autism booth is staffed at Conner Prairie's Sensory Friendly Day on April 29, 2018.



For more information on Conner Prairie's DEAI initiatives, contact Rich Cooper, vice president and chief programs officer, at [cooper@connerprairie.org](mailto:cooper@connerprairie.org).





Conner Prairie President and CEO Norman Burns plays a game of Chinese Checkers with participants at the holiday-themed Memory Café in December 2018.

## BECOMING DEMENTIA FRIENDLY

In 2018, as a part of our dementia-friendly programming, Conner Prairie created the Memory Café, a safe place where individuals with cognitive disabilities and their caregivers can engage with Conner Prairie's collections in a program designed to engage the senses to elicit memories and emotions.

The museum's journey to becoming dementia friendly started in July 2018, when Central Indiana Council on Aging and Dementia Friends Indiana helped the museum train five staff members to be "dementia champions," who now lead trainings for other Conner Prairie staff to be "dementia friends."

The 90-minute dementia friends training sessions combine mental exercises, worksheets, and conversation to educate staff about the science behind dementia, symptoms of the disease, and different ways of communicating and connecting with individuals with dementia and/or Alzheimer's and their loved ones. Currently, 60 staff at Conner Prairie have been trained to be dementia friends.

Through this process, Conner Prairie has achieved certification and designation as a Dementia Friendly Museum by Dementia Friends USA, which is part of a global movement that is changing the way people think, act, and talk about dementia. As a Dementia Friendly Museum, Conner Prairie is a safe, judgment-free space for individuals and their loved ones to come and explore as they are. This designation helps us be a more inclusive and accessible museum that *everyone* can enjoy.

Read more about Conner Prairie's Memory Café on the AAM website: [aam-us.org/2019/07/17/the-memory-cafe-creating-a-museum-program-for-people-with-dementia/](http://aam-us.org/2019/07/17/the-memory-cafe-creating-a-museum-program-for-people-with-dementia/).

individuals with sensory differences and their families, who can explore the Museum Center free of charge.

### A Hand Toward Independence

In 2018, we broadened our inclusion work, forming new partnerships with organizations to help people with special needs gain employment skills so they can work and live more independently. Museum staff became active members of advisory councils and networks like Fishers Disability Council and Fishers Diversity Network, which introduced the museum to other employment and community partners like Bosma Employment Advisory Council, Best Buddies Indiana, and Janus Developmental Services. Partnering with these groups has helped us better understand and reach people with disabilities who want to be in the workforce.

For example, we work with Best Buddies Indiana, which serves persons with intellectual or developmental disabilities, on inclusive hiring practices and jobs for youth and young adults. In the 2019 summer

season, we employed a young man on the autism spectrum to work in our cafe as a food runner and then as a dishwasher during the holiday seasons. We expect him to return next summer. Best Buddies also helped us secure a marketing intern for 12 weeks to help create the museum's new website. The internship came about when we attended a reverse job fair presented by the Autism Society and met the job candidate.

According to Kim Harvey, Best Buddies employment consultant, the intern not only gained computer skills that "will prove invaluable in a job search, but Conner Prairie also helped the intern navigate the new, exciting, and sometimes challenging world of working in an office." Best Buddies is also working with the museum on employment opportunities in the exhibits and education departments.

Conner Prairie is also partnering with Janus Developmental Services, which teaches life skills to people with disabilities and their families and creates opportunities for education, employment training, and independent living. The museum sells Janus clients'



The exhibition opening event for March Disability Awareness Month showcases artwork from individuals in the community with various differences and disabilities.

artwork in the gift shop, and many Janus clients are now serving as on-site “guest makers” who demonstrate craft skills in the making areas of the grounds, for items such as gourd birdhouses and walking sticks.

In addition, we work closely with Bosma Enterprises and LUNA Language Services to find creative ways to make Conner Prairie’s grounds and programs more accessible to those with vision and hearing loss so they can achieve greater independence. Bosma is advising Conner Prairie on website accessibility for those with vision impairments, training staff to work more effectively with the blind community, and helping us hire a new employee who is blind to serve as an interpreter in our historic areas. Through LUNA, Conner Prairie is securing American Sign Language interpreters for the grounds and partnering with the Indiana School for the Deaf to host a Deaf Heritage Day during the school’s annual homecoming program.

Conner Prairie also works closely with local school systems on several initiatives related to health and well-being. For example, the museum’s partnership with the Hamilton Southeastern (HSE) Schools Exceptional Learners program enables students with

disabilities to volunteer at Conner Prairie and gain professional work experience. This program supports disability inclusion in the workforce, focusing on ability and not disability.

“The students who work at Conner Prairie gain work skills in a safe, quiet, and inviting atmosphere,” says Chrissy Pogue, transition specialist for the HSE Department of Exceptional Learners. “Our students know the value of work and want to have a job, though sometimes their disability makes it a challenge to use their employable skills outside of the school setting. Conner Prairie has been amazing working with our students and making accommodations when needed to help them succeed.”

Our aspirational goal is to change the way the world views and uses museums. That’s why we are opening our doors to a diversity of voices, programs, and employees. When we do this, we can also positively affect the health and well-being of community members who may not otherwise know us.

**Norman Burns** is the president and CEO of Conner Prairie in Fishers, Indiana.





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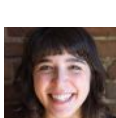
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## Kudos

Malcolm C. Nolen, chair of The Isamu Noguchi Foundation and Garden Museum Board of Trustees, announced the recent election of four new trustees: **Maximilian Coreth** of New York City and Alta, Utah; **Sarah Wendell Sherrill** of San Francisco; **Sundaram Tagore** of New York City; and **Kulapat Yantrasast** of Los Angeles.

## Retirement

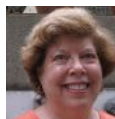


Aquarium of the Pacific President and CEO **Jerry Schubel** has announced his intention to retire in 2020. Schubel will remain in his current role while the aquarium's board of directors conducts a search for his replacement. During his tenure, Schubel led the development and implementation of the campus master plan that culminated with the opening of the Pacific Visions wing, the aquarium's largest expansion, in May 2019.

## In Memoriam



**John Lunsford**, a curator emeritus of the Dallas Museum of Art (DMA) and later a professor at Southern Methodist University, died at 86 on June 30. Instrumental in transforming the DMA into the ambitious and significant museum it is today, Lunsford began his 28-year career at DMA in 1958. Lunsford's primary areas of responsibility were pre-Columbian, African, Oceanic, Island Indonesian, and Native American art. The museum's pre-Columbian collection grew from approximately 50 works to well over 3,000, while the African collection grew from zero to more than 400.



**Laura Foster**, museum leader, mentor, and crime fiction fanatic, died July 25 in Philadelphia. Among her many accomplishments during her 23-year tenure at Please Touch Museum (PTM), Foster engineered PTM's move from downtown Philadelphia to Memorial Hall in the center of Philadelphia's Fairmount Park. She later served as interim executive director of the Association of Children's Museums. Throughout her career, Foster mentored women museum professionals in her professional engagements as well as through her courses in the University of the Arts Graduate Museum Studies Program.



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## REFLECTION



Tyger Tyger, burning bright,  
In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain,  
In what furnace was thy brain?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!

Excerpted from *The Tyger* by William Blake

***The Bride of Frankenstein (1935)***

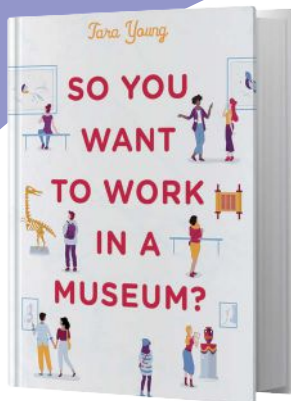
**Directed by James Whale; shown from left: Elsa Lanchester and Boris Karloff**





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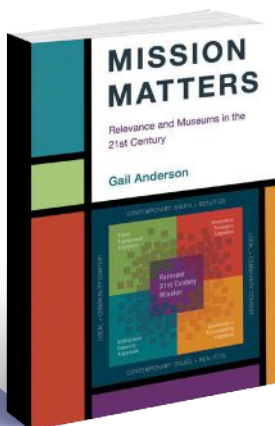
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**Tara Young** is an experienced museum professional and a professor of museum studies at Tufts University. Currently an independent consultant, she has held positions at several museums on both coasts.

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