Environmental Advocacy in Free Choice Institutions
Museums as Catalysts for Change
Opportunity and Great Risk Daring to Make It Happen!
The Soapbox Manifesto
Museums and Their Duty to the Common Good
Leaders in Innovation Awards
Last week I was speaking with a docent who shared a story with me that I would like in turn to share with you. This docent was leading a tour for a group of high school students. It was clear from comments that several of the students made that they had not spent a great deal of time in museums and were not much looking forward to the visit. As the group made its way into an exhibition of art from the Forbidden City commissioned by the 18th-century Chinese Emperor Qianlong, the students showed an almost palpable lack of interest in what they were seeing and what the docent had to say.

At one point, the docent looked back and saw a young man who had fallen behind the group, staring intently into a case holding a lavishly decorated screen inset with a small mirror. The label explained that the screen had stood in the Qianlong Emperor’s private palace quarters. As the docent approached, she noticed that the young man’s bearing and posture had changed. Gone was the carriage of bored indifference. Instead, he stood riveted by the screen, leaning forward, eyes glued to the object in front of him. After a long pause, the young man turned to the docent and asked, “Am I looking at myself in the same mirror that the Emperor of China looked at himself in?” Something about that notion captured his imagination, cutting across more than two centuries, two continents and a cultural and economic divide. It made art, culture and history come alive and clearly transported him, at least for a moment, to a world of emperors and courtesans, where artists crafted extraordinary objects for imperial enjoyment. Or as the docent told me more succinctly, “he was hooked.” I like to think that the young man left his museum visit a little changed, with a deeper understanding of himself and the world around him.

And that’s why many of us went into museum work in the first place. Certainly, it’s why I did. We know that millions of people visit museums each year, more than attend professional sporting events in this country. We believe in the power of museums to create experiences that transform people’s lives, sometimes in small ways, sometimes large. The New England Museum Association is at the heart of helping the museum community fulfill that mission. Through its many programs, its annual conference, workshops, newsletter and advocacy activities, NEMA is dedicated to supporting museum professionals and the institutions where we work to expand knowledge and enrich the spirit and the lives of those who come through our doors and visit us online. I could not be more honored to serve as NEMA’s president over the coming two years because I believe so strongly in the work that NEMA does and that we all engage in together.

In my 20 years as a NEMA member and seven years on the Board, I have observed NEMA inside and out. NEMA is financially sound and well run; can boast a talented staff, a dynamic new Executive Director, and a dedicated Board; and is deservedly viewed as a leader by museum associations in other regions. But we can’t rest on our laurels. In my view, NEMA’s great strength is the way it serves the middle, particularly mid-career professionals and mid-sized museums. This is critical. However, I believe there is more NEMA can do. How, for instance, can we better serve emerging professionals and smaller institutions? At the other end of the spectrum, how can we more successfully engage seasoned professionals and large institutions? In this, my first Letter from the President, I want to launch a dialogue, rather than a monologue. I am committed, along with Dan Yaeger, and the rest of the NEMA staff and Board, to asking these and other related questions; to continuing to find out what you, our members, want and need; and to structuring ways for NEMA to respond.

Josh Basseches
Welcome to the quarterly journal of the New England Museum Association. NEMA News is a key communication and resource-sharing vehicle for the six-state membership. The goal of NEMA News is to call for, respond to, and disseminate current information about regional and national issues and activities relevant to the museum profession. NEMA membership is open to museums, their staff and volunteers, students, consultants, vendors, and others who support the region’s museums.

We welcome your comments and suggestions.

New England Museum Association
22 Mill Street, Suite 409
Arlington, MA 02476
Phone: 781-641-0013
Fax: 781-641-0053
Website: www.nemanet.org

NEMA Emails:
NEMA News: nemanews@nemanet.org
NEMA Jobs: nemajobs@nemanet.org
Exhibit Listings: exhibitlist@nemanet.org
Membership/General: membership@nemanet.org

EXECUTIVE COMMITTEE
Joshua Basseches
Peabody Essex Museum
President
Robert Wolterstorff
First Vice President
Phelan Reed Fretz
ECHO Lake Aquarium and Science Center
Vice President
Anne von Stuelpnagel
Bruce Museum
Vice President
Eric Hertfelder
Fort Adams Trust
Treasurer
Pieter Roos
Newport Restoration Foundation
Secretary

NEMA STAFF
Dan Yaeger
Executive Director
Leslie Howard
Operations Manager & Membership Coordinator
BJ Larson
Deputy Director
Heather A. Riggs
Publications Manager & Corporate Member Services

Features

6 Environmental Advocacy in Free Choice Institutions
By Phelan R. Fretz Ph.D. Executive Director, ECHO Lake Aquarium and Science Center, located at the Leahy Center for Lake Champlain

8 Museums as Catalysts for Change
By Laura B. Roberts, Principal, Roberts Consulting

10 Opportunity and Great Risk: Daring to Make It Happen!
By Susan Beane, Archivist/Public Relations Coordinator, Museum L-A

12 The Soapbox Manifesto: Museums and Their Duty to the Common Good
By Dan Yaeger, Executive Director, New England Museum Association

19 2010 Leaders in Innovation Awards

Departments

2 From the President
4 From the Director
5 News About NEMA
21 PAG Workshops
22 2010 Annual Conference Sponsors and Exhibitors
27 NEMA Board of Directors
28 NEMA Annual Report
31 Field Notes from the IMPs
33 People
35 Welcome New Members
36 Member Profile
38 From the Region
44 Grant Deadlines
45 Grant News / News You Can Use
48 Professional Development

Front Cover Photo credit: © Michael Malyszko photographed at the Museum of Science, Boston.
Musaeums and activism might at first glance appear to be odd bedfellows. After all, museums are stereotypically buttoned up, worrying about things like collection care and security systems, kowtowing to granting agencies and visitor studies. Activists are stereotypically long haired loud people chained to lampposts, chanting clever slogans and highlighting the evening news.

This issue of NEMA News, however, makes the case that museums and activism have much in common, that museums can indeed serve their mission by advocating for their communities. Laura Roberts provides us with an overview of some forward-thinking museums and their efforts to help audiences frame issues in the current social dialogue. Phelan Fretz gives a fascinating report on how his institution, ECHO Lake Aquarium and Science Center, is taking on global ecological issues, one baby turtle at a time. And the folks at Museum L-A recount their tale of calming community hostility through a powerful exhibition, an initiative which won them NEMA’s Leaders in Innovation Award this past year. Rounding out the issue is my attempt to put a little philosophical perspective on the subject of museums and activism.

In a nutshell, it is vitally important for museums to engage in activism and advocacy, which can take many forms. It might be through politics, as practiced this past year by the Worcester Art Museum, which successfully spearheaded legislation to clarify how museums should handle unclaimed and abandoned property. It might be through participating in efforts such as AAM’s Advocacy Day, coming up February 28 – March 1 in Washington, DC (I hope to see you there!).

And it might be simply through speaking up locally on behalf of your audience, to make your voice heard on issues that affect the way your community interacts. Whatever the method, let’s make a belated New Year’s resolution to be more socially aware and active in 2011.

Happy reading!

Dan
SUCCESSFUL CONFERENCE IN SPRINGFIELD

Throughout the conference this last November the halls were abuzz with people recounting sessions they had just attended, sharing news of their institution, and networking with other attendees. If you were unable to attend the conference, but would like to view the Final Program book, visit nemanet.org/conf10.

We extend our sincere thanks to the conference co-chairs, the Local Committee, the Program Committee, the session chairs and speakers, all of whom worked in partnership to create a strong program. Thank you for the contribution of your time and expertise. Thanks as well to our Corporate Members who were critical to the success of the conference. Last but not least, to our sponsors and exhibitors whose names appear on page 22: thank you, the conference would not have been possible without your support!

SAVE THE DATE!
2011 NEMA CONFERENCE

Next year’s conference will be held in Hartford, CT on November 16-18, 2011. The theme of the conference, “Museums in the Mirror: Reflecting Relevance in a Diverse Society,” invites us to examine how we reflect the diversity of our communities, and challenges the NEMA family to develop effective ways to increase multicultural participation in its ranks.

LEADERS IN INNOVATION AWARDS

After much debate the judges chose two entries as this year’s winners: the Aldrich Museum of Contemporary Art program Draw On! and Museum L-A’s Rivers of Immigration: Peoples of the Androscoggin. Carolina Pedraza, former Head of Youth & Family Programs, Aldrich Museum of Contemporary Art, and Rachel Desgrosseilliers, Curator and Executive Director, Museum L-A, accepted the awards on behalf of their museums during the NEMA Annual Meeting in Springfield, MA, on November 5. See page 10 and 19 for complete details on each of these innovative projects.

NEMA was extremely pleased to have the support of two highly-qualified judges: Megan Fischer, Marketing & PR Manager, Providence Children’s Museum (the inaugural winner of the LIA), and Paul Orselli, President and Chief Instigator, Paul Orselli Workshop (POW!). They worked with NEMA Publications Manager Heather A. Riggs to judge seven very different entries submitted by museums of various sizes and disciplines.

NEMA PUBLICATION AWARDS

The NEMA Publication Awards honor excellence in design, production and effective communication in museum publishing. The Call for Entries is available on the NEMA website. Please consider entering your 2010 publications; categories include newsletters, websites, annual reports, invitations, annual fund mailers, books, and posters. The deadline for entries is March 30, 2011.

SALARY AND BENEFITS SURVEY

Planning for the 2010/2011 Salary and Benefits Survey is underway. Be on the look-out for a survey through which you can report trends in your museum. To produce a useful and representative report, we must have accurate responses from as many museums as possible, so please make sure that your institution participates.

continued on page 25

WELCOME NEW PAG CHAIRS AND THANK YOU

There have been quite a few changes to our PAG Chair line-up. Join us in thanking Kathryn Balistrieri, Andrew Boisvert, David Colglazier, and Andy Grilz for many years of wonderful service to their colleagues and the museum field as a whole. We will miss you! Please join us in welcoming several new PAG co-chairs. Trip Anderson, Principal at Innovative Designs, joins Carrie Brown and Tom Conroy as IMP PAG Co-Chairs. Marylou Davis, a private conservator, joins David Dempsey as Conservator PAG Co-Chair, and Rebecca Parmer, the Archivist at the USS Constitution Museum, joins Susan von Salis as the Libraries and Archives PAG Co-Chair. Most recently, Heather Leavall, Curator at the Peabody Historical Society, and Darren Brown Curator of Collections at the Beverly Historical Society & Museum join Sheri Leahan as the Curator PAG Co-chairs. We are looking forward to working with all of them to develop exciting professional development opportunities this spring.

COSTEP

Over the last two years, the COSTEP advisory committee has worked to determine best practices and priorities for disaster preparedness, increasing awareness of the needs of the cultural community with the federal, state...
Environmental Advocacy
in Free Choice Institutions

The ECHO Lake Aquarium and Science Center regularly engages the general public on environmental issues that face the Burlington community and beyond. Find out how they have opened an ongoing dialogue to become a necessary resource in the community.

Advocacy – Is it the third rail for museums or a necessary strategy to being a leader in our community? Is it enough to be the honest broker – convening the conversation – and letting the “chips fall where they may?” Or, do we need to do something different?

In Vermont, who isn’t for stewardship of Lake Champlain? We all want the lake to be healthier. But achieving that goal means everybody must change. Way back when, (before the Clean Water Act) most of the pollution in our waterways came from “point sources” that everyone could identify on a map. We knew who the culprits were. Today, over 80% of what is harming Lake Champlain comes from “non-point sources,” airborne particles from somewhere west of us, farm run-off arriving in myriad tributaries, stormwater flowing over our urban and suburban streets and lawns, invasive species transported on our boats. We are all at fault.

Attempting to address these non-point sources of lake pollution requires answering two questions. What is our comfort level, as museums, with being a public advocate for the change necessary? And second, because museums are essentially talking with our friends and neighbors about all of our collective “sources” of pollution, what pedagogical strategies will work to change the behavior of our audiences?

There is currently a national conversation amongst museums urging them to move from being a “nice cultural amenity” to a “necessary resource” in our community. Some interpret this challenge as requiring taking a publically vocal stand on issues of the community’s interest. Others see an equally robust role of gathering the voices for thoughtful conversation. The range of interpretations highlights the considerable challenge museums face of effectively maximizing our community service and relevance.

Perched on the shore of Lake Champlain, ECHO Lake Aquarium and Science Center struggles with its advocacy on issues. For example, every fall we take in 50+ spiny soft-shelled baby turtles from disturbed nests. They overwinter with us in our “head start” program, tripling in size for release in May. The public loves the tiny turtles and their story

By Phelan R. Fretz Ph.D. Executive Director, ECHO Lake Aquarium and Science Center, located at the Leahy Center for Lake Champlain
as a threatened species in Lake Champlain, both in daily ECHO programs and through the media. But, there is a larger story we do not typically tell.

One of the embayments in northern Lake Champlain struggles with its farm-induced phosphorus load and toxic algae blooms. A human-made causeway, home to a growing bale of spiny soft-shelled turtles, blocks most of the water exit from the bay. The owners of camps surrounding the bay want the causeway removed as part of a new bridge project, to increase flows and hopefully mitigate the algae problem. Hydrologists, after extensive flow analysis, have determined that removal will not solve the problem. The public continues to be vocal about the causeway as a problem, and its basking, threatened turtles, (often noted by ecologists as a reason for keeping the causeway), as compromising the bay’s water quality. The causeway is just one of the stories. During any one year scientists are scratching their heads about why the toxic algal blooms show up. Water temperature, phosphorus levels, weather and other variables make predictions nearly impossible. While the link between increased phosphorus levels and algal blooms is clear, the immediate cause is not. As this larger story plays out in the court of public opinion, science, values, and economics get called into play to serve many agendas.

Engaging the public in issues as complex as these, with often dispersed causes and intricate science, is a challenge for museums seeking to promote real understanding and personal action. For Lake Champlain the root cause is clear: too much phosphorus. However, what is not well understood is how the different variables combine to cause or not cause particular blooms. Is it appropriate that ECHO advocates for farms to change their practices? What does that accomplish? Taking an authoritative public stand may make us feel effective as we speak to the media, but doesn’t necessarily impact the behaviors of the audiences we serve. Our unique capability is to thoughtfully wade through the science and engage our audiences. Even more important, as “free choice” institutions, we must create educational settings that motivate our guests to ask questions and construct their own understanding.

How do we leverage our resources to motivate guests to act, rather than to tell them what to do? One strategy is the Science Cafes that are finding great success in the science center community. Convened in the evening, with food and cash bar, ECHO coaches an expert to offer 20 minutes of background, followed by audience discussion around candle-lit tables. The evening concludes with a lively discussion that positions the audience in the information driver seat. Over 100 folks regularly attend these “hot-button” science evenings at ECHO. We are clearly convening the conversation, but to what end? Do we need to take a larger role in the content or is our facilitation of a highly engaging, powerful educational experience enough?

Another strategy is taking complex, seemingly distant issues, and making them personal. A couple of years ago we stumbled upon a wireless voting system that enabled guests to anonymously provide information or vote. We put together 10 questions about climate change. The questions focused on our guests’ personal decisions. What size car do you drive - 4, 6 or 8 cylinder? How do you get to work and how far do you drive? What percentage of your house lighting is fluorescent? The results are summarized and presented to the 30 folks participating - average car size, energy usage and other variables - providing a picture of the room’s collective impact on the earth. Comparisons to other nations’ usage dramatize the impact of our culture. The conversation following naturally concentrates on personal decisions and behaviors. The impact on our guests is hard to fully nuance, but we conjecture that utilizing data generated from the guests will cause some to reconsider their energy and related decisions, thereby achieving one of our major personal behavior-change goals. In this instance, is our advocating for more earth-friendly practices appropriate?

To return to the original question - is advocacy the third rail or necessary strategy – we conclude: neither and both. Becoming “nec-
Museums as Catalysts for Change

How do museums become centers for change? Examples from the Children’s Museum in Southeastern Connecticut, Harriet Beecher Stowe Center, and the New England Aquarium show how museums are able to be the catalysts for change.

The American museum community has been striving towards the goal of “community engagement” since 1998, when AAM initiated its “Museums & Community” discussions around the country. After many years of trying to figure out what that means, I don’t think we are much closer to that goal. Deep, sustained engagement does not come from creating more advisory committees or hosting more community open houses. It doesn’t even come from creating new collecting initiatives or diversifying the board of directors, although those steps are necessary. I am convinced that engagement only takes root when a museum is raising important questions and helping members of the community think about answers or solutions, when a museum finds a role that is relevant and valued.

At a museum conference last fall, the executive director of a state historical society noted that the society serves its community by bringing people with divergent views to the table in an atmosphere of safety and trust. She described the museum as a neutral, agenda-free “Switzerland” and her colleagues murmured their appreciation. But I viewed it another way. Leaving aside the complicated political theory question of whether Switzerland is, in fact, neutral, I think our museums should uphold and act on a set of values and attitudes. What would our field look like if we did not settle for simply being venues for difficult conversations, but catalysts of social change?

To initiate this conversation with my colleagues in NEMA, I invited three gifted and courageous museum leaders to participate in a session at the annual conference. Christine Hammond of Children’s Museum Southeastern Connecticut, Katherine Kane of Harriet Beecher Stowe Center and William Spitzer from New England Aquarium addressed the question: “Can Museums be Effective Advocates?” This article will draw on their experience and the work of others.

First, a note about language. When I sat down to do the powerpoint introduction for the session, I unconsciously changed the noun from “advocate” to “activists.” I am still not sure of the right terminology, but I think “catalyst” may be closer to the mark. I am arguing that museums
should not shy away from embracing a point of view or position on appropriate critical social or cultural issues and that they should work towards social change consistent with those positions. But for me, “advocacy” and “activism” imply particular activities and I have observed that a wide range of activities can be effective.

For some museums, addressing issues of public policy are the norm. The Association of Zoos and Aquariums requires that member organizations include messages on conservation of animals and habitat in their interpretation and exhibitions. New England Aquarium has reoriented the entire institution around its Live Blue Initiative, from changing exhibit labels and creating downloadable exhibit tours to renaming its member magazine and creating a separate web portal (liveblueinitiative.org), continuing the campaign outside the aquarium’s halls. As Billy Spitzer explained at the conference, the campaign was a strategic response to the aquarium’s financial challenges as well as a response to what they perceive as a threat to the health of the planet. The board and staff reasoned that sustainability would come not from being a more popular public attraction but by being more relevant. Not only has attendance from being a more popular public attraction but by being more relevant.

The Aquarium is now seen as a leading voice in the discussion of the impacts of climate change on the oceans. While not advocating for a particular set of solutions or policies, it has brought scientists, experts and public policy leaders together with the mandate: this is a serious issue which demands serious attention and constructive solutions. And they have taken their concerns to the general public. For example, the aquarium’s president, Bud Ris, was interviewed on WBUR, one of Boston’s NPR stations, talking about the dramatic impact of rising sea levels on the harbor and the city, saying “we don’t have a lot of time to spare.” Listen to the interview here, www wbur org/2010/08/26/harbor-future#audio.

Even without a mandate from a professional association, every museum can examine its values and expertise to understand which social issues might be relevant to it mission. For example, the mission of the Children’s Museum of Southeastern Connecticut is “to encourage learning and spark imagination by engaging children and all families through creative...

...every museum can examine its values and expertise to understand which social issues might be relevant to it mission.

With a cash budget of $5,000 and far more in contributions of time, facilities, and services, the museum provoked local families to rethink how children should spend their time and what constitutes healthy intellectual and social development. It’s not that the museum’s stand was controversial (after all, few would argue that children should spend more time watching television), but it did represent a broader, more activist interpretation of their mission.

Other children’s museums have taken on children’s health (including the crisis of childhood obesity), the value of unstructured play in children’s standardized-test-oriented life, and responsible stewardship of natural resources. The Discovery Museums in Acton, Massachusetts, for example, received a MetLife Foundation and Association of Children’s Museums 2010 Promising Practice Award for its Water Resource Project, a series of 11 hands-on programs for families that focus on water resources, quality, and environmental protection.

Sometimes, the link between social change and museum mission is clear. The Harriet Beecher Stowe Center is acutely conscious of the legacy of Stowe and Uncle Tom’s Cabin, the best-selling novel of the nineteenth century. The Center “promotes vibrant discussion of her life and work, and inspires commitment to social justice and positive change.” To achieve this mission, Katherine Kane and her staff have initiated a series of Salons at Stowe, “21st-century parlor conversation designed to inspire you to move from dialogue and debate to action on current social justice issues... a forum for lively discussion on important contemporary topics that concerned continued on page 17
Since its opening in 2004, exhibits in Museum L-A have focused on sharing the stories of Lewiston-Auburn's industrial legacy and its inventive and hard-working people. The museum launched its Portraits & Voices oral history project, connecting the stories of people through work and community. It was an initiative that helped keep the museum relevant in innovative ways to capture the stories of today. This led to the creation of Rivers of Immigration: Peoples of the Androscoggin, an exhibit not originally planned, but deemed to be of utmost necessity for the community.

The people of L-A have a diverse heritage, but share the common link of having ancestors who immigrated to the Twin Cities because of industry. With a mission to strengthen community and connections between generations, Museum L-A is best known for serving as a bridge between the ages and building sense of place.

Newspaper headlines since 2003 have read: Two Worlds Collide in Lewiston; 4,500 Rally Against Racism; Somali Leaders Call for Mayor’s Resignation; Documentary Shows Lewiston’s Racial Divide. This press attention, spawned from the sudden influx of Somali immigrants to L-A, was not unlike that when Irish immigrants created tensions new to Lewiston in the 19th century. The Irish remained subject to suspicion and discrimination until the next wave of immigrants, the French Canadians, arrived in late 1860s.

Today, the community’s diverse heritage is on display through places such as the Italian Bakery, Holy Trinity Greek Orthodox Church, and the Franco American Heritage Center. However, the community seemed to have forgotten that language barriers, social unrest, and cultural differences were once common. By the mid-1960s, the various cultures had assimilated and a “live and let live” attitude of tolerance prevailed. Things remained static until the early 2000s, when a major wave of Somalis started arriving by the thousands. Once again, in an all-white community, there were very notable differences of color, religion, culture, dress, and speech. It was a shock to a comfortable existence. It was history repeating itself.

By Susan Beane, Archivist/Public Relations Coordinator, Museum L-A

Opportunity and Great Risk
Daring to Make It Happen!
We seemed to have forgotten that over 100 years ago, our people burned down churches and posted “French need not apply” signs. There was a role the museum could play in remembering and celebrating our history of immigration. It was clear that this long-forgotten story of immigration needed to be dusted off. Museum L-A could be the vehicle with which to build bridges of understanding between our largest and newest group of immigrants. The museum staff agreed that it would be well worth the extra effort.

In January 2009, Colby College anthropology professor Catherine Besteman came to the museum with her exhibit The Somali-Bantu Experience: From East Africa to Maine. The exhibit’s primary focus was to share the transition the Somali Bantus have experienced in the past two decades as they have lived through a horrific civil war and several relocations as refugees. The goal was to educate visitors on the history, culture, and current lives of Somali Bantus in the United States, many of whom have made their home in Lewiston and Auburn.

Executive Director Rachel Desgrosseilliers considered that, although the Somali exhibit was excellent, there was too much friction and strife in the community at the time for the museum to focus on the Somali population alone. The exhibit might be polarizing to the community rather than help it to heal and understand. In order for the museum to participate, it would be necessary to include it under a bigger umbrella of “immigration.”

A varied group of individuals was brought to the table to form the exhibit planning committee. This collaboration included Besteman and photographer Jorge Acero, who contributed the exhibit along with a collection of artifacts from Somalia; Anne Kemper of the Lewiston Adult Education’s English Language Learner (ELL) Program, who contributed 28 first-person accounts of immigrants from Peru, Africa, China and more; and a delegation of the Somali community, from young to elders. Through a major partnership with Bates College, cultural studies professor Elizabeth Eames, Ph.D., joined in the planning.

How did this small museum take advantage of this great opportunity to make a difference and live its mission? The board was presented with an unplanned exhibit that could turn into a great risk, especially with the museum just starting to be known in the community. It could become a public relations problem due to existing cultural tensions. In addition, this exhibit had no budget and a cost of $22,000 in a time of great economic uncertainty. After reviewing all of the above, the board emphasized that Museum L-A was to be part of the solution and not part of the problem. Even though this was not budgeted for, the museum had to make it happen since it was mission-fulfilling.

The exhibit committee worked over months to produce exhibit elements and plan a multi-cultural opening. Through the generosity of many in-kind services, the museum was able to produce a sophisticated exhibit. In addition to the established Somali exhibit and personal histories of the adult education students, the exhibit included an immigration timeline reaching back to the mid-1800s, a writing wall for visitors to add their own stories of immigration, and an interactive world map. The exhibit and its associated lecture series were created with a goal to connect its community with its story of immigration in ways that: (1) share the stories of our present-day immigrants in a sophisticated manner, (2) dispel myths and change attitudes with the intent to build bridges of understanding for our immigrant story, (3) assist the ELL program with furthering students’ English language skills by asking them to write their personal histories, (4) provide self-discovery of our own individual history of immigration, and (5) explore controversial and innovative topics through safe discussion.

Rivers of Immigration opened in October 2009 with more than 300 in attendance. Ethnic foods (Italian, Irish, French Canadian, Greek, and Somali) were served, ethnic dance and music filled the upstairs galleries, and stories were learned and shared. The 10-month exhibit hosted school groups studying community and United States history to better understand our diversity along with its economic and social impact.

Visitors were surveyed: 59% of respondents stated that the exhibit was excellent and 29% stated that the exhibit was good, 82% felt

continued on page 15
Museums, with a few exceptions, are averse to making waves in the public arena. That’s not an indictment. It’s just reality. Our aversion is, to some degree, wired into our organizational DNA. We collect. We preserve. We interpret. We do not, usually, upset the applecart of civic discourse on matters that fall outside the cultural purview traditionally ascribed to us. We do not often mount a soapbox in the public square.

For most of us, this is a pragmatic stance. Why risk alienating anyone, especially our board members and donors? Just as religion and politics are taboo in polite conversation, nettlesome societal issues are off limits to museums. Sure, we’ll speak up when an issue impacts us directly – say a zoning regulation that impedes a building project or a proposal to cut funding to the state arts agency – but it’s just not worth the potential backlash to take sides on more general items in the social agenda.

However, this stance – the safe stance – is fraught with dangers all the same. Museums are one of society’s key pillars, along with governmental agencies, social service organizations, business groups, churches, and the like. By abdicating leadership in wider social issues, museums effectively cede the debate to these other groups, reducing museums’ relevance. It plays into the stereotype of the museum as aloof, effete, and not fully vested in its community.

The safe stance also signals that the museum cares about its audience only up to a point. We’ll do our best to enhance your life when you visit our galleries. But what happens to you when you go home is not our concern. The great power of museums is their ability to transform the lives of individuals who walk through their doors. Their greater power, and fundamental duty, is to act as agents of transformation to society as a whole.

Object or Agent?

One reason museums generally might not entangle themselves in global causes is that they often think of themselves as primarily bricks-and-mortar places. They are buildings – very often “temples” – of art, history, science, or whatever. Within them lie tangible artifacts for study and perhaps reverence. The artifacts are known as “objects,” and the mu-
museum, like a Russian nesting doll, is an even larger object housing them. Museums are fundamentally places to be visited, each with a unique and determinate set of GPS coordinates. They are there.

In addition to the artifacts within, the customary process-oriented structure of the museum lends weight to this objectification. Bylaws, board policies, mission statements, administrative procedures, hierarchies, departmental silos, collection taxonomies, organizational charts – each of these adds to the idea that the museum is a place. It’s a workplace, where talented people are doing fine work, but it’s a place nonetheless.

To be honest, society has not asked the museum to be much more than a place. It wants a place to protect the cultural patrimony. It wants a place to be educated and inspired. It wants a place to visit on a rainy Saturday afternoon with the kids.

As an objective place, the museum is governed by a particular set of rules. It has fiduciary responsibilities, a public trust to pursue its mission, and a legal framework peculiar to nonprofits. It abides by standards and norms promulgated by professional associations such as NEMA and AAM. It is subject to zoning regulations and building codes. It covenants with its audience to provide a certain type of experience within the confines of its spaces. But it is under no legal or moral obligation to worry about what happens outside those spaces, no particular duty to the social good.

There is, however, another way to perceive a museum. Instead of thinking of the museum as a place, an object, we can think of it more as an agent, an entity that acts with purpose. More than a mere building, this museum is organic and ever changing, a force of action and reaction. It’s a collection of people serving people, operating fully in the context of a community.

Almost a hundred years ago, the esteemed theorist John Cotton Dana put it this way: “We have simply conceived of a museum as a living thing … and upon this conception we have grafted such activities of present day museums as one may properly call alive...” Understood like this, the museum exists not as a thing but as a being. It has personality, vitality, and purpose. At the risk of anthropomorphizing, we can say that the museum has a soul, a reflection of the values and aspirations of the people who comprise it at any given point in time. The museum is capable of acting for good or ill, and, like a person, enjoys rights and responsibilities. Like people, the museum is also subject to the great moral imperative of making the world a better place.

The Mission/Value Dynamic
If the museum is a living thing, the mission statement forms its heart. Traditionally, mission statements define what the organization is and the work in which it engages. They explain its purpose, describe its audience, and provide an organizational touchstone by which the group’s work can be measured.

But mission statements can go deeper. They must go deeper. To be a true expression of the museum’s heart and soul, the mission statement needs to reflect the institution’s values. What do we stand for? What do we care about? Why do we do what we do? How will we act to benefit all aspects of the lives of our audience?

“The worth of a museum is in its use.” John Cotton Dana’s simple maxim reveals a complex meaning with regard to the dynamic between mission and value. By “useful,” Dana means that the museum should move “its community toward greater skill in all the arts of living,” including things that pertain to the individual, such as developing a capacity for aesthetic appreciation, as well as things such as clean streets and clean air that enhance the common good of the community in which the individual lives.

This line of thinking implies that the museum exists not merely to collect, preserve, and interpret, but, more importantly, to add value to the people it serves and the communities in which they abide. Most museums seek to add value to the individual through their capacity to transform. As Stephen Weil notes, “Museums are quintessentially places that have the potency to change what people may know or think or feel, to affect what attitudes they may adopt or display, to influence what values they form.” The real question is whether museums in the 21st century can and should embed within their mission the goal of becoming transformative to society as a whole.

continued on the following page
Soap Box Manifesto continued from the previous page

It boils down to the relationship between the museum and its audience. Museums do important work when they seek to transform individuals with the magic powers of collections and programming. But that only tells part of the story of what they can accomplish. Transforming individuals is essentially an internal process—improving their inner life. But if museums truly care about their audience, about the whole person, they will also be in the business of improving the external conditions which impact their audience. That means moving beyond the traditional museum/audience relationship of education, entertainment, and inspiration. Museums must become advocates for their audience in the wider community. This approach implies a more holistic museum/audience relationship. Audiences are not customers. They are family.

Setting the Public Agenda

In any community, public dialogue is shaped by the people and institutions that choose to participate. They and they alone drive the public agenda. They are the ones who mold policy, influence opinions and outcomes, tilt the balance of power in one direction or another. Participants in public dialogue are the actors. All the rest are reactors, allowing external forces to set the stage on which they are forced to muddle.

When sitting out the dance of public debate, museums are reactive, allowing others to define community values and, ultimately, offering no more than passive squeaks to conditions that constrain its ability to operate. No wonder, then, that museums often find it difficult to muster the political clout necessary to achieve success in the public realm. In that realm they are irrelevant, not because they are unimportant to their community, but because they have chosen to remain aloof from the community’s concerns. No wonder the arts and humanities are perennial targets for budget cuts. Until the museum decides to enter the fray, the indignities will persist.

In the minds of some museum professionals, the realm of culture is removed from other societal domains. Culture and commerce don’t mix. Culture and politics don’t mix. Culture and religion don’t mix. Culture and pop culture don’t mix. There is a feeling that culture is an elixir in the cup of the Holy Grail which needs to be secured in the keep of a stronghold. Any admixture will be disastrous, so it’s better not to venture out and risk the danger of contaminating the elixir.

But bottling culture up inside a fortress may sooner or later end in disaster all the same. The barbarians massed outside may storm the gates. Or perhaps even worse, they may simply walk away, leaving culture alone to starve. Culture remains pure, but no one cares.

The fact is, museums do indeed exist in the public arena, whether they choose to participate or not. As prominent public institutions, they are part of a fabric, locally and globally, that includes governmental agencies, social service providers, businesses and their associations, educational entities, churches, public safety, labor organizers, sports and recreation, and the media. Think of any entrée on today’s public opinion menu, and it’s likely that one or more of these groups are in the kitchen helping cook it up.

The institution that stands out for its emergence in public affairs is the church. Although ecclesiastical thought has intersected frequently with the path of American history, providing the intellectual foundation for things such as Manifest Destiny and the abolition movement, by the mid-20th century the church was focused more on individual salvation than social change. Then the crucible of the 1960s poured out the civil rights movement, in which the African-American church and figures such as Reverend Martin Luther King effectively blended theology and action. On the other end of the spectrum, political movements such as the Moral Majority and Christian Coalition were born from the pulpit with social action as their mission, influencing elections and driving debate on everything from education to abortion. The evolution of the church in the public sphere is a lesson for the museum world.

Museums have not only a right to enter into the public debate, they have a duty. Museums provide transformative and spiritual experiences in their own right, and offer a unique set of perspectives, values, and skills that enhance the public good. They have the ability to change the way people see the world. They stimulate creativity and imagination. Museums are forces of tolerance, justice, and equality. Perhaps more than any other institution, they can speak truth to power, unveiling tyranny and demagoguery in their many forms. Museums can and must be more evangelistic about their missions.

We owe it to our audiences. We owe it to society. We owe it to ourselves.
Pathways to Change
How do we begin to influence social change? The first thing the museum should do is examine its mission and understand its audience thoroughly. How is our mission serving our audience outside the walls of the museum? What aspects of the social fabric could be improved that would maximize the impact of our mission in the community and therefore the lives of our audience? In this regard, the museum might become active in advocating for more robust education budgets, public investment in the humanities, or social justice for particular segments of its audience. It might advocate for better housing conditions for its elderly audience, better after-school care for the children of its audience of single mothers, or greater awareness of systemic economic inequalities which its minority audience might suffer. As former Speaker of the House Tip O’Neill once said, “all politics is local.” Likewise, a museum’s social activism begins and ends with its own unique mission serving its own unique audience.

What path is appropriate? There are essentially three ways in which museums might put their mission to work in the community: programming, politics, and the public square.

Programming is the most straightforward path since it weaves the museum’s social message into the exhibits and educational offerings it is accustomed to producing. In this way, the museum helps encourage new ways of thinking about an issue and advocating for its audience by doing what it does best. This is not to suggest that the museum engage in propaganda. Rather, the most effective advocacy is that which persuades subtly, by example, not by rhetoric. This fits into the museum’s key strengths. The most potent advocacy might be the choice of an exhibition theme, or new object labels with fresh interpretations, or strengthening after-school programs at the museum to include under-served audiences.

The second path, politics, is a bit trickier. Museums are often squeamish about politics because of its seeming unpredictability and somewhat alien culture. Museums are all about truth and beauty; politics not so much. But just as learning a second language is daunting at first, once museums understand how politics operates, it is an activity that can be mastered with great reward. Political advocacy for the museum and its audiences is essential to affect social change. This might include participation in formal, organized events such as the annual AAM Advocacy Day in Washington, DC, or more targeted, local advocacy in City Hall. At all levels, museums need to come to the table.

The final path, the public square, is perhaps the trickiest of them all. Whereas programming and politics are largely behind-the-scenes activities, the public square is where the museum must step up and publicly proclaim its mission-driven values. This is the soapbox, which the museum mounts to let the world know where it stands. Museums can and should be more active in talking the talk, walking the walk, of thought leadership in their communities. We have something to say and we should say it, in newspaper columns, blogs, talk shows, public forums, and especially in our own newsletters. By going on record and exercising their unique voice, museums put themselves on the path to relevance in their communities and effectiveness on behalf of their audiences.

These days, the museum voice is needed more than ever as an antidote to the materialism and mediocrity that pervade so much of our society. Museums stand for our better selves, calling people to higher places. We have proven our ability to transform the lives of our audiences. Now it’s time to take up the challenge to help transform the communities that surround us.

It’s time to mount the soap box.

2 Dana, page 38.

Opportunity & Great Risk continued from page 11

that they learned more about the diversity in their community and 65% reported a greater appreciation and understanding for our newest immigrants.

The risk was an opportunity challenged and won. The absolute risk-taking honors a board of directors that knows its identity and has the passion for its true mission-fulfilling responsibilities. It honors a staff which believes in work, dedication, and partnerships that make their communities better places for all. Our wish to all of you – may you be so lucky as to have such a team.
Essary resources” for the community means listening hard to their needs and acting. That’s how we build value and address our goals to promote individual behavior change. In Vermont, we hear a community worrying about their lake and struggling to identify the role they play in the complex variables that contribute to algal blooms and other threats. The key to ECHO’s strategy is setting up situations where the public has the opportunity to ask, how can I help? Otherwise, we fall into the trap of just another voice telling them what to do (and there is certainly enough of that in today’s media). I would suggest that advocacy (defined as support for or recommendation of a particular cause or policy), when integrated into our education strategy to achieve personal behavior change, is a critical strategy for museums. ECHO’s climate change activity, for example, honored the guests’ input and experience, and then engaged them in a conversation about how they can change. Once the door was open, we were not bashful about talking about our society’s global impact. In the Science Cafes, we advocate not for a particular point of view, but for being an active and engaged citizen of the community. We go so far as to articulate that agenda at the beginning of each evening.

Another strategy we are experimenting with collects and networks our guests’ personal connections to the lake. Earlier this year, ECHO launched a website and science center exhibit to capture stories – in written, picture, or video form – about Lake Champlain. We postulate that by initially concentrating on our audience’s personal lake stories, we will foster thoughtful discussion about hot-button lake stewardship issues. Voicesforthelake.org is already connecting people by having them share their passions. The next step is to utilize this platform to galvanize local action and support to address regional issues. For ECHO, this will be implemented in the form of regional lake summits supported by social media and a new partnership with our local NBC affiliate creating a conservation correspondent to deliver weekly environmental and stewardship messaging to TV viewers. We look forward to exploring what advocacy questions arise in these media.

I would submit that advocacy, when utilized as part of a robust educational strategy, can meet the needs of a public eager to understand a topic that science centers have fully explored. While this may not have the same splashy effect as a letter to the editor or giving testimony to legislative committees or local city councils, it can and should provide value to a community. Our value is demonstrated by doing our homework about a topic, creating a situation where various views are valued and shared, and then letting our audiences approach us on their terms. At ECHO, this means engaging our guests with the personal connection to the baby soft-shelled turtles, then supporting their questions about why or how human needs might trump turtle restoration. It is this strategy that potentially can reach our ultimate goal of causing personal behavior change for a better planet.

Phelan R. Fretz is the executive director of the ECHO Lake Aquarium and Science Center, located at the Leahy Center for Lake Champlain in Burlington, Vermont. Since opening their new facility in 2003, ECHO has continually experimented with how best to engage audiences toward the goal of environmental stewardship.
Harriet Beecher Stowe. A key element of each Salon is the creation of an ‘Inspiration to Action’ agenda - a list of specific actions that can be taken to address the issue at hand.” Recent salons have discussed stereotyping and name-calling, animal rights, re-abolishing slavery, and banning books. To read more about the program click here, www.harrietbeecherstowecenter.org/worxcms_published/programs.items_page104.shtml.

Few history museums have the explicit tie to a social agenda that the Stowe Center embraces. Nevertheless, many of their missions or plans speak of the value of a historical perspective in understanding contemporary issues and challenges. But when a town looks at the challenges it is facing – the protection of open space, the revitalization of a business district, the assimilation of new faces – where is the historical museum or society and its historical perspective? The staff and board, as historically-minded citizens, may walk out of a community meeting shaking their heads at the lack of historical context in contemporary debate, but at the same time have not looked for a way for the history museum or society to contribute that perspective and be part of the search for solutions.

Art museums seem to find it even more difficult to find an appropriate role in public discourse. One valuable resource on this work is the Animating Democracy Project of Americans for the Arts. Most of the projects have been undertaken by performing arts groups, but the project website (www.artsusa.org/animatingdemocracy/reading_room/case_studies/visual_arts.asp#tawm) includes four moving case studies of projects in museums. The link between public art projects and activism is perhaps more comfortable. The project database includes documentation of The Manhole Cover Project, on gun violence, and the Hartford Grandmothers’ Project, addressing the fear of city streets experienced by elderly women, both undertaken by Wadsworth Atheneum Museum of Art in Hartford, Connecticut, and The State Hospital: In Memoriam sponsored by Historic Northampton (Massachusetts) to promote civic dialogue about the mental health system in America.

As I thought about this topic, I began to look around at other parts of the community or our culture to see who else was embracing the challenge of acting on their values and priorities. I found some surprises. The National Football League is promoting “Play 60,” encouraging kids to get 60 minutes of exercise a day. (www.nflrush.com/play60) MTV promotes engagement with the political process around issues of importance to young people in their “Rock the Vote” campaign. (www.rockthevote.org/about/history-rock-the-vote) The Concord, Massachusetts, town meeting has banned bottled water, encouraging residents to use reusable bottles and drink tap water. Richard M. Daley, the outgoing mayor of Chicago, had an aggressive “green” agenda, going far beyond the specifics of his job description to change public policies and government practice, but also promote and encourage private action.

This leads me to wonder about the impediments to change. Admittedly, we do not have the power or influence of the NFL or MTV, but within our communities we are often prominent and trusted resources. Some may worry that people are looking for enjoyable diversion in museums, not serious discourse. Perhaps paradoxically, the sectors of our field that are more enthusiastic about engaging with issues – science museums, zoos and aquariums, and children’s museums – are also those most heavily dependent on admissions and related earned income. Like the New England Aquarium, I suspect many find that relevancy is actually good for the bottom line.

I also have talked with board and staff who fear that controversy will alienate participants, donors, public funders, or other key stakeholders. A few think that nonprofits are barred from entering into public debates, which is not true. (They cannot use their resources to campaign for candidates or specific legislation.) I know of at least one community where the historical society was so worried about engaging in the highly-charged discussions around preservation, that they encouraged members to create a second, more activist preservation organization.

To those organizations, I ask this simple question: Which is worse, offending a few people or being seen as irrelevant by many? I know which I would choose.
To understand the needs and values of your audience, we become them.

There’s no better way to tap into the hearts and minds of your audience than by walking in their shoes. With our monthly Creative Days we do just that. We tour your museums, historical sites, parks and campuses in order to:

**Gain Insight** - To understand who your audience is, how they think and what motivates them.

**Find Inspiration** - To dream up fun, interactive marketing strategies and designs that will turn heads, grab hearts and persuade your audience to act.

**Share Strategies** - To help you envision an exciting new direction in which to take your marketing and outreach.

Our Creative Days are a great way for us to get to know each other and explore what makes your organization unique. Call us! We’ll come by for a visit, talk about your exhibits or upcoming event, then we’ll write about our visit in our blog and share it with our online community. What a great way to create a buzz and build connections!

Creating interactive, 3-dimensional marketing solutions for museums, cultural groups + educational institutions

401.333.8262 | Chat
www.elandesign.net | Engage
LinkedIn | Facebook | Twitter | Email | Connect

---

Legendary. HARVARD EXTENSION SCHOOL

Greek heroes and award-winning faculty. At Harvard Extension School, we have our share of legends. Whether you are interested in art, science or history, our courses and graduate degree in museum studies can help you embark on a successful career. Study part-time, online and on-campus, and experience the diverse resources of Harvard.

www.extension.harvard.edu
After much debate the judges chose two entries as the 2010 winners: the Aldrich Museum of Contemporary Art program Draw On! and Museum L-A’s Rivers of Immigration: Peoples of the Androscoggin. Carolina Pedraza, former Head of Youth & Family Programs, Aldrich Museum of Contemporary Art and Rachel Desgrosseilliers, Curator and Executive Director, Museum L-A, accepted the awards on behalf of their museums during the NEMA Annual Meeting in Springfield, MA, on November 5. See page 10 for the article on Museum L-A.

NEMA was extremely pleased to have the support of two highly-qualified judges: Megan Fischer, Marketing & PR Manager, Providence Children’s Museum and the inaugural winner of the LIA; and Paul Orselli, President and Chief Instigator, Paul Orselli Workshop (POW!).

**DRAW ON!**

By L. Jane Calverley, Grant Coordinator and Publications Editor, Aldrich Contemporary Art Museum

The Aldrich Contemporary Art Museum’s annual two-week community celebration of drawing, Draw On!, has become a catalyst for creative thought and community engagement throughout New England. During Draw On! organizations and businesses inside and outside of the arts show their visitors/customers that drawing has the power to engage them with exhibits, programs, staff, artists, architecture, gardens—and with other people—in new and exciting ways.

Since 1964, The Aldrich, located in Ridgefield, CT, has served the region as the foremost non-collecting museum devoted to the work of living, working artists. Draw On! was inaugurated at in 2006 by the participants in Art Lab, the museum’s intensive after-school arts program for high school juniors and seniors. (The teens were inspired by The Big Draw, a successful UK program which reaches 300,000 people.) In 2007, the museum took over the program under the leadership of Carolina Pedraza, the Head of Youth and Family Programs.

The fact that drawing is an inexpensive pursuit that appeals to people of all ages and abilities is a driving force behind the program. Participation is not limited by expensive tools or props—students in urban schools, residents at senior centers, patrons in libraries, families in recreation centers, individuals at home, and even customers at a neighborhood Irish pub have all joined in! Drawing helps to develop skills and perceptions, means of communication and invention, which are transferable to any subject and helpful in a variety of settings. It is a social activity that brings people together, and a tool of engagement with the past, present, and future.

**Aldrich Buddies** for preschoolers; the First Fridays monthly mixer for adults; and the culminating hands-on Saturday of art, Family Day, when drawing takes over the entire museum. The interest generated by the events taking part out in the community helps to drive attendance at the museum throughout the year.

**2010 LEADERS IN INNOVATION AWARD WINNERS**

**DRAW ON! AND RIVERS OF IMMIGRATION: PEOPLES OF THE ANDROSCOGGIN**

Children experiment with drawing from afar at Family Art Adventures during Draw On! 2010.

continued on page 21
A Leader in Preservation and Conservation

**Conservation Treatment**
Including books, documents, photographs, maps, and works of art on paper

**Imaging Services**
High-quality digitization and project consulting

**Preservation Services**
Assessments, consultations, educational programs, and disaster assistance

www.nedcc.org
In 2010, Draw On! attracted 114 organizations, businesses, and schools that participated on their own, or through partnerships with The Aldrich, and involved about 7,000 people in Connecticut, Massachusetts, New Hampshire, New Jersey, and New York. Activities included group and team collaborations and inter-generational projects (such as local teens drawing with residents at a memory-care facility for seniors), with each site organizing the activities to which it is best suited, within parameters suggested by The Aldrich. The exciting thing about Draw On! is that the template can be adapted for organizations of any size and any budget. Activities may be self-guided, or led by an educator, artist, or staff at the host site. Experimentation and innovation are encouraged.

As Draw On! has grown, it has become a museum-wide effort, with curatorial, membership, development, visitor services, and education working together. It is also a year-round project, with invitations to participate sent out about six months prior to the event so that organizations and teachers can plan ahead.

A Draw On! website was launched in early 2010: www.drawon.org. All the participating locations are listed, there are links to Flickr and Vimeo—through which people and participating sites can share their ways of drawing—plus information on how to get involved. The website even allows people to make their mark on the site itself, with drawing tools and an eraser for online visitors to work with.

The Aldrich is looking forward to an even bigger Draw On! in 2011, and would like to extend an invitation to all NEMA members to get involved.

The Aldrich is located at 258 Main Street, Ridgefield CT, and open noon to 5 pm. For more information, please call 203.438.4519 or visit aldrichart.org. For information on participating in Draw On! contact Michelle Friedman at drawon@aldrichart.org.

---

**Best Practices in Exhibit Lighting**
Friday, March 4, 2011
deCordova Museum & Sculpture Park, Lincoln, MA
Exhibitions & Conservators PAG

**From Docents to Smart Phones:**
**Creating a Compelling Interpretive Experience at Historic Sites**
Friday, March 25, 2011
Gore Place, Waltham, MA
Historic Sites PAG

**Especially for Me:**
**Innovative Ways Museums Can Support Visitors of All Abilities**
Monday, March 28, 2011
Wistariahurst Museum, Holyoke, MA
Children’s Museums & Exhibitions PAG

**Best of Times, Worst of Times: Making the Most of What You Have**
Tuesday, April 12, 2011
Fitchburg Art Museum
Membership, Development, PR & Marketing PAG

**New this year:**
LEARN: How to Interview “Big Wig” Speed Dating Style / March 23, 2011*
LAUGH: How to Break into a Tricky Field in a Tough Economy / April 20, 2011*
LOVE: How to Build Your Resume through Internships, Articles, Conferences, and Presentations / May 11, 2011*
Young & Emerging Museum Professionals (YEP) PAG
Otis House, Historic New England, Boston, MA / 6-8 pm
* $15 for NEMA Members, $25 for Non-Members.
Members can register for all three workshops for $40.

Each workshop includes lunch and is $50 for NEMA Members; $60 for Non-Members; $40 for students. Registration information can be found online at www.nemanet.org.

More workshops will be added, stay tuned!
Thank You!

We couldn’t have done it without you! The New England Museum Association wishes to thank all of those who made the 92nd annual NEMA conference a huge success: the presenters, host institutions, sponsors, exhibitors, volunteers, conference co-chairs, local planning committee, program committee and scholarship committee. The annual conference is a wonderful example of collaboration, with more than 200 NEMA members involved in organizing the 2010 program!

CONFERENCE SPONSORS

Official Printer of the 2010 NEMA Conference
Touchmark
Michael Kaye, V. P. Sales & Marketing
6 Ericsson Street
Boston, MA 02122
617-287-0195
mkaye@touchmarkinc.com
www.touchmarkinc.com

Official Video Producer
Dvee Media Productions
Experience Digital Video & Interactive Design
Curt Fetter – President/Founder
3 Outlook Road, Waltham, MA 02451
781-209-1985
curt@dveemedia.com
www.dveemedia.com

Titanium Level
Museum Search & Reference
Mary Tetreau, Executive Assistant
45 Hardy Road
Londonderry, NH 03053
603-432-7929
searchandref@aol.com
www.museum-search.com

WGBH
Marty Blank, Director, Business Development
One Guest Street
Boston, MA 02135
617-300-4019
marty_blank@wgbh.org; www.wgbh.org

Platinum Level
Huntington T. Block Insurance Agency, Inc.
Jeff Minett, Senior Vice President
199 Water Street, 12th Floor
New York, NY 10038
212-479-4674
jeff.minett@aon.com
huntingtonblock.com

New England Insurance Services, Inc.
Elizabeth C. Downs, CIC, President
PO Box 63
Weatogue, CT 06089
860-844-8288 x 104
LDowns@neisinc.com
www.markelmuseums.com

Studio Two
Kevin Sprague, Creative Director
PO 2215
Lenox, MA 01240
413-637-1374
kevin@studiotwo.com
www.studiotwo.com

Tru Vue Optium Acrylic Glazing
Carolyn Hays, Marketing Manager
9400 West 55th Street
McCook, IL 60525
708-854-2618
chays@tru-vue.com
www.tru-vue.com/museums

Gold Level
DMW Direct / Fundraising
David W. Hazeltine, V.P., Fundraising
36 Cordage Park Circle, Suite 225
Plymouth, MA 02360
774-773-1200
dhazeltine@dmwdirect.com
www.dmwdirect.com

Reach Advisors
James Chung, President
PO Box 25
Slingerlands, NY 12159
518-439-6942
reach@reachadvisors.com
www.reachadvisors.com

University of Massachusetts
Public History Program
David Glassberg, Professor
Department of History
University of Massachusetts
Amherst, MA 01003
413-545-4252
glassberg@history.umass.edu
www.umass.edu/history/ph/index.html

Silver Level
Art Shipping International
Bill O’Connor, President
PO Box 285288
Boston, MA 02228
781-477-9800
info@artshipint.com
artshipint.com

Creation Station
Diane Wilson, President/Member
5888 West 71st Street
Indianapolis, IN 46278
317-291-8444
creationstation@swbell.net
www.famousbe-an.com

Tufts University Museum Studies Program
Angela Foss, Program Administrator
Graduate Studies, Ballou Hall
Medford, MA 02155
917-627-2320
angela.foss@tufts.edu
ase.tufts.edu/museumstudies

Bronze Level
Cheery Valley Group
Tom Elliott, Principal, Exhibition & Marketing
126 Elm Street #2
Cheery Valley, NY 13320
518-234-0418
tom@cherryvalley.com
www.cherryvalleygroup.com

CultureCount/NEFA
Abigail Baisas, Communications Coordinator
145 Tremont Street, 7th Floor
Boston, MA 02111
617-951-0010
abaisas@nefa.org
www.culturecount.org

Élan
Sharon LeBoeuf-Dubois, Managing Partner & Creative Director
15 Rustic Lane
Cumberland, RI 02864
401-333-8262
sha@elandesign.net
www.elandesign.net

Willis Fine Art, Jewelry & Specie
Robert Salmon, Managing Director
12505 Park Potomac Ave., Ste 300
Potomac, MD 20854
301-581-4247
robert.salmon@willis.com
www.willis.com
CONFERENCE EXHIBITORS

20th Century Illuminations
Amy Fagin, Owner/Operator
236 Nellson Road
New Salem, MA 01355
978-544-2297
info@20thcenturyilluminations.com
20thcenturyilluminations.com

42 Design Fab Studio Inc
Christine Harris, Office Manager
34 Front Street/PO Box 51942
Indian Orchard, MA 01151
413-203-4948
christine@42designfab.com
www.42designfab.com

AYA Training & Consulting
Alethea Yates, Principal
PO Box 568, Bedford, MA 01730
508-846-1725
aya@ayatraining.com
www.ayatraining.com

American Association for State & Local History (AASLH)
Gina Sawyer, Membership & Information Manager
1717 Church St., Nashville, TN 37203
615-320-3203
sawyer@aaslh.org; www.aaslh.org

American Association of Museums
Patrick Gossett, Membership Development
1575 Eye Street, NW, Suite 400
Washington, DC 20005
202-289-1818; pgossett@aam-us.org
www.aam-us.org

Blackbaud Inc.
Taufeejah Rashid, Event Manager
2000 Daniel Island Dr.
Charleston, SC 29492
843-216-6200; rashid@blackbaud.com
www.blackbaud.com

Brad Larson Media
Brad Larson, President
18 Washington St., #241
Canton, MA 02021
781-784-1602; info@bradlarson.com
www.bradlarson.com

Campbell Center for Historic Preservation
Sharon Welton, Program Director
203 E Seminary St., Mount Carroll, IL 61053
815-244-1173
director@campbellcenter.org
www.campbellcenter.org

Creation Station LLC
Diane Wilson, President/Member
5888 West 71st St.
Indianapolis, IN 46278
317-291-8444
creationstation@swbell.net
www.famousbe-an.com

Creative Company
Dick & Lillian Ruehrwein, Publisher
1082 St. Moritz
Lawrenceburg, IN 47025
812-537-5731
creativebooks@comcast.net
creativesitebooks.com

Custom Museum Publishing, Inc.
Jane Karker, President
306 N Kansas Avenue
Marceline, MO 64658
800-365-2646
tonya.hannink@donning.com
www.donning.com

The Digital Ark
Diana Coderre, Producer
60 Valley Street, Unit 2
Providence, RI 02909
401-228-6480
dcoderre@thedigitalark.com
www.TheDigitalArk.com

Donnegan Systems
Jeff Loreaux, President
102 Otis Street, Suite 1
Northboro, MA 01532
508-393-5700
jloreaux@donnegan.com
www.donnegan.com

The Donning Company
Tonya Hannink, Marketing Specialist
306 N Kansas Avenue
Marceline, MO 64658
800-365-2646
tonya.hannink@donning.com
www.donning.com

Dvee Media Productions
Experience Digital Video & Interactive Design
Curt Fetter – President/Founder
3 Outlook Road
Waltham, MA 02451
781-209-1985
curt@dveemedia.com
www.dveemedia.com

eTapestry
3107 W Airport Blvd, Suite 120
Greenfield, IN 46140
888-739-3827
Becky.Marcum@etapestry.com
www.etapestry.com

Historical Journal of Massachusetts
Mara Dodge, Editor
c/o Westfield State College
577 Western Avenue
Westfield, MA 01086
413-572-5620
masshistoryjournal@wsc.ma.edu
www.wsc.mass.edu/mhj

Gaylord Bros
Susan C. Hale, Trade Show Coordinator
7282 William Barry Blvd.
Syracuse, NY 13212
315-634-8632
susan.hale@gaylord.com
www.gaylord.com

Government Technology Solutions, LLC.
Roger Fay, Sr. V.P. Operations
16 Beach Drive
Huntington Bay, NY 11743
631-425-9081
roger.fay@govtechusa.com
www.govtechusa.com

Hollinger Metal Edge
Abby A. Shaw, Eastern U.S. Representative
237 Fitzwater Street
Philadelphia, PA 19147
215-625-4588
abbyashaw@me.com
hollingermetaledge.com

iMarc
Kim Jackson, Marketing Coordinator
14 Inn St., Newburyport, MA 01950
978-462-8848
kim@imarc.net; www.imarc.net

Institute of Museum and Library Services
Katherine Maas, Staff Assistant
1800 M Street NW
Washington, DC 20036
202-653-4798
kmaas@imls.gov; www.imls.gov

Kapesni LLC
William Tuman, Co-Founder, Creative Lead
352 Pleasant St., Holyoke, MA 01040
413-200-8687
bill@kapesni.com; kapesni.com

Lighting Services Inc
Gordon Pevzner, Regional Sales Manager
2 Holt Dr., Stony Point, NY 10980
845-942-2800
g.pevzner@mailsi.com
www.lightingservicesinc.com

continued on the following page
2010 Conference Exhibitors continued from the previous page

Lovell Designs
Ken Kantro, Owner
PO Box 7130, Portland, ME 04112
207-828-5303; info@lovelldesigns.com
www.lovelldesigns.com

MBA Design & Display Products Corp.
Dan Murray, New England Regional Sales Manager
35 East Uwchlan Ave., #318
Exton, PA 19341
800-635-7386; info@mba-usa.com
www.mba-worldwide.com

MINISIS Inc.
Kyle Handsaeme, Marketing
210 West Broadway, 5th Floor
Vancouver, British Columbia V543W2
604-255-4366
kyle@minisisinc.com
www.minisisinc.com

Manask & Associates
Catherine Lorrimer
209 W. Alameda Avenue, Suite 103
Burbank, CA 91502
818-557-0635
catherine@manask.com
www.manask.com

Masterpak
Caroline Smith, Product Development
145 East 57th St., 5th Floor
New York, NY 10022
800-922-5522
caroline@masterpak-usa.com
www.masterpak-usa.com

Musee de la Nature et des Sciences de Sherbrooke
Julie Shaffer, Dir., Exhibition Production Center
225 Frontenac Street
Sherbrooke, Quebec Canada J1H 1K1
819-564-3200 ext. 239
julie.shaffer@naturesciences.qc.ca
www.naturesciences.qc.ca

Museum Textile Services
Camille Myers Breeze, Director
PO Box 5004, Andover, MA 01810
978-474-9200
museumtextiles@gmail.com
www.museumtextiles.com

New England Systems and Solutions
Jim Clarkson, Principal
1001 Hingham Street
Rockland, MA 02370
877-755-6745
jclarkson@nesands.com
www.nesands.com

Northeast Document Conservation Center
Julie Martin, Marketing & Public Relations Manager
100 Brickstone Square
Andover, MA 01810
978-470-1010
jmartin@nedcc.org; www.nedcc.org

OHO Interactive
Jason Smith
1100 Massachusetts Ave.
Cambridge, MA 02148
617-632-4269
jason@oho.com; www.oho.com

Orpheo USA
Danelle Downer, Marketing and Sales
141 E. 55th St., Suite 10F
New York, NY 10022
212-464-8255
info@orpheo.us
www.orpheogroup.com

PastPerfect Software, Inc.
Jennifer Whitfield, Client Services Director
300 N. Pottstown Pike, Suite 200
Exton, PA 19341
800-562-6080
jennifer@museumssoftware.com
www.museumssoftware.com

Quatrefoil Associates
Louisa Kwasigroch, Business Development Manager
29 C Street, Laurel, MD 20902
301-470-4748
louisa@quatrefoil.com
www.quatrefoil.com

Skinner, Inc.
Catherine Riedel, Director of Marketing & PR
63 Park Plaza, Boston, MA 02116
617-350-5400
criedel@skinnerinc.com
www.skinnerinc.com

Small Corp
Michael Dunphy, Project Director
19 Butternut Street
Greenfield, MA 01301
413-772-0889
mdunphy@smallcorp.com
www.smallcorp.com

Stephen Jablonski Architects
Stephen Jablonski, Architect
29 Elliot St., Springfield, MA 01105
413-747-5285
stephenjablonski@aol.com
www.stepejablonski.com

Touchmark, Inc.
Michael Kaye, V. P. Sales and Marketing
6 Ericsson St., Boston, MA 02122
617-287-0195
mkaye@touchmarkinc.com
www.touchmarkinc.com

Tour-Mate Systems
Lynn Taylor
137 St. Regis Cres. S, Toronto, ON M3J 1Y6
416-636-5543
ltaylor@tourmate.com
www.tourmate.com

U.S. Art Company
Mark Silverman, C.O.O.
66 Pacella Park Drive
Randolph, MA 02368
781-986-6500, 1-800-USARTCO
msilverman@usart.com
www.usart.com

University Products, Inc.
John Dunphy, Director of Marketing
517 Main St., Holyoke, MA 01040
800-628-1912
jadunphy@universityproducts.com
www.universityproducts.com

VisitNewEngland.com
Jonathan Lhowe, Publisher
3649 Post Rd., Warwick, RI 02886
401-921-3000
jonathan@visitnewengland.com
www.visitnewengland.com

Vista Group International, Inc.
Martha B. Yaney, Vice President
25 Vanzant St., Norwalk, CT 06855
203-852-5557
myaney@vistagroupinternational.com
www.vistagroupinternational.com

WGBH
Marty Blank, Director, Business Development
One Guest St. Boston, MA 02135
617-300-4019
marty_blank@wgbh.org; www.wgbh.org

Wheelwright Consultants
Eric F. Nusbaum, Principal
15 Grove Street
Greenfield, MA 01301-2325
413-774-2786
wheelwrightconsultants@verizon.net
www.wheelwrightconsultants.com
and municipal authorities, and piloting a series of community meetings in selected communities for stewards of cultural resources. COSTEP, the Coordinated Statewide Emergency Preparedness initiative, has been very successful in creating a process and support network to facilitate its objectives – to increase awareness of emergency response resources available to cultural institutions; to improve communications between emergency responders like MEMA, FEMA, local Emergency Management Directors and caretakers of cultural resources (as well as communication between cultural resource caretakers themselves); and to provide training opportunities and informational resources to better prepare libraries, museums, and archives to deal with natural or man-made disasters. Now that the fundamentals of COSTEP’s goals and objectives have been outlined and tested, COSTEP will be increasing its outreach process, with a goal of improving disaster response in each Massachusetts community.

Salem, Massachusetts, has been one of the most successful pilot towns. Following a COSTEP-led meeting in November, Salem-based museum, library, archive, and municipal leaders have established a locally-led committee to pursue the goals suggested by COSTEP. Widespread interest in the project is shown by the involvement of the Peabody Essex Museum, Historic New England, the Salem Athenaeum, the Salem Witch Museum, the state office of the Registry of Deeds, Historic Salem Inc., Essex National Heritage Commission, the Salem Fire Department, and city clerk’s office, among others. A website, more community meetings, and other efforts are being planned to involve more Salem institutions and groups, to establish the lines of communication and command and control structure recommended by COSTEP, and to facilitate and improve knowledge sharing and disaster response to better protect Salem’s historical and cultural resources.

Those who are interested in learning more about the COSTEP process, or who would like to act as a contact for their community, are encouraged to download the COSTEP guide pdf, or contact Andrew Grilz, NEMA’s representative in COSTEP, at agrilz@gmail.com.

The Finest Collections Depend on Optium® Acrylic Glazing

The result of years of collaboration with the museum community, Optium® Acrylic Glazing is the ideal solution for your demanding frame and display requirements.

Optium combines the best of both worlds, anti-reflective safety glass and UV filtering acrylic, in one product, for all your aesthetic and conservation needs. Find out why museums around the world depend on Optium to protect, conserve and display their most valuable and historic collections. Optium. The Difference is Clear™.
Insurance Programs for:

Museums ~ Historic Homes
Libraries ~ Galleries
Arts and Cultural Organizations
Studios ~ Aquariums
Science and Nature Centers

Underwritten by:

NEW ENGLAND INSURANCE SERVICES, INC.
P.O. Box 63
Weatogue, CT 06089
Toll Free (888) 845-8288
Fax (860) 844-8274
Email: info@neisinc.com
www.neisinc.com

MARKEL INSURANCE COMPANY
NEMA Board of Directors

President
2010-2012
Joshua Basseches, Deputy Director
Peabody Essex Museum, MA
978-745-9500 x3032
Josh_Basseches@pem.org

First Vice President
2010-2012
Robert Wolterstorff
207-773-3909
rmwolt@maine.rr.com

Vice Presidents
2010-2012
Phelan Reed Fretz, Executive Director
ECHO Lake Aquarium and Science Center
802-864-1848 x126
pfretz@echovermont.org

Anne von Stuelpnagel, Director of Exhibitions
Bruce Museum, CT
203-869-6786 x335
annevs@brucemuseum.org

Treasurer
2010-2012
Eric Hertfelder, Executive Director
Fort Adams Trust
401-849-7300
ehertfelder@fortadams.org

Secretary
2010-2011
Pieter Roos, Executive Director
Newport Restoration Foundation, RI
401-849-7300
pieter@newportrestoration.org

PAG Representatives
Conservators; College & University Museums; Registrars
2008-2011
Emmie Donadio, Chief Curator
Middlebury College Museum of Art, VT
802-443-2240
donadio@middlebury.edu

Curators; Exhibits; Independent Museum Professionals; Library and Archives; Young and Emerging Professionals
2010-2013
Ron Potvin, Assistant Director and Curator
John Nicholas Brown Center, RI
401-863-1177
ronald_potvin@brown.edu

Children’s Museums; Education; HR and Volunteer Management
2010-2013
Kay Simpson, Vice-President
Springfield Museums, MA
413-263-6800 x376
ksimpson@springfieldmuseums.org

Administration, Facilities & Services; Historic Site Management; Membership, Devel., PR & Marketing
2008-2011
Elaine Clements, Director
Andover Historical Society, MA
978-475-2236
elements@andoverhistorical.org

At-large Representatives
2008-2011
Neil Gordon, CEO
The Discovery Museums, MA
978-264-4200
ngordon@discoverymuseums.org

2009-2012
Serena Furman, Principal
A Space, MA
978-793-0137
sfataspace@aol.com

2010-2013
Michelle Stahl, Executive Director
Peterborough Historical Society, NH
603-924-3235
director@peterboroughhistory.org

State Representatives
Connecticut
2009-2012
Dawn Salerno, Director of Education
Mystic Arts Center
860-536-7601 x 209
dawn.salerno@mysticarts.org

Maine
2010-2013
Kate McBrien, Curator of Historic Collections
Maine State Museum
207-287-6658
katherine.mcbrien@maine.gov

Massachusetts
2008-2011
Maria Cabrera, Program Manager, Community Outreach
Museum of Science
617-589-0418
mcabrera@mos.org

New Hampshire
2009-2012
Funi Burdick, Executive Director
Canterbury Shaker Village, Inc.
603-783-9511
fburdick@shakers.org

Rhode Island
2010-2013
Judith Tolnick Champa
Independent Curator and Writer
Kingston, RI
401-831-3423
jtolnickchampa@gmail.com

Vermont
2010-2013
Janie Cohen, Executive Director
Robert Hull Fleming Museum
802-656-0750
fleming@uvm.edu
Mission Statement
The mission of NEMA is to strengthen member museums and museums in the region. To achieve this mission, NEMA fosters communication and ethical conduct; provides professional development; promotes excellence in museum operations; and encourages support for the museum community.

Membership

NEMA membership has declined in the past two years. Individual membership has fallen 16%, Institutional Membership 4%, Corporate Membership 7%, and overall membership has declined 11%. While the decline has leveled off over the past few months, the NEMA board and staff are preparing an aggressive strategy to address the declines and create growth in this most important area.

Board of Directors – 19 members
If approved by the membership, we will welcome three new members to the board and three will be reelected to their current positions. In addition, five current board members are to be elected into new positions. Our warmest thanks to outgoing President Gail Nessell Colgazer for her extraordinary board service for the past eight years and for her wise guidance during the transition period. We would also like to thank At-large Representative Treasurer Scott Stevens support and service to NEMA and the New England museum community over the past seven years. We also extend sincere thanks to Susan Funk, who has served as NEMA’s Vice President since 2008 and has provided thoughtful service through NEMA Board meetings and committees.

Staff – 4 Full-time
Executive Director Dan Yaeger, Deputy Director BJ Larson, Operations Manager & Membership Coordinator Jane P. Coughlin, Publications Manager & Corporate Member Services: Heather A. Riggs.

Grants & Donated Services
NEMA received an award of $5,200 for FY10, the third of a 3-year cycle of Operating Support from the Massachusetts Cultural Council. NEMA received a total of $7,250 in donated service in FY 10, $2,250 in auditing services and $5,000 in speaker’s fees. NEMA has just applied for a $5,000 Adams Arts Grant from the Massachusetts Cultural Council, for the planning phase of a program called “M/5: Maximizing Massachusetts Museum Marketing Muscle.” The program will lay the groundwork for a comprehensive museum marketing campaign that will serve as a model for each of our New England states.

NEMA News
Starting with the Fall, 2010 issue, NEMA News will become an electronic publication in a convenient, easy-to-read flipbook format. The new format will allow us to provide readers with more content, vibrant graphics (now in color!), and interactivity in a way that better serves NEMA members - and the environment. The flipbook format allows members to share with their social media networks, save as it as a pdf, print the full journal or pages of interest.

Primer Workshop in Connecticut
A Save Your Collection, Share Your Story, Sustain Your Mission: A Primer for Small Museums and Historical Societies workshop will be held at the Mattatuck Museum in Waterbury, CT on October 4 and October 18, co-sponsored by the Connecticut League of History Organizations, Connecticut Humanities Council, and NEMA. These workshops are part of the series licensed by NEMA in 2008, for which we received $5,000.

Advocacy
NEMA has been active in a Massachusetts arts/culture advocacy steering group spearheaded by the Boston Foundation. The intended outcome is a revamped advocacy organization that focuses a collaborative effort on the Mass. State House. We also assisted the recent passage of S2402 (now MGL Chapter 200B) which provides a framework for museums to dispose of unclaimed property. Subsequent to our announcement of its passage to our museum community, there has been a great deal of interest in discussing the subject further. We have therefore begun planning for a workshop on January 24 at the Higgins Armory Museum in Worcester that covers this subject as it applies to each New England state.

NEMA will be participating once again in AAM’s Museum Advocacy Day in Washington on Feb 28 – Mar 1, 2011. NEMA members are encouraged to put this event on their schedules and make the trip make a good showing for our New England contingent.

Annual Conference
Pre-registrations for the 2010 Conference have exceeded expectations, with 726 attendees signing up prior to the October 14 deadline. For the first time, NEMA offered online registration, which 60% of our attendees utilized. NEMA awarded scholarships to everyone that applied this year.

NEMA’s 2011 Conference will be held November 15-17 in the city of Hartford, CT, with the theme, Museums in the Mirror: Reflecting Relevance in a Diverse Society our Communities. Susan Talbott, executive director of the Wadsworth Atheneum Museum of Art, and Matt Fleury, CEO of the Connecticut Science Center, have agreed to be co-chairs.

Publications – Print and Web-based
2008 NEMA Salary and Benefits Survey, which includes data on 41 salaried positions from more than 170 New England museums.

NEMA News – quarterly journal. 2010 issues: Museum Leaders & Tomorrow’s Challenges (winter), Why We Value Museums (spring), Collaboration – Everybody’s Doing It! (summer), Is the Public Still Visiting Museums? (fall).

NEMA Jobs – an online listing of museum job openings, updated weekly

Reciprocal Admission and Membership Directory – Institutional
Member benefit. Museums that participate in the program offer discounted or free admission to staff from other participating museums.


Products and Services Directory – an online listing of companies and consultants, continuously updated.

Professional Affinity Groups (PAGs) and Other Programs
NEMA served more than 500 colleagues at one-day programs in 2010, an extremely successful PAG Workshop season! Workshops included:

Not Just for Kids: Using Cognitive Research to Create Meaningful Adult-Focused Learning Experiences (22 attendees)

Engaging Your Community: Case Studies and a Conversation (42 attendees)

Frame Up! Exhibit Critique and Tour (26 attendees)

What Every Curator Should Know for Preserving and Advancing Collections in the 21st Century (55 attendees)

Maximizing Your Resources: Attract More Members, Raise More Money, and Market More Efficiently (73 attendees)

Disaster Preparedness: Starting From Home (27 attendees)

Tech Workshop for Museum Professionals (34 attendees)

Suddenly You’re the Boss: Management Techniques for New Managers (20 attendees)

Adult Learning: Beyond the Lecture (65 attendees)

Back to Basics and Beyond: Art Handling Workshop (94 attendees)

Getting Your Show on the Road (20 attendees)

Other Services
NEMA Discussion Lists – for all members, including all staff of Institutional and Corporate Members

Museum Policy Loan Service and RFP Distribution Service for Institutional Members

NEMA listserv for Independent Museum Professional and Corporate Members

Publication Awards recognize excellence in New England museum publications design and content

<table>
<thead>
<tr>
<th>Income</th>
<th>2010 Value</th>
<th>2009 Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership Dues</td>
<td>$157,838</td>
<td>$156,672</td>
</tr>
<tr>
<td>Seminars &amp; Workshops</td>
<td>$24,725</td>
<td>$21,908</td>
</tr>
<tr>
<td>Annual Conference</td>
<td>$132,660</td>
<td>$169,356</td>
</tr>
<tr>
<td>Publications</td>
<td>$9,204</td>
<td>$12,086</td>
</tr>
<tr>
<td>Grants</td>
<td>$4,200</td>
<td>$5,400</td>
</tr>
<tr>
<td>Other Income</td>
<td>$548</td>
<td>$7,023</td>
</tr>
<tr>
<td><strong>Subtotal Revenue</strong></td>
<td><strong>$329,175</strong></td>
<td><strong>$366,124</strong></td>
</tr>
<tr>
<td>Interest Income</td>
<td>$28</td>
<td>$578</td>
</tr>
<tr>
<td>Investment Income</td>
<td>$13,418</td>
<td>$13,687</td>
</tr>
<tr>
<td>Unrealized Gain (Loss)</td>
<td>$41,639</td>
<td>($140,627)</td>
</tr>
<tr>
<td>on Investments</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal Revenue</strong></td>
<td><strong>$392,010</strong></td>
<td><strong>$250,957</strong></td>
</tr>
</tbody>
</table>

| Expenses/Programs                   |           |            |
| Seminars & Workshops                | $17,142    | $16,228    |
| Annual Conference                   | $63,894    | $69,488    |
| Publications                        | $10,771    | $14,679    |
| Supporting Services/Admin           | $289,193   | $325,774   |
| **Total Expenses**                  | **$381,000** | **$426,169** |

**Investments**

| Mutual Funds/Investments            | $423,437   | $396,091   |
| Cash/Equivalents                    | $28,805    | $29,883    |

*Includes $20,000 in Board-approved spending to advance strategic plan initiatives, funded from operating reserves.

NEMA continues to evaluate its earned income potential and to monitor expenses. The organization developed the 2011 budget to ensure that the service mission to its members was fulfilled.

Respectfully submitted,
Scott Stevens, Treasurer
November 5, 2010
master of science in arts administration

One of the finest graduate programs in Arts Administration, at a great university, in a city that loves the arts.

Boston University Metropolitan College

Financial Management Software for Museums
A comprehensive solution!

AccuFund Accounting Suite for Museums delivers a complete suite of integrated accounting modules, plus:
- Payroll/HR
- Grants Management
- Fixed Assets

New England’s certified reseller of AccuFund
New England Systems and Solutions’ consultants, who are all CPA’s, utilize over twenty years of auditing and systems consulting experience with museums to relate technology to today’s business environment.

New England Systems and Solutions, LLC.
Accounting Software For Nonprofits
1001 Hingham Street, Rockland, MA 02370 T: 877.755.0745 F: 781.982.9103 www.nesands.com
You could call us the Itinerant Museum Professionals. We are the museum folks who work on contract, rather than on staff, traveling around wherever we are needed. Designers, educators, guest curators, management consultants, collection organizers, conservators—you name it, there’s probably someone in our PAG who does it.

In this new column, we hope to share with you some technical tips, reports on the great things we’re seeing in museums, and snippets of wisdom that we’ve picked up along the way. Here’s our first essay. We hope you’ll find it useful.

**Growing the Future Audience: Getting Personal**  
by Suzanne Roy  
Curriculum by Design

Pussy Willow the kitten. The story was engaging, but when my kindergarten teacher pulled out a huge bunch of real pussy willows, the connection became a personal encounter I never forgot.

The most powerful experience a child can have is that personal encounter. If it takes place in your museum, it might render a future membership, corporate publicity, or endowment.

How does one create personal encounters, on top of curriculum connections, that will never be forgotten? Through emotions and the senses.

Imagine these classroom scenarios that set up an element of surprise: 1) First grade students hear a story about a dragon that polishes the art gallery floors at night with a bandana pulled from another painting. They are not told these paint-
ings exist. At the art museum they will “discover” the dragon in a painting and the bandana in a mural nearby. 2) Fourth-graders are read science fiction that hinges on secret drawers in the furniture of a colonial house. They are not told these drawers exist in the house they will visit. There, a curator opens a hidden drawer and pulls out a copy of the story. A discussion ensues about what colonists kept in these particular drawers, and why. Such stories could be sent to teachers after scheduling their visits. Depending on your venue, it might even be possible to accompany the surprise with lingering scents or a muddy footprint or paw print.

Classical and clay are great partners for a personal experience. Imagine students in a room of a science museum hearing classical music while sculpting individual fossils that would match a plant or animal they saw on their tour. I created a sixth grade classroom center for creating ikebana arrangements. Students used earphones to listen to a Japanese flute while working independently. A boy attributed this activity to unlocking his severe test-taking anxiety.

Another way to create a personal encounter is to highlight student work, one at a time, with your permanent collection, throughout the year. When a student’s work is exhibited, send the family stamped postcards offering free admission to recipients. The student work could be an essay mounted on a book easel in an historic house; a watercolor mounted near one of a museum’s watercolors, or a science project exemplifying a science center’s exhibit.

Make it personal. It’s your longest-running audience.

*If there are topics that you would like to see covered in this column, please send your ideas to Carrie Brown (csb@carrie-brown.com) or Suzanne Roy (suzaro@snet.net).*
Studio Two is the award-winning Brand Strategy and Design firm that builds thriving campaigns for businesses and institutions in the Berkshires and beyond.

Studio Two works most successfully with organizations who are passionate about their mission, are strategically pursuing growth, and are interested in long-term creative partnerships. For a complete overview, please visit studiotwo.com

Shakespeare & Company
Hancock Shaker Village
The Norman Rockwell Museum
Concord Museum, MA
Margaret Burke appointed executive director.

ECHO Lake Aquarium and Science, at the Leahy Center for Lake Champlain, VT
Kristen Brewer appointed ECHO open door coordinator; Gerianne Smart appointed director of marketing and communications.

Florence Griswold Museum, CT
Amanda C. Burdan, Ph.D., Catherine Fehrer Curatorial Fellow, promoted to assistant curator.

Greenwich Historical Society, CT
Jaime Villaneda appointed director of education.

Northeast Document Conservation Center, MA
Deborah Wender, director of book conservation, is retiring in April after a 30-year career in book binding and book conservation.

Institute of Museum and Library Services, DC
On December 22, 2010 Susan Hildreth’s nomination to be director of the IMLS was confirmed by unanimous consent by the United States Senate.

Mt. Hope Trust, RI
Janet Zwolinski appointed executive director.

Mystic Arts Center, CT
James Kaczman appointed marketing coordinator; Athena Yannitsas appointed director of development and public relations.

Portland Museum of Art, ME
Dana Baldwin (pictured), Peggy L. Osher director of education, has been named the National Museum Educator of the Year by the National Art Education Association. Stacy Rodenberger, the coordinator of school programs, has been named the NAEA’s 2010 Eastern Division Outstanding Museum Educator of the Year. Erin Damon promoted to Assistant Registrar.

Rhode Island State Historic Preservation Officer
Governor Carcieri designated Edward F. Sanderson, executive director of the Rhode Island Historical Preservation & Heritage Commission, as state historic preservation officer.

Sheffield Historical Society, MA
Barbara Dowling appointed society administrator.

Vermon Division for Historic Preservation
On December 15th in a surprise ceremony in the Cedar Creek Room of the Vermont State House, Governor James Douglas honored John Dumville for his years as Historic Sites Operations Chief at the Division for Historic Preservation by naming the primary reception room in the recently constructed President Calvin Coolidge Museum and Education Center in Plymouth Notch in honor of John.

Preservation Trust of Vermont
Paul Bruhn, executive director, awarded the Franklin Fairbanks Award in recognition of his lifetime contributions to the preservation of the character and quality of Vermont’s communities. This award is bestowed each year by the Fairbanks Museum Fellows and ratified by the museum’s Board of Trustees.

Victoria Mansion, ME
Tom Johnson appointed director.

Yarmouth Historical Society, ME
Michael P. Chaney appointed executive director.

Williams College Museum of Art, MA
Lisa Corrin, the director of WCMA since 2005, will leave on June 30 to teach, serve as a Clark Fellow at the Clark Art Institute and a visiting scholar at New York University.

People
Looking for a job, internship or volunteer opportunity in the New England region? Do you have an opening at your museum that you would like to advertise? Check out NEMA Jobs Updated every Friday!

* 
NEW ENGLAND MUSEUM ASSOCIATION

Looking for a job, internship or volunteer opportunity in the New England region? Do you have an opening at your museum that you would like to advertise?

Check out NEMA Jobs
Updated every Friday!
www.nemanet.org
Connect With Members Who See Life As More Than A Spectator Sport

Your traditional member is no longer sitting around waiting for the mail. In today’s fast-paced, multi-brand, multi-channel, multi-faceted marketing reality, your development efforts demand a new approach.

Direct response today is a whole new ballgame – it’s not your father’s #10 envelope. It’s what we call The New Direct – and it’s what DMW Direct can infuse into your museum’s fundraising plans.

DMW Direct’s 42 years of fundraising experience and service to over 60 non-profit organizations nationally may be just what your museum needs right now – to get back into the game!

David Hazeltine
dhazeltine@dmwdirect.com
508-927-6034
www.dmwfundraising.com

Master of Science in Design & Historic Preservation

University of Massachusetts Amherst and Hancock Shaker Village

• Designed for working professionals
• Study preservation architecture in a unique setting
• Advanced study in traditional building materials, preservation theory and building systems

www.umass.edu/preservation
WELCOME NEW MEMBERS

Individual Members
Carole Aaron
Kimberly Ardand
Andrew Bair
Joan Beal
Sally Bown
Julie Broadbent
Emily Bryant
Peggy Chang
Emilie Clark
Alan R. B. Collachicco
Michelle Edwards
Cecilia Esposito
Natasha Fanson
Colleen Fesko
Matthew R. Gross
Marilyn Hinkley
Amy Hollister
Rachael Jeffers
Amy Karwoski
Peggy Konitzky

Institutional Members
Col. Timothy Bigelow Chapter, D.A.R.
Reading Antiquarian Society
Rubin-Frankel Gallery at Boston University Hillel

Independent Museum
Suhi Fredericks
Judy Anderson
Trip Anderson

Professional Members
Suki Fredericks
Judy Anderson
Trip Anderson

Corporate Members
Blackbaud, Inc.
Gaylord
New England Insurance Services
Inc.
Boston Productions, Inc
Art Guard
CGL Electronic Security, Inc.

Are you hiring a Director or Curator?
Need to recruit the best candidates?

Call the fastest-growing museum executive-search firm in America.

Marilyn Hoffman, Principal
Peabody Essex Museum, Farnsworth Art Museum, RISD Museum,
Old Sturbridge Village, Kalamazoo Institute of Arts, Hill-Stead
Museum, Penobscot Marine Museum, Hyde Collection,
Canterbury Shaker Village, Forbes House Museum.

For more clients, visit: www.museum-search.com

Serving Museum Boards:
• Executive transitions
• National searches
• Consult-only search guidance for small-museums
• Placing Interim Directors
• Compensation Analysis of Directors & Senior Staff

Serving Museum Directors:
• National recruiting for Curators, Deputies, Education
  Directors, Program Directors, Marketers

Serving Candidates:
• Résumé Editing

603-432-7929
Manchester, NH | Boston, MA
SearchandRef@museum-search.com
MEMBER PROFILE

This feature introduces you to colleagues in museums around New England. It’s often too easy for colleagues to feel isolated in their institutions—we hope this feature will break down the distances a bit. We also hope that it will reinforce your own enthusiasm for your work and cause you to reflect on the positive contributions that you make.

GET TO KNOW OUR PROFESSIONAL AFFINITY GROUP CHAIRS!

We are extremely grateful to all of the volunteers who serve as PAG Chairs. They organize conference sessions and spring workshops, and are always available to our membership to answer questions and help solve problems. They do all this simply for their love of art, science, or history, and for the benefit of the larger museum community. We invite you to get to know these extraordinary people a little bit better. In this issue, we will be profiling the Registrar PAG Co-chairs.

MARY HERBERT-BUSICK is the Associate Registrar at the Wadsworth Atheneum Museum of Art in Hartford, CT. She has a BA from The College of William and Mary in art history. She has been at the Atheneum for almost 13 years and joined NEMA as Co-Chair of the Registrar’s Professional Affinity Group in 2005. At the Wadsworth Atheneum, her primary responsibilities include overseeing their outgoing loan program as well as their temporary and traveling exhibition program. However, her role within the Registrar’s Office is to assist in the overall care and preservation of the collection and its records. Thoroughly enjoying such a diverse role of responsibilities, she acknowledges there is never a dull moment at the Wadsworth!

MEREDITH VASTA has more than 10 years experience as collections manager/registrar at the Mashantucket Pequot Museum and Research Center and has broad experience in the care and preservation of museum collections and registration methods. Vasta received a B.A. in Anthropology from San Francisco University in 1995; an M.A. in Anthropology from the University of Connecticut in 1998 as well as a PhD in 2007. Among her many duties are the care of the center’s ethnographic, contemporary fine art, donated archaeological, and tribal history collections; oversight of collection management for traveling and in-house exhibitions; and the supervision of volunteers, tribal trainees, and interns.

Q. The role of the registrar is, perhaps, the least understood museum position by the general public. Can you describe your job as you would to a layperson?

MHB: If I had a nickel for every time I was asked this question!! With a very deep breath, we are responsible for: insuring the collection on and off site, monitoring and providing proper storage, inventorying the collections, ensuring safe handling, packing, and transport of objects within the museum and on the road, maintaining the important registration records proving our ownership of each piece in the collection, and ensuring the object information is accessible to scholars, visitors, museum staff, and trustees through our files and database.

MV: This is so true! I usually tell people my work is all behind the scenes. I take care of all the information, documentation, inventory, movement and storage of the objects in the collection. I give them the example; if someone wants to know how many snowshoes the MPMRC has I can tell them, show them and print all the information about them in less than 60 seconds! The answer by the way is 17 pairs.

Q. How do you work within your museum to balance the need to protect the collection with the need to make objects accessible to scholars and the interested public?

MHB: This is an important balance to maintain and at the Wadsworth Atheneum numerous departments are responsible to ensure this is met: curatorial, education, registration, exhibition design and art handling, marketing, imaging, and building maintenance. At the moment we are undergoing a major renova-
tion and though we are open, many galleries are closed. I think our recent efforts in producing a series of smaller and focused exhibitions, touring permanent collection exhibitions to other institutions, expanding our participation to other institutions’ exhibitions world wide, and improvements to our website and access to the collection through the internet have all been a positive response to maintaining this balance. In the Registrar’s Office, we regularly have researchers and students in our office studying our object files and discussing various particulars with us. If they are a great distance away, we even review the files for them! We do have an open policy, that with advance planning, we will do our best to provide access to objects in storage. I am reminded of an incident a few years back when a couple from Maine was visiting the Wadsworth Atheneum. They had hoped to see a specific painting that had recently been taken off view. Having expressed their disappointment to the front desk staff, we were notified and we invited the couple to view the painting in storage. I know that was an experience the visitors will never forget!

**MVB:** I think right now collections have never been more accessible to scholars and the public. Thanks to current technology more people than ever have access to our resources. I “tweet” weekly about an “object of the week”. I get to pick a favorite object and send a photo and some basic information about that object to our thousands of followers on Twitter and Facebook. With the appropriate policies and procedures in place, providing access to our collections is really very easy. In the same week I can have a textile scholar looking at our woven bags for her next research project, an interested Native American artist looking for beadwork inspiration, and a shoe maker interested at looking at our moccasins to better understand the history of footwear!

**Q. What museum issue currently keeps you up at night?**

**MHB:** Lately, my worrywart nature has been focusing on the effects this recession has on our ability not just to properly care for our collection, but to make great strides in doing so. I worry about the short and long term effects of the extreme budget and staff reductions within the museum community. Fewer operational resources does not necessarily mean less programming or lowered museum output. The strain felt on museum employees across the country is very real with very real consequences.

**MV:** Occasionally there are a lot of moving parts, particularly when exhibits are traveling or new exhibits are coming in. If just one thing goes wrong everything can come to an immediate stop.

**Q. Is there a collection or an object that people would be surprised to find in your museum?**

**MVB:** We have a large collection of late 18th to 20th century American “pop culture” items which depict Native Americans in negative or stereotypical ways. The collection includes advertising material, toys, movie posters, tourist ephemera, etc. As education is one of our core missions, the collection is an opportunity to explore and educate visitors about harmful stereotypes and common misconceptions that have permeated all aspects of our contemporary popular American culture. The objects really speak to how historically Native people have been misunderstood and how ingrained in American culture these notions continue. Kids still walk in the door with many outdated stereotypes about Native Americans which are frequently reflected in this “pop culture” collection.

**Q. You are both so involved and helpful to NEMA. How has that benefitted you in your career or in your practices?**

**MHB:** It has been an immense pleasure working with Meredith Vasta in serving NEMA and our colleagues throughout New England. The benefit, from being a PAG co-chair as well as attending NEMA meetings and workshops, is the exposure to such a broad scope of issues and topics. Professional organizations, such as NEMA and AAM, offer this unique opportunity – to become better educated in topics outside your immediate field and within the greater museum community.
FROM THE REGION

Tell us your news! If you have news from your state, please inform your NEMA representative (names and numbers listed below). Or, call, mail, fax or email (nemanews@nemanet.org) the NEMA office with news to include in From the Region.

CONNECTICUT
Dawn Salerno, Mystic Arts Center, 860-536-7601 ext. 209 or dawn.salerno@mysticarts.org

* The Custom House Maritime Museum has been accepted as a site in the National Park Service’s Underground Railroad Network to Freedom. The National Park Service (NPS) is implementing a national Underground Railroad program to coordinate preservation and education efforts nationwide and integrate local historical places, museums, and interpretive programs associated with the Underground Railroad into a mosaic of community, regional, and national stories. The Custom House Maritime Museum is the first Connecticut site accepted into this nation-wide network. The museum also received a Historic Preservation Technical Assistance Grant from the Connecticut Trust for Historic Preservation. The grant will be used to make an architectural assessment of the lighthouse structure and prepare a preservation plan for its future.

* The following Connecticut institutions received General Operating Support Grants through the Connecticut Commission on Culture and Tourism: The Florence Griswold Museum, Lyman Allyn Art Museum, and Mystic Arts Center. Only twenty grants to support the fine arts were awarded in Southeastern Connecticut.

* The Lebanon Historical Society Museum has recently been awarded a grant from the Connecticut Humanities Council in support of an exhibit exploring local history through music. Using its May Taylor collection of sheet music as inspiration, the historical society will research and plan an exhibit and series of programs called “Long Long Ago: Lebanon’s History through Music, 1875-1940.”

* The Bellarmine Museum of Art opened at Fairfield University in October 2010. A dynamic new “laboratory for learning,” the museum boasts three galleries and an ancillary corridor.

* A Connecticut Humanities Council initiative designed to guide and support the work of state museums and historical societies has received a major national award from the Federation of State Humanities Councils. The CHC’s Heritage Resource Center received The Helen and Martin Schwartz Prize for excellence in the public humanities at the recent 2010 National Humanities Conference in Albuquerque, New Mexico. An online clearinghouse of information for professionals in the heritage, arts, and museum communities, the Heritage Resource Center was cited by judges as a national model. Located at www.ctculture.org/hrc, it connects directors, staff, and board members with information and discussion on the most important issues affecting nonprofit cultural organizations today.

* Mystic Seaport was awarded $25,000 from an anonymous family foundation to underwrite outreach program fees for schools and organizations in Connecticut that have a demonstrated financial need, and to create two new outreach role-play characters. This support underscores Mystic Seaport’s commitment to provide underserved schools and communities with equitable access to the museum’s extraordinary resources for learning. Funding will also allow the museum to expand our roleplaying outreach initiative – one of our most popular offerings for schools.

* The Greenwich Historical Society recently received a $5,000 matching grant from the Connecticut Humanities Council’s Heritage Revitalization Fund for use in development of a Strategic Operations and Performance Measurement Plan. The grant will allow for exploration of the organization’s mission, identify goals, set financial objectives, and put measures into place for assessment of performance. In the research phase of the project, the Historical Society intends to seek commentary from stakeholders as well as the general public in an effort to identify key issues and challenges facing the organization. Based on this feedback, the historical society will explore new exhibition, educational and fundraising programs to expand its audience and reinforce its relevancy as a dynamic cultural presence within the community.
Middlesex County Community Foundation has awarded a $3,000 grant to the Connecticut River Museum from the President’s Discretionary Fund. The award will aid in the purchase of new windows, replacing those which were damaged in an Aug. 11 fire at the museum.

**Maine**  
Kate McBrien, Curator of Historic Collections, Maine State Museum, 207-287-6658, katherine.mcbriden@maine.gov

On August 26, 2010, sixteen Maine museums, historical organizations, and their supporters came together in an unprecedented collaboration to preserve an important collection of Maine artifacts in its home state. The objects are seventeen rare, 19th-century hand-painted banners commissioned by the Maine Charitable Mechanic Association. The banners were purchased at auction for $125,350 and will be housed at the Maine Historical Society in Portland. The following organizations were involved: Maine Historical Society, Portland Museum of Art, Maine State Museum, Maine Maritime Museum, the Maine State Historian, Bates College Museum of Art, Bowdoin College Museum of Art, and Colby College Museum of Art.

A recent released survey conducted by the Maine Arts Commission demonstrates the importance of museums to Maine’s economy. Survey highlights demonstrate that approximately 442,000 people visited the 14 surveyed museums in 2009, spending approximately $71 million and producing a sales impact close to $148 million. This generated tax revenues for state and local governments of more than $7.5 million. The complete report, Maine Museums: An Economic Impact Study, can be found at mainearts.maine.gov/arts_other/2010_MaineMuseumStudy.pdf

The Ogunquit Museum of American Art received a $40,000 grant from the Quimby Family Foundation of Portland, Maine to fund the museum’s efforts to improve the visitor experience, beginning with the development of a master plan for the OMAA building, grounds and parking. Funds may also be used for implementing that plan.

**The Sabbathday Lake Shaker Museum** will be sponsoring a conference titled “We Will Sustain the Structure: The Built and Natural Environments of the Shakers” July 15-17, 2011. To request conference information contact the museum at usshakers@aol.com or 207-926-4597.

Penobscot Marine Museum has been awarded grants from the State of Maine and three private foundations that will support a variety of education and collections-related initiatives. The Savage Family Foundation grant will be used to extend the reach of the museum’s innovative Maritime History and Literacy Curriculum by funding pilot units in schools in Castine, Belfast, Otis, Appleton counties. The grant will also be used to create new outreach and education opportunities for high school and preschool students. Thanks to a grant from the Davis Conservation Foundation, the museum will purchase a new marine touch tank and refurbish its existing one. A Historical Records Collections Grant, coordinated by the Maine State Archives, will be used to preserve and improve access to photographs in the museum’s archives. Containing more than 100,000 historic images, the museum’s photo collection is among the largest and most important in Maine. A grant from People’s United Bank will be used to commission a second “floor map” for the museum’s education department.

Hancock Shaker Village has received a $1 million grant from the Kresge Foundation. The grant was awarded as part of its Sector Leaders investments, an invitation-only component of the Kresge Arts and Culture Program’s Institutional Capitalization initiative. It recognizes HSV’s work as a visionary organization pursuing transformational projects designed to shift its business model and to serve as a field-wide example of leadership. HSV will use half of the Kresge grant to seed its Building Reserve Fund and half to research and launch promising new business initiatives.

Norman Rockwell Museum announces the online debut of ProjectNORMAN (New Online Rockwell Media Art & Archive Network), the public interface of its ongoing digitization efforts. Visitors to the museum’s website, www.nrm.org, will be able to look through thousands of Norman Rockwell’s reference photos, preliminary sketches and paintings, and other items from the museum’s art and archival collections. ProjectNORMAN is a ten-year, comprehensive online publishing project, intended to preserve, catalogue, and digitize the museum’s entire collection of original artworks and notable archival objects, making them more accessible to researchers and the general public worldwide. The project advances the museum’s collections care and management, and offers greater accessibility and understanding of Norman Rockwell’s work and cultural importance.

The Waterworks Museum announced the receipt of a $1,000 donation from the Harvard University chapter of a key scientific research society in sup-

---

**continued on the following page**
From the Region continued from the previous page

port of its planned March 27, 2011 opening. The generous gift by Harvard’s Sigma Xi society is the most recent public support for the museum, which will offer a glimpse into Boston’s technological past with presentation of three massive steam engines and their original pumps.

* The following NEMA members have successfully completed the 2010 Museum Assessment Program (MAP), a program designed to help museums of all types and sizes achieve excellence: Children’s Museum at Holyoke, Institutional MAP; Fruitlands Museum, Institutional MAP; and Nichols House Museum, Governance MAP.

NEW HAMPSHIRE

Funi Burdick, Canterbury Shaker Village, 603-783-9511, fburdick@shakers.org

* The Roger R. and Theresa S. Thompson Endowment Fund has awarded a $22,000 grant to the Children’s Museum of New Hampshire. This new funding will further develop and expand two of the museum’s new ReachAll Initiative programs: Story Explorers, a literacy program for Head Start families, and Exploring Our Way, the museum’s autism partnership program. In 2010-11, these expanded programs are expected to serve up to 1,500 students and parents. The Fuller Foundation has awarded a $3,500 grant to the museum to help sustain and further develop the museum’s Gallery 6 visual arts exhibits and related museum education programs.

RHODE ISLAND

Judith Tolnick Champa, Independent Curator and Writer, 401-831-3423, jtolnickchampa@gmail.com

* Rhode Island Council for the Humanities is happy to announce that it has re-opened its offices in AS220’s Mercantile Block building at 131 Washington Street, Suite 210 in Providence.

* The Providence Children’s Museum received several major grants at the end of 2010: $30,000 from Amgen Foundation to support hands-on science programming and $25,000 from MetLife Foundation to continue sponsoring MetLife Family Fridays – free admission for all families. This winter, PCM will adopt its new strategic plan. Museum board, staff, AmeriCorps members, and volunteers all contributed to deciding what areas the museum needs to focus on over the next few years to achieve its mission, and identified three operational areas (funding, staffing, facilities) and three programmatic: exhibits/environment; outreach; and advocate for free play. PCM welcomed a record number of visitors in 2010.

* The International Tennis Hall of Fame & Museum received a National Endowment for the Humanities (NEH) Preservation Assistance Grant for Smaller Institutions in the amount of $5,150. The grant will allow the museum to hire a consultant to prepare a written report on the museum’s scrapbook collection. The museum has more than 200 scrapbooks that document tennis in Newport, the Casino Theatre, Hall of Fame Weekend, and the careers of many Hall of Famers. The museum’s audio tour is now available in several languages including French, Spanish and Russian. Plans are underway to offer more languages in 2011. Finally, the museum’s application for AAM Accreditation was accepted in September 2010 and the museum continues to pursue accreditation.

* The Newport Restoration Foundation (NRF) has received the Trustees Emeritus Award for Excellence in the Stewardship of Historic Sites by the National Trust for Historic Preservation. NRF was selected to receive this prestigious award for its efforts in helping to “save the city’s colonial heritage, restoring 83 buildings and turning Newport into a world-class preservation showcase.” The award was presented to NRF’s Executive Director Pieter N. Roos on Friday, October 29 at the 2010 National Preservation Awards, which were held at the National Preservation Conference in Austin, Texas. NRF was one of 23 honorees at this year’s awards celebration.

* The 19th annual Newport Symposium, presented by The Preservation Society of Newport County with U.S. Trust, Bank of America Private Wealth Management and Christie’s, will explore the topic of “Great Places” from May 2-4, 2011. The Newport Symposium is an international forum for the study and discussion of arts and historical issues. The audience consists of academics, collectors, museum directors and curators, and art dealers.

* The Preservation Society of Newport County has won a Rhody Award from the Rhode Island Historical Preservation and Heritage Commission for its restoration of the historic gates of The Breakers (1895). The society has completed installation of the Bellevue Avenue History Trail, a Patinated bronze torcheres in the form of Japanese ladies created by the French sculptor Emile Guillemin. Preservation Society of Newport County.
series of 11 markers that detail the breadth, diversity, and preservation of buildings on one of America’s most legendary streets. Each of the 11 markers contains photographs and text describing the history of the existing buildings on the block, as well as buildings that no longer exist. The society is undertaking several green initiatives. It is exploring the feasibility of using geothermal technology to help heat and cool The Breakers year-round. It has received a $128,500 grant from the Champlin Foundations to upgrade the boilers at its greenhouses. Two patinated bronze torcheres in the form of Japanese ladies have been returned to their posts flanking the grand staircase at Chateau-sur-Mer (1852), another society property, after a three year absence for cleaning, restoration and rewiring. The kimono-clad ladies were created by the French sculptor Emile Guillemin, and cast in the foundry of Ferdinand Barbedienne in the late 19th century.

* Beavertail Lighthouse Museum Association (BLMA) received a Rhody award from the Rhode Island Historical Preservation and Heritage Commission in recognition of a volunteer organization completing a major restoration project. The BLMA was cited for developing a preservation plan for the 154-year old light station buildings, assuming significant financial and administrative responsibilities by securing funding and engaging a professional contracting firm to carry out meticulous restoration of the lighthouse tower and the two keeper dwellings.

* The following NEMA members received grants from the Rhode Island Council for the Humanities: Beavertail Lighthouse Museum Association, $2,000 was awarded to design, produce, and install interpretive signs for education and public information at features of the Beavertail Light Station.

Museum of Natural History, $2,000 was awarded to support Curiouser, an exhibition examining natural history as a cultural phenomenon, with an artistic lens on the Victorian era’s obsessions with amateur natural studies, specimen collecting and the natural world.

Rhode Island Historical Society, $2,000 was awarded to support the photo digitization of 60 new (previously unseen) historic stereoviews into projectable images for public dissemination and presentations.

VERMONT

JANE COHEN, Executive Director, Robert Hull Fleming Museum, 802-656-0750, fleming@uvm.edu

* Brattleboro Museum & Art Center received $5,000 from the Amy E. Tarrant Foundation to support their new role as Vermont affiliate of the national Scholastic Art & Writing Awards; $6,000 from The Turrell Fund to support programs for children up to age 12; $3,000 from VAC for their Head Start Arts Partnership; and $10,000 from the Wolf Kahn and Emily Mason Foundation to support programs and events. Information on their new “BEAN” micro-grant dinners may be found at www.brattleboromuseum.org/2010/09/24/bean-dinner-micro-grants.

* Hildene announced that the restored Pullman Car Sunbeam will arrive onsite in Summer 2011. The 65-foot long wooden luxury Pullman car, Sunbeam, the finest example of such a rail car in existence, opens to the public on August 1, 2011 at the Hildene estate of Robert Lincoln, son of President Abraham Lincoln and captain of industry.

* The Chimney Point State Historic Site in Addison was closed unexpectedly in June for the season due to a concern for public safety with the start of construction of the new Lake Champlain Bridge. Required proj-

Sunbeam before restoration. Courtesy of Hildene.
* Echo Lake Aquarium and Science, at the Leahy Center for Lake Champlain, launched the “Life-long Learning in Science” program funded by the Institute of Museum and Library Services Museum for America grant of $148,242. Designed to serve adults more effectively, the grant supports building a two-year program to deliver 24 science topic special events and produce 8 science experience kits to be implemented daily in a staffed lake science lab setting – all supported by an active online community. The goal of the two-year program is to establish a need-based on-site and online program for adults, delivered through several strategies, in partnership with key academic and media partners. One of the most successful adult programs offered is the Science Café. Echo announced the launch of the “Conservation Correspondent” as part of its partnership with WPTZ NewChannel 5 (Vermont NBC affiliate) funded by a Lake Champlain Basin Program grant and WPTZ. The Correspondent was created in response to its audiences’ hunger for information about issues that affect our environment, from our Lake to our forests, streams and rural/urban areas. Bridget Butler, Echo’s Conservation Education Specialist, will serve as a weekly environmental reporter. Their goal is to share her extraordinary natural history knowledge with the community to help us all become better stewards of our environment.

* The Robert Hull Fleming Museum at the University of Vermont has recently amended its name to the Fleming Museum of Art. The new name better reflects the nature of the museum’s collection and exhibition offerings and is consistent with those of peer institutions throughout the country. Director Janie Cohen said the amended name does not reflect any change in mission, collecting practices, or focus for the museum, but rather better defines the experience their audiences can anticipate when visiting the museum. The museum recently announced a recent gift from Dr. David Nalin, and his brother, UVM alum, Dr. Richard Nalin, of 87 small-scale objects primarily from Southeast Asia, which represent a significant addition to this growing area of the Fleming’s collection. The Fleming received a CAP (Conservation Assessment Program) grant from Heritage Preservation. Thorough site assessments and subsequent reports on the museum building and collections were carried out and completed in the summer and fall of 2010 by MJ.

---

From the Region continued from the previous page

Do you know an undergraduate curious about the museum field?

2011

June 12 - July 22

Application deadline: March 11

www.smith.edu/siams

Summer Institute in Art Museum Studies

Smith College

Museum of Art

Smith College
NEW ENGLAND

* The following NEMA members have received National Endowment for the Arts Access to Artistic Excellence grants:

Aldrich Museum of Contemporary Art, $20,000, to support an exhibition of the work of the Brazilian artists’ collective Chelpa Ferro, with accompanying educational programs.

Bowdoin College Museum of Art, $20,000, to support FREEZE, an installation of monumental ice sculptures with accompanying public events.

Bruce Museum, $20,000, to support the exhibition Merry Company, with accompanying catalogue and educational programs. Organized in collaboration with the National Gallery, London, the exhibition will explore the Merry Company theme in 17th-century Dutch painting.

Portland Museum of Art, $25,000, to support the touring exhibition John Marin: Late Work, with accompanying catalogue and educational programs.

Rhode Island School of Design Museum of Art, $20,000, to support the exhibition Ahead of the Curve: Richard Brown and Contemporary British Art, with accompanying catalogue and educational programs.

Smith College Museum of Art, $20,000, to support the exhibition The River Peoples: Cross Currents of Style in the Eastern Congo, with accompanying catalogue and educational programs.

Sterling & Francine Clark Art Institute, $50,000, to support the touring exhibition Pissaro’s People, with accompanying catalogue and educational programs.

Worcester Art Museum, $50,000, to support a touring exhibition featuring the work of Julien Hudson (1811-1844), with accompanying catalogue and educational programs.

* The following NEMA members received National Endowment for the Humanities grants:

Preservation Assistance Grants


Danforth Museum Corporation, $6,000, Collections Assessment.

Dyer Library Association, $6,000, Improved Storage Housing for Works of Art on Paper.

Fairbanks Museum and Planetarium, $6,000, Preservation Plan for John Hampson’s Insect Mosaics.


Gore Place Society, Inc., $6,000, Improving Humanities Collections Storage in the 1806 Gore Mansion.

Heritage Museums and Gardens, $6,000, Disaster Response and Collections Salvage Workshop.

International Tennis Hall of Fame, $5,150, Preservation Assessment of Historical Scrapbooks.

Museum of Russian Icons, $6,000, Establishing an Environmental Monitoring Program.

Newport Art Museum and Art Association, $5,913, Environmental Monitoring Program.

Whaling Museum Humanities Preservation Education and Training

Northeast Document Conservation Center, $500,000, Enhancing Access to Regional Preservation Field Services.

Challenge Grants

# GRANT DEADLINES

## Deadlines

Due to fluctuating funding levels, please confirm with the granting organization regarding a grant’s availability.

## FEDERAL

| Date | Grant
|------|------------------------------------------------|
| 2/16 | NEH Institutes for Advanced Topics in the Digital Humanities
| 2/23 | NEH Digital Humanities Start-Up Grants
| 3/1  | NEH Landmarks of American History and Culture: Workshops for School Teachers
| 3/15 | IMLS 21st Century Museum Professionals
|      | NTHP The Peter H. Brink Leadership Fund

## REGIONAL

| Date | Grant
|------|------------------------------------------------|
| 2/25 | MAC Great Work(s)
| 4/1  | MH Research Inventory Grant Consultation Deadline
| 4/1  | MHC Major Grant $1,001 to $7,500 draft due
| 4/1  | RISCA Project Grants
| 4/12 | MAC SMART
| 4/15 | MAC Artists in Maine Communities
| 3/1  | VHC Grant Limit $5,000 Letter of Intent Deadline
| 3/11 | NHSCA Operating Grant
| 3/31 | NHSCA Cultural Facilities Grant
| 3/31 | NHSCA DCR Conservation License Plate Grant

## QUARTERLY

| Date | Grant
|------|------------------------------------------------|
| 4/1  | MH Project Grants. Consultation Deadline Dec. 15
|      | NHHC Major Grants over $2,500. Draft Deadline 4/1

## MONTHLY/OPEN/ROLLING

| Grant | Description
|-------|------------------------------------------------|
| CCCT  | Basic Operational Support Grants for Historic Preservation Non-Profits
| CHC   | Discretionary Grants up to $10,000 next deadline 3/1
| MAC   | Celebrating the Traditional Arts Grant
| MHC   | Community Outreach
| MHC/MAC | Community Arts and Humanities Grant
| MH    | Proposal Development
| MH    | Reading & Discussion Grant
| NHHC  | Humanities To Go! Grant
| NHHC  | Mini Grants under $2,500
| RICH  | Mini Grants
| VAC   | Technical Assistance/Travel Grants

## Contact Information:

### FEDERAL/NATIONAL

- **Heritage Preservation:** [www.heritagepreservation.org](http://www.heritagepreservation.org)
- **Institute of Museum and Library Services (IMLS):** [www.imls.gov](http://www.imls.gov)
- **J. Paul Getty Trust:** [www.getty.edu](http://www.getty.edu)
- **National Endowment for the Arts (NEA):** [www.arts.gov](http://www.arts.gov)
- **National Endowment for the Humanities (NEH):** [www.neh.gov](http://www.neh.gov)
- **National Historical Publications and Records Commission (NHPRC):** [www.archives.gov/nhprc](http://www.archives.gov/nhprc)
- **National Science Foundation (NSF):** [www.nsf.gov](http://www.nsf.gov)
- **National Trust for Historic Preservation (NTHP):** [www.nationaltrust.org](http://www.nationaltrust.org)

### REGIONAL

- **CT Commission on Culture and Tourism (CCCT):** [www.cultureandtourism.org](http://www.cultureandtourism.org)
- **Connecticut Humanities Council (CHC):** [www.ctculture.org](http://www.ctculture.org)
- **Connecticut Trust for Historic Preservation (CTHP):** [www.cttrust.org](http://www.cttrust.org)
- **Maine Arts Council (MAC):** [www.mainarts.com](http://www.mainarts.com)
- **Maine Cultural Resources Information Center (CRIC):** [www.maine.gov/sos/arc/cric](http://www.maine.gov/sos/arc/cric)
- **Maine Historic Preservation Commission (MHPC):** [www.state.me.us/mhpc](http://www.state.me.us/mhpc)
- **Maine Humanities Council (MHC):** [www.mainehumanities.org](http://www.mainehumanities.org)
- **Mass Humanities (MH):** [www.masshumanities.org](http://www.masshumanities.org)
- **Massachusetts Cultural Council (MCC):** [www.massculturalcouncil.org](http://www.massculturalcouncil.org)
- **Massachusetts Historical Commission (MHC):** [www.sec.state.ma.us/mhc](http://www.sec.state.ma.us/mhc)
- **New England Foundation for the Arts (NEFA):** [www.nefa.org](http://www.nefa.org)
- **New Hampshire Division of Historical Resources (NHDHR):** [www.nh.gov/nhdhr](http://www.nh.gov/nhdhr)
- **NH Humanities Council (NHHC):** [www.nhhc.org](http://www.nhhc.org)
- **NH State Council on the Arts (NHSCA):** [www.nh.gov/nharts](http://www.nh.gov/nharts)
- **Preserve Rhode Island:** [www.preserveri.org](http://www.preserveri.org)
- **Rhode Island Council on the Humanities (RICH):** [www.uri.edu/rich](http://www.uri.edu/rich)
- **RI Historical Preservation & Heritage Commission (RIH- PHC):** [www.rihphc.state.ri.us](http://www.rihphc.state.ri.us)
- **RI State Council on the Arts (RISCA):** [www.risca.state.ri.us](http://www.risca.state.ri.us)
- **Vermont Arts Council (VAC):** [www.vermontartscommission.org](http://www.vermontartscommission.org)
- **Vermont Council on the Humanities (VCH):** [www.vermonthumanities.org](http://www.vermonthumanities.org)
- **Vermont Division for Historic Preservation (VDHP):** [www.historicvermont.org](http://www.historicvermont.org)
In December, the Senate and The U.S. House of Representatives approved S. 3984, the Museum and Library Services Act of 2010. The bill reauthorizes the Institute of Museum and Library Services for the next five years. President Obama signed the act into law on December 22. The bill includes these victories for museums, as targeted by AASLH and others working as members of the Coalition:

- Language allowing federal-state partnerships.
- Authorization for state needs assessments and the development of state plans to improve and maximize museum services throughout the state, after IMLS funding reaches a certain funding level—the first step for the process of federal-state grants.
- Reauthorization at the same level IMLS is currently authorized ($38,600,000) for FY 2011, but with “and such sums as may be necessary” clause for FY 2012–2016, which opens the door for funding over the $38,600,000 level.
- Language instructing the Director of IMLS to take into consideration the equitable distribution of grants to museums of various types and sizes and to different geographic areas of the United States.

For many months, AASLH has been working in coalition with representatives from national, regional, and state organizations—including AAM, AAMD, ACM, APGA, ASTC, AZA, NEMA, MPMA, CAM, MANY, FAM, VAM, MAA, TAM, and representatives of the Federal-State Partnership Coalition—first within the museum field to reach a field-wide consensus on the proposal, then with numerous offices on Capitol Hill toward passage of a bill. Visit the AASLH website or the AAM Advocacy Page for more information on this important step for the museum field.

The Museum Assessment Program (MAP) is an affordable way to strengthen your museum and achieve excellence. Within a year your museum can conduct a self-study, consult with a museum professional and gain the tools to become a stronger institution. MAP is open to small and mid-sized museums of all types, including zoos, aquariums, public gardens, history museums, art museums and children’s museums. Apply for one of three MAP assessments: organizational; collections stewardship; and community engagement. Apply now at www.aam-us.org/map. The postmark deadline is Feb. 18th. MAP staff are available to answer any questions at map@aam-us.org or 202-289-9118.

The Institute of Museum and Library Services (IMLS) is accepting applications for the 2011 21st Century Museum Professionals grants program. Proposals will be accepted from museums, museum service organizations, and universities for projects that will improve the knowledge and skills of museum staff in multiple institutions. Grants are intended to reach broad groups of museum professionals throughout a city, county, state, region, or the nation. Successful proposals will reflect an understanding of museum service needs in the communities to be served by the project and how the proposed project will benefit multiple institutions and diverse audiences. Applicants are encouraged to contact program staff with their questions: Mark Isaksen, Senior Program Officer, 202-653-4667, misaksen@imls.gov; Twinet G. Kimbrough, Program Specialist, 202-653-4703, tkimbrough@imls.gov. Application Deadline: March 15, 2011. For information, www.imls.gov/applicants/grants/21centuryMuseums.shtm

The Maine Arts Commission has announced the launch of a new grant program that provides critical funding for schools seeking to transport students to arts venues and events in Maine in support of their education. With start-up funding provided by the Jane B. Cook 1992 Charitable Trust and matched by the Maine Arts Commission, the Ticket to Ride grant program will provide funding to defray the cost of travel for Maine K-12 schools wishing to attend arts venues and events as a part of a well rounded curriculum. Beginning in January 2011, any K-12 school in Maine will be eligible to apply for one grant of up to $300 each school year. Any K-12 school in Maine with a documented free and reduced lunch student population of 50 percent or greater will be eligible to apply for one grant of up to $500 each school year. The Ticket to Ride grant program will provide transportation funding on a first-come first-served basis until all available funds have been dispersed. Those wishing to apply for this funding should visit the education section of www.MaineArts.com.

continued on the following page
The National Park Service invites grants proposals for FY11 Native American Graves Protection and Repatriation Act (NAGPRA) grants. Two types of grants are available. Consultation/Documentation Grants are awarded annually and range from $5,000 to $90,000. Applications are due March 2, 2011. Repatriation Grants of up to $15,000 are awarded on an ongoing basis, October through June 2011. Applications are available online at www.nps.gov/history/nagpra/grants or contact: NAGPRA_Grants@nps.gov; 202-354-2203.

The National Historical Publications and Records Commission (NHPRC) seeks proposals that use cost-effective methods to digitize nationally significant historical record collections and make the digital versions freely available online. Draft Deadline is April 1, 2011 (optional) with the final deadline of June 9, 2011. For complete information and guidelines, visit NHPRC.

The Institute of Museum and Library Services is accepting applications for the National Medal for Museum and Library Service. Medals honor outstanding institutions that make exceptional contributions to their communities. Selected institutions demonstrate extraordinary and innovative approaches to public service and inclusiveness, exceeding the expected levels of community outreach, and may also include libraries and museums advancing global cultural understanding. Beginning with the 2011 awards, an honor will be included for libraries and museums that are advancing global cultural understanding. For further information contact Christopher Reich, Senior Program Officer at 202-653-4685 or creich@imls.gov or imls.gov/about/medals.shtm. Deadline is February 15, 2011.

Secretary of the Commonwealth William Francis Galvin and the Massachusetts Historical Commission (MHC) are pleased to announce Round 17 of the Massachusetts Preservation Projects Fund (MPPF) grant program. MPPF is a state-funded 50% reimbursable matching grant program to support the preservation of properties, landscapes, and sites (cultural resources) listed in the State Register of Historic Places. Applicants must be a municipality or nonprofit organization. Historic cultural resources in public and nonprofit ownership and use frequently suffer from deferred maintenance, incompatible use, or are threatened by demolition. These important resources represent a significant portion of the Commonwealth’s heritage. Please note that grant disbursement is subject to reauthorization of the capital accounts and the availability of sufficient allocated funds. For complete details see www.sec.state.ma.us/mhc/mhcppf/mppfidx.htm. Deadline is March 25, 2011.

The Community Building Grant Program seeks to support organizations and programs that recognize and build on a community’s strengths and assets in Maine. Awards are made by MaineCF’s county and regional committees and a statewide committee that reviews proposals both from counties without county committees and organizations whose projects are statewide in scope. Grant of up to $10,000 are available and the deadline is February 15. More details are available at www.maineclf.org/CommunityBuilding.aspx.

The Leadership in History Awards was established to encourage standards of excellence in the collection, preservation, and interpretation of state and local history in order to make the past more meaningful to all Americans. By publicly recognizing superior and innovative achievements, the Leadership in History Awards serve as an inspiration to others in the field. AASLH recognizes excellence in the following areas: projects, including programming, civic engagement, exhibitions, restoration projects, etc.; individual achievement; and organizational general excellence; publications. Applicants can self-nominate or nominate another project. Organizations of all sizes are encouraged to apply! Deadline for nominations is March 1. For more information, visit the website or contact Bethany Hawkins at hawkins@aaslh.org or 615-320-3203. For more information about the Leadership in History Awards Program, contact your state representative (listed on the AASLH web site) or the National Chair, Ken Turino at 617-994-5958 at Historic New England.

The new StEPs self-study standards program is off to a great start with more than 200 enrollments in its first year. StEPs helps small- and mid-sized history organizations meet national museum standards, create meaningful long range plans, and build credibility with funders and their communities. Whether your organization is all-volunteer, a staff of one, has multiple departments, recently opened, or has been in existence for decades, you can participate in StEPs. Working at your own pace, your organization earns Bronze, Silver, and Gold certificates as it meets Basic, Good,
and Better recommendations in each of the six program sections. With no deadline for completion, your organization can be in the program for two years, ten years, or even longer. StEPs is a solid, self-paced program that will guide your organization in making significant improvements. Organizations pay a one-time enrollment fee of $150. For more information including program benefits, visit the StEPs website, www.aaslh.org/steps.htm, or contact Cherie Cook, AASLH Senior Program Manager at 573.893.5164 or at cook@aaslh.org.

* NEMA encourages all our members to become a **Blue Star Museum** this month. Deadline for joining is March 1. Blue Star Museums is a program that offers free admission to museums for all active duty military personnel and their families from Memorial Day, May 30, through Labor Day, September 5, 2011. For more information, visit the Blue Star Museums website, www.nea.gov/national/bluestarmuseums.

* Developed by the Northern Forest Center as a tool to help their NH partners better understand the NH legislative process, the Step-by-Step map clarifies when to advocate, what type of advocacy is most effective, and who is involved in each step of the legislative process. It also provides fast facts: the legislative timeline, links to State Senate and State Representative information, and a link to search specific bills. Learn more at www.nhnonprofits.org/knowledgecenter/nonprofbasics/advocacylobbying/legislativemap.cfm

* The National Endowment for the Arts wishes to help applicants plan for their applications in 2011 by previewing some changes to their Grants for Arts Projects application guidelines. Complete details including an online presentation can be found at www.nea.gov.

* **Arts Advocacy Day in Vermont** is a day for arts supporters to share the message of why the arts matter with the Legislature and all Vermonters. This year’s Arts Advocacy Day will happen on Wednesday, March 30th at the Vermont State House in Montpelier. This year’s theme will be “Art Supports Me.”

---

**Member Profile continued from page 37**

**MV:** Being a co-chair with Mary Herbert Busick has been a wonderful experience. It has given me the opportunity to learn and increase my knowledge as a registrar/collections manager. Planning workshops and panel discussions allows me the opportunity to really expand my knowledge on a topic and meet experts in those areas. My professional circle of friends has also really grown and has allowed me to meet many wonderful museum professionals working in New England. Working closely with Mary has also been a great experience. It is great to be able to work with folks that you admire professionally.

---

**Museums & Mobile Virtual Expo**

The NEMA is pleased to sponsor the 2011 Museums & Mobile Online Conference and Virtual Expo. This unique professional development opportunity will take place entirely over the Internet on March 22-23, 2011. The conference will focus on practical guidelines for project planning & strategy for mobile; effective content design & development; and selection of appropriate technology solutions.

Among the confirmed speakers are: Daniel Davis (National Museum of the American Indian), Hugh Wallace (National Museums Scotland), Steve Gemmel (Getty), Agnes Stauber (Fowler Museum), & Peter Samis (SF-MoMA). The full program is available at: www.museums-mobile.org/conference.

NEMA has secured a $20 discount for our members! Simply enter discount code “mmNEMA2x” when you register. And if you sign-up before the Early-Bird ends on February 11th, your individual price will be $55 or $75 for groups attending together.

The Museums & Mobile Virtual Expo is a one-day completely online trade show for museum professionals interested in deploying mobile experiences and creating mobile content. It takes place on March 23, 2011 and is free and open to all.

Please visit www.museums-mobile.org for more information and to register.
PROFESSIONAL DEVELOPMENT

GENERAL

February 9-12, 2011
College Art Association Annual Conference
New York, NY
For info., conference.collegeart.org/2011.

February 20-22 2011
Small Museum Association Annual Conference
Ocean City, MD

February 28-March 1, 2011
Museums Advocacy Day 2010
Washington, DC
Don’t miss this opportunity to learn about issues affecting museums and advocate for museums on Capitol Hill. For information, www.speakupformuseums.org/MuseumAdvocacyDay.htm.

March 1-30, 2011
Are You Really Ready for Volunteers?
Online course offered by AASLH. For info., www.aasl.org/ReadyForVolunteers.htm.

March 2 & 9, 2011
Save Your Collections
Southern Berkshire location to be announced
Presented by the History Alliance, a project of Housatonic Heritage, and developed by NEMA. To register or to learn more about this workshop, call 413-298-3468 or e-mail: history@housatonicheritage.org or visit housatonichistory.org/history-alliance-to-host-two-day-conference.

March 8, 2010
Building Energy 11 Conference Workshop: Greening Museums
Boston, MA
For info., www.nsea.org/be11/conferenceregistration/generalregistration.

March 9-11, 2011
Science Technology Engineering + Math
Denver, CO

March 30, 2011
The Basics of Volunteer/Docent Management

April 1-30, 2011
Seven Steps to a Successful Volunteer Recruitment Program
Online course offered by AASLH. For info., www.aasl.org/SevenSteps.htm.

April 3-5, 2011
Museums in Conversation: How Do We Prove the Value of Museums?
Buffalo, NY

April 4-5, 2011
Arts Advocacy Day
Washington, DC
Presented by the Americans for the Arts. For info., www.artsusa.org/events/2011/aad/default.asp.

April 6-9, 2011
Museums and the Web 2011
Denver, CO

April 10-12, 2011
2011 Building Museums™ Symposium
San Francisco, CA
Presented by the Mid-Atlantic Association of Museums. For info., www.midatlanticmuseums.org/programs/building-museums.

April 20-23, 2011
National Popular Culture & American Culture Associations Annual Conference
San Antonio, TX

April 28-29, 2011
Exhibit Makeovers
Chicago, IL

April 30-May 2, 2011
Museum Store Association Retail Conference & Expo
Chicago, IL
For information, museumstoreassociation.org/ConfExpo/expo.cfm.

May 1-4, 2011
Cultural Entrepreneurship Institute for Museum Leaders
Cooperstown, NY
Cosponsored by the Cooperstown Graduate Program, the Museum Association of New York and the New York State Historical Association. Participation is by application only due March 1. For info., www.oneonta.edu/academics/ice/index.html.

May 3-5, 2011
Project Management for History Professionals
Windsor, CT
Presented by the American Association for State and Local History. The workshops are offered free to selected participants through a generous grant from the IMLS. For information, www.aasl.org/projectmanagement.htm.

May 19-20, 2011
Creative Communities Exchange: a New England Creative Economy WorkShare
North Adams, MA

May 19-21, 2011
InterActivity 2011: Innovation is Child’s Play
Houston, TX

May 21, 1011
Who’s Muse? Challenges to the Curatorial Profession in Academic Museums
Houston, TX

May 22-24, 2011
Who’s Muse? Challenges to the Curatorial Profession in Academic Museums
Houston, TX

ADMINISTRATION

February 8 and 15 and May 17 and 24, 2011
Board Development 101 Webinar
Online course offered by AASLH.
For info., www.aaslh.org/BoardDevelopment.htm.

March 9, 2011
The Importance and Value of Your Mission Statement

March 16, 2011
The Basics of Recruiting, Selecting and Orienting the (Right) Museum Board

October 29 – November 19, 2011
Seminar for Historical Administration
Indianapolis, IN
Applications are due in the AASLH office by May 17. For information, www.aaslh.org/histadmin.

March 22-24, 2011
Legal Issues in Museum Administration
Washington, DC
Cosponsored by The Smithsonian Institution with the cooperation of AAM. For info., www.ali-aba.org.

March 24-25, 2011
Historic House Museums Issues and Operations
Denver, CO

COLLECTIONS & CONSERVATION

February 15, 2011
Care & Handling of Documents

February 22, 2011
Care & Handling of Oversize Paper Artifacts

March 15, 2011
Care & Handling of Photographs

March 16-17, 2011
Conservation² = Preserving Collections x Our Environment
College Park, MD
Presented by the National Archives. For information, www.archives.gov/preservation/conferences/2011.

March 23, 2011
Care & Handling of Multimedia Collections

March 23, 2011
The Basics of Developing a Collections Management Policy

April 1-2, 2011
New England Archivists Spring Meeting
Providence, RI

April 6, 2011
Mold Outbreaks and How to Cope with Them

April 14, 2011
Writing Your NEH Preservation Assistance Grant

April 29, 2011
Risk Assessment for Disaster Planning

March 7-8, 2011
Museum Education 101
Nashville, TN

March 17-20, 2011
Creativity, Imagination, and Innovation in Art Education
Seattle, WA

HISTORY

April 6-9, 2011
Crossing Borders/Building Communities-Real and Imagined
Pensacola, Florida

June 6, 2011
Off the Record: Telling Lives of People Hidden in Plain Sight
Worcester, MA

June 8-12, 2011
Berkshire Conference on the History of Women
Amherst, MA
Sponsored in part by the UMass Amherst Public History Program. NEMA members are offered a special rate, $85, a 40% discount. For information, Please go to http://blogs.umass.edu/berks, register before May 5th to get the best rate!

AWARDS AND CALLS FOR PAPERS

March 1, 2011
Can’t figure it out?

For 93 years, NEMA has been the resource for museum professionals like you. Trusted, respected, and valued, NEMA gives you the tools to figure out your future and make the most of your calling in the museum field.

Join NEMA today.

Call 781-641-0013 or visit nemanet.org

Annual Conference
Workshops
Social Networking
Peer Support
Publications
Career Advice
Job Listings

Get answers.

Photo by joshuamckenty/Joshua McKenty
www.flickr.com/photos/joshuamckenty/2297179486/