

2016 AAMG Annual Conference  
Washington DC  
May 24–25, 2016

## Communities in Dialogue

Models of Best Practices for Academic Museums, Galleries, and Collections



# + Schedule | Tuesday, May 24

## **5:00 - 7:30 p.m. Welcome Reception and "20x20" Throwdown!**

Renaissance Marriott Hotel, Lower Level  
1143 New Hampshire Ave. N.W., Washington, DC 20037

Sponsored by Sotheby's

Relax, network, have a drink with colleagues, and enjoy fast-paced presentations — 20 images x 20 seconds — by leaders from around the country who share passion, creative process, research projects, and inspiration.

**"Engaging, Connecting, and Applying: Assessment of Curricular Collections Used at a Liberal Arts College"**

Kylie E. Quave, Postdoctoral Fellow, Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin

Nicolette B. Meister, Curator of Collections, Adjunct Assistant Professor, Museum Studies, Logan Museum of Anthropology, Beloit College

William Green, James E. Lockwood Jr. Director, Logan Museum of Anthropology, Beloit College

**"Thirst, Consumption, and Fear"**

Brian LaDuca, Director of ArtStreet, Creative and Innovation Center; Founder and Director of Institute for Arts Nexus (IAN), University of Dayton, Dayton, Ohio

**"How We See It: The Academic Museum on Our High School Campus"**

Jamie Kaplowitz, Manager of Curriculum Initiatives, on behalf of the Addison Community Ambassadors, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

**"Forging a New Identity with Museum Best Practices"**

Craig R. Hadley, Director/Curator of Exhibits and Collections, Richard E. Peeler Art Center at DePauw University, Greencastle, Indiana

**"Abbas: Children of Abraham"**

Dejáy B. Duckett, Associate Director and Associate Curator, Arthur Ross Gallery, University of Pennsylvania, Philadelphia

**"Who Let the Students In? Projects and Practices that Engage Student Communities in Academic Museums"**

Sarah Wyer, President, Student Member Advocacy Council, Jordan Schnitzer Museum of Art, Eugene, Oregon

**"Grappling with the Global: Student Curation of Modern Identities"**

Schuyler Krogh, recent graduate—Art History, Kenyon College, Gambier, Ohio

Jenna Wendler, undergraduate—Art History and English, Kenyon College

Amy Young, undergraduate—Art History and Drama, Kenyon College

**"The Art of Removal: An Analysis of De-accessioning in Clothing and Textile Teaching Collections"**

Kristin M. Dei Tos, Candidate for Master of Science in Textiles, Fashion Merchandising and Design, University of Rhode Island, Kingston

**"Mobile Audio Tours for Every Museum and Gallery"**

Cliff Stevens, Founder, President/CEO, Culture Spots, Williamsport, Pennsylvania

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# + Schedule | Wednesday, May 25



**American University Museum at the Katzen Arts Center,**  
4400 Massachusetts Ave. N.W., Washington, DC 20016

## **Communities in Dialogue: Models of Best Practices for Academic Museums, Galleries, and Collections**

AAMG is spearheading a national effort to compile best practices for academic museums, galleries, and collections through its educational activities, advocacy efforts, and partnerships. In support of this critical initiative, the conference is dedicated to gathering and sharing benchmarks and best practices related to the many shared challenges.

Many professional practices of the organization's members are aligned with the wider museum community and AAM standards (especially with regard to accreditation). However, unique missions and operational issues arise as a result of working within larger institutions. Models of best practices in governance, teaching, museum studies, collaboration, and community partnerships are featured. These may contribute to the development of procedures, policies, and systems that will serve and inform the academic museum and galleries field today and for years to come.



**8:00 – 9:00 a.m. Registration and Breakfast**

*Sponsored by Cultural Strategy Partners*

**9:15 – 10:30 a.m. Plenary Session, Best Practices, Session 1 (Auditorium)**

*Sponsored by Glavé & Holmes*

**“Museum + Library Partnerships: Creating a New Collaborative Paradigm”**

Multiple efforts to bring academic museum and gallery leaders together with their peers across archives and libraries to capture and build upon effective practices across the fields will be described in this session. Three examples will set the stage for a discussion on the benefits of participation in such collaborations. Participants will gain information on how best to participate in broad collaborations across museums, archives, and libraries to contribute to the development of best practices and common frameworks in support of their own institutional efforts.

Moderator

Jill Hartz, Executive Director, AAMG

Presenters

Sarah Chicone, Assistant Director, Johns Hopkins University Museum Studies Program, Baltimore, Maryland

Isabelle Chartier, Curator, University Art Gallery, University of Pittsburgh, Pennsylvania

Jill Deupi, Director, Lowe Art Museum, University of Miami, Florida

Katherine Skinner, Executive Director, Educopia Institute, Atlanta, Georgia

Nathan Brown, Director of Research, TrueBearing, Seattle, Washington

Nora Mattern, Visiting Assistant Professor, Library and Information Science, School of Information Sciences, University of Pittsburgh

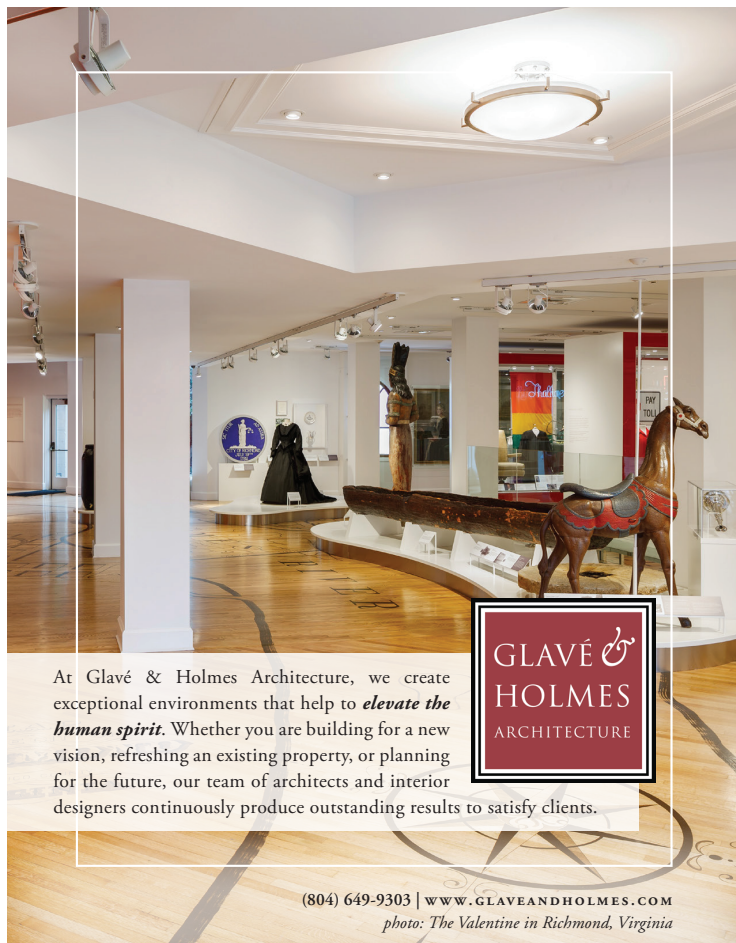
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museum and gallery community*

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*photo: The Valentine in Richmond, Virginia*

**10:30 - 11:00 a.m. Coffee Break**

*Sponsored by ExhibitsUSA*

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**11:00 a.m. - 12:15 p.m. Best Practices, Session 2 (Auditorium)**

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**"STEM to STEAM (Part 1): Integrating the Arts into Higher Education"**

(Note: Part 2, from 3:30–5:00 p.m. is an offsite workshop, limited to 15 participants, advance registration required, The Phillips Collection, 1600 21st St. N.W., Washington, DC 20009.)

This session will introduce some of the methods used by STEM faculty and museum curators for incorporating object-based learning with works of art in academic museums. Part 1 will introduce the theory and practice of teaching STEM classes in the museum. It will include presentations by STEM faculty and students, giving a brief overview of their work in the museum and considering the role of art in expanding the academic framework of their courses. Part 2 will involve concrete examples based on live interaction with original works of art at The Phillips Collection in Washington, DC. Participants will work with curators and STEM faculty to develop pedagogical strategies.

**Chairs**

Liliana Milkova, Curator of Academic Programs, Allen Memorial Art Museum, Oberlin College, Ohio

Shalini Le Gall, Curator of Academic Programs, Colby College Museum of Art, Waterville, Maine

**Presenters**

Cathy D. Collins, Clare Boothe Luce Assistant Professor of Biology, Colby College

Martha Holland, Class of 2016, Colby College, Major in Biology

Taylor Allen, Associate Professor of Biology, Oberlin College Science Center

Catherine Oertel, Associate Professor of Chemistry and Biochemistry, Oberlin College Science Center

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A photograph of a large, abstract sculpture by David Hayes. The sculpture is composed of several large, flat, geometric shapes in bright red, blue, and yellow, arranged in a complex, overlapping manner. It is situated outdoors on a grassy lawn, with trees and a building in the background.

## David Hayes Sculpture

**12:15 - 12:30 p.m.**

Presentation by Resources for Academic Art Museum Professionals, RAAMP, College Art Association

**12:30 - 1:30 p.m.                      Lunch Break**

*Sponsored by CultureSpots*

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## **AFTERNOON SESSIONS**

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Note: Participants may choose to continue with the "Best Practices" Track or select from three other options: "Student Engagement," "New Initiatives," or "Lessons Learned."

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## **BREAKOUT, Best Practices continued**

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**1:30 – 3:00 p.m.                      Best Practices, Session 3 (Auditorium)**

### **"Anthropology Collections and University Engagement: A Different Paradigm"**

Academic museums are offering compelling new models for academic engagement that are keyed to broader university goals, demonstrating collections' ongoing relevance to a multiplicity of disciplines and standpoints. Innovations include subject content, student skill-building, and pedagogical methods. Most academic museum collections are art-oriented, and art museums dominate the literature on academic engagement. This work can be visionary, but not universally applicable. Many approaches effective for art collections are less relevant for anthropological collections due to issues such as cultural sensitivity, representation, stakeholder authority, and postcolonial critique.

The disciplinary strengths of anthropology—culture and context, deep history, social identity, materiality, multivocality, and reflexivity—have fostered distinct modes of academic engagement, which hold relevance across disciplinary environments. Contributors discuss the challenges and opportunities in engaging university anthropology collections.



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Panel Chairs

Christina J. Hodge, Stanford University Archaeology Collections, California

Diana D. Loren, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts

Presenters

Bonnie Clark, University of Denver Museum of Anthropology, Colorado

William Green, Dan Bartlett, Nicolette Meister, and Kylie Quave, Logan Museum of Anthropology, Beloit College

Christina J. Hodge, Stanford University Archaeology Collections

Diana D. Loren, Peabody Museum of Archaeology and Ethnology, Harvard University

### **3:00 - 3:30 p.m.                      Coffee Break**

*Sponsored by David Hayes*

### **3:30 - 5:00 p.m.              Best Practices, Session 4 (Auditorium)**

#### **"Best Practices for Planning and Launching New Academic Museums and Galleries"**

Planning and launching new museums and galleries on academic campuses present unique challenges. In an ideal world, "best practices" deployed in established academic museums and galleries should guide the organization of new institutions. More often, competing voices from faculty, administration, alumni, donors, trustees, and students, and competition for decision-making control and resources often result in decisions that threaten the emergence of best practices at the outset. New professionals, facilities, collections, and other resources fundamentally challenge the status quo and disrupt conservative, higher education ecosystems.

Governance, mission, strategic planning, budget, fundraising, and a range of community programming and engagement initiatives at planned and new institutions may bring greater understanding and awareness to academic museum professionals who face similar challenges or are attempting to transform existing and long-standing programs. Three inaugural directors share their insights for academic contexts in which new museum operations are being planned or have recently launched.

Panel Chair

Natalie R. Marsh, Director and Chief Curator, Gund Gallery, Kenyon College, Gambier, Ohio

Presenters

Anja Chavez, Director of University Museums, Longyear Museum of Anthropology/Picker Art Gallery, Colgate University, Hamilton, New York

Lisa D. Freiman, Director and Professor, Institute for Contemporary Art, Virginia Commonwealth University, Richmond

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### **1:30 - 5:00 p.m.                      BREAKOUT, Student Engagement Track (Room 150)**

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### **1:30 - 3:00 p.m.              Student Engagement, Session 1 (Room 150)**

#### **"Engaging Students, Strengthening Collections: Some Best Practices for Collaborating with Students In and Out of the Classroom"**

Within university museums, academic collections, or campus-based galleries, we all naturally end up collaborating with students. While their roles range from gallery guards to cocurators, student engagement helps strengthen collections-based documentation and research and makes collections more accessible to both on- and off-campus constituencies. Such collaborations also benefit students who develop valuable skills in time management, organization, research, and teamwork.

This panel explores best practices for making the most of student projects, whether course-based or work-study employment and internships. Ranging from large group projects to more individual quests and from research universities to liberal arts colleges, the examples explored by the panelists include student-curated exhibitions, provenance research, and collection-inspired dance performances, among others. Each panelist highlights how multiple iterations of projects can enhance student engagement and support collections while also making clear best practices for effectively implementing such projects in the future.

Presenters

Joy Beckman, Director of the Wright Museum of Art, Associate Professor of Art History, Beloit College  
Elizabeth King, Visitor Engagement and Volunteer Coordinator, Harn Museum of Art,  
University of Florida, Gainesville

Leah Niederstadt, Assistant Professor of Museum Studies and Curator of the Permanent Collection,  
Department of Art/Art History, Wheaton College, Norton, Massachusetts

Margaret Tamulonis, Manager of Collections and Exhibitions, Fleming Museum of Art,  
University of Vermont, Burlington

**3:00 - 3:30 p.m. Coffee Break**

*Sponsored by David Hayes*

**3:30 – 5:00 p.m. Student Engagement, Session 2 (Room 150)**

**“Students, Museums, and the Sharing Economy”**

With many different platforms—Instagram, Netflix, Pinterest, and podcasts—competing for university students’ time and interest, how do we develop content and experiences that bring this critical audience through our doors? Four university museum educators and curators discuss best practices for tailoring exhibitions and programs for the undergraduate audience.

Chair

Erik L. Peterson, Manager of Family Programs and Student Engagement, Smart Museum of Art, University of Chicago

Presenters

Bridget O’Brien Hoyt, Curator of Education, Academic Programs, Snite Museum of Art, University of Notre Dame, Indiana

Laura McDowell Hopper, Curator, Pick Museum of Anthropology, Northern Illinois University, DeKalb

Erin Northington, Manager of Student Engagement Programs, Harvard Art Museums, Harvard University

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**1:30 - 5:00 p.m. BREAKOUT, New Initiatives Track (Room 112)**

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This room will host multiple presentations that introduce innovative, current programs.

**1:30 – 2:15 p.m. New Initiatives, Session 1 (Room 112)**

**“A Self-Care Pilot Program and an Interdisciplinary Interactive Faculty Collaboration”**

Two recently established, innovative programs undertaken by the University of New England Art Gallery integrate the arts into the academic mission and practices of the university. The gallery serves the on-campus College of Health Professions, College of Dentistry and Pharmacy graduate programs, College of Osteopathic Medicine, College of Arts and Humanities, and the public. The programs concern teaching and museum education, demonstrating that the visual arts enhance learning across academic disciplines. Using exhibitions to support their efforts, these programs have the potential to become templates for the field.

Presenter

Anne Zill, Director of the Art Gallery at the University of New England, Portland, Maine

**2:15 – 3:00 p.m. New Initiatives, Session 2 (Room 112)**

**“Digital Objects in the Collection: Directors’ Perspectives on Emerging Standards and Practices”**

The emergent field of collecting and preserving new media art has so far focused, necessarily, on urgent technological questions. This panel—from the perspectives of directors of campus art centers with digital collections—will consider related matters of policy and best practices that hold the potential to transform the museum from inside the collection to outside its walls.

Presenters

Richard Rinehart, Director, Samek Art Museum, Bucknell University, Lewisburg, Pennsylvania

Anne Collins Goodyear, Co-Director, Bowdoin College Museum of Art, Brunswick, Maine

Johannes Goebel, Director, Experimental Media and Performing Arts Center,  
Rensselaer Polytechnic Institute, Troy, New York

**3:00 – 3:30 p.m.                      Coffee Break**

*Sponsored by David Hayes*

**3:30 – 4:15 p.m.              New Initiatives, Session 3 (Room 112)**

**“Building Transformations: Creating a Strategic Plan for Penn Museum’s Special Exhibition Program”**

The University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum) recently drafted a new institutional strategic plan. With a new mission statement as the guide, the “Building Transformations 2013-2020 Strategic Plan” called for the creation of a new teaching center, new K–12 program, and renewal of key signature galleries. This session will outline the process for creating a special exhibitions strategy for the gallery renewal. It showed the way toward maintaining existing audience members through major change, with best practices including building on existing strengths in museological practice and outlining a focused direction for maximizing effectiveness.

Presenter

Kate Quinn, Director of Exhibitions and Public Programs, Penn Museum, Philadelphia

**4:15 – 5:00 p.m.              New Initiatives, Session 4 (Room 112)**

**“Abandoned Buildings, Black Lives, and Bike Rides: Strategies of Support Beyond the Gallery Walls”**

Artists and scholars are increasingly creating work to address social issues that manifest in sites and on a scale that challenge the physical constraints of gallery exhibitions. At the same time, these projects are engaging with some of the most urgent and rapidly changing movements. How can museums and galleries accomplish the dual feat of presenting work that is designed to exist within a specific community or context in relation to a social movement while also avoiding strategies that merely co-opt a rhetoric of social justice or innovation? This presentation addresses these questions by highlighting successes, failures, and works-in-progress.

Presenter

Anthony D. Stepter, Community Engagement and Public Programs Coordinator, Gallery 400,  
University of Illinois at Chicago

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**1:30 – 5:00 p.m.                      BREAKOUT, Lessons Learned Track (Room 128)**

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This room will host multiple 30- to 60-minute presentations from experimental projects to wide-ranging research.

**1:30 – 2:15 p.m.              Lessons Learned, Session 1 (Room 128)**

**“Collaborative Programming for Adults with Special Needs at Art Museums”**

Since 2010, the Yale Center for British Art has collaborated with Chapel Haven, a transitional school for independent living for adults with special needs in the community. This workshop presentation will share the five elements crucial to a successful partnership between a museum and a community school for people with special needs.

Presenters

Jaime Ursic, Assistant Curator of Education, Yale Center for British Art, Yale University,  
New Haven, Connecticut

Justine Menchetti, Art Director, Chapel Haven, New Haven



2:15 – 3:00 p.m.      **Lessons Learned, Session 2 (Room 128)**

**“Strategic Partnerships for Every Exhibition”**

Academic museums and galleries face unique challenges and opportunities operating within a university setting. The goals of the Vanderbilt University gallery are to support the academic mission of the university and engage students. Although the gallery fits perfectly into the university's new strategic plan, which places emphasis on immersive learning and trans-institutional collaboration, it is one of many voices in the crowded lives of faculty and students. The gallery has formed partnerships for a number of recent exhibitions, which created natural visitor constituencies with increased visits, and more importantly, used the gallery's expertise as a museum to better engage endeavors of faculty and students. As an added bonus, financial sponsorship has often been a result. The presentation focuses on mini-case studies of the types of partnerships formed for various exhibitions over the past two years.

Presenter

Margaret Walker, Art Curator Assistant at Vanderbilt University Fine Arts Gallery, Nashville, Tennessee

**3:00 – 3:30 p.m.      Coffee Break**

*Sponsored by David Hayes*

3:30 – 4:15 p.m.      **Lessons Learned, Session 3 (Room 128)**

**“Restructuring Educational Programming at Academic Museums and Galleries”**

A two-part presentation intended to spark discussion and the exchange of ideas between participants and their various institutions. How can smaller academic museums and galleries with limited staff or resources build effective interdisciplinary educational programming through workshops, events, and tours surrounding their various thematic exhibitions? We intend to initiate a dialogue that encourages a collaborative environment among AAMG colleagues regarding how supplemental programming is implemented at participants' institutions.

Presenters

Ryan Hardesty, Curator of Art & Exhibitions, Washington State University Museum of Art, Pullman

Zach Mazur, Curator of Education and Collections, Washington State University Museum of Art

Anna Maria Shannon, Associate Director, Washington State University Museum of Art

Debby Stinson, Marketing and Public Relations Manager, Washington State University Museum of Art

4:15 – 5:00 p.m.      **Lessons Learned, Session 4 (Room 128)**

**“Students at The Center: Education Practices for the Future of Academic Museums”**

Most academic museums and galleries provide opportunities for college students to participate in day-to-day operations. Whether providing security for exhibitions, teaching in a docent capacity, or contributing to museum publications, college students can prove valuable assets to museum operations. But what if the talents and educational needs of college students were placed at the center of museum operations? How might an academic museum look if everything from public relations and communication to multimedia design and interpretative programming were designed around maximizing student participation?

Presenter

Heather Flaherty, Curator of Education, The Trout Gallery, The Art Museum of Dickinson College, Carlisle, Pennsylvania

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**5:30 – 7:00 p.m.      AAMG Conference Closing Reception**

Renaissance Marriott, Dupont Circle Hotel, Lower Level, 1143 New Hampshire Ave. N.W., Washington, DC 20037

# + Schedule | AAMG @ AAM

## **Association of Academic Museums & Galleries Reception**

Catch up with your academic friends and colleagues over drinks and a nosh.  
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Thursday, May 26

5:30 - 6:30 p.m.

Free and open to All AAM and AAMG Attendees

## **Association of Academic Museums & Galleries Business Luncheon**

Join AAMG members from around the nation to learn about the association's many achievements over the past year, meet your state and regional representatives, and hear about AAMG's exciting new initiatives.  
*Sponsored by Institute of Texan Cultures*

Friday, May 27

12:30 - 1:45 p.m.

Open to all attendees of AAM's annual meeting. Pre-registration is required through AAM.

Ticket Price: \$45



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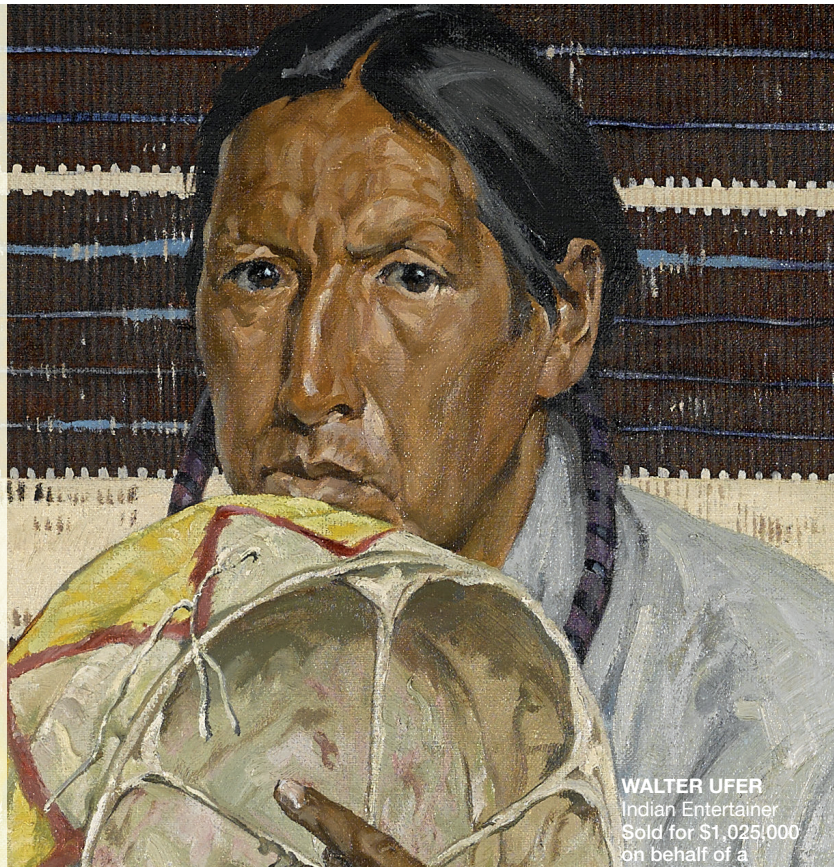
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AAMG  
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Second term ends May 2017

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First term ends May 2017

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Second term ends May 2017

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## MISSION STATEMENT

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The Association of Academic Museums and Galleries is the leading educational and professional organization for academic museums, galleries, and collections. In recognition of the unique opportunities and challenges of its constituents, the AAMG establishes and supports best practices, educational activities, and professional development that enable its member organizations to fulfill their educational missions.

AAMG is a 501(c)3 nonprofit organization, Federal Tax ID# 90-0609855—contributions to which are tax deductible to the fullest extent permitted by law.

The official registration and financial information of the Association of Academic Museums and Galleries, AAMG, may be obtained from the Pennsylvania Department of State by calling toll free within Pennsylvania, 1-800-732-0999. Registration does not imply endorsement.

[www.aamg-us.org](http://www.aamg-us.org)

# NOTES, IDEAS, INSPIRATIONS ...



## SCHEDULE AT A GLANCE

<b>Tuesday, May 24</b>		<b>Renaissance Marriott Hotel</b>	
5:00-7:30 p.m.		1143 New Hampshire Ave. NW, Washington, DC 20037	
		<b>Welcome Reception and "20x20" Throwdown</b>	
<b>Wednesday, May 25</b>		<b>American University Museum at the Katzen Arts Center</b>	
7:30 a.m.		4400 Massachusetts Ave. NW, Washington, DC 20016	
8:00-9:00 a.m.		Bus pickup at Renaissance Marriott Hotel, advance registration required	
9:15 a.m.-12:15 p.m.	<b>Best Practices</b>	Auditorium	
	9:15-10:30 a.m.	Best Practices 1	<i>Museums + Library Partnerships</i>
	10:30-11:00 a.m.	Coffee Break	
	11:00 a.m.-12:15 p.m.	Best Practices 2	<i>STEM to STEAM (Part 1) Integrating the Arts into Higher Education</i>
			<i>STEM to STEAM (Part 2) 3:30-5:00 p.m. is an offsite workshop, pre-registration required</i>
12:15-12:30 p.m.	<b>RAAMP</b>	Auditorium	
12:30-1:30 p.m.	Lunch Break		
1:30-5:00 p.m.	<b>Best Practices</b>	Auditorium	
	1:30-3:00 p.m.	Best Practices 3	<i>Anthropology Collections and University Engagement</i>
	3:00-3:30 p.m.	Coffee Break	
	3:30-5:00 p.m.	Best Practices 4	<i>Best Practices for Planning and Launching New Academic Museums and Galleries</i>
1:30-5:00 p.m.	<b>Student Engagement</b>	Room 150	
	1:30-3:00 p.m.	Student Engagement 1	<i>Engaging Students, Strengthening Collections</i>
	3:00-3:30 p.m.	Coffee Break	
	3:30-5:00 p.m.	Student Engagement 2	<i>Students, Museums, and the Sharing Economy</i>
1:30-5:00 p.m.	<b>New Initiatives</b>	Room 112	
	1:30-2:15 p.m.	New Initiatives 1	<i>A Self-Care Pilot Program and an Interactive Faculty Collaboration</i>
	2:15-3:00 p.m.	New Initiatives 2	<i>Digital Objects in the Collection</i>
	3:00-3:30 p.m.	Coffee Break	
	3:30-4:15 p.m.	New Initiatives 3	<i>Building Transformations</i>
	4:15-5:00 p.m.	New Initiatives 4	<i>Abandoned Buildings, Black Lives, and Bike Rides</i>
1:30-5:00 p.m.	<b>Lessons Learned</b>	Room 128	
	1:30-2:15 p.m.	Lessons Learned 1	<i>Collaborative Programming for Adults with Special Needs</i>
	2:15-3:00 p.m.	Lessons Learned 2	<i>Strategic Partnerships for Every Exhibition</i>
	3:00-3:30 p.m.	Coffee Break	
	3:30-4:15 p.m.	Lessons Learned 3	<i>Restructuring Educational Programming at Academic Museums and Galleries</i>
	4:15-5:00 p.m.	Lessons Learned 4	<i>Students at The Center</i>
<b>Wednesday, May 25</b>		<b>Renaissance Marriott Hotel</b>	
5:30-7:00 p.m.		AAMG conference closing reception, lower level	
Thursday, May 26		Marquis Marriott Hotel   AAMG @ AAM	
5:30-6:30 p.m.		901 Massachusetts Ave., NW, Washington, DC 20001	
		AAMG Reception, open to all AAM and AAMG attendees, in room "Union Station"	
Friday, May 27		Marquis Marriott Hotel   AAMG @ AAM	
12:30-1:45 p.m.		AAMG Business Luncheon, pre-registration required through AAM, in room "Salon 12"	