

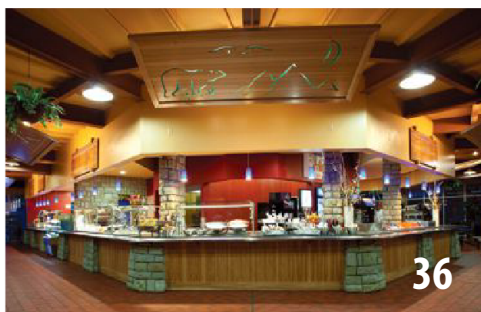
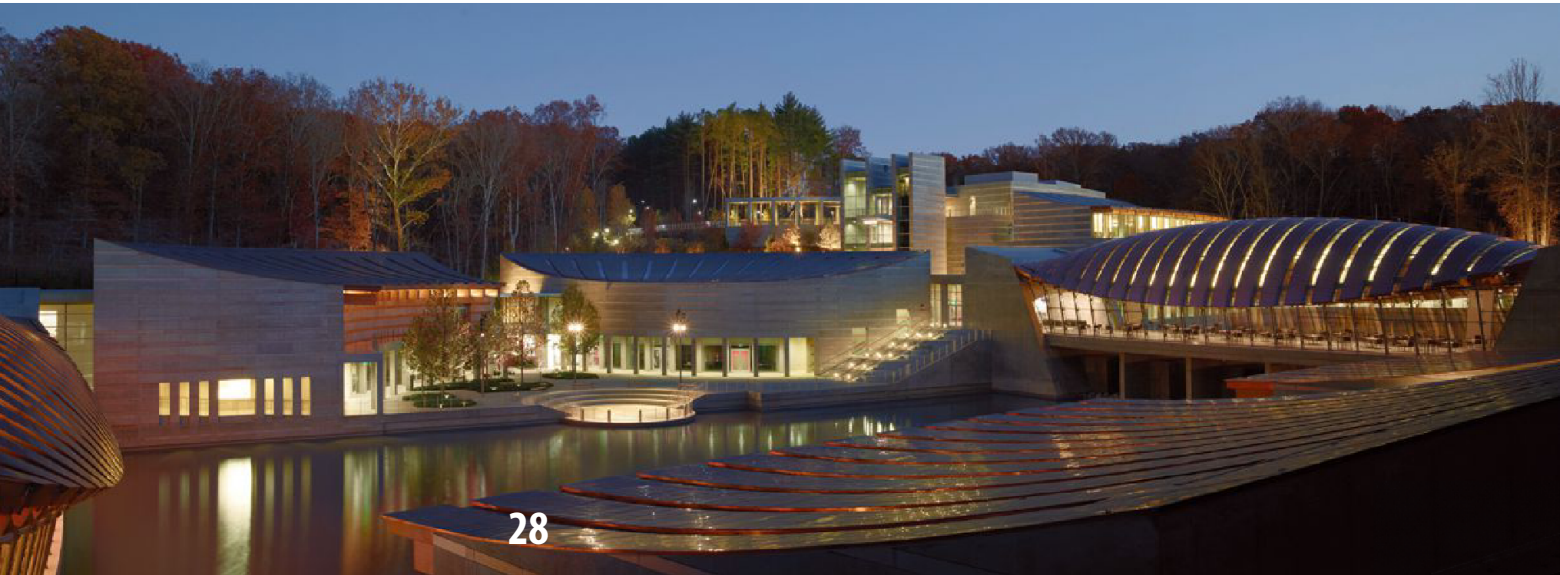
A BENEFIT OF MEMBERSHIP IN THE AMERICAN ASSOCIATION OF MUSEUMS

MUSEUM[®]



CRYSTAL
BRIDGES
GREEN MUSEUMS
MUSEUM MERGERS

contents



features

28 Water Under the Bridge

Crystal Bridges Defies Critics, Wins Hearts
by Michelle Bradford

36 A Greener Tomorrow

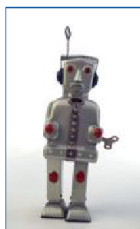
Museums Take Steps Toward Sustainability
by Stephanie Shapiro

44 A More Perfect Union

Museums Merge, Grow Stronger
by Martha Morris

50 Innovation Lab for Museums

An Overview of the Program
(First in a Four-Part Series)
by Elizabeth Merritt



Cover: Robot ST1, from "Time Machines: Robots, Rockets, and Steampunk" at the Shelburne Museum, Vt. (see p. 64).



departments

5 from the chair

8 in museum

12 débuts

15 reviews

Steven Miller on the new Barnes Foundation and *A History of the World in 100 Objects*

21 you asked for it

Helping Visitors with Vision Loss

23 display case

On the YouTube Bandwagon by Dixie Leigh Clough

26 q & a

From Mongolia to Minnesota

56 advertiser guide

56 photo credits

59 community

people • annual meeting wrap-up

64 showcase





Tell Us What You Think

Love it, like it or hate it, let us know how we're doing. We'd love to hear general comments and your thoughts on particular articles. Your feedback will help shape future issues of *Museum* magazine. Send all comments to museumnews@aam-us.org



Join the Emerging Museum Professionals group on Facebook and learn about local networking events, fellowship opportunities and professional development.



Check out musings on the future of museums and society at futureofmuseums.blogspot.com.

Now you can access AAM's award-winning magazine anytime, anywhere. Meet the fully interactive digital edition of *Museum* magazine. It has the same great content as the print version plus some exciting extras. Find it at aam-us.org.

Museum magazine is a benefit of membership in the



HOW AND WHY MUSEUMS MATTER, IN OUR COMMUNITIES AND IN OUR LIVES.

EDITORIAL

Dewey Blanton, SENIOR EDITOR
Susan v. Levine, CREATIVE DIRECTOR
Susannah Cassedy O'Donnell, MANAGING EDITOR
Selena Robleto, SENIOR DESIGNER
Guzel duChateau, COMMUNITY EDITOR
John Strand, REVIEWS EDITOR

ADVERTISING

TO ADVERTISE IN MUSEUM CALL: 301.215.6710

AAM EXECUTIVE OFFICE

Ford W. Bell, DVM, PRESIDENT
Laura Lott, CHIEF OPERATING OFFICER

AAM BOARD OF DIRECTORS

CHAIR (2012–2014)

Meme Omogbai, *The Newark Museum*

VICE CHAIR (2012–2013)

John Wetenhall, *Carnegie Museums of Pittsburgh*

IMMEDIATE PAST CHAIR (2012–2014)

Douglas G. Myers, *San Diego Zoo Global*

TERM OF OFFICE 2010–2013

Ted Beattie, *John G. Shedd Aquarium*
Melissa Chiu, *Asia Society and Museum*
Kinshasha Holman Conwill, *National Museum of African American History and Culture*
David Ellis, *Interim Executive Director of the Harvard Museum of Natural History*
Nik Honeysett, *J. Paul Getty Museum*
Juanita Moore, *Charles H. Wright Museum of African American History*
Silvia Singer, *Museo Interactivo de Economía*

TERM OF OFFICE 2011–2014

Ellen Charles, *Hillwood Estate Museum & Gardens*
Robertta Conner, *Tamdstlikt Cultural Institute*
Kippen de Alba Chu, *Iolani Palace*
Kaywin Feldman, *Minneapolis Institute of Arts*
Joel Hoffman, *Vizcaya Museum & Gardens*
Patty Ortiz, *Guadalupe Cultural Arts Center*
Van A. Romans, *Fort Worth Museum of Science & History*

TERM OF OFFICE 2012–2015

Laura H. Foster, *Please Touch Museum*
William T. Harris, *California Science Center Foundation*
Douglas S. Jones, *Florida Museum of Natural History*
George G. Johnson, CPA, *George Johnson & Company*
Eliza Bennington Kozlowski, *George Eastman House International Museum*
Tey Marianna Nunn, *Visual Arts Program and Museum, National Hispanic Cultural Center*
Marshall C. Turner, *Turner Venture Associates*

MUSEUM (ISSN 0027-4089) is published bimonthly (J/F, M/A, M/J, J/A, S/O, N/D) by the American Association of Museums, 1575 Eye St. N.W., Suite 400, Washington, D.C. 20005; 202-289-1818; FAX 202-289-6578; www.aam-us.org. Annual subscription rate is \$38. Copies are mailed to all members. Single copy is \$7. Overseas airmail is an additional \$45. Membership in AAM includes \$22 from annual membership dues applicable to a subscription to MUSEUM, except for students and retirees. (This notice is required by the U.S. Postal Service.)

POSTMASTER: Send address changes to MUSEUM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005. Copyright 2012, American Association of Museums. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor. MUSEUM is indexed in The Art Index, which is published quarterly and available in public libraries. The magazine is available from ProQuest in the following formats: microform, electronic and paper. Opinions expressed by contributors are not necessarily those of AAM. Preferred Periodical postage paid at Washington, D.C., and additional mailing offices. Printed in the U.S.A. by Dartmouth Printing Company, Hanover, NH.

CHARTING A COURSE

Meme Omogbai, chief operating officer of the Newark Museum in Newark, N.J., became the new chair of the AAM board of directors at the 2012 AAM Annual Meeting & MuseumExpo™. A leader in education circles in both museums and in the state of New Jersey for years, Omogbai is the first African American to serve as AAM board chair. Her ascendancy was even celebrated in the halls of Congress. In a statement to the Congressional Record, Rep. Leonard Lance (R-N.J.) called Omogbai's election "an unprecedented honor" for the Newark Museum and the state, citing her "keen interest in public service."

Omogbai shares her vision for her two-year term as chair below.

Let me state at the outset of starting my two-year term as board chair of the American Association of Museums that I will devote my maximum effort to championing the cause of museums and the vital role they are playing and will play in the 21st century. You can count on that.

The roadmap for our doing so, as an organization and as a field, is in place. Our strategic plan—known as The Spark—is our guiding star, and I have the unique position of having been both an author and, now, an implementer of this plan. I urge you to read it and re-read it (on the AAM website); we need you to hold us accountable for our progress toward its goals.

I came to the board in tough times. Human history shows that when people are challenged, they are at their best. These have been difficult years for museums, but I know all of us at AAM and in the museum field are up to the challenge.

We have the foundation for our future success in The Spark. Now it is time to erect the structure. At its core, The Spark is rooted in a philosophy that has been at the heart of my career in museums and, even more important, among the founding principles of the Newark Museum, where I have worked for over a decade. Our founder, John Cotton Dana, has influenced the mission, vision and operations of museums since the early 20th century. Dana's teachings remain true to this day, particularly his vision of the "new museum," an institution that "transcends time."

Two additional tenets will guide my tenure as AAM chair. One is from Dana, one from personal experience. Dana said that a museum must discover and define the needs of its community and strive constantly to meet those needs. That is central to the mission of the Newark Museum, and it will remain the guiding principle at AAM—namely, serving the needs of our members and the broader museum field.



Meme Omogbai, chair, AAM board.

The second defining principle is even more clear-cut, and drawn from everyday life. I am reminded of it each time I fly, when the flight attendants instruct you, in case of emergency, to put your own oxygen mask on first before helping a child or adjacent passenger. Most of us hear this, but no longer listen. Nonetheless, it is sound advice.

During my time leading the AAM board, I will focus on the financial health and operational efficacy of AAM. I believe that financial sustainability does not come because you can add and subtract. It comes from providing meaningful service to our community, as Dana said. If AAM meets your needs, success will follow. I would like to see AAM become to museums what Google is to the entire world.

Another goal is to get the work started on AAM's next strategic plan. The Spark's targeted end date is 2015. By the time my successor takes over in the spring of 2014, we will be well on our way to charting the next leg of our course to success through serving you.

Clearly, this is not a two-year proposition, but we must keep our momentum going. One of the legacies I hope to leave from my tenure as chair is to make sure there are future leaders in the pipeline. Nurturing and mentoring such leaders is a priority for me during my tenure. The 21st-century museum needs an endlessly flowing pipeline of visionaries, diverse in their ethnicity, geography and educational background.

If we can achieve these objectives, AAM will indeed have performed an invaluable service to museums of all types and sizes, in bringing unity, compelling advocacy and success to the museum field. In the words of John Cotton Dana, that would make us an entity that truly "transcends time." ●



ANCIENT SPORT

As the 2012 Summer Olympics kick off on July 27, "The Olympic Games: Art, Culture & Sport" celebrates ancient and modern Olympiads alike. The exhibition follows sports that have endured throughout the games' lengthy history, such as racing, wrestling and the javelin throw. Historical sports equipment is juxtaposed with contemporary videos, as well as a 6-foot diorama recreating one of the earliest Greek stadiums. To Sept. 2. **Venue:** Bruce Museum, Greenwich, Conn.

IN THE MIND'S EYE

Sigmund Freud's couch, Emily Dickinson's dress and Elvis's Harley-Davidson all captured the imagination and photographic eye of Annie Leibovitz. Known for her dramatically staged celebrity portraits, Leibovitz also shoots scenes that move her personally. "Annie Leibovitz: Pilgrimage" shows her photos of objects and places associated with personalities of the past, as well as natural superstars such as Old Faithful and Niagara Falls. Organized by the Smithsonian American Art Museum. To Sept. 23. **Venue:** Concord Museum, Mass.





POP STARS

In case “Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights” doesn’t say it all: This retrospective traces Ramos’s (born 1935) creative evolution from Abstract Expressionism to his best-known works, which star nude women posing with commercial products such as Coca-Cola bottles and fresh fruit. Also included are his tributes to historical masterpieces, to which he adds his own brand of sex appeal. To Oct. 21. **Venue:** Crocker Art Museum, Sacramento, Calif.

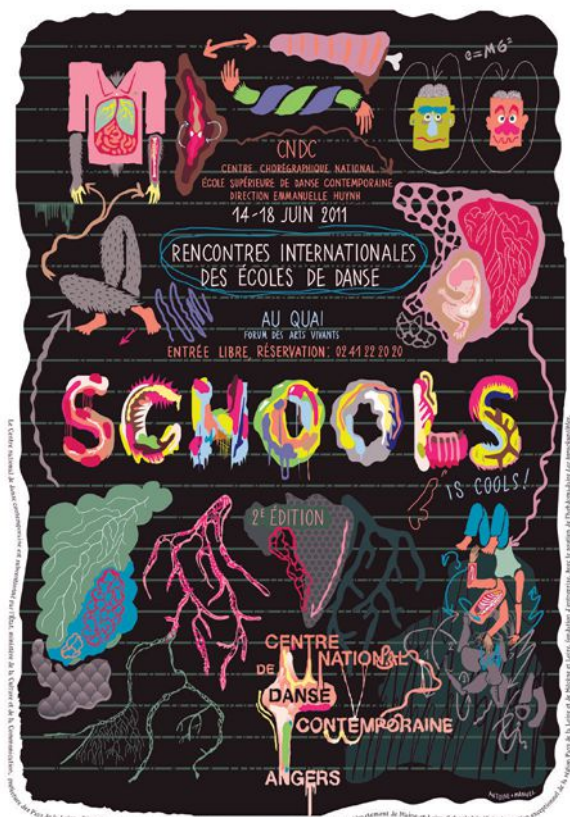
BLOW THAT HORN

Bill Clinton made headlines when he played the saxophone on national television in 1992. About 150 years earlier, Adolphe Sax received his patent for the instrument. “The Sound of Sax” traces the saxophone’s musical journey from its creation during the Industrial Revolution to its presence in vaudeville, jazz, rock and classical compositions. To Jan. 31. **Venue:** Museum of Making Music, Carlsbad, Calif.



IN GRAPHIC TERMS

Google Doodles turn museum-worthy in the hands of “Graphic Design—Now in Production.” Through posters, books, logos and other visual communication created since the turn of the century, the exhibition explores how technological and social progress are changing the (type)face of our publications, businesses, movies and storefronts. Co-organized by Cooper-Hewitt, National Design Museum, New York; Walker Art Center, Minneapolis. To fall 2013. **Venues:** Cooper-Hewitt, National Design Museum, New York; Hammer Museum, University of California, Los Angeles; Contemporary Arts Museum, Houston; Southeastern Center for Contemporary Art, Charlotte, N.C.





HOME ON THE RANGE

“Cowboy” might evoke John Wayne’s confident, rugged demeanor, or Tom Hanks’s more vulnerable persona as the voice of Woody in *Toy Story*. Artist Jason Cytacki’s large-scale paintings steer more toward the latter, exploring cowboys as vulnerable outsiders rather than macho heroes. Showcased in “Enduring Legend, Fragile Myth: Cowboy Paintings by Jason Cytacki,” his works place these legendary “tough guys” in suburbia instead of the Wild West, or reinterpret publicity stills of famed Hollywood cowboys as brooding portraits of troubled men. To Oct. 14. **Venue:** *Rockwell Museum of Western Art, Corning, N.Y.*

THROUGH THE LOOKING GLASS

Though it looks like a long-buried archaeological artifact, perhaps fashioned from bone and metal, William Morris’s *Artifact: Tooth* (right) is in fact a 1995 work of blown glass. This modern interpretation of glass’s function as an artistic medium is among more than 100 objects in “Global + Local: Studio and Contemporary Glass on Florida’s West Coast.” Also resembling ceramics, biomorphic forms and even sculpture, these works reflecting Florida’s intense sunlight came from as far as Australia, Sweden and Italy. To Oct. 14. **Venue:** *Museum of Fine Arts, St. Petersburg, Fla.*



FULL SPECTRUM

Just as white light is actually a combination of colors, “True North: Contemporary Art of the Circumpolar North” aims to relay that this cold, snow-covered region is complex and multidimensional. Photos, films and installations by Scandinavian, Icelandic, Canadian and U.S. artists show that the North is becoming much more than an icy frontier—and not at a glacial pace. To Sept. 9. **Venue:** *Anchorage Museum.*





TOUCH THE SKY

The construction of increasingly taller buildings may have a practical purpose for densely populated cities, but it also is a statement of power and innovation. In turn, skyline-altering towers have moved and served as subjects for artists worldwide. "Skyscraper: Art and Architecture Against Gravity" brings together video, sculpture, paintings and other works these structures have inspired over the last two centuries. To Sept. 23. **Venue:** *Museum of Contemporary Art Chicago.*

OFF THE WALL

The posters adorning the boulevards of 19th-century Paris were so popular that collectors swiped them almost as soon as they were displayed. Luckily, demand led to supply, and the vibrant advertisements worked their way into collections worldwide. The more than 100 examples in "Posters of Paris: Toulouse-Lautrec and His Contemporaries" promote everything from champagne to the cancan. To January 2013. **Venues:** *Milwaukee Art Museum, Dallas Museum of Art.*



CROSSING THE LINE

Issues like immigration law and migrant labor have been hot topics in the presidential primaries. "Zone of Contention: The U.S./Mexico Border" debates them visually. Works by both U.S. and Mexican artists examine the border itself, the migrants who cross it each day and the politics that surround it. Others investigate the lives of Latinos and Hispanics who have made it into the United States. To Sept. 2. **Venue:** *Weatherspoon Art Museum, Greensboro, N.C.*



LeMay—America's Car Museum

Tacoma, Wash.

Probably more than any other culture, Americans love their cars. Now there's a museum celebrating that relationship, showcasing the massive personal collection of automobile collectors Harold and Nancy LeMay. Located next to the Tacoma Dome sports arena, the new facility traces the history of the car industry, and also explores the design, technology and restoration of cars. Rotating indoor displays will feature an average of 175 vehicles each day, while an outdoor grass field can host up to 300 automobiles.

Architecture: Alan Grant, GrantPrice

Landscape Architecture: Bruce Dees and Assoc.

Exhibit Design: Lee Atar, Arscenia

Museum of the Confederacy—Appomattox

Appomattox, Va.

Coinciding with the sesquicentennial of the Civil War, the Richmond-based Museum of the Confederacy has opened a new facility in Appomattox. It was in this Virginia town that Robert E. Lee famously met with Ulysses S. Grant on April 9, 1865, marking the surrender that ended the war. The museum's permanent exhibit, "Appomattox," tells the stories of the Confederate government, military, civilians, and

enslaved and free blacks. A temporary exhibit also considers the controversy surrounding the now-familiar wartime flag of the Army of Northern Virginia—a blue X dotted with white stars on a red background—that many associate with either southern heritage or racial hatred.

Architecture: Carlton Abbott

Exhibit Design: Riggs-Ward





Witte Museum, Robert J. and Helen C. Kleberg South Texas Heritage Center

San Antonio, Tex.

The new center traces the evolution of southern Texas’s ranching empires, which in turn triggered the development of the iconic American cowboy from his roots in Spanish Mexico. Exhibits tell real-life stories of the people who have lived in this region, such as merchants, Texas Indians, Spanish settlers, trail drivers, ranchers and farmers. The 20,000-square-foot facility provides a permanent home for the Witte’s South Texas collection, which includes saddles, spurs, basketry, branding irons, historic clothing, land grants, art and firearms.

Architecture: Ford Powell and Carson
 Exhibit Design: Witte Design and Exhibition Team; Available Light, Alternative Ink and Design Island



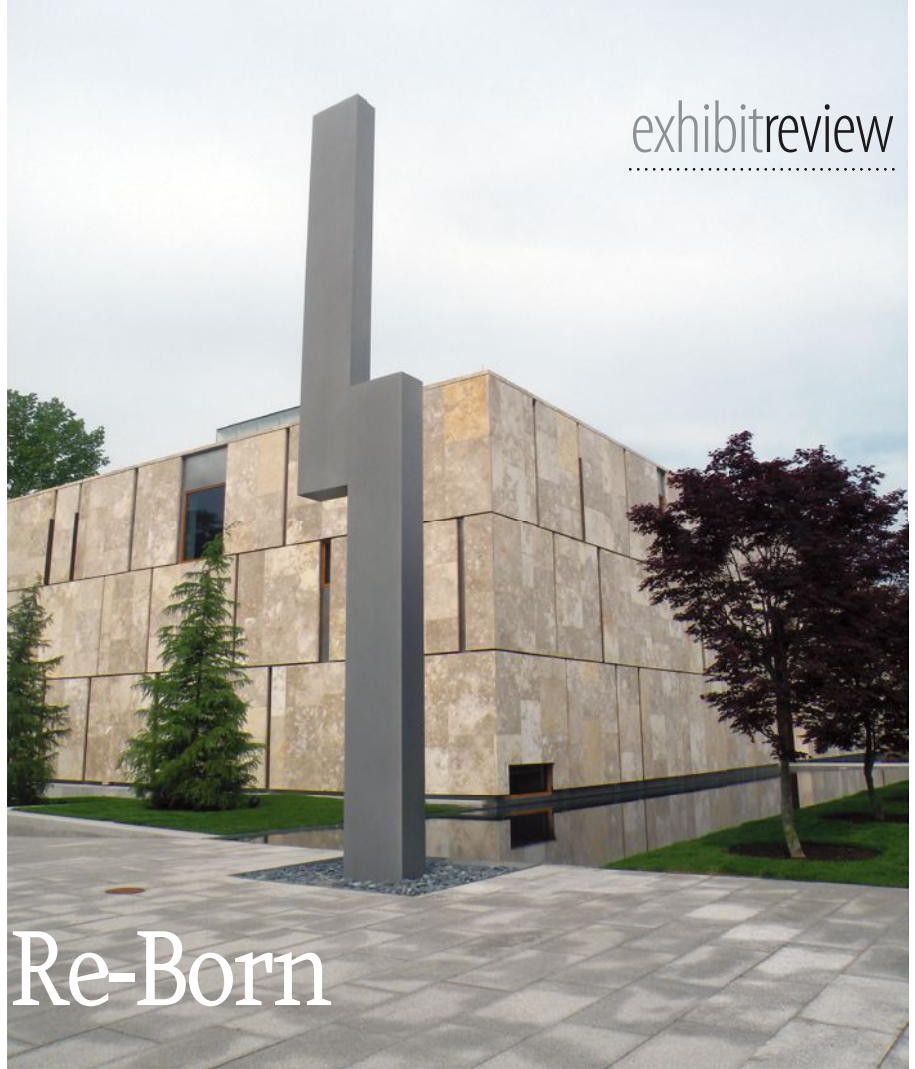
National Museum of Health and Medicine

Silver Spring, Md.

Since it opened 150 years ago, the museum—originally called the Army Medical Museum—has displayed objects like the bullet that killed Abraham Lincoln, a leg showing the effects of elephantiasis and the right arm of a Confederate commander. A new 20,000-square-foot facility provides a broader showcase for exhibits on Civil War medicine and military medicine in general, with windows allowing visitors to view the collections storage area—huge mobile shelving system and all—and the conservation laboratory. An Object Theater pairs artifacts like body armor and field surgery kits with video presentations by people who have used such objects.

Architecture: KlingStubbins
 Exhibit Design: Gallagher and Associates; Explus, Inc.





The Barnes Re-Born

By Steven Miller

Ellsworth Kelly, *Barnes Totem* (1912), at the new Barnes Foundation, Philadelphia.

With the opening of the transferred and transformed Barnes Foundation on Philadelphia's Benjamin Franklin Parkway, the evolution of this much-in-the-news institution from a private idiosyncratic school to a public idiosyncratic museum appears done. I say "appears" because one never knows what fracas might erupt next when it comes to the Barnes. Since its founder died in a car crash in 1951, his eponymous enterprise has been subject to more ongoing controversy than probably any other cultural institution in America.

A brief recap of the Barnes Foundation story is in order. Dr. Albert Barnes (1872-1951) was a rags-to-riches local contrarian with a low opinion of hidebound Philadelphia society. In the 1910s he became enamored of newly established avant-garde contemporary European and American art. Over the next several decades he collected paintings by the leading Impressionists and, especially, Post-Impressionists. Thumbing his nouveau-riche nose at the local art grandees, he created and built an elegant school in Merion, an upscale Philadelphia suburb, where he would teach the art of looking at art. There, aesthetics was deciphered according to his precepts. The curriculum relied on Barnes's purposeful arrangement of his collection, which, in addition to the aforementioned holdings, also included earlier European painting, extensive African sculpture, samples of old iron hardware, specimens of Pennsylvania German decorative art and a lot of generic antique furniture. The school's galleries were its classrooms. The teaching props were the art as it was arranged on the walls.

Steven Miller is executive director emeritus, Morris Museum, Morristown, N.J., and adjunct professor, Seton Hall University M.A. Program in Museum Professions, South Orange, N.J.

Barnes severely limited the number and nature of his foundation's student body. Only a handful of people were allowed in, and if you claimed any highfalutin' artistic or art historical expertise, entry was almost forbidden. However, over time the power of the art overwhelmed the founder's original pedagogical protections and—very long story short—following endless costly legal battles, the foundation has arrived at its current wonderful circumstance.

All of this has happened not a moment too soon. When it became possible for the Barnes Foundation to move to its new location, I was an instant fan. Given the way it was established, the original Barnes was bound to fold. The convoluted history of the foundation's management and its failed attempts to survive simply prove the point. The best way for this

astonishing collection to be responsibly preserved in its entirety for present and future generations, while sustaining even a modicum of the Barnes's learning program, is to follow the model of most currently successful American nonprofit art entities.

The new Barnes Foundation is impressive. It is a unique reborn cultural gem. The 93,000-square-foot facility is comfortably housed in two contemporary parallel, rectangular, block-like, three-story structures flanking a large open interior space. The foundation is nicely sited on a 4.5-acre space fronting what is now Philadelphia's "museum mile." Open every day but Tuesdays (and certain holidays), reservations are encouraged to avoid congestion in the small galleries. There is a pleasant sales shop, attractive restaurant and an



informal café. Program facilities, the art library, offices and an auditorium (with the most attractive leather seating I've ever seen in such a facility) will be well used as the foundation is continuing its founding educational functions. There is a 4,300-square-foot special exhibition gallery for changing exhibitions. According

A GAYLORD CUSTOM STORY:

This One Is Just Right!



Finding a perfect fit doesn't have to be a bear of a problem. We helped Goldi find an archival box that is just right for preserving her baby Steiff Bear — **AND WE CAN HELP YOU TOO.**



Too Big



Too Small



Just Right!



Contact us today for affordable custom solutions! EMAIL: CUSTOM@GAYLORD.COM
Request your **FREE 2012 Archival Catalog** or visit our **DIGITAL CATALOG** at Gaylord.com/2012ArchivalCatalog

Gaylord
Your Trusted Source®

CALL: 1-800-448-6160 | WEB: GAYLORD.COM

to the May 16 media preview I attended, the “Total Capital Campaign” budget was \$200 million, of which \$50 million was for the endowment. Most of the money was raised privately, but a quarter came from the City of Philadelphia and the Commonwealth of Pennsylvania.

The value of the Barnes collection lies in its outstanding content. Talk about an embarrassment of riches! There are stunning paintings by Matisse, Van Gogh, Cézanne, Gauguin and Renoir, to name a few. The African art collection is intriguing, and the decorative metal hardware scattered all over strikes a whimsical note throughout the galleries. As is always the case with personal collections, the Barnes shows some lopsidedness that others might eschew. For instance, there are far too many zaftig, pink-skinned, lipstick-smearred nudes by Renoir. A couple would be sufficient. If that.

In keeping with Barnes’s original educational program, the display of the foundation’s paintings as well as the layout, dimensions and arrangement of the galleries, maintain the precise configuration the founder established many decades ago in Merion. In addition, the architects have been sensitive to the original setting’s color tones, wall coverings and architectural trim. Having visited the Barnes more than a few times over the years, I felt an ease and familiarity with the interior spaces, thankfully absent their previous mustiness.

My only problem with the Barnes remains with how the art is displayed. I prefer to see paintings at the same viewing distance and perspectives as their creators planned for them originally. I don’t want to be distracted by a lot of things crowding around nearby. Barnes’s original arrangements have always been criticized for this. A good example is Van Gogh’s fabulous *The Postman* (Joseph-Etienne Roulin). It hangs in a corner of a small room surrounded by a bunch of other

stuff and is off limits to closer scrutiny because viewers must stand behind lines on the floor. I could envision changing this ridiculous way of showing art but that would really destroy the good doctor’s didactic scheme, not to mention the enjoyment of visiting one of the most unusual museum arrangements on earth.

The expanded, altered and resettled Barnes Foundation is a momentous positive development for so many reasons. Defenders of the foundation as it was established by its founder complain that the new iteration is a travesty wrought by Philadelphia-centric, self-interested rich scalawags exercising political sleight of hand. This “old guard” complains that Albert Barnes’s original mission has been irrevocably altered, and that is a crime. Yes, his will has been changed a few times, but each adjustment was made to secure the foundation for past, present and, perhaps most importantly, future generations. There is no question in my mind that the alluring but quixotic institution Barnes single-handedly created would have ceased to exist had not wise and generous forces come to its rescue today.

Aspects of the architectural complex in which the Barnes art collection is encased will no doubt elicit a few complaints from architecture critics. I for one am bored with the bunker look for museums these days. The large opaque “light box” on top of the building’s central core is bothersome both for how it appears from afar and the feeling one has inside of being under a slightly oppressive gigantic paper plane. But the landscaping is attractive and will unfold nicely. The interior boasts interesting surfaces, pervasively warm materials, while delicate comprehensive patterns abound. There is a tasteful subtlety, simplicity and sensitivity.

The new Barnes Foundation is now a truly viable international cultural destination. Go. ●



Bring your collection to life

Adlib Museum is the leading software package for collections management and the on-line publication of collections data. Built upon strengths such as decades of expertise in the field, comprehensive functionality and ease of use, Adlib is the natural choice for museum professionals. Over 1,500 institutions worldwide use our software, ranging from small independents to National Museums.

Spectrum
..... Compliant



Adlib Museum

Adaptable to all collections Ideal for multiple collections International standards Spectrum CIDOC OAI-PMH Unicode Conservation Multi-lingual Workflow management Mobile use in the storeroom Powerful thesaurus Open API Integrates with Adlib Library and Adlib Archive to create an organization-wide system Choice of database; MS-SQL Server, Oracle, Adlib

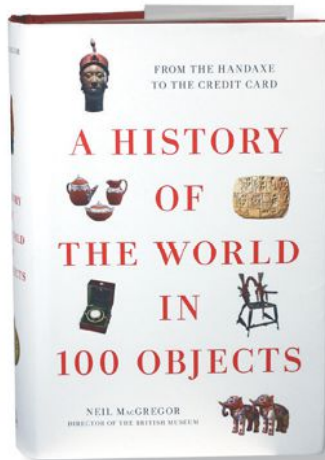
adlib
The easy way to knowledge

Selago Design
+1 (312) 239-0597
info@selagodesign.com
www.selagodesign.com/adlib



The Thing Is

By Steven Miller



A History of the World in 100 Objects. By Neil MacGregor.
New York: Viking Penguin, 2011. 708 pp., 150 color photos,
\$45, cloth.

The only thing that makes museums unique is the real thing, which is what their permanent collections are all about. From the get-go, museums declared a mandate to acquire, preserve, study and explain original art, historic artifacts and scientific specimens regarding the human and natural universe. The word “original” is purposeful. Museums believe that directly relevant evidence provides a way to understand people, places, events and ideas, past and present.

Given the core pedagogical role that museums assign to the tangible, it is odd that so few books for the general public have emerged from within our field that singularly examine just how and why museums do what they do with what they have. A new excellent volume that counteracts this peculiar publishing lapse is *A History of the World in 100 Objects* by Neil MacGregor, director of the British Museum. It is a well-written, informative book. Museum practitioners who are true “object people” (and astonishingly there are some who are not!) will immediately take to the book. Generalists will enjoy learning about the many ways museums use collections in all their scope, variety and mystery.

The book is the result of a BBC 4 radio program first broadcast over several months in 2010. The British Museum was asked to present a history of the world through 100 museum objects that ranged in date from the beginning of human existence to the present, covering the globe equally insofar as possible. Why a radio program would center on objects that listeners obviously could not see is peculiar but, hey, this is the land of Monty Python. Besides, it seemed to work.

A History of the World in 100 Objects is not an all-encompassing text full of recognized grand events, earth-shattering developments and people. As MacGregor explains, “There are few well-known dates, famous battles or celebrated incidents.” The 100 objects were selected to “tell many stories rather than bear witness to one single event.... They speak of whole societies and complex processes rather than individual events....” This approach has its pluses and minuses, but the book is so entertaining that the minuses are immaterial. It is more suited to other contemplations on the world and how humans have inhabited it.

According to the author, “The book tries to tell a history of the world in a way which has not been attempted before, by deciphering the messages which objects communicate across time—messages about peoples and places, environments and interactions, about different moments in history and about our own time as we reflect upon it.” MacGregor’s first sentence should be in every museum’s mission statement: “Telling history through things is what museums are for.”

Museums have been instrumental in changing our intellectual perceptions of material culture, and *100 Objects* shows how our thoughts have evolved. The stories presented by MacGregor flow from the objects. Each item provides a jumping-off point

CONTINUED ON PAGE 54

Steven Miller is executive director emeritus, Morris Museum, Morristown, N.J., and adjunct professor, Seton Hall University M.A. Program in Museum Professions, South Orange, N.J.

How can my museum help visitors with vision loss?

By Nina Levent and Christine Reich

Art Beyond Sight/Art Education for the Blind (ABS) encourages the visual arts to play a vital role in the lives of people who are blind or visually impaired. Last year, ABS and the Museum of Science, Boston facilitated focus groups in seven museums to learn from this audience, which has traditionally been underrepresented in museums. During these open discussions, museum professionals could hear candid descriptions of what it's like to be a museum visitor with vision loss. The conversations provided the basis for staff training on the topics of disability awareness, techniques for verbal description and tools for facilitating multi-sensory learning. Following are some key points from the focus groups' findings.

Are people with vision loss interested in art and museums?

Absolutely. All focus group participants expressed an interest and desire to participate in museum experiences. One said, "To me the museum is more than an hour-and-a-half experience ... I am going to milk it ... [T]he cafeteria, gift store, outside grass, hang-out spots—all important. I am going to luxuriate in the world of art." Another participant specifically described himself as "... an art connoisseur; I just can't always see it." A partially sighted art collector from New York noted that his experience of art has acquired another dimension since he lost his sight: "I realized I was looking more carefully than I did a few years ago and looking at details more carefully.... I



Above, next page: At the Museum of Fine Arts, Houston, a tour for people with vision loss drew upon focus group findings.

actually got more out of it." For some participants, museums presented opportunities for spending time with friends and family. For others, museums facilitated powerful learning experiences, generating new insights and providing opportunities for contemplation and immersion.

How can we get feedback on the accessibility of our museum's programming, exhibits and facilities?

Learning directly from visitors who are blind or have low vision is essential. They know better than anyone else what their needs are, what assets they bring with them to the museum and what they are looking for from a museum experience. Involve the community and end-users in program design and outreach. Develop

Nina Levent is executive director, Art Beyond Sight/Art Education for the Blind, New York; Christine Reich is director of research and evaluation, Museum of Science, Boston, and was recently named a Champion of Change by the White House for her work at the museum in science, technology, engineering and math (STEM) education for people with disabilities. Museums participating in the focus group effort were the San Francisco MOMA; Seattle Art Museum; Museum of Fine Arts, Houston; Solomon R. Guggenheim Museum; Brooklyn Museum; National Gallery of Art; and the Indianapolis Museum of Art. The full report, Speaking Out on Art & Museums: Study on the Needs and Preferences of Adults Who are Blind or Have Low Vision, is available at artbeyondsight.org.



partnerships with local organizations comprised of people with vision loss and/or people who serve this audience effectively. Form an advisory board of local people who are blind or have low vision. They will spread the word about excellent museum programs and can offer access to local disability-specific newsletters, listservs, radio stations, etc.

How can I accommodate the diverse needs and interests of visitors who are blind or have low vision?

Provide a variety of programs and avoid the mistake of building your program around the experience of just one or two individuals, assuming that they are representative of the population. Docent-led tours, tactile experiences, recorded audio tours, art-making opportunities, and large-print and/or Braille brochures are a few of the offerings you might consider. Create a welcoming environment and engaging learning experiences for all. By making your collection and spaces accessible to people with low vision, you will create a more inclusive and universally engaging environment for all. Visitors who are blind and have low vision seek

social experiences with sighted and blind visitors, or want to bring their family, friends and companions.

How can we train staff to help visitors with vision loss feel welcome?

Across focus groups, visitors who are blind or have low vision reported that they often feel unwelcome when visiting museums. Museums should provide disability awareness training for all staff who interact directly with visitors. Everyone—docents, professionals working in the front of the house, store clerks, café workers, group reservationists, phone operators and security guards—should be aware of the needs of people with disabilities. Have security and front line staff hear first-person accounts from visitors who have, for instance, been reprimanded by museum staff who did not understand their needs. Docents and educators should learn to use descriptive language when describing an exhibit or museum space. Include instruction on providing touch tours and tactile experiences with original artifacts, models and replicas, as well as other multisensory learning opportunities such

as music, movement, art making and hands-on learning.

What design changes would improve our museum's accessibility?

The design of museums sometimes creates situations that can lead to physical or emotional harm. A partially sighted *New Yorker* was shocked at one exhibit whose labels were printed in gray ink on mauve paper: "It was absurd ... insulting. It would be difficult for anyone, let alone someone with low vision." One participant described the humiliating and dangerous experience of tripping on poorly designed stairs; another reported being injured at a museum with glass walls in a dimly lit area. To prevent such experiences, museums can incorporate technology and apply the principles of universal design within their exhibit spaces. Consider changes or additions to existing design and new exhibit design that enable clear and safe navigation and wayfinding. Make sure you are providing intuitive layouts, good contrast, legible signage, clearly marked entrances and amenities, and sufficient lighting. Provide information about the museum's physical layout in brochures and audio guides.

How can we encourage visitors with vision loss to visit our museum?

Improve the visit-planning process for patrons with low vision by making detailed and usable information available through either phone menus or accessible websites. Schedule accessible programs when the galleries are not busy and around public transportation schedules, or work with community groups to provide transportation to the museum. Offer reduced ticket prices and/or complimentary passes for sighted guides to alleviate participants' concerns about the cost of a museum visit. ●



On the YouTube Bandwagon

By Dixie Leigh Clough

YouTube is the most important, least understood social media tool in a museum's arsenal.

Currently, most museums use YouTube exclusively as a broadcast tool—one-way communication that does not invite comments from viewers. But YouTube is a social medium, not television. If used correctly, it can build a strong sense of community out of almost nothing—making it a museum's most powerful and useful mode of communication.

When you subscribe to a YouTube channel, you don't know that much about the person who has developed it. Maybe you've watched one or two videos and think they are funny or creative. When you start watching the videos regularly, you get to know whom the developer collaborates with most often and you probably subscribe to those people's channels as well. These groups

of people form one part of the YouTube community. Through watching, "liking," commenting on and participating in the videos, you, too, become a part of that community with its inside jokes shared stories and experiences. You feel like you are a part of an exclusive group that "gets it." You are part of a community.

How does a museum go about creating such a community? The social barrier of starting a conversation with a faceless museum is too high. It would be like talking to an idea or a building. Instead, try using an actual person, or people, to be the face, voice and personality of the institution—a vlogger. On YouTube, the most commented-on, "liked" and discussed videos are video-blogs, or vlogs, in which one or two people talk directly to the camera (and hence the viewer). Vloggers often incorporate comedy sketches, humorous graphics and

annotations into their videos, or footage of their experiences. If the material is interesting enough, and the creator has the right connections (i.e., popular YouTube friends), the rise to the top of the most-subscribed list can be meteoric.

This personal aspect of vlogging spills over into other social networking outlets as well. YouTube stars get hundreds of comments on Facebook posts and have hundreds of thousands of followers on Twitter. Vloggers attain the status of "friend" and move up the priority list on Facebook and Twitter because viewers feel personally acquainted with them.

The Whitney Museum in New York has ventured into vlogging by creating American Sign Language (ASL) vlogs. This is a terrific initiative. Not only is the museum playing into the YouTube culture with vlogging, but it is serving an already-defined community—people

Dixie Leigh Clough is a recent graduate of the George Washington University museum studies program and a self-described YouTube addict. She creates videos and writes a blog on museums and YouTube at dixieleigh.com.

with hearing impairments. Currently, the Whitney's vlogs don't have many viewers or much interaction, but just a few tweaks could increase participation.

In vlogging, there has to be some form of interaction with the audience. Each popular YouTuber is unique, but their videos are funny, creative, entertaining and, most important, ask the audience to participate. In addition to talking straight to the camera, YouTubers often ask for specific comments or ask their viewers to challenge them to do something in future videos. They might also ask viewers to send in videos or comments that will later appear in a video.

Museums entering the YouTube community should tap into existing communities on YouTube. If you have a vlog for people with hearing loss, check out similar vloggers. Reference their videos, invite them to your museum, interact with them. This goes for any

vlogger: Invite other vloggers to join you, reference them and draw inspiration from them. Join the community within YouTube at the same time you are building your own community of viewers.

Another good option is to create a distinct style of video for your museum. Then it won't necessarily matter who is in the videos, only that the style stays the same and the quality remains high. (Having a consistent narrator, however, is very helpful in building a loyal audience.) An example is YouTubers who use illustrations to tell a story. They film their hands drawing, speed up that footage and record a voiceover for the video. You can also use graphics to create the same effect. There are many other styles of video that can act as inspiration for museums. Watch YouTube to find a style that speaks to your museum.

Currently museum videos are not compelling people to hit the subscribe

button. Museums typically use YouTube as a highly formalized, one-way communication tool. Common formats are interviews with a person talking to someone off camera, TV-style behind-the-scenes videos with generic music in the background and artifacts showcases. These types of videos have merit, but their execution is at odds with the YouTube culture of informality, humor, approachability, interactivity and collaboration between fellow YouTubers and viewers—talking to viewers, not at them.

Museums should allow unfettered comments, respond to comments, comment on other videos, subscribe to other channels and participate in discussions across the YouTube community by making videos that draw on other stars' characters and material. Simply watching YouTube is also important so you know what is happening on other channels and can react to popular trends.



NOW UP AND RUNNING!

Museum Benchmarking Online—MBO 2.0!

With expanded capabilities, new tools, more comparisons.

Go to aam-us.org/mbo and see how MBO can work for your museum.

Following this maxim, the Atlanta History Center successfully joined the YouTube conversation earlier this year when they uploaded a video called “Stuff Museum People Say.” In December 2011, an uploaded video called “Sh*t Girls Say” had become extremely popular. Hundreds of people across YouTube created their own videos based on this concept. The Atlanta History Center’s video shows that not only were they paying attention to what was happening, but they were willing to join the fun. It is by far their most watched, shared and commented-on video.

Joining the YouTube community is an opportunity to show a large audience in a fun, exciting way what your museum does. The most-subscribed channels on YouTube have more than 5 million followers, with millions of views and thousands of comments. None of the most-subscribed channels are museums,

but that can change. If nothing else, there is vast room for improvement. Right now even the largest museums in the country are lucky to have a few thousand subscribers; their videos often have less than 1,000 views and under 50 comments.

YouTube fans are among the most active online groups. If you are able to engage them, they will likely want to visit your museum, tell others about that cool thing your museum is doing and maybe even donate their time to your institution. Many YouTubers have also been very successful at raising money online—a potential application for museums.

YouTube is the one form of social media through which museums can connect with an ever-increasing audience in a meaningful way over and over. The potential uses of such a powerful tool are immense.

100's of styles & colors available on-line



QUICK SHIP!

Many of our cabinets are built to near completion and in-stock – so we can ship to you in days, not weeks

Best Prices!
Our crowd control & stanchion pricing can't be beat!



Control Your Crowd!

call for our free catalog

MUSEUMRAILS™

Modular Reader Rail System



- Flexible, Reusable System
- Quickly Reconfigured
- Easily Changeable Graphics
- Provides Interpretive Space and Visitor Separation

I wanted to let you know how delighted I am with the wonderful MuseumRails system! It looks absolutely beautiful in the gallery, and installation and assembly was so easy. Thank you again for such a wonderful and well-designed product.

Bernadette M. Rogoff
Curator of Collections
Monmouth County
Historical Association
Freehold, New Jersey

MUSEUMRAILS.COM
888-672-1890

DISPLAYS2GO

800-572-2194
www.displays2go.com

Water Under the Bridge

Crystal Bridges Defies Critics, Wins Hearts

By Michelle Bradford



Billionaire businesswoman Alice Walton amassed a fortune because her father's company helped Americans buy merchandise for less. While Walmart is easily one of the most recognizable names on the planet, fewer have known that the late Sam Walton's only daughter has spent millions amassing an impressive collection of classic and contemporary American art—recognized as one of the world's best for its quality, depth and range.

With the November 2011 opening of the Crystal Bridges Museum of American Art, however, Alice Walton is making a new name for herself—and also putting Bentonville, Ark., population 35,000, on the map. With one-fourth of its collection from Walton's personal holdings, the museum is one of only a handful of its size and caliber in the U.S.

Michelle Bradford is a journalist who lives in Springdale, Ark.



Crystal Bridges is likely the most talked-about new museum in the United States, and it's also recreating the soul of the city that's been home to Walmart's headquarters for nearly 50 years. As of this May, it had attracted 309,096 visitors, with more than 125,000 in the first 100 days of operation. Tourists, families, students and retirees alike are finding there is a rich, American cultural experience to be had in the Ozarks heartland.

The museum and its founder have seen their share of criticism. Walton and her advisors have aggressively pursued acquisitions since plans for Crystal Bridges were announced in 2005, angering some when she has sought art with historical ties to its location or targeted cash-strapped institutions. That year, Walton purchased artist Asher B. Durand's 19th-century American landscape *Kindred Spirits* from the New York Public Library, provoking protests among those who wanted to keep the artwork in New York. Perhaps more famously, in 2007 Walton jointly bid \$68 million with the National Gallery of Art for Thomas Eakins's 1875 painting *The Gross Clinic*, owned at the time by Philadelphia's Thomas Jefferson University. This was the highest price offered for any work created in the United States before World War II. Walton lost out, however, to a fundraising drive that kept the painting in Philadelphia. Tennessee's attorney general recently tried to stop Crystal Bridges from purchasing a 50-percent stake in a collection from the financially troubled Fisk University in Nashville. Critics have also charged that wealth alone doesn't qualify Walton to build an art museum; the *New York Times* called Crystal Bridges "the art museum that Walmart built."

Such critiques, however, don't seem to make a difference to the thousands of visitors flocking to Bentonville to see the museum.

"There is something different about having a museum in a place like this," says Executive Director Don Bacigalupi. "We've seen people from Europe, Asia, all over the world. It's an exotic way for them to visit the Ozarks and experience the Southern hospitality here. Many of them have never been to this part of the world. Experiencing American art in this part of the country is something new and unique."

To draw people, the museum relies upon the welcoming, gracious spirit that defines the regional culture. Founder Walton doesn't measure her museum's



success by skyrocketing attendance, national acclaim or buzz in international art circles. Rather, it's "the number of strollers, wheelchairs and pairs of overalls she sees," Bacigalupi says. "Crystal Bridges is a museum of this place. This is the Ozarks. People are warm and comfortable, not off-putting or pretentious, and that's how we want this place to be."

Since plans were announced seven years ago to build Crystal Bridges, the museum has continued to grow its wide-ranging collection, funded by more than \$1.2 billion in endowments from the Walton Family Foundation. The permanent collection consists of more than 400 pieces, spanning five centuries of American art from the Colonial era to current time. It includes such iconic images as Norman Rockwell's *Rosie the Riveter* and Maxfield Parrish's *The Lantern Bearers*. The museum's seven galleries take



Founded by Alice Walton (left), the Crystal Bridges Museum of American Art includes miles of trails on its wooded site.



visitors through a chronological journey of work. Admission is free, sponsored by Walmart.

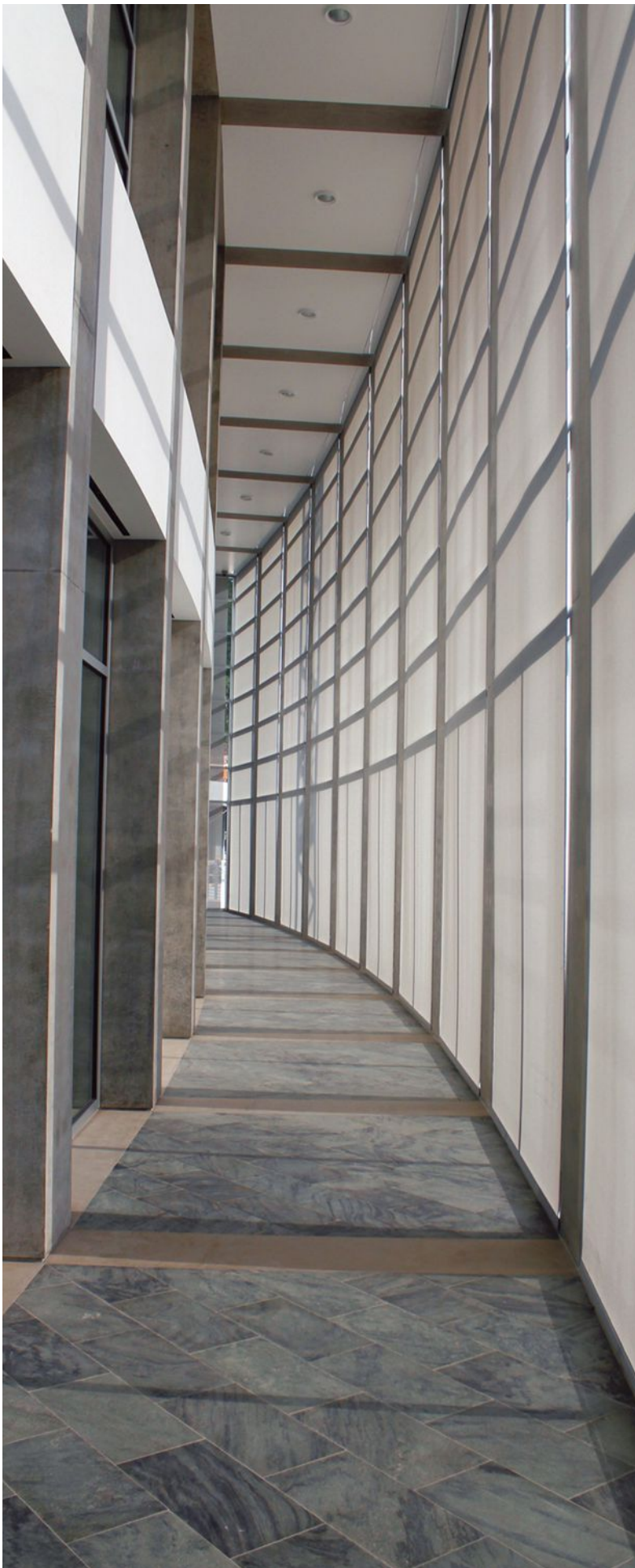
World-renowned architect Moshe Safdie of Boston designed Crystal Bridges in a series of gently curved pavilions arranged around two spring-fed ponds. The museum takes its name from Crystal Spring on the property and the unique bridge construction incorporated into the building design. Engineers used bridge technology to create suspended roofs in the interior of the museum, making it appear at first glance that the structure might be floating.

The museum's 201,000 square feet of sweeping space encompass seven galleries, meeting and classroom facilities, and a Great Hall reception room with floor-to-ceiling windows. Southern yellow beam pine is used generously in the structure. There is an extensive, 50,000-volume art research library, a museum store, and curatorial and administrative offices. "Eleven," the museum's restaurant, is inside a

glass-enclosed bridge.

Nestled in a forested ravine on Walton family property adjacent to the home where Alice and her brothers grew up, the museum's glass, concrete and wood design encourages visitors to reflect on art and nature. As museum-goers move from one pavilion to the next, they are greeted by panoramic views of the natural landscape. An open-air landing features a waterfront amphitheater with access to classrooms and multi-use space.

The museum is virtually invisible from a distance and looks like it's materializing through the trees as it is approached. There are miles of trails on the 120-acre site, winding among wetlands, flora and sculpture installations. Along the way, one may encounter the massive boulders of artist Robert Tannen's *Grains of Sands*, or decide to take in nature's lightshow in James Turrell's "Skyspace" installation, *The Way of Color*—a domed viewing chamber of the sky set in a hillside.



Arkansas has 600,000 acres of lakes and 2.6 million acres of national forest. For visitors taking in a soaring view of the Ozark National Forest or canoeing between bluffs at the Buffalo National River, Arkansas's rugged beauty is unmistakable. For good reason, the Arkansas Department of Parks and Tourism has traditionally marketed the area as the good ol' "Natural State."

With the opening of Crystal Bridges and the Clinton Presidential Center in Little Rock, however, the parks and tourism department is shifting the way it goes about attracting visitors—marketing itself to a new demographic as a major arts destination. With Crystal Bridges recently named one of 2012's "hottest travel destinations" on the planet by *Travel and Leisure* magazine, the travel industry is chomping at the bit to usher in international tour groups to Bentonville and the rest of the Northwest Arkansas region.

"Northwest Arkansas has that luster and appeal," Arkansas Tourism Director Joe David Rice says. "It's well known for the Buffalo National River and the Ozarks. We're not going to abandon the Natural State brand, but ... Arkansas is a natural for culture and ... a natural for arts."

A new advertising section devoted entirely to Crystal Bridges hit the stands this spring in nine metropolitan markets: Atlanta; Austin; Chicago; Dallas/Fort Worth; Houston; Kansas City, Mo.; Oklahoma City; St. Louis; and Tulsa. Geared to an upscale, better-educated audience, the ads appeared in the April issues of *Elle Decor*, *Food and Wine*, *Forbes*, *Fortune*, *Real Simple* and *Town & Country*.

"It's a brand-new piece reminding people that Arkansas has more cultural offerings than they might think," Tourism Director Rice says. "From what our groups tell us, they love the outdoors, but they also want a nice place to stay. They want to enjoy a nice bottle of wine."

The state's Department of Parks and Tourism's summer/spring campaign—called "The Art of..."—is positioning Arkansas's

natural beauty as a work of art itself. An ad shows Crystal Bridges aglow at night and invites visitors to view “unexpected masterpieces all around Arkansas.”

“If you look at Alice Walton’s design, the nature, the grounds and the stonework and architecture, she wanted the museum to blend into landscape, and it’s a part of nature. We believe her philosophy goes right along with ours,” Rice says.

Bentonville is located in Northwest Arkansas, a region that was once among the nation’s most prolific producers of apples and then chickens. When Walmart became publicly traded in 1972, it set off a surge in business that’s slowed only a bit with the nation’s economic downturn. Retail suppliers—think Proctor and Gamble, Kraft Foods and 1,200 others—have opened offices near Walmart. Mega meat producer Tyson Foods Inc. is located in nearby Springdale, and transportation and logistics giant J.B. Hunt is in the small town of Lowell.

With the opening of the museum, however, there has been a noticeable transition in the area’s economy. From March 2011 to 2012, employment in the leisure and hospitality sector grew 7.2 percent from 18,000 to 19,300 jobs, says Kathy Deck, director of the Center for Business and Economic Research at the University of Arkansas’s Sam M. Walton College of Business.

“We’ve traditionally been dominated by daily business travel in and out of the [Northwest Arkansas Regional] Airport,” Deck says. “Now you’re seeing the critical beginnings of growth in leisure and hospitality.” This sector is likely to continue as one of the region’s strongest job creators during the museum’s first full year, she says. “The museum’s brand new. There’s a lot of excitement around it.”

As for Bentonville specifically, Crystal Bridges is well on its way to surpassing its initial projections of 150,000 to 300,000 visitors a year, and the city wants those people to stick around. A walking trail connects the museum to the city’s downtown Square, which has been undergoing redevelopment. The main attraction on the Square used to be the Civil War statue and the Walmart Visitors Center in Sam Walton’s original variety store. Now, art galleries are opening, and visitors are filling up the new restaurants and shops. The atmosphere is trendy and colorful.

A swanky 21c Museum Hotel is under construction just off the Square. It will be one of only three in the country when it opens next year, offering guests not only a place to stay but contemporary art exhibitions within the building. Its 104 rooms will give the city about 2,000 rooms in all, an increase of about 500 from just five years ago.

“We’re 35,000 residents, so we still have that small-town feel, but with lots of amenities within 35 miles,” says Kalene Griffith, president/CEO of the Bentonville Convention and Visitors Bureau. “It’s one of the things that is a big draw for people who want to stay more than just the day.”

In a spillover effect, museums in Tulsa and Kansas City, Mo., both about 100 miles away, are seeing an uptick in attendance, Bacigalupi says.

“I talked to a man in the elevator at the museum the other day,” Griffith says. “He’d been to the Clinton presidential center in Little Rock and a museum in Chattanooga. His tour group did three museums in one trip, and I think that’s what we’ll be looking at: visitors hitting multiple regional destinations in one trip.”

Griffith and city convention officials are meeting with international travel agents who want to bring tour groups to Bentonville. International media have asked if they can arrange visits, too. “It’s all sectors across the country and internationally,” Bacigalupi says. “It’s not necessarily that we’re making a huge effort with marketing. People visit, and they are overwhelmed by the experience. They go back and tell others.”

Part of the Crystal Bridges appeal is that it makes Northwest Arkansas an attractive place for people to call home. In the geographic heartland of the U.S., the doors of Crystal Bridges are a three-and-a-half hour drive from Little Rock, the state’s capital. Fort Smith, where the western movie *True Grit* is set, is an hour south. Eureka Springs, a quirky Victorian arts community is to the east on winding roads with bucolic views. A quick drive over the border is family-friendly Branson, Mo.

Midwesterners have long retired to Bella Vista, north of Bentonville, and Latinos and Marshall Islanders have flocked to work in poultry processing jobs and the region’s booming construction industry. The population exploded between 1990 and 2000,



when the region was the sixth-fastest growing place in the nation.

Quantifying a place's appeal can be tricky, but consider what the region already has going for it: outdoor amenities, a corporate prominence and a nationally known university. Add a world-class museum and the spinoff culture that it brings, and it becomes more attractive.

Some people have even packed up and moved to be near the museum. Linda Leavell and her husband, Brooks Garner, are both retired college professors who worked 200 miles away at Oklahoma State University in Stillwater. They were contemplating where to retire when Crystal Bridges was announced in 2005, and came to Northwest Arkansas last year in large part because of the new museum. "To live this close to a major art museum is just incredible," says Leavell, 57, who

taught American literature and is now a volunteer gallery guide at Crystal Bridges.

"We had been coming to Eureka Springs and had a taste of the area," she says. "We knew we liked Northwest Arkansas, and it was very much a priority for me to live in a place with an active arts community. We considered New York, places on the West Coast, but we were coming from professors' salaries and from Oklahoma."

They moved to Fayetteville in January 2011, and Leavell completed the year-long gallery guide training. Garner is a volunteer in other areas of the museum.

"People are just blown away by how fabulous it is," Leavell says. "People who are sophisticated art museum-goers are impressed, and people who've never been to an art museum are impressed."

Walton has made a point of saying she learned her love of art as a child from her late mother, Helen. It's no accident that you can hear the pitter-patter of little feet moving through Crystal Bridges. From January to mid-May, more than 5,100 schoolchildren from different socio-economic backgrounds visited Crystal Bridges free of charge through the Crystal Bridges School Visit Program, which helps eliminate the financial barriers associated with field trips. Supported by a \$10 million endowment from the Willard and Pat Walker Charitable Foundation, the program will pay for an estimated 16,000 schoolchildren to visit the museum in the 2012–2013 school year. It reimburses schools' costs for transportation and substitute teachers, providing students with a guided tour of the museum, a session in the Experience Art Studio (a space for interactive exhibits and art-making) and a healthful lunch the day of the trip.

Niki Ciccotelli Stewart, Crystal Bridges' director of education, says the tours are reserved for weekday mornings to allow a museum educator to give students undivided attention at times when there are fewer crowds. They discuss and analyze visual symbols in the art and explore the context in which works were produced.

In one gallery, for example, kids experience the Colonial period, when portraiture was the main subject for American art. "Take the two portraits of George Washington," Stewart says. "They may look similar initially, but as the students look more closely, distinct differences emerge. Each one is about a different moment in time and each reflecting the artist's point of reference. When the students are discussing an artist's point of reference at a particular place in time, then it becomes a lesson not only in art, but in history."

The school tours are curriculum-based, dovetailing with national, common core-learning standards adopted by the Arkansas Department of Education. Crystal Bridges provides professional development for teachers and materials they can use once they return to their classrooms.

"What's really amazing is the opportunity to study the school visits," says Laura Jacobs, the museum's communications director. The University of Arkansas's Department of Education Reform is

conducting a study to measure the impact of museum visits on student learning. It is the first study of its kind and will have implications for museums and art education everywhere, she says.

Collaborating with the University of Arkansas at Fayetteville, Crystal Bridges is also guiding what Bacigalupi calls a "significant push" to establish a residential art scholars program, which would attract researchers from around the world.

University Associate Art History Professor Leo Mazow says the collaboration has the potential to produce research and scholarship opportunities rarely matched among peers. "A scholar's center, an advanced scholarship in art history—the community, our students and both institutions would benefit tremendously," says Mazow, who specializes in 19th- and 20th-century American art. There would be lectures, symposiums, gallery talks and interdisciplinary initiatives. "What is so unique is that both parties are very eager to explore the potential," he says.

As these initiatives play out, Crystal Bridges will host special traveling exhibitions, such as the "Hudson River School" masterworks exhibit that opened in May, and focus on keeping its offerings fresh and interesting for patrons, Bacigalupi says. Walton, her curatorial staff and advisors continue to grow the collection.

Once the newness wears off, and after visitors have come and gone once or twice, will Crystal Bridges have staying power? Bacigalupi says yes. More than 75 percent of the museum's visits have come from local or regional residents who are returning to the museum and already making it part of daily life.

Betsy Broun, a director at the Smithsonian American Art Museum in Washington, D.C., believes the rich collections at Crystal Bridges can't be known in a single visit. "The really big opportunities are not for the fly-in tourists but for those who can come again and again," she says. "They will learn from the museum's superb professional staff, participate in programs and explore on their own to discover profound insights over time." ●

A GREENER TOMORROW

Museums Take Steps Toward Sustainability

By Stephanie Shapiro

According to AAM's Code of Ethics for Museums, the common mission of our institutions is their "unique contribution to the public by collecting, preserving and interpreting the things of this world." How can museums parallel this cultural role by becoming leaders of environmental and sustainable stewardship? Choices that institutions make now will affect future generations locally and globally. It is important for museums to take a leading role in making green a new standard.

Changing how museums do business is a challenge. With a wide variety of institutional function, mission and type, museums will find that sustainable practices are rarely "one size fits all." All museums,

however, can begin by considering, signing and committing to follow the tenets of the Green Museum Accord. Sparked by The Green Museums Initiative—an effort of the California museum community to develop and implement sustainable practices, facilities and programming—and the California Association of Museums, the accord is a non-binding, institution-wide pledge to begin or continue sustainable museum practices. It is the first initiative of its type. The accord states that "museums are integral to solving environmental challenges through their involvement in education, conservation, preservation, advocacy and community-building. This happens through exhibits, programs, research and partnerships, as well as through modeling sustainable practices."

Stephanie Shapiro is assistant for advancement operations and systems, Smithsonian Institution, Washington, D.C.; curator, Center for Green Urbanism Tubman-Mahan Gallery, Washington, D.C.; and co-chair, PIC-Green Communications Committee.

**“Sustainability is not about getting it all perfect right away.
It’s about working toward changing the way we do business....
Start small or start big: just start.”**

Greenexhibits.org



The UC Davis Design Museum’s “Gyre” exhibit embraced green practices and programming in its focus and use of media.

The five principles outlined are deliberately open ended and designed to be attainable by all museums, regardless of their type, size or resources. For many museums, these measures are the first step towards making more environmentally responsible choices; for others they are an acknowledgement of the sustainable initiatives already in place and an incentive to continue and advance their good work. (Information is available at calmuseums.info/gmi/accord.)

As with any change, teamwork is usually more successful than individual efforts, so consider creating a “green team” with cross-departmental membership to lead the cause. Green teams have proven their effectiveness in Chicago’s “Museums in the Park,” a coalition of 10 museums located in the city’s Park District. One member, the Museum of Contemporary Art Chicago, has green teams whose wide range of

successes include an institution-wide ban on disposable cups in favor of washable mugs and department-specific recommendations like having art frames produced locally. Close by, the Shedd Aquarium transitioned from regular meetings of a green team to creating job descriptions that include the development of sustainability curricula and staff training. The aquarium has taken this a step further with the formation of a Sustainable Practices department that encourages other departments to maintain current sustainable practices and develop the new ones, such as recycling visitor wristbands. Even without any formal organization, your colleagues may already have undertaken green initiatives such as reusing materials in the exhibitions department. Thinking about your institution holistically can help you better support your mission now and in the future.

Many museums are already incorporating creativity, supporting their mission and integrating sustainability in their facilities and operations, food concessions, exhibition design, collections care, and building and historic preservation. The examples that follow demonstrate how you can apply sustainable practices to your life and institution.

FACILITIES AND OPERATIONS

Taking care of your facility and re-evaluating current operations can save significant time and money. In its *Whole Building Design Guide*, the National Institute of Building Sciences states that sustainability can “conserve energy and water and be resource efficient, while meeting the comfort, health, and safety requirements of the building occupants.” Museums constantly have backlogs or “unfunded/deferred maintenance” facility reports whose execution would cost thousands to millions of dollars. A major challenge is ever-changing and progressing technology. While one solution may be suitable for a design planned two years in advance, a “greener” alternative may become available in the interim. Looking at your institution’s processes and operations can help ensure the building is taken care of and allow you to fulfill your mission by keeping the doors open.

Museums in the planning and building stages are able to implement sustainable operations at the forefront. Such groundwork has been laid at the Peoria Riverfront Museum (PRM), set to open in October 2012 in central Illinois to more than 360,000 annual visitors. Through a “Green Tour,” visitors will learn how the museum earned Gold LEED-NC certification, the second highest green building certification given by the United States Green Building Council Leadership in Energy and Environmental Design—New Construction and Major Renovations. A walk outside demonstrates that the museum is built on a reclaimed abandoned site; native plantings decrease the amount of water required to maintain the landscape. Inside, energy-efficient bulbs are partially powered by solar panels, and visitors use low-flow water fixtures in the bathrooms.

Adding another dimension, the Strong National Museum of Play—a children’s museum in Rochester, N.Y.—uses such fixtures and practices to protect



not only the environment but their young visitors. Here, non-toxic substances and materials become a major priority. No smoking is allowed inside or outside; wood with formaldehyde resin is in disfavor; the museum chooses either low- or no-VOC (volatile organic compound) sealants, paints and carpets; and only green-certified cleaning products are used.

At the Chicago Academy of Sciences and its Peggy Notebaert Nature Museum, the implementation of “green” cleaning techniques extends beyond the mere use of mild soap and water. The institution is also focusing on Integrated Pest Management (IPM), a method of preventing pest damage “with the least possible hazard to people, property and the environment,” according to the EPA’s website. Applying IPM practices has the beneficial side effect of promoting cleanliness through common-sense practices and without the use of harsh, conventional cleaning products. Steven Sullivan, senior curator of urban ecology, says that prevention methods include keeping floors vacuumed and the space beneath cabinets clean, and monitoring for pests with sticky traps. The museum uses rugs at doorways to trap dirt and avoids



use of carpet elsewhere, keeping dirt to a minimum. “In carpet-less areas, cleaning is very green because we can simply sweep regularly and mop with a 10-percent bleach solution when necessary,” Sullivan says. In places like offices where there is likely to be both carpet and people eating at their desks, he advises, “make sure to communicate the dangers of pests and the simple ways to keep them from colonizing an area. In this way people are more likely to be careful with their food and trash.”

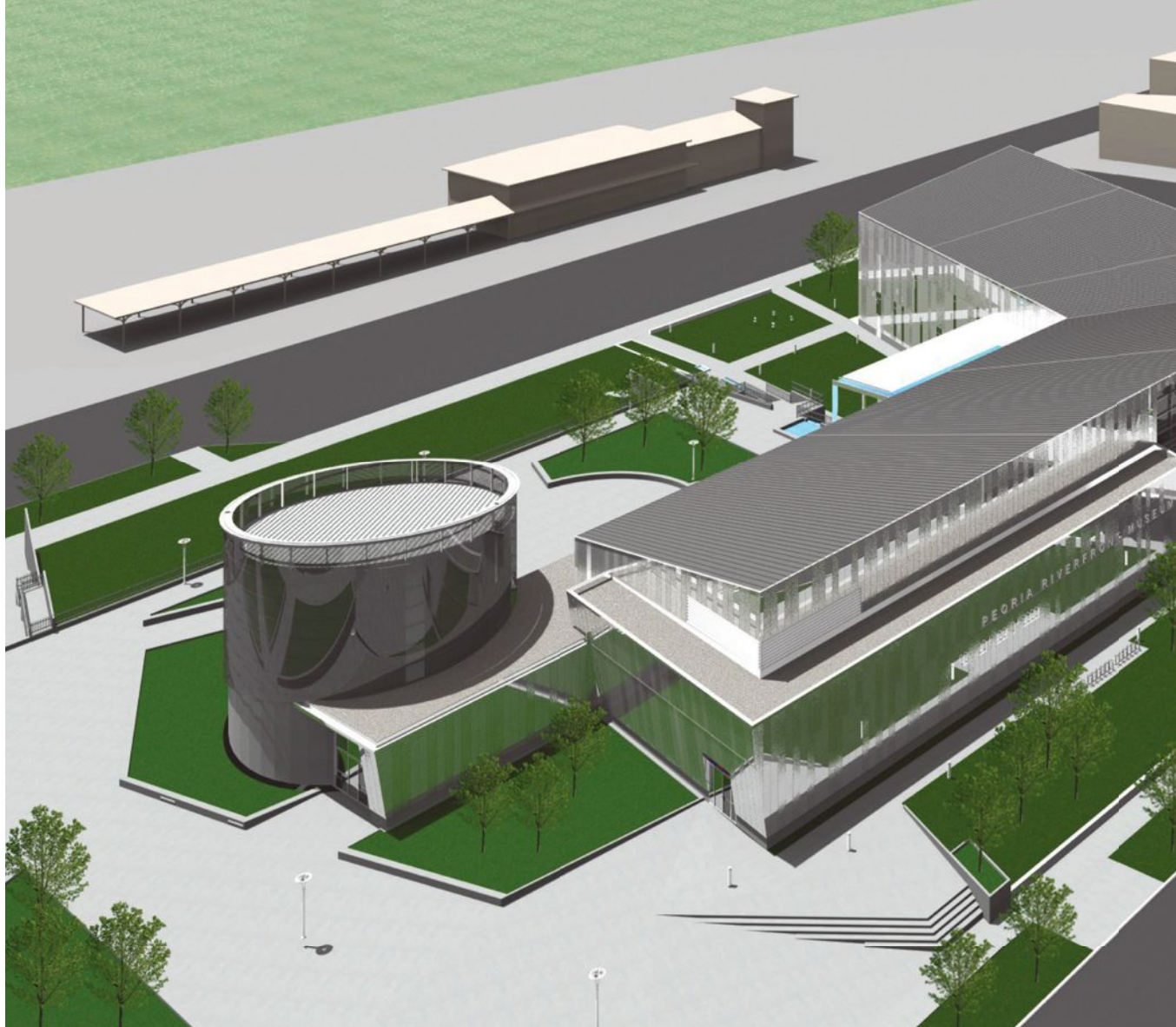
Simple solutions like walk-off mats at entrances decreases the amount of dirt tracked in by visitors, requiring less cleaning products and wear and tear to floor surfaces. According to a 2008 McMorro Sustainability Facilities Management Report, in dry weather conditions, every 1,000 people bring in a quarter pound of dirt per day. Using a diluted bleach solution helps maintain clean internal air quality and safety, unlike the harmful chemicals found in many cleaning products. “By recruiting all of our staff to participate in being clean,” Sullivan says, “it is easier to be green.”

FOOD CONCESSIONS

Museums with food concessions—ranging from vending machines to food courts or full-service restaurants—will discover that the sustainable food industry is constantly developing. Major challenges include cost, visitor demand and prioritization. When institutions outsource their food concessions, as many do, they immediately become part of the providing company’s sustainable goals (if any), which can vary. However, some institutions have made great strides on their own in setting the bar for sustainable food concessions, as well as consumer resources.

When food concessions are outsourced, it is a challenge to apply institutional sustainability policies to those of another company. The Green Restaurant Association (GRA), however, has made significant impact by certifying existing restaurants, buildings and events. The Arctic Café (previously the Arctic Food Court) at the Detroit Zoological Society is the first zoo concession to be certified by the association, exceeding the minimum requirements in all categories. Sarah Popp, the zoo’s manager of environmental services, says, “Each day as consumers, we make

Left: The Detroit Zoo’s Arctic Cafe is the first zoo concession to be certified by the Green Restaurant Association.
Right: “Mini-Museum” pushcarts in Alexandria, Va., use sustainable design principles.



decisions that will impact our environment. As the first zoo to have a green certified restaurant, we offer guests a greener alternative to traditional food service operations. We offer food options and services that reduce our environmental impact. This is important for the Detroit Zoo because it helps us to fulfill our mission [of] ‘Celebrating and Saving Wildlife.’”

Two requirements for receiving GRA certification are a comprehensive recycling system and a ban on Styrofoam use. The Arctic Café earned points by using 100-percent recycled towels and napkins, bio-based disposable flatware and Compact Fluorescent Lamps (CFL) bulbs for 45 percent of the lighting. In addition, 21 percent of their total monthly purchases are vegan and 58 percent are vegetarian. Many believe that meat consumption is bad for the environment because livestock production, transportation and waste produce harmful carbon and methane emissions. Globally,

livestock production is linked to biodiversity degradation and deforestation. Furthermore, eating less meat could prevent obesity, a current epidemic in the U.S., as well as heart disease and various cancers.

In addition, institutions like California’s Monterey Bay Aquarium have implemented programs to conserve ocean life by encouraging the consumption of sustainable seafood. The aquarium’s “Seafood Watch” takes the forms of a mobile app and a wallet-size pamphlet, informing consumers by region of fish that are “OK” to eat, meaning that they are abundant and healthful, not overfished or toxic. They also endorse “Fish2Fork,” which rates restaurants in terms of their sustainable fish offerings. By encouraging organizations to better their score, the GRA helps them implement new practices. Concession choices at your institution can be sustainable, influencing your staff’s and visitors’ personal decisions as well.



The new Peoria Riverfront Museum has earned Gold LEED-NC certification for its green construction and operations.

EXHIBIT DESIGN

Exhibit design presents different challenges for promoting sustainability. Exhibitions can be permanent, temporary or traveling, with each form presenting its own difficulties. Cost and availability have typically driven material and design choices, yet the decision to incorporate green exhibition design has been mostly for environmentally themed exhibits or actual demonstrations of sustainable materials. Another challenge is the plethora of information and products that are labeled “green” by their manufacturers. Identifying products that are legitimately labeled as “green” will help prevent the phenomenon of “greenwashing,” in which products appear to be environmentally friendly but are not. To combat greenwashing, the EPA has created a green product Web portal at epa.gov/greenerproducts with additional resources for understanding “eco-labels” and

product claims. The museum field has identified the need for a similar resource for exhibition design and fabrication due to their specialized needs and applications; greenexhibits.org is a leading resource for formulating sustainable exhibition design.

The Madison Children’s Museum’s website, greenexhibits.org—which provides extensive green exhibition design resources—explains that green exhibition design can encompass a range of approaches: “While some institutions may evaluate the impact materials have on environmental life cycles, or make exhibits that contribute to regeneration of our environment, others may simply switch to paints that are less toxic as a starting point.”

The Office of Historic Alexandria (OHA) in the city of Alexandria, Va., boasts one example of sustainable exhibition design and fabrication. Here, eco-friendly roving “Mini-Museum” pushcarts were created to spark visitor curiosity and invite exploration of Alexandria’s centrally located historic and cultural small museums, which detail the city’s past as a thriving colonial seaport and home to George Washington and Robert E. Lee. OHA teamed with Paris Design to develop mobile displays that engage potential museum-goers right on the sidewalk, using sustainable design principles in all aspects of the project.

Exhibit elements embrace the Green Museum Accord principles of adaptation, reduction, reuse, recycling and biodegradability. The large wheeled carts are made from wood, metal and recycled canvas awnings. Exhibit display cases are unfinished pine and glass. The display carts are repurposed as activity centers in the OHA waterfront retail venue when not in use outdoors. Graphics are produced using environmentally responsible methods and products such as biodegradable substrates, thermal laminates and eco-friendly inks. The pushcart display case panels and two-sided docent cards are made with recycled paper mounted to biodegradable substrate and laminated with biodegradable materials. Larger wall graphics that complement the pushcarts in the waterfront store use UV inks direct printed on biodegradable board. These biodegradable materials have

“Today’s sustainable technology can supplement inherent sustainable features without compromising unique historic character.”

National Institute of Building Sciences

the same durability as traditional display media. Unlike compostable plastics, no added resources are required for them to decompose safely in a landfill when discarded.

While OHA incorporated sustainable exhibition design elements and materials into a specific exhibition concept, the UC Davis Design Museum combined exhibition practices with a sustainability theme. In the fall of 2011, the museum—one of the founding adopters of the Green Museums Initiative—hosted the exhibition “Gyre, A Grand Tragedy of the Commons,” showcasing the work of artist Robert Gaylor. “Gyre” addressed the accumulation of plastic waste known as the “Great Pacific Garbage Patch” in the North Pacific Gyre (a giant, circular current on the ocean surface). The exhibit used predominantly recycled, eco-friendly materials. Embracing green practices and programming in both the exhibit topic and its use of media typifies the museum’s commitment to environmental concerns.

COLLECTIONS CARE

Many collections require tight environmental control to extend artifact lifespan, requiring significant energy use. Because collections vary museum to museum, resource consumption does as well. Botanical gardens and aquariums will have a higher consumption of water than a historical society, while many science museums and institutions with huge storage facilities consume more energy. Museums must pay attention to artifacts on display, as well as those being stored. Ensuring proper environmental conditions is a priority for these conservation measures. With such a wide range of needs and requirements, each museum’s collection care policy should be outlined in detail; any changes, green or not, should be evaluated by collections and conservation experts.

Energy is one of the most important and significant resources for museums. In 2009, Bradley Chase, program manager of the Cleveland Museum of Natural History’s GreenCityBlueLake Institute, blogged that electricity accounted for about 65 percent

of its carbon footprint each year. Not surprisingly, successful new technology can help reduce not only our institutions’ carbon footprint, but the bill.

According to Roger Chang, principal and director of sustainability at architectural firm Westlake Reed Leskosky, three areas of focus are transforming museum design: LED (Light Emitting Diode) lighting, desiccant dehumidification systems and building science research (the study of how and why buildings are constructed).

The U.S. Department of Energy’s Solid-State Lighting (SSL) Gateway Demonstrations has carefully tracked pilot usage of LED lighting in multiple facilities. In one example from this study, using LED lighting rather than halogens at the Smithsonian American Art Museum and its Renwick Gallery has reduced energy by an estimated 75 percent.

Desiccant dehumidification systems allow for the aggressive removal of moisture from air without the same demand on electricity and reheat energy use as conventional approaches. These systems use materials that can attract and hold more moisture, drying the air without cooling and using more energy.

Building science plays an increasing role in museum system design, both through computer simulation to optimize performance and through materials research to determine whether broader environmental control parameters can be adopted. While 70F \pm 2F and 50% \pm 5% RH is still considered a gold standard for environmental control in museums, these stringent settings are continually being re-evaluated. The Indianapolis Museum of Art (IMA), for example, implemented new ranges of 70F \pm 4 and 50% RH \pm 8 with small monthly seasonal adjustments “without adversely affecting the condition of collection objects and loans,” according to the IMA’s website, which tracks temperature and humidity via an online dashboard.

Chang notes that “museums benefit from the incredible level of research in many industries—all with the goal of using resources more efficiently—to allow collections and their institutions to sustain themselves for generations to come.”

Making changes to a museum's lighting systems can affect not only energy use, but the stability of sensitive objects on display. Tim McNeil, associate professor in the Department of Design at the University of California, Davis, is searching for the most energy efficient, aesthetically pleasing and artifact-safe exhibition lighting in collaboration with the California Lighting Technology Center and university engineering and medical faculty.

Because of stringent conservation standards, McNeil believes, current lighting technologies don't allow us to see many museum artifacts in their best light. "I'm convinced that new energy efficient technologies such as LEDs will allow us to increase light levels safely and vastly improve the visitor experience and an appreciation for the works on display, hence allowing for a whole new approach to museum interpretation," he says. "Textiles, for instance, suffer enormously due to arcane light standards." The lighting project is timely for his institution, as the state of California's 2008 energy efficiency standards are expected to be amended in 2013 and go into effect Jan. 1, 2014. California museums will be obligated to follow these.

HISTORIC PRESERVATION AND SUSTAINABILITY

Applying the principles of sustainability is relevant for all institutions, even historic sites. "Historic buildings were traditionally designed with many sustainable features that responded to climate and site," explains the National Institute of Building Sciences' *Whole Building Design Guide*. "Today's sustainable technology can supplement inherent sustainable features without compromising unique historic character." Unfortunately, there is little cohesion between green rating guides such as LEED and the Secretary of the Interior's 1995 Standards for the Treatment of Historic Properties and similar guidelines from leaders such as the National Trust for Historic Preservation and the American Association for State and Local History. Cost and availability of original materials can also prove to be challenging. Nonetheless, many historic sites have been able to creatively and legitimately meet challenges presented by original infrastructure and mechanisms, Trust guidelines and building integrity.

At Philadelphia's Wagner Free Institute of Science, Director Susan Glassman knows first-hand the difficulties and rewards of uniting preservation and sustainability. At the natural history museum—which is also a National Historic Landmark—"preservation is inherently green," she says. The Wagner is successfully "taking advantage of its dual mission—free science education and historic preservation—and making them complementary," Glassman says.

Glassman's team began by making simple low-cost, high-impact changes while planning for larger-scale projects. The Wagner's site manager, Don Azuma, first expanded the recycling program; more than 60 percent of would-be trash is now recycled. He also replaced incandescent bulbs in the historic globe fixtures with LED or compact fluorescents. A 2009 furnace fire forced the museum to expedite a heating system renovation plan. Once a top-of-the-line heating system back in 1907, the Broomell Vapor system was no longer performing at optimal capacity because a series of incremental fixes over the years had compromised its efficiency. Instead of gutting the building to install new piping, the Wagner kept the existing pipes and radiators and installed four new boilers and controls. Restoring and renovating the historic heating system while upgrading to new energy-efficient technology was an environmentally friendly decision. The Wagner's conservative estimates predict a savings of 87,000 pounds annually of carbon dioxide emissions, thanks to new boilers and energy-efficient technology. Via an online interface, boiler performance and control temperatures in newly created zones throughout the building can be monitored from any remote location. Other projects at the Wagner include an electrical system overhaul, new lighting and a full roof restoration to increase insulation and the building's envelope (the space between the outside and inside building environment).



You can play a significant role in initiating or supporting sustainable measures at your institution, no matter its size, budget or mission. Considering your institution holistically is key to successfully integrating environmental and sustainable practices. Individual organizations collectively across the United States and the world can work together, ensuring that being green is no longer an afterthought, but forethought. ●



A MORE PERFECT UNION



Museums Merge, Grow Stronger

By Martha Morris

Museums are living through extraordinary times, suffering from strained budgets, a drop in philanthropic support, dwindling government funding, shrinking endowments and a wide variety of internal challenges. As our institutions seek to define new avenues to sustainability, there is one option that has been adopted by some organizations: a merger.

Martha Morris is associate professor and assistant director of the museum studies program at George Washington University and co-author of Planning Successful Museum Building Projects, Alta Mira 2009.

The historic Union Terminal building (left, top) houses the Cincinnati Museum Center—a merger of (left to right, below) the city's formerly independent natural history, children's and history museums.

The phenomenon of merging or forming partnerships and alliances with other museums is not a new one. Over the years, we have seen museums seek to preserve their assets and achieve their mission through such alliances. Recently, however, the popularity of mergers seems to be gaining particular momentum, with museums joining forces within the past two years in Florida, Texas, Hawaii, Maine, New York, Ohio, Illinois, Pennsylvania, Washington, D.C., and California, to name a few. Many of these are recession-driven, but some are mission-driven or the result of community initiatives.

Mergers can take different forms. Sometimes, several separate organizations dissolve to form a new legal entity. Other times, an existing nonprofit can acquire one or more others as wholly owned subsidiaries. These mergers usually include staff, facilities and/or collections. When the Baltimore City Life Museum closed in the 1990s, for example, their collections were transferred to the Maryland Historical Society. Similarly, the Phoenix Museum of History collections were subsumed by the Arizona Science Center in 2009.

In recent years, the financially driven merger has dominated. A merger can allow a struggling museum to stay alive and avoid closure and bankruptcy. A recent example is the South Street Seaport Museum in New York, which was taken over by the Museum of the City of New York in the fall of 2011 after a number of years of financial challenges. Under a special grant from the City of New York's Lower Manhattan Development Corporation, the two entities are working on a turnaround plan for the ailing museum as a first step toward merger. This case is an example of the wisdom of good upfront planning.

Mergers have distinct legal implications and can have lasting impacts. There is always risk as well as reward. Museums are attracted by various benefits such as economies of scale; savings in administrative overhead; access to donors, members, facilities, talented staff and significant collections; and improved community relations. Yet risks abound, including confusion about brand image, leadership changes and staff layoffs, board struggles, unclear expectations, cancelled projects and delays in accreditation. Community feelings can run deep, as many museums have a long history of service and respect. Merging requires careful financial planning, feasibility studies and good communication. It is also a lengthy process, sometimes unfolding over years.

Whether merger, alliance or collaboration, the primary motivation is to build on strengths.

Mergers are not always the answer. A less complex approach is to create an alliance or collaboration among organizations to share services. In one successful example, the Tennessee Aquarium in Chattanooga has been providing administrative services to the nearby Hunter Museum of American Art and Creative Discovery Museum since 2001. The relationship extends to joint fundraising and marketing. Museums can also work together by collaborating on specific projects such as cross marketing, sharing collections, touring exhibitions or joint programming.

Whether merger, alliance or collaboration, the primary motivation is to build on strengths. In 1992 the Essex Institute and Peabody Museum of Salem, Mass., merged into the Peabody Essex Museum, which today is a thriving organization thanks to the successful melding of exceptional art and cultural collections with libraries and historic buildings. In 2002, Philadelphia's Balch Institute of Ethnic Studies merged with the Historical Society of Pennsylvania (HSP), uniting two nationally known research libraries with a common mission of documenting the American experience. The HSP was founded in 1824 and has built a manuscript collection of national importance, while the Balch, founded in 1971, has built collections that feature the ethnic, racial and immigrant diversity of our nation.

The most successful mergers create a blended organization that combines two or more existing institutions under a single governing framework. These unions are driven by a desire to better meet the museums' mission. The Cincinnati Museum Center (CMC), governed under the auspices of the Museum Center Foundation, is the product of one such pioneering merger, evolving over several years throughout the 1990s and bringing together three well-respected and formerly independent museums in the city: the Museum of Natural History and Science, the Cincinnati History Museum (formerly the Historical Society) and the Duke Energy Children's Museum. The mission of the CMC is to "inspire people of all ages to learn more about our world through science, regional history, and educational, engaging and meaningful experiences."

The three museums took up residence in the historic 1933 Union Terminal building owned by the city, which provided much-needed exhibition and program space. As detailed in a 2003 case study by LaPiana Consulting (a firm that assists nonprofits), the early years of this merger were difficult due to separate boards and staff, operating deficits and the lack of a strong plan for integration. In 1999, Douglass McDonald became president and CEO, actively integrating the organizations, making budget cuts and creating a new strategic plan with board and staff collabora-

tion. He began working toward a merger with the CMC in winter 2012. Open to the public since 2004, the center is dedicated to increasing awareness of the national story of freedom from slavery as well as focusing on a mission of "challenging and inspiring everyone to take courageous steps for freedom today." Unfortunately, the museum has suffered consistent financial problems, facing annual deficits of \$1.5 million and a real possibility of a permanent closing, according to a Feb. 12 article in *USA Today*.

With community support for their survival, talks began quietly to explore a merger with CMC. The boards of the two organizations agreed that the Freedom Center should continue to operate at its current location and maintain its mission while becoming a subsidiary of the CMC. This will allow the center to sustain its original mission and programming, which is unique and of national importance.

According to a detailed governance and management structure agreement, each entity will maintain separate boards, with dual board appointments serving to assure collaboration on strategic decisions and governance. To alleviate budgetary concerns, administrative functions such as finance, human resources, facility management, procurement and IT will be consolidated, eliminating about 15 positions.

McDonald notes that this merger is characterized by active involvement and encouragement of the donor community and other stakeholders. Procter and Gamble, the largest employer in the region and a financial supporter of the Freedom Center, has provided an executive on loan to serve as chief growth officer, assisting with due diligence and strategic planning for the museums as they go forward.

Freedom Center Executive Director Kim Robinson says that this merger will have a "positive impact" on fundraising and help discover the "hidden treasure" of staff from both organizations working together on projects, improving infrastructure



Cincinnati's National Underground Railroad Freedom Center is working towards a merger with the Cincinnati Museum Center.

tion. The CMC has continued to thrive throughout the past decade and received a National Medal for Museum and Library Service from the Institute of Museum and Library Services in 2009.

Given the success of this alliance, it is not a surprise that Cincinnati's National Underground Railroad Freedom Center



Dallas's Museum of Nature and Science (left), created by a 2006 merger, will expand to become the Perot Museum of Nature and Science (below) next year.



and taking other steps to “keep alive the broader story about freedom.”

From the CMC’s perspective, McDonald sees this merger as an opportunity to reach new national audiences and create traveling exhibitions. Some challenges of the merger, however, include creating a communications and marketing plan that allows for separate brands with an “invisible connection,” he says. A new capital campaign will include endowment gifts for both the CMC and the Freedom Center. McDonald suggests that museums considering a merger treat the endeavor as a “corporate process,” conducting due diligence, managing legal issues and drawing on the skills of board members with corporate experience. The board also needs to be a conduit for community concerns and an advocate for a sustainable model. Community conversations have been a hallmark of this process.

While the Freedom Center merger with CMC is largely driven by financial needs, the 2006 merger that created the Museum of Nature and Science in Dallas was inspired by common mission and community relevance. In 2009 the museum was the first-prize recipient of an award for exemplary models of nonprofit collaboration given by the Lodestar Foundation, a grant-making organization that encourages philanthropy. The Dallas merger was recognized for a successful collaborative process and for reinventing itself as an organization that optimizes its resources.

The Dallas Museum of Natural History served as the lead organization in the merger, first joining with Science Place and later incorporating the Dallas Children’s Museum. The initial merger was a logical step, as the science and natural history museums had similar missions and visitor and member demographics, and were physically adjacent to each other. In fact, they found themselves calling on the same donors. This was an opportunity to seek foundation and corporate funders’ assistance and support to pursue the merger.

President and CEO Nicole Small says that a preliminary step was forming a collaboration committee comprised of members of both boards. Fortunately, the boards of both organizations

What can museums considering mergers do to prepare for this critical decision? Following are suggestions from Douglass McDonald, president, Cincinnati Museum Center; Nicole Small, CEO, Museum of Nature and Science, Dallas; and Jim Richerson, president and CEO, Peoria Riverfront Museum, Peoria, Ill.

Get the best expertise: Seek specialized legal and business merger advice from trusted sources.

Find good leadership: Create a joint board committee to oversee the process and have a strong CEO leading the effort. Build trust among members of the merging entities.

Compatibility: Ensure there is a match of missions and strategic goals. This will be the most important factor in convincing staff, donors and the community of the need for a merger.

Do no harm: Conduct due diligence investigations of assets and liabilities, facilities staff, membership, reputation and expectations for a merger.

Build stakeholder support: Institute community conversations about your goals and seek feedback and support. Work with staff to share information about plans and their role in the merger. Seek donor support to cover costs associated with the merger.

Implement carefully: Several museum leaders stress the importance of a good integration plan. Define governance roles and responsibilities, operating bylaws, structure and reporting, mission and program. Establish good internal and external communications; consider branding and naming issues; ensure transparency of decisions. Consider what administrative systems can be revised or consolidated. Allow sufficient transition time but move quickly to show early success and build momentum.

Consider timing: The best time to seek a merger is when there is no financial crisis but a clear benefit to the community to join forces.

had members with corporate acquisitions experience. Small, who was on the staff of the natural history museum at the time, has a business background including an MBA and experience in mergers and acquisitions. The integration occurred very quickly, she says, and donors were willing to provide necessary funding to cover IT and severance costs. It's "clear that the community has to see success," says Small; the newly opened Dallas Museum of Nature and Science began updating exhibitions right away. Despite being closed to the public in the early phases, the museum moved quickly to secure blockbusters such as "Body Worlds," a highly successful traveling exhibition that displayed human bodies' inner anatomical structure through a unique preservation technique.

Another very visible part of the Dallas merger process was the decision to move forward with expansion plans. In early 2013 the museum—re-named the Perot Museum of Nature and Science—will open to the public. (The family of billionaire businessman Ross Perot has given \$50 million to this project.) This \$185 million, 180,000-square-foot, sustainably designed project will feature state-of-the-art exhibitions, theaters and retail operations.

In many ways, the Museum of Nature and Science is a success story. Not only did three museums merge, but within six years they surpassed their capital campaign goal. Fundraising has continued, as they build their endowment for new areas of growth. CEO Small credits "board vision early on," which created the merged entity before the economic downturn and without a rescue mentality. Small says that their story has been "about growing, not shrinking." Attendance and membership numbers are up, and new staff is being hired (although initially redundancies did lead to layoffs, a phenomenon common to mergers).

Leadership continues to be an important factor in merger success. Small took the helm of the museum early in the merger at a time when Science Place had

The Peoria Riverfront Museum aims to bring a strong economic boost to its region.

no CEO. She has successfully seen the project through integration and expansion over the past seven years. As community buy-in remains a critical factor for success, the museum has created a 70-member advisory board that serves to support the new entity.

While Dallas and Cincinnati have merged governance and operations of existing museums, the city of Peoria, Ill., has created a different type of collaboration that demonstrates how a community can encourage the creation of a showplace museum rather than separately supporting a myriad of individual museums. The 80,000-square-foot, LEED Gold-certified Peoria Riverfront Museum opens this fall with the Lakeview Museum of Arts and Sciences at the helm as the lead organization and eight other entities joining it, including the Peoria Historical Society, Illinois High School Association, African American Hall of Fame Museum, Peoria Regional Museum Society, Nature Conservancy and Heartland Foundation (devoted to the history of square dancing). Each of these organizations has joined Lakeview in developing exhibitions and programs in the new facility.

According to Riverfront Museum CEO and President Jim Richerson, each museum will have a presence in the \$150 million facility and representation on the board. They currently operate independently but retain the option of formally merging with the Riverfront Museum in the future. They will operate under memorandums of understanding that detail their involvement as exhibitors or in cross-marketing programs. For example, the high school association will have a gallery space at the new museum called “Peak Performance” with a focus on fitness. Richerson cites a

“deep history of collaboration” in the city, noting that “50 years ago, 26 separate organizations became the Lakeview Museum.”

Critical to this project is the strong partnership of Caterpillar Inc., the construction equipment manufacturer whose world headquarters are in Peoria. Caterpillar has invested in the development of a site called “the Block,” where the Riverfront Museum will operate adjacent to the new Caterpillar Visitor Center—creating an attraction for community members and visitors from around the globe at one location. Like many new museum projects, this one aims to bring a strong economic boost to its region through a mission “to inspire lifelong learning for all—connecting art, history, science and achievement through collections, exhibitions and programs.”

Richerson notes that collaborations such as the Riverfront Museum serve to attract significant funding from federal, state, county and local sources. The city donated the land, Congressional representation helped secure federal grants and the county passed a sales tax referendum bringing almost \$36 million to the building project. The variety of public funding sources is a success and also “challenges the museum to show the public the value to community,” he says. The museum is developing metrics to measure the outcomes of this project. Richerson has also secured Affiliate status from the Smithsonian Institution, providing traveling exhibitions and long-term loans of Peoria-made artifacts, as well as attracting donors.

What are the impacts of mergers? In some cases they are a way to save a museum or its collections from demise. In other cases the collaboration deftly meets the needs of the community and matches the capacity of the donor base. With a proliferation of museums of all kinds throughout the country, communities should be taking a close look at what number of institutions is sustainable. A recent study by the University of Chicago found that the building boom in the cultural sector has occurred without clear analysis of community demand and ability to sustain these projects. New museums are being formed on a regular basis, and much time, effort and money goes into a start-up or even an expansion. Yet the reality is that competition may force collaboration if organizations want to achieve long-term sustainability. On the down side, mergers do cause the loss of identity and perhaps a treasured brand. They often lead to staff layoffs, and can create confusion with donors, members and the public. In general, though, with careful planning a merger can serve as a viable means to long-term sustainability. ●



INNOVATION LAB *for* MUSEUMS

FIRST OF A FOUR-PART SERIES

In 2011, AAM launched Innovation Lab for Museums, a grant-funded program enabling participants to incubate organizational innovation in a lab-like setting over 18 to 24 months. The program is structured to maximize creativity and innovation while minimizing risk, enabling museums to expand their vision of their future and what is possible. The first three grant recipients are the Levine Museum of the New South in Charlotte, N.C., the Yerba Buena Center for the Arts in San Francisco and the Nelson-Atkins Museum of Art in Kansas City, Mo.

Innovation Lab for Museums is a collaborative initiative joining AAM's Center for the Future of Museums (CFM) and EmcArts for the Performing Arts, with funding provided by the MetLife Foundation. The framework was adapted from EmcArts's highly successful Innovation Lab for the Performing Arts. Grantees were chosen from a pool of 33 applicants by a panel of leading thinkers from inside and outside the museum field.

CFM founding director Elizabeth Merritt will track the participants' progress through the Lab over the next year, sharing what they are learning and suggesting how these lessons might be applied in museums in general. The objective of this series is to "scale up" the support provided by the MetLife Foundation so that it benefits the entire museum field.

An Overview of the Program

By **Elizabeth Merritt**

Museums are really good at continuity, not so good at change. This is a matter of some concern, because if (as the work of CFM suggests) the future will be significantly different from the past or the present, museums will need to change in order to thrive in new conditions. Hence the need for innovation—change that arises from questioning assumptions, disrupts old models of operating and has a real impact on a museum’s ability to fulfill its mission.

Meet the first class of Lab museums

The first three participants in Innovation Lab for Museums (see sidebar, p. 52) have chosen to tackle a variety of challenges arising from their changing environment.

The Levine Museum of the New South (LMNS) is exploring how history museums, working together, can tackle an important contemporary issue facing their communities. Director Emily Zimmern reports that after working with their project partners, the Atlanta History Center and the Birmingham Civil Rights Institute, in the first few months of the Lab, it became clear to the group that “what is really innovative about our project is the learning network—the learning itself.” So their initial innovation isn’t so much about the end result—addressing Latino immigration in the New South—it’s about how to work on this with other institutions in order to implement new approaches. This means changing the museum’s organizational culture and traditional way of doing things, potentially helping others do the same.

For Yerba Buena Center for the Arts (YBCA), innovation means challenging traditional youth arts education models that typically encourage youth to become working artists or arts administrators. YBCA wants to help young people become creative thinkers and agents of social change. Like LMNS, they expect to create a program that can be replicated at other

institutions, perhaps even transforming youth arts education nationally.

At the Nelson-Atkins Museum of Art (NAMA), staff aspire to change the very nature of the museum’s relationship with its visitors. Director of Education Judy Koke says that while museums tend to view visits as discrete entities, visitors see their visit “as part of the larger fabric of their lives.” The museum would like to gain a better understanding of how museum-goers’ visits and their relationship with art extend into their everyday lives, she says. NAMA has been experimenting with interactive, participatory elements in temporary exhibits that begin to address this challenge, but Koke says they will need transformative change for their permanent exhibits, visitor services and overall museum operations.

Overcoming barriers to innovation

What forces conspire to make museums bad at change? Lack of time, for one, suggests Koke. Innovation takes time, mental energy and space. But in museums “people are usually doing more than one job and running at 100 miles an hour, which doesn’t support innovation,” she says. Participating in the Lab forces museums to commit key people’s time to the process. The Lab also provides distance and space through a week-long, off-site retreat for the teams of all participating museums.

Elizabeth Merritt is founding director, AAM’s Center for the Future of Museums.

How can you create this kind of mental energy and space at your museum? For starters, you might schedule your own mini-retreats: days or half-days at an off-site location where the only assignment is to brainstorm and dream, to come up with the “half-baked” ideas that could turn into promising innovations. Once you find an idea you want to develop further, write your innovation project into the museum’s annual plan, both for the organization as a whole and for individual staff.

Giving innovation this kind of official status can help ensure it doesn’t get shoved aside by “business as usual” and reassures people that they will be assessed and rewarded for their participation. And you have to make it clear, as Koke puts it, that there is explicit “permission to fail.” Innovation entails risk, and punishing failure that arises from trying good ideas will ensure that no one in your organization advances such an idea again!

Money can help, of course, but people might be afraid to spend it. “It’s scary to think about applying scarce resources to something you are not sure is going to work,” notes Koke. The Lab helps ease this fear by providing \$40,000 dollars to each participating museum to fund prototyping and implementation. This “found money” frees people’s thinking by giving them permission to take chances. After all, it’s not money that was going to fund something else! Some

corporations, and museums, create this financial safe space by devoting a small portion of the budget each year to what is variously called research and development, innovation or experimentation. In a small museum, this might be just be \$500, but its effect could be out of proportion to the amount.

While time and money are both concrete practical concerns, we hear from applicants to and participants in the Lab that the biggest barrier to innovation is our own attitudes, mental habits and institutional culture—what Joël Tan, director of community engagement at the YBCA, calls museum “habitus.” He asks, “What does it mean that lots more people are accessing arts and culture and ideas in a decentralized way—through the Internet, through a culture of interactivity?” As the public moves away from centralized expertise and curatorship, new needs arise. “Perhaps the innovation we need most is about setting a framework for lots more people to participate in arts and culture,” he says. “This starts with changing the attitude of the people in our field.”

Another obstacle to change is satisfaction with the status quo. “The biggest barrier to innovation is complacency—being content with your success,” says the Levine Museum’s Zimmern. “It’s even harder for institutions that have enjoyed some degree of success to challenge their assumptions,” asking “Where do we need to be thinking differently? Just because it’s

2011 INNOVATION LAB FOR MUSEUMS PARTICIPANTS AND THEIR PROJECTS

Levine Museum of the New South, Charlotte, N.C.: “The Latino New South” addresses how history museums can play a role in integrating Latino immigrants into community life. Partnering with the Atlanta History Center and the Birmingham Civil Rights Institute, the Levine will try to create a model that will be useful to museums across the country.

Nelson-Atkins Museum of Art, Kansas City, Mo.: “Beyond Museum Quality” asks, How do we move our organizations from overvaluing accuracy and undervaluing populist perspectives to

one that values both equally? What does this shift mean for the role of the curator? The museum will try to move beyond “bursts of participatory acts, to an institutional goal of engagement that values visitor participation as an essential part of the museum experience.”

Yerba Buena Center for the Arts, San Francisco: “Youth Arts: Present/Future” will establish a new approach and pathway for youth education that goes beyond merely making art to enable young people to become “creative thinkers” and “social changemakers.”

working now, will it work in the future?”

One way to combat complacency is realizing that what works now may not work in the future. For YBCA, says Tan, this means understanding that “young people expect to get different things out of life. The traditional career trajectory is disrupted by the declining economy, wildly shifting demographics and advances in technology. People are getting older, living longer, working more. It’s an entirely different world.”

If complacency is a barrier to change at your organization, try sharing CFM’s weekly e-newsletter, “Dispatches from the Future of Museums”; forecasting reports such as *TrendsWatch 2012*; and guides to creating stories of the future, such as *Tomorrow in the Golden State: Museums and the Future of California*.

Changing institutional culture requires not only difficult conversations, discipline and focus, but playfulness and a certain license to dream. To foster these conditions, it helps to have a facilitator—a skilled, experienced outside party with no stake in the outcome. Each museum participating in the Lab works with a process facilitator provided by EmcArts to mold their “half-baked” idea into a viable new way forward. The first museums participating in the Lab have already found this to be tremendously useful. Koke notes that their facilitator “encourages us to look at models outside of museums and helps us to question our assumptions.” Tan appreciates having someone “remind us not to move right into the tactical, to be intuitive about the nature of innovation.” Facilitation can increase clarity, says Zimmern, encouraging “crisper and clearer” thinking.

Museums can foster innovation processes by recruiting their own facilitators. If you haven’t the budget for a trained consultant, ask board members who could offer connections to independent professional facilitators or provide volunteer services from their own staff.

What’s next?

The innovation teams from all three museums participated in a week-long “intensive retreat” in Airlie, Va., this May. There, they worked with their facilitators, traded notes and shared experiences with the other teams. Stay tuned. ●

How does the Innovation Lab for Museums work?

The Lab experience consists of four phases spread out over a period of up to two years.

Phase 1: A four-month period of counseling between an EmcArts facilitator and organizational leaders explores and clarifies the new project, strengthens the organization’s Innovation Team, and builds momentum for the intensive retreat and subsequent prototyping.

Phase 2: A five-day residential retreat brings together the innovation teams from each of the three participating museums to catalyze implementation of the museums’ strategies.

Phase 3: Six months of implementation coaching and facilitation by EmcArts supports innovation prototyping and tryout of activities in low-stakes environments. Innovation Lab for Museums provides participants with \$40,000 toward project prototyping.

Phase 4: Dissemination. Participants disseminate their experiences broadly by presenting at conferences and other venues; AAM and EmcArts synthesize and share lessons learned.

Generous support from MetLife Foundation has provided funding for two rounds of the Innovation Lab for Museums, with three museums participating in each round. Participants in the second round of Innovation Lab for Museums will be announced in July. Watch AAM communications outlets for news of future calls for proposals.

For more information visit:

The Center for the Future of Museums Innovation Lab for Museums webpage at futureofmuseums.org/events/innovationlab.cfm
EmcArts’ online resource center on innovation at ArtsFwd.org

REACHING HIGHER

ADVANCEMENTS IN THE APPLIED ARTS AND SCIENCES, PART 4

The great aim of education is not knowledge but action. – HERBERT SPENCER

When the Metropolitan West Side Elevated Railroad needed to construct a moveable bridge across the Chicago River between two swing bridges, all extant movable bridge designs proved unfeasible since they would interfere with the two existing bridges.

In response to the location restrictions William Scherzer invented and patented the Scherzer Rolling Lift Bridge. Scherzer's 'bascule' bridge design not only resolved the original space problem, but exemplified many advantages over other designs.

Requiring a relative minimum of structure, rolling lift bridges are cost effective to build and operate with low power requirements, less time to open and close, less maintenance and they maximize channel clearance.

To learn more about the Scherzer Rolling Lift Bridge and its design influence, visit: EntechCreative.com>whitepapers



Large Scale ❖ Complex ❖ Engineered
EXHIBITS | STRUCTURES | MACHINES



BOOKREVIEW

CONTINUED FROM PAGE 19

for a few pages of revealing and often fascinating discussions. Usually it is the other way around as pictures are hurriedly selected by some editor to simply illustrate a book's narrative.

On Jan. 9, 2012, Leonard Lopate interviewed Neil MacGregor about his book on the former's eponymous WNYC radio program. The Manhattan-based public radio station was about to rebroadcast the BBC radio program. MacGregor explained that while he is credited as author of the book, "A lot of us wrote it together," thus "it is only our history of the world." In addition to British Museum staff who contributed to the writing, it is full of illuminating comments from others. For instance, Thupten Jinpa, a former monk and translator for the Dalai Lama, provides information on a 100–300 A.D. seated Buddha from Gandhara. Mervyn King, governor of the Bank of England, discusses a Ming Dynasty bank note. And Kofi Annan, former secretary general of the United Nations, adds to the narrative about a 2001 chair of modern weapon parts made in Maputo, Mozambique.

MacGregor noted on the WNYC program that the British Museum has some 8 or 9 million objects. He is the first to say that the book is thus a history of the world rather than the history of the world. The book lacks paintings on canvas because the director said there are none in the British Museum. There is also an egregious (in my opinion) lack of textiles. However, much of the content results from the fact that according to the author, "The early part of human history—more than 95 per cent of humanity's story as a whole—can indeed be told only in stone, for besides human and animal remains, stone objects are all that survive." This certainly limits the available evidence we have when we seek to learn about our past.

MacGregor reminds us of another truism about studying human history through objects. Many past societies were non-literate and thus the only

DEACCESSIONING

(Dē'ak sesh'ən in):

removing surplus, irrelevant or unwanted items from a museum or society collection.

Over time, most institutions have acquired **coins, medals, tokens, paper money** or other materials that:

- Do not relate to the core purposes of the institution
- Demand extra, costly security
- Cannot be exhibited without unacceptable risk

For many non-profits, these coins, medals, tokens and paper money often end up in "dead storage," occupying needed space and incurring security costs.

Stack's Bowers understands the potential that deaccessioning offers to non-profit and other institutions, and has helped over 75 such organizations maximize this potential over the past three-quarters of a century.

Lawrence R. Stack is a member of several national and worldwide numismatic societies and a cartographic member of the Library of Congress. He understands the sensitivity and profit potential of carefully executed deaccessioning. He will discuss your institution's needs with full professional confidence. Contact Lawrence at 516-456-1326 or by email at LawrenceRStack@gmail.com.



Stack's Bowers
GALLERIES
A Spectrum Group International Company

800.566.2580 East Coast • 800.458.4646 West Coast
123 W. 57th St., New York, NY 10019 • 212.582.2580
Email: info@stacksbowers.com
Website: www.stacksbowers.com
AAM 2012

evidence of their existence is what they made that survives. To further complicate matters, many climates are not hospitable to preserving the organic materials people customarily used to make things. Thus there are parts of the globe where very sophisticated and accomplished groups once lived whose heritage is almost unknown to us today.

Many items in *A History of the World in 100 Objects* are small and sometimes fragmentary, but even the least impressive among them, such as a Korean roof tile dating from 700-800 A.D., hold great story-telling potential. It is important to note that while readers may not be familiar with most objects in the book, some of the British Museum's signature collection pieces are included, such as the Rosetta Stone, a piece from the Elgin Marbles and a large Egyptian statue.

Dealing with contemporary collecting is always a challenge for museums, as one never knows what the future will want to see from the past. MacGregor and his compatriots have made some interesting choices in this regard, as is seen in the book's second-to-last object. It is a credit card. The impact of this financial transaction medium has been enormous, and the idea of including one in the permanent collection of the British Museum is appealing. In keeping with the international scope of the museum, this card is not a run-of-the-mill, Western example. It features design elements supporting Shariah law that reflects Islamic religious admonitions about usury.

Museum directors don't seem to be writing books much these days, which is too bad. Based on my own experience, administrative duties occupy the lion's share of a workday (and night). This is unfortunate. I believe directors should have much to say about the museums they run when it comes to their collections. Neil MacGregor has set the pace. Now let other museum directors write books about their museums as seen "in 100 objects."



Classic.

Check out our museum studies courses and part-time graduate program. Study online and on campus.

Register for fall courses through Sept. 3.

www.extension.harvard.edu



HARVARD EXTENSION SCHOOL

CSI storage solutions preserve...
Picasso for Peter



Crystalizations Systems, Inc.

Ph. 631.467.0090 • Fax. 631.467.0061
CSIstorage@aol.com • www.CSIstorage.com
1401 Lincoln Avenue • Holbrook, NY 11741 USA



The future deserves the opportunity to learn from the past. Our Moving Painting Storage Systems are solutions that will serve your collections for generations.

Our aerospace-engineered, all-aluminum storage systems are designed and manufactured to fit to your collections and space.

With installations in more than 280 museums worldwide and over 30 years of collections storage experience, we know how to assist you with budgeting and grant applications.

Let the quality of CSI storage systems help you preserve Picasso, Pollock and Pissarro for all the Peters of the world.



Moving Painting Storage Systems



Oversized Flat Storage Cabinetry



Display/Storage Cabinetry



Moving Rolled Textile Storage Systems

advertiser guide

ADVERTISER	WEBSITE	PHONE	PAGE
AAM Annual Meeting	www.aam-us.org/am13	202-289-1818	20
AAM Press Bookstore	www.aam-us.org	202-289-9127	18
ClickNetherfield Ltd.	www.clicknetherfield.com	+44 (0) 1506 835 200	C3
Crystalizations Systems, Inc.	www.csistorage.com	631-467-0090	55
EMS Software by Dean Evans and Associates	www.dea.com	301-771-0110	14
Displays2Go	www.displays2go.com	401-247-0333	25
Distinguished Programs	www.distinguished.com	303-862-9396	1
Entech Creative Industries	EntechCreative.com	407-251-9898	54
Fine Art Frames, Inc.	www.fineartframes.com	212-288-0058	6
Gaylord Brothers	www.gaylord.com	800-448-6160	16
Harvard University Extension School	www.extension.harvard.edu/museum	617-496-4966	55
IAAPA	www.iaapa.org	703-836-4800	7
Museum Benchmarking Online	www.aam-us.org/mbo	202-289-1818	24
MuseumRails	www.MuseumRails.com	888-672-1890	25
Pacific Studio	www.pacific-studio.com	206-783-5226	C4
Research Casting International	www.recast.com	905-563-9000	18
Selago Design	www.selagodesign.com/adlib	312-239-0597	17
Stack's Bowers Galleries	www.Stacksbowers.com	1-800-458-4646	54
T and D US, LLC	www.tandd.com	518-669-9227	14
TAM Retail div. of Lode Data Systems, Inc.	www.nonprofitpos.com/	888-THE-14POS	6
Tru-Vue, Inc.	www.tru-vue.com	800-621-8339	C2

photo credits

Cover: *Robot ST1*, c. 1955, St. Renco, West Germany, anonymous lender. Photo courtesy Shelburne Museum.

p. 8: (top) Kleophrades Painter (500-490 B.C.E.), *Panathenaic prize amphora*, ca. 525-500 B.C.E., © The Metropolitan Museum of Art, New York; Art Resource, N.Y.; (bottom) Annie Leibovitz, *Niagara Falls, Ontario, Canada, 2009*, © Annie Leibovitz. From *Pilgrimage* (Random House, 2011).

p. 9: (left top) Mel Ramos, *Wonder Woman #1*, 1962. Rochelle Leininger Collection. Art © Mel Ramos/Licensed by VAGA, New York, N.Y.; (right) © All rights reserved by Museum of Making Music; (left bottom) Antoine et Manuel, "Comedie de Clermont, Saison 2011-2012" poster, 2011, courtesy the artists.

p. 10: (left) Jason Cytacki, *Yeehaw*, 2009. Used by permission. Courtesy of the artist; (right) Brian Adams, *Basketball Hoop. Shishmaref, Alaska, 2010*, courtesy the artist; (bottom) William Morris, *Artifact: Tooth* (1995), © William Morris, photograph by Thomas U. Gessler.

p. 11: (top) Yin Xiuzhen, *Portable City: Hangzhou*, 2011, © Yin Xiuzhen, courtesy of The Pace Gallery, Beijing; (middle) Susan Harbage Page, *Untitled (wallet and contents, Brownsville, TX, 2008)*. Courtesy of the artist and Flanders Gallery, Raleigh; (bottom) Jules Chéret, *FoliesBergère: Les HanlonLees, 1878*. Collection Zimmerli Art Museum at Rutgers University, museum purchase, Mindy and Ramon Tublitz Fund. Photo by Jack Abraham, Zimmerli Art Museum.

p. 12: (left top, right top) photos by David Imanaka; (left below) Bob Gassen/ACM; (bottom) photos courtesy Museum of the Confederacy.

p. 13: (top) photos courtesy Witte Museum; (center) floor of Trauma Bay II from the tent hospital at the U.S. Air Force base at Balad, Iraq, from 2003-2007. Courtesy of the National Museum of Health and Medicine; (bottom) north elevation, National Museum of Health and Medicine. Photo courtesy of museum.

p. 15-16: photos by Steven Miller

p. 21-22: photos courtesy Museum of Fine Arts, Houston

p. 28-29: photo by Timothy Hursley

p. 30-31: © Joe C. Aker, Aker Imaging, Houston, Tex.

p. 31 (right): photos courtesy Crystal Bridges Museum of American Art

p. 32: photo courtesy Crystal Bridges Museum of American Art

p. 34: photo courtesy Crystal Bridges Museum of American Art

p. 37: photo by Barbara R. Molloy

p. 38-39: photo of Arctic Café courtesy Service Systems Associates

p. 39: photo of pushcart courtesy Dean Paris, Ecorite Imaging

p. 40-41: image courtesy PRM & PSA/Dewberry

p. 44: photos courtesy Cincinnati Museum Center

p. 46: photo courtesy Cincinnati Museum Center

p. 47: (top) photo courtesy Museum of Nature and Science; (below) image courtesy Morphosis Architects.

p. 64: *Atomic Robot Man*, c. 1949, occupied Japan, anonymous lender. Photo courtesy Shelburne Museum.

aam staff & councils

AAM STAFF: Canan Abayhan, senior director, information technology and Internet services; Jonna Ashley, membership services assistant; Michael Balderrama, programs coordinator; O'Neal Bean, accounting coordinator; Ford W. Bell, DVM, president; Heather Berry, manager, Museums Connect; Dewey Blanton, director, strategic communications; Susan Breikopf, director, business development and marketing; Ariana Carella, Information Center manager; Jill Connors-Joyner, assistant director, Museum Assessment Program; Carol Constantine, director, finance and administration; Antoinette Dixon, assistant manager, meetings logistics; Guzel duChateau, new media specialist and program coordinator, Center for the Future of Museums; Ember Farber, assistant director, advocate engagement; Pamela Feltus, program coordinator, accreditation; Erin Gallalee, registration coordinator; Marjie George, assistant director, member interaction; Eileen Goldspiel, director, external relations; Julie Hart, senior director, museum standards and excellence; Andrea Jacob, executive office coordinator; Philip Katz, assistant director, research; Bettina Kirkland, receptionist; Brooke Leonard, assistant manager, Museums Connect; Susan v. Levine, creative director; Laura Lott, chief operating officer; Malena Malone, senior manager, meetings; Kathy Maxwell, data systems manager; Laura McKenzie, coordinator, institutional advancement; Katherine McNamee, assistant director, human resources; Elizabeth Merritt, founding director, Center for the Future of Museums; Josh Morin, IT project manager; Earl Morton, production center coordinator; Jay Petin, IT specialist; Dean Phelus, senior director, international programs & special events; Gail Ravnitzky Silberglied, senior director, government relations & advocacy; Lauren Silberman, coordinator, Museum Assessment Program; Kelly Stevelt, senior director, development; John Strand, publisher; Andrea Sireat, director, meetings and special events; Aunteshia Staveloz, special assistant to the president for strategic initiatives; Greg Stevens, assistant director, professional development; Dana Twersky, assistant director, accreditation; Janet Vaughan, senior director, member services; Cecilia Walls, coordinator, accreditation.

AAM COUNCILS AND AFFILIATES: Professional Network Council: Council Chair: Amy Ritter Cowen, chair, PR & Marketing Committee (PRAM). Council Vice Chair: Casey Steadman, chair, Museum Management Committee (MMC), Council Secretary: Ellen E. Endslo, chair, Curators Committee (CurCom). Immediate Past Council Chair: Carl Hamm, past chair, Development and Membership Committee (DAM). Council Members: Christine Reich, chair, Committee on Audience Research & Evaluation (CARE); Phyllis Hecht, chair, Committee on Museum Professional Training (COMPT); Barbara Cohen-Stratner, chair, Committee for Diversity in Museums (DivCom); Nathan Richie, chair, Committee on Education (EdCom); Suzette Sherman, chair, Development and Membership Committee (DAM); Jack Ludden, chair, Media & Technology Committee (M&T); Steven R. Keller, Museum Association Security Committee (MASC); Doug Simpson, chair, National Association for Museum Exhibition (NAME); Darlene Bialowski, chair, Registrars Committee (RC-AAM); Jenny Benjamin, chair, Small Museum Administrators' Committee (SMAC). Council of Regional Associations: Council Chair: Julie Stein, Western Museums Association (WMA). Council Members: Brian Bray, Jim Richerson, Association of Midwest Museums; Jack Rasmussen, Graham S. Hauck, Mid-Atlantic Association of Museums (MAMM); Monta Lee Dakin, Joe Schenk, Mountain-Plains Museums Association (MPMA); Joshua Basseches, Dan Yaeger, New England Museum Association (NEMA); George Bassi, Susan Perry, Southeastern Museums Conference (SEMC); Jason B. Jones, WMA. Council of Affiliates: Council Chair: Paul Hammond, Association of Railway Museums, Inc. (ARM). Council Members: Lois Kuter, American Association for Museum Volunteers (AAMV); Terry Davis, D. Stephen Elliott, American Association for State and Local History (AASLH); Tom L. Freudenheim, Pauline Willis, American Federation for the Arts (AFA); Meg Loew Craft, Eryl Wentworth, American Institute for Conservation of Historic and Artistic Works (AIC); Paul Redman, Casey Sclar, American Public Gardens Association (APGA); Pete Watson, Association for Living History, Farm and Agricultural Museums (ALHFAM); Jill Hartz, Association of Academic Museums and Galleries (AAMG); Samuel L. Black, Gil Mars, Association of African American Museums (AAAM); Christine Anagnos, Dan Monroe, Association of Art Museum Directors (AAMD); Julia Bland, Janet Rice Elman, Association of Children's Museums (ACM); Suzanne Grace, Bob LaPrelle, Association of Railway Museums, Inc. (ARM); Bonnie W. Styles, Association of Science Museum Directors (ASMD); Anthony "Bud" Rock, Bryce Seidl, Association of Science-Technology Centers, Inc. (ASTC); Jim Maddy, L. Patricia Simmons, Association of Zoos and Aquariums (AZA); Linda Downs, Barbara Nesin, College Art Association (CAA); Alex W. Barker, Council for Museum Anthropology (CMA); Judith Margles, Joanne Marks Kauvar, Council of American Jewish Museums (CAJM); Paul B. DeOrsay, Council of American Maritime Museums (CAMM); John DeLucy, International Association of Museum Facility Administrators (IAMFA); Jillian Finkle, International Museum Theatre Alliance (IMTA); Christina DePaolo, Museum Computer Network (MCN); Jill A. Overlie, Museum Education Roundtable (MER); Beverly Barsook, Valerie Troyansky, Museum Store Association (MSA); James L. McCreight, Mary Bailly Wheeler, Museum Trustee Association (MTA); Lawrence Page, Natural Science Collections Alliance (NSCA).

PROFESSIONAL INTEREST COMMITTEES: Alliance for Lesbian and Gay Concerns Professional Interest Committee: W. James Burns, chair. Asian Pacific American Professional Interest Committee Network: Angelica M. Docog, chair. Green Professional Interest Committee: Sarah Brophy, Veronica Szalus, co-chairs. Historic House Museums Professional Interest Committee: Lisa Lee, chair. Latino Network Professional Interest Committee: Mariano Desmaras, chair. Native Americans and Museums Collaboration Network Professional Interest Committee: Rita Lara, chair. Packing and Crating Information Network Professional Interest Committee: Brent Powell, chair. Traveling Exhibitions Professional Interest Committee: Cynthia Sharpe, chair. Visitor Services Professional Interest Committee: Caitlin Martell, chair.

AAM wishes to express appreciation to these sponsors who have generously supported the museum community and the Annual Meeting and MuseumExpo™ 2012.

SIGNATURE SPONSOR



LEAD SPONSOR



KING ABDULAZIZ
Center for World Culture

A SAUDI ARAMCO INITIATIVE



CORPORATE PARTNER



PREMIER



Betty and
Whitney
MacMillan

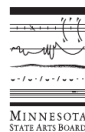


PREFERRED



Max and Victoria
Dreyfus Foundation

James Ford Bell
Foundation



The Museum Group
WWW.MUSEUMGROUP.COM

SUPPORTING

Dewitt Stern Group, Inc.

Edwards Technologies Inc.

Meeting Minneapolis Convention
& Visitors Association

Siriusware, Inc.

Themed Entertainment
Association

PROFESSIONAL NETWORKS



Gallagher & Associates



Science Museum
of Minnesota

