Audacious Ideas:
University Museums and Collections
as Change-Agents for a Better World
June 21-24, 2018
University of Miami
We live in a dangerous, often unstable, and environmentally compromised world. What can academic museums, galleries, and collections do to remedy this situation? If we are dedicated to teaching and training new generations of students and to serving increasingly diverse communities, how do we make a positive difference? And how do we assess the impact that we are making?

**Audacious Ideas** provides a lively platform for the sharing of exciting ideas about how museums, galleries, and collections can serve as change-agents. This year’s program addresses how constituents are adopting new roles and adapting old ones, welcoming new constituencies while keeping current visitors, and enhancing our value as critical partners in higher education while promoting a more just, peaceful, and healthy world.
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“Conservation and Preservation”
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“Deaccessioning”
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AAMG Networking Reception at AAM
Christie’s

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Thursday, June 21, 2018
Pre-Conference Activities

9:00 a.m.–3 p.m. | Special Workshop: Bootcamp for Academic Museums
with Jill Hartz and Barbara Rothermel
Lowe Art Museum, University of Miami

EXCURSIONS:

THE INSTITUTE OF CONTEMPORARY ART, MIAMI
icamiami.org

VIZCAYA
vizcaya.org

FROST SCIENCE MUSEUM
frostscience.org

Room Assignment Key

BW = Ballroom West
BC = Ballroom Center
BE = Ballroom East
IA = Iron Arrow
S = Senate
LAM = Lowe Art Museum

*All programs are at the UM Shalala Student Center (SC) unless otherwise noted

1:00 p.m. Corporate Sponsors and Poster Session set-up
(3rd floor elevator, lobby and corridor)

2:30 p.m. Registration Opens
Shalala Student Center (SC)
(3rd floor, top of stairs)

3:30-4:30 p.m. Roundtables (Ballroom)

5:30-6:30 p.m. Throwdowns

6:30-8:30 p.m. Opening Night Reception

Roundtable Sponsorship
ICOM-US

A to Z: Infusing the Encyclopedic Collection with New Life (LAM)
Facilitators: Jon Mogul, Associate Director, Curatorial and Education, The Wolfsonian–Florida International University; Jill Deupi, Director and Chief Curator, Lowe Art Museum, University of Miami; and William Eiland, Director, University of Georgia Art Museum
This Roundtable will focus on clearly articulating the challenges associated with presenting historic and/or encyclopedic collections, as well as sharing information about successful strategies for display and engagement. Participants will be invited to brainstorm collectively and to think expansively about new ways for enlivening such holdings.

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections
Whose Academic Museum?: Transforming a Community Museum into an Academic Museum for All (BC)
Facilitator: H. Alexander Rich, Ph.D., Curator and Director of Galleries & Exhibitions, Polk Museum of Art, and Assistant Professor of Art History, Florida Southern College

This Roundtable will explore strategies for “academizing” a museum so that it caters effectively to both campus and community audiences. Attendees will learn strategies for engaging all visitors academically and for presenting a museum’s didactic mission as a key draw for students, professors, and general audiences alike.

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections

Meeting Them Where They Are: Engaging Students through Exhibitions and Programming in Communal Spaces (S)
Facilitator: Jillian Nakornthap, Exhibitions and Public Programming Associate, Corcoran School of the Arts and Design, The George Washington University

This Roundtable will explore new models for creating exhibitions and public programming in non-traditional locations. We’ll begin the conversation by discussing how the Corcoran School converted a large, open atrium into a communal, multi-disciplinary space where exhibitions, performances, and meetings happen in tandem with one another. Museum professionals will be invited to share how their institutions have moved beyond the “white cube” model and/or seek suggestions on ways to engage their academic community outside of the gallery.

Categories: Audience Development & Engagement and Exhibitions & Collections

Stealing Culture: The Intersection of Law and Museums (IA)
Facilitator: Joseph S. Mella, Director, Vanderbilt University Fine Arts Gallery

With Nicole M. Crawford, Chief Curator, University of Wyoming Art Museum and Associate Lecturer, Museum Studies, Wyoming Institute for Humanities Research & Center for Global and Area Studies, University of Wyoming; Elizabeth Marlowe, Associate Professor of Art & Art History, Program Director, Museum Studies, Colgate University; Leila Amineddoleh, Founder and Managing Partner of Amineddoleh & Associates, LLP; Darrell D. Jackson, Ph.D., Director, Prosecution Assistance Program, Associate Professor, Law & Adjunct Faculty, African American & Diaspora Studies; and Kayle R. Avery, CAM-ART Provenance Research Project and Exhibitions Coordinator, UW Art Museum

This Roundtable will discuss university museum collections from two angles: 1) how university museums might, in the future, provide a home for private collections of non-AAMD-compliant antiquities (such as those lacking documentation back to 1970), where issues of provenance, cultural property, forgery, etc., can be foregrounded in research, teaching, and displays; and 2) how university museums respond when objects already in the collection are discovered to have been stolen or looted. The varied backgrounds of the participants, from the fields of law, museology and art history, will allow for a rich diversity of perspectives regarding how museums can change their policies to better protect themselves and objects of cultural heritage, and how both sides can work together to create positive change in the role of museum and their collections in society.

Categories: Audience Development & Engagement; Access, Diversity & Inclusion and Exhibitions & Collections

Crowd-Sourced Curating to Engage Current and New Audiences (BE)
Facilitator: Heather Gibson Moqtaderi, Assistant Director & Associate Curator, Arthur Ross Gallery, University of Pennsylvania

This Roundtable addresses ways that crowd-sourcing can be implemented as an audience development strategy. In this context, crowd-sourcing is defined as the process of generating exhibition and programming content through audience member feedback. Participants can expect to learn about how crowd-sourcing has been implemented by various art institutions, along with recommendations for successfully using this technique.

Categories: Audience Development & Engagement and Exhibitions & Collections

Mission Change – Revisit Your Mission, Refine your Statement, Reaffirm Your Purpose (BW)
Facilitator: Douglas Perkins, Associate Director, Operations and Finance, Middlebury College Museum of Art

In the current climate of constant social evaluation, friction, and change, it’s crucial for a campus museum to ensure that its mission statement succinctly conveys that purpose and articulates its relationship to social change. Taking the recent process to revise Middlebury College Museum of Art’s mission statement as a point of departure, this Roundtable will explore issues related to an academic museum’s mission and purpose: when or whether to revise a mission statement; setting a reasonable project timeline; solidifying stakeholder buy-in; getting meaningful feedback from reticent staff; including student voices; the role of vision and value statements; dovetailing with the mission of the larger parent institution; and using mission to drive branding.

Categories: Leadership & Advisory Boards and Fundraising & General Operations
Throwdowns
5:30-6:30 p.m. | Ballroom

Art Has the Power to Confront, Challenge, and Converse with the Political and Social World around You—Voces de Resistencia

Madison Auten, Graduate Student, Museum Studies and Anthropology, Union Art Gallery, University of Wisconsin-Milwaukee

The Union Art Gallery at the University of Wisconsin-Milwaukee, is making strides by using art as a vehicle for social and political change on our campus and in our local community. Like many other large universities across the nation, the university and city itself are challenged with issues surrounding race, nationality, and gender. University museums and galleries can be powerful players as agents of change, offering a safe, inclusive, and informative environment that can foster meaningful dialogues on current topics that can affect us as individuals, locally and globally.

Categories: Access, Diversity & Inclusion and Exhibitions & Collections

Beyond Boundaries: Mixing Art and Science in University Museums

Blanca Maria Cárdenas Carrión, Doctoral Candidate, Philosophy of Science and Science Communications, Universum, Museum of the Sciences, National Autonomous University of Mexico

By mixing art and science, beauty and truth, we can transform university museums into facilities for curiosity, where collections and exhibitions can motivate creative and significant learning among visitors. This presentation deals with disciplinary and epistemological dichotomies, trying to arrive at a more fluid and dynamic way to think of university museums as agents of change to their communities.

Categories: Audience Development & Engagement and Exhibitions & Collections

No Rehearsal Required: Advancing Reflective Judgment with Reader Theatre

John Jay Boda, Doctoral Candidate, Museum Education and Visitor-Centered Exhibitions, Department of Art Education, Florida State University

This emerging and innovative approach within museum education is being used widely in medical and nursing schools to develop empathy and reflective judgment. This audacious, insightful, and participatory approach has the potential to help prepare museum audiences — and staffs, guides, and volunteers — contend with diverse and/or contentious exhibition narratives, content, and/or themes.

Categories: Audience Development & Engagement and Access, Diversity & Inclusion

International Strategies: University Museums Facilitating Cultural Partnerships

Wenjia Qiu, International Collaboration Coordinator, Qian Xuesen Library & Museum, Shanghai Jiaotong University

This presentation introduces the ways in which partnerships between universities and their museums can serve international students. Colleagues from other academic museums are welcome to share similar programs after the presentation.

Categories: Access, Diversity & Inclusion

Zines for Progress

N’agelie Lazo, high school student, working with The Wolfsonian, Florida International University

Zines for Progress, an educational initiative by The Wolfsonian–FIU for Miami-Dade Public High Schools, is a program that connects students to art and social justice. Learn from one of their very own high-school zinesters how students can combine art-making and writing skills to create hand-made magaZINES addressing issues faced by their community.

Categories: Audience Development & Engagement and Access, Diversity & Inclusion

House Full of Hippos: Seizing an Unusual Opportunity to Create and Fund a Collections Management Learning Laboratory

Rod Bengston, Director, John Young Museum of Art, The University of Hawaii at Manoa

What would you do with a large collection of decorative and fine art objects based on hippos? This is the story of the creation and funding of the M. J. Marks Collection management learning laboratories at the museum.

Categories: Fundraising & General Operations and Exhibitions & Collections
Introducing Art to STEM Students: Exhibitions and Education Programs at Tsinghua University Art Museum

Mingqian Liu, Ph.D. student, Department of Architecture, Texas A&M University

Through exhibitions and education programs that connected art appreciation with scientific understanding, Tsinghua University Art Museum introduced various forms of visual and material arts to its overwhelmingly STEM student body. This presentation introduces some of the successful practices at this newly opened institution in China to university museum educators who have the similar kind of audience among their students.

Categories: Audience Development & Engagement and Access, Diversity & Inclusion

Puerto Rico: Sink or Swim?

Lisa Ortega de Morrow, MFA, Educator, Museum of History, Anthropology and Art, University of Puerto Rico

Life (before and) after Hurricane María. Just the mention of the year 2017 makes many at the University of Puerto Rico cringe. A student strike lasted 71 days. A semester that was barely starting was interrupted by a category 5 hurricane (Irma). As they tried to start off again, yet another interruption: Hurricane María, another category 5. This time, everything changed.

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; Collections & Exhibitions; and Fundraising & General Operations

From the Power of Science & Technology to the Power of Culture: The First Science and Technology Museum on Electronics in China was Successfully Established in a University Museum

Ke Zhao, Director, Electronic Science and Technology Museum, University of Electronic Science and Technology of China, and Deli Chen, Counselor, Electronic Science and Technology Museum, University Science and Technology of China, Chengdu

The first museum of science and technology in China was successfully established in a university, which indicates that university museums play vital roles as pioneers and explorers. The evolution of science and technology museums in developing countries not only results in the promotion of education and science, but also leads to cultural dispersion and inheritance.

Categories: Exhibitions & Collections and Access, Diversity & Inclusion

Welcome Reception

6:30-8:30 p.m. | Lowe Art Museum

Welcome Reception Sponsors
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Neither Benjamin nor Malraux lived to see the digital age, but it is not hard to imagine that, if they had, they would consider their theories amplified exponentially by new technologies. Today, anyone with interest and an internet connection can access reproductions of objects that are of extremely high quality—indeed, in many cases, extraordinary fidelity stretches the bounds of credulity. Where, then, does that leave museums, which by their very nature are predicated upon the absolute primacy of original works of art and cultural artifacts, the intrinsic uniqueness of which can only be fully grasped through direct experience? Further, how should museums embrace the possibilities of modern reproductions and yet still confirm that they will always, in the end, be simulacra? What strategies might museums develop and employ that would expand the ways direct experience of works of art can inform teaching and learning? And how can we honor our missions while still staying abreast of technological advances and the ever-shifting needs and expectations of our diverse audiences?

Kelly is an art historian specializing in 18th, 19th, and early 20th century American and British paintings. He has written extensively on and organized exhibitions devoted to a wide range of artists, including Thomas Cole, Frederic Edwin Church, Sanford R. Gifford, John Constable, J.M.W. Turner, Winslow Homer, Thomas Eakins, George Bellows, Edward Hopper, and Jackson Pollock. Kelly has lectured extensively at museums and universities in America and abroad and has also held curatorial appointments at the Virginia Museum of Fine Arts, the Sterling and Francine Clark Art Institute, the Minneapolis Institute of Arts, and the Corcoran Gallery of Art. He received his undergraduate training at the University of North Carolina, his M.A. from Williams College, and his Ph.D. from the University of Delaware.
## Friday, June 22, 2018

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<td>Welcome</td>
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<td>John Versluis, President, AAMG</td>
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<td>Marta C. Lourenço, President ICOM-UMAC</td>
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<td>8:45 a.m.</td>
<td>Program Overview</td>
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<td>Jill Hartz and Barbara Rothermel</td>
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<td>9:00 a.m.</td>
<td>Keynote: Franklin Kelly, Deputy Director and Chief Curator, National Gallery of Art,</td>
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<td>Washington, D.C.</td>
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<td>10:00 a.m.</td>
<td>Break; Sponsor Tables; Poster Sessions</td>
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<td>Plenary Session (Ballroom)</td>
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### Morning Coffee Break Sponsor
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### Plenary Session Sponsor
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**10:30 a.m. | Plenary Session | Ballroom**

**Why We Matter: Reflections on the Importance of Academic Museums**

Representing over a century of leading college and university museums, the presenters will reflect upon the fundamental ideals of academic museums and their essential importance in providing perspective, understanding, values and wisdom to students, faculty and a general public buffeted by the competing concerns of an increasingly fragmented and combative global society.

**Panelists:**
- William Eiland, Director, Georgia Museum of Art
- Lyndel King, Director and Chief Curator, Weisman Art Museum
  University of Minnesota
- Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University, Australia
- John Wetenhall, Director, George Washington University Museum

**Moderator:** John Wetenhall
Did you know that museums outside the U.S. can go through the AAM accreditation process? Learn more about the process and best practices. Share your experiences with accreditation. (IA)

Advisory Boards, including Building a Successful Board Chair-Director Relationship and Representing Demographics in Your Community with Mary Baily Wieler, President, Museum Trustee Association, and Eva Kirsch, director, RAFFMA, Cal State, San Bernardino; also participating are Steven High, director, Ringling Museum; William Eiland, director, Georgia Museum of Art; and Brenda Thompson, board chair, Georgia Museum of Art. (BW)

Decolonizing Learning and the Campus Museum with Celka Straughn, Andrew W. Mellon Director of Academic Programs, Spencer Museum of Art, University of Kansas (BC + BE)

How can the campus museum serve as a space for developing decolonized modes of learning and deepen student engagement? Additionally, how might facilitating such strategies contribute to new forms of museum practice? This lunchtime conversation invites an exchange of approaches, activities, ideas, and questions.

Beyond Novelty: Technology for Audience Engagement with Chris Barr, Director of Art & Technology, Knight Foundation Let’s talk about how audience and institutional goals can drive your institution's decisions about using technology. How do you develop innovation as a core capacity within your museum? What culture change needs to happen for organizations to keep pace with digital change? What assets can campus museums take advantage of to innovate with tech? (S)
Engaging Progress: Responsive Programs at University Museums (BC + BE)

As museums continue to evolve as discursive, participatory spaces, university museum programs increasingly direct the public reception of art history, facilitate dialogue across disciplines, and foster relevant responses to contemporary ideas of art and culture. Long identified as the primary “public” for campus museums, students increasingly join faculty, staff, and community members to bring fresh perspectives as advisors, makers, curators, and participants in museum programs. This panel will explore the role of public programs as a conduit between our diverse publics and as a site to grapple with relevant local and global issues, and demonstrate ways in which the university and the surrounding communities can become reciprocal resources to make change through rigorous, experimental, and engaging programs.

Introductions: Carey Nagle, BNIM

Panelists:
Claudia Bestor, Director, Public Programs, Hammer Museum
Sonnet Coggins, Interim Deputy Director and Associate Director of Academic and Public Engagement, Williams College Museum of Art
Erik L. Peterson, Manager of Family Programs and Student Engagement, Smart Museum of Art
Molleen Theodore, Associate Curator of Programs, Yale University Art Gallery

Moderator: Emily Arensman, Programs Fellow, Yale University Art Gallery

Categories: Audience Development & Engagement; Exhibitions & Collections; and Leadership & Advisory Boards

Counter-Programming for the New South (IA)

This panel features case studies from five institutions producing, presenting, and programming alternative-narratives across university museums, galleries, historical spaces, and libraries, highlighting the ever-shifting landscape as the American South continues to redefine its identity. Learn how and why these institutions are confronting and responding to difficult issues such as AIDS/HIV, censorship, stereotypes, and how best to create the opportunity for broad community engagement and further dialogue using historical and creative material.

Panelists:
Lizz Biswell, Manager of Outreach & Engagement, Halsey Institute of Contemporary Art, College of Charleston
Karen Howard, Director, Winthrop University Galleries, Director, Arts Administration Programs, College of Visual and Performing Arts, Winthrop University
William David Hiott, Sr., Executive Director & Chief Curator, Department of Historic Properties, Adjunct Instructor of History, Clemson University
Les Reker, Director, The Rural Heritage Museum, Mars Hill University
Gretchen Warner, Graphic Designer, Sr., Campus and Community Relations, Robert Woodruff Library, Emory University

Moderator: Caitlin Margaret Kelly, Director, Power Plant Gallery, Duke University

Categories: Audience Development & Engagement; Exhibitions & Collections; and Leadership & Advisory Boards

Art Benefits Healthcare (S)

Panelists will discuss ways that academic art museums can use educational practices to support medical training with the aim of building observational and communication skills that strengthen empathy and teamwork and aid in diagnoses.

Panelists:
Hope Torrents, School Programs Coordinator, Lowe Art Museum, University of Miami
Lenore D. Miller, Director, University Art Galleries and Chief Curator, Luther W. Brady Art Gallery, The George Washington University
Jill S. Sanko, PhD, MS, ARNP, CHSE-A, FSSH, Assistant Professor, University of Miami School of Nursing and Health Studies
Gauri Agarwal, M.D., F.A.C.P., Associate Regional Dean for Medical Curriculum, University of Miami Miller School of Medicine
Natalie Wilner, 3rd year medical student, The George Washington University School of Medicine & Health Sciences

Moderator: Hope Torrents

Category: Audience Development & Engagement
Illuminating Dark Data to Engage Audiences: Integrating Digital Images into Academic and Avocational Knowledge Creation (BW)

Creating and collecting digital assets by academic museums has become a commonplace activity. But beyond using the images for object documentation, how can digitized collections serve the educational mission of your institution? Attendees will come away with a range of pedagogical applications for digital object-based learning for academic and avocational researchers.

Panelists:
Lana Burgess, Ph.D., Director, Museum Management Program, McKissick Museum, University of South Carolina
Christian Cicimurri, Curator of Natural Science, McKissick Museum, University of South Carolina

Moderator: Lana Burgess

Categories: Access, Diversity & Inclusion; Audience Development & Engagement; Exhibitions & Collections; and Marketing & Technology

2:45-3:15 p.m. | Break: Please visit our Sponsor Tables and Poster Sessions

Afternoon Coffee Break Sponsor
CAA

3:15 p.m.-4:30 p.m. | Session 3
Addressing Student Learning Objectives across the Curriculum (BC + BE)

How are exhibitions and collections used to achieve student learning outcomes across disciplines and how are they used to support the teaching of fundamental research skills, such as observation, analysis, hypothesis, testing of evidence, and revision? Campus museum professionals share their successful collaborations with faculty to integrate museum and gallery experiences into courses in a range of fields.

Panelists:
Jessica Hunter-Larsen, Director of Academic Engagement, Colorado Springs Fine Arts Center at Colorado College
Ashley Rye-Kopec, Curator of Education and Outreach, Special Collections and Museums, University of Delaware
Elizabeth Dysart, Director of Education and Engagement, Hofstra University Museum

Moderator: Patricia Briggs, Director and Curator, Art Galleries at Jamestown Community College

Categories: Audience Development & Engagement and Collections & Exhibitions

Inspiring Partners (BW)

This panel explores the profound effect of storytelling in urban and rural communities across the globe. With the support of the Grandmother Project in West Africa, Oglethorpe University Museum of Art in Atlanta, Georgia, and the Jule Collins Smith Museum in Auburn, Alabama, Inspiring Partners brings oral histories to life and demonstrates the modern need to use storytelling as a universal form of human connection and a catalyst for change in community.

Panelists:
Scott Bishop, Curator of Adult Education, Jule Collins Smith Museum of Fine Art, Auburn University
Elijah Gaddis, Ph.D., Assistant Professor of History, Auburn University
Anne Gahongayire, External Relations & Partnership Development Officer, Grandmother Project
Taylor Roberts ’21, intended major Business and Museum Studies, Oglethorpe University
Dr. Hyojung Cho, Associate Professor, Texas Tech University Museum

Moderator: Taylor Roberts

Categories: Audience Development and Engagement; Access, Diversity and Inclusion; and Collections and Exhibitions
**Medicine and the Academic Museum (IA)**

As medical disciplines themselves and their relation to society develop, the role of medical collections, often present in universities, changes as well. In this panel, a few examples of this change are highlighted and discussed with a view to both museum and medical ethics.

**Panelists:**

Ondrej Dostal, Director, Mendel Museum, Masaryk University: *(Un)Safe Genetics*

Steph Schotten, Director, Hunterian Art Gallery and Museum, University of Glasgow: *Museums vs. Medical: How to Marry Two Ethical Frameworks*

Magdalene Grassmann, Director, Museum of the History of Medicine and Pharmacy, Medical University of Bialystok, Poland: *The University Museum as a Medical and Cultural Link in an Unstable World*

**Moderator:** Steph Schotten

**Categories:** Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections

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**Social Fabrics: Radical Textile Projects on Campus (S)**

This panel discusses five radical textile projects—avant-garde exhibitions and programs featuring fibers and fashion—that impart the urgency of the times we live in, while also emphasizing fun, practical, and innovative practices for visitors to use in their everyday lives. We’ll end with a short workshop and discussion (including hands-on knitting and crocheting), addressing the questions: How can campus galleries, often with limited resources, engage and grow audiences while also addressing pressing social and environmental issues? How can we impart the urgency of the times we live in, while also emphasizing fun, practical, and innovative practices for visitors to use in their everyday lives? How can museums harness a connection with our audiences and contemporary artists and professors to build spaces that radically knit together our communities?

**Panelists:**

April Beiswenger, Associate Professor of Theatre; Shan Bryan-Hanson, Director and Curator of Art Galleries and Collections, St. Norbert College: *“Fashion This” Exhibitions and Programs*

John Harness, Program Coordinator, Smart Museum of Art, University of Chicago: *Welcome Blanket Exhibition and Sewing & Citizenship Family Day*

Laura McDowell Hopper, Curator, Pick Museum of Anthropology, Northern Illinois University: *Quilts and Human Rights and Storytelling: Hmong American Voices Exhibitions*

Lori Kartchner, Programs Associate, Museum Collections, The Textile Museum, George Washington University: *Stories of Migration: Contemporary Artists Interpret Diaspora Exhibition*

Laura Scheper, Manager of Public Programs, Eskenazi Museum of Art, Indiana University: *“Home Mask Relations” Artist Project and Public Program*

**Moderator:** Erik Peterson, Manager of Family Programs and Student Engagement, Smart Museum of Art, University of Chicago

**Categories:** Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections
Paula Gangopadhyay: The Power of Asking...What If?

Paula Gangopadhyay is a respected thought-leader on innovation in education and is the recipient of several state and national awards and recognitions. She was appointed Deputy Director, Office of Museum Services, at the Institute of Museum and Library Services (IMLS), in January 2016. In her current role, she collaborates with IMLS’s senior leadership on agency priorities, policies, and partnerships, and provides leadership and direction for the museum grants and special initiatives.

Over her professional career of more than twenty years, Ms. Gangopadyay has worked in small, medium, and large museums and cultural organizations, as well as government, business, and education sectors, where she led systemic change and positive community impact at local, state, and national levels. She was appointed by President Barack Obama to the National Museum and Library Services Board in 2012 and served in that capacity for three years. She received her B.A. and M.A. in history from Indore University, India; her post-graduate certification in archival, museum, and editing studies from Duquesne University, Pittsburg, PA; and an education policy fellowship from the Institute for Educational Leadership.
10:45 a.m.-12:00 p.m. | Session 1

Charged Spaces: Facilitating Difficult Conversations in the University Art Museum (BC + BE)

This panel explores the ways in which academic museums foster politically charged conversations on campus, specifically addressing public programs, curatorial strategies, and administrative brokering. Panelists will discuss the complexities of collaboration and academic freedom when tackling such sensitive topics, and discuss lessons learned through successes and failures.

Panelists:
Alexandra Chamberlain, Assistant Curator of Exhibitions and Education, Galleries & Collections, DePauw University
Craig Hadley, Director and Curator of Exhibitions and Collections with Rank of Assistant Professor, Galleries & Collections, DePauw University
Dr. Annette Loeseke, Lecturer in Museum Studies, New York University, Berlin Campus
Elizabeth H. Manekin, Head of University Programs and Academic Projects, Ackland Art Museum, University of North Carolina at Chapel Hill
Alana Ryder, Manager, Public and University Programs, Wexner for the Center for the Arts, The Ohio State University

Moderator: Craig Hadley
**Questions: A Case Study in Student-Driven Exhibitions and Ethical Curation at Winterthur**

Leah Sweet, Lynch Curatorial Coordinator of Academic Programs, Herbert F. Johnson Museum of Art, Cornell University: *Temporary or Permanent? Leveraging University Class Sessions to Revamp Collection Displays and Interpretive Resources*

**Moderator:** Leah Sweet

*Categories: Access, Diversity & Inclusion and Exhibitions & Collections*

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**First Listen: Advocating for Equity and Inclusion (IA)**

The panel will discuss strategies, techniques, and resources used by their own institutions to address diversity issues as a catalyst for change in academic museums. Learning outcomes will include methods of reaching new and culturally aware audiences through education and research initiatives.

**Panelists:**
- Paige Willis, Education Program Assistant, Harn Museum of Art, University of Florida
- Scott Bishop, Curator of Adult Education, Jule Collins Smith Museum of Fine Arts, Auburn University
- Liam Sweeney, Analyst at Ithaka S+R (Andrew W. Mellon Foundation case study of Spelman College Museum of Fine Art)
- Makeba Dixon-Hill, Curator of Education, Spelman College Museum of Fine Art

**Moderator:** Paige Willis

*Categories: Leadership & Advisory Boards; Collections & Exhibitions; Access, Diversity & Inclusion; and Audience Development & Engagement*

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**Decolonizing Museum Collections and Practices in the Context of University Learning (S)**

Through a series of case studies, this panel explores decolonization of university-related museums as a key component of serving as more inclusive and equitable change-agents on campus and beyond. Topics include honoring indigenous knowledges and object histories, fostering collaborative partnerships, acknowledging the impact of colonialism on specific peoples and broader institutional, intellectual, and educational practices, exhibiting museum collections derived from colonial trade, shifting interpretation from owner-centric object stories to more comprehensive narratives, and negotiating potential tensions between academic and general public audiences.

**Panelists:**
- Juliette Bianco, Deputy Director, and Jami Powell, Associate Curator of Native American Art, Hood Museum of Art, Dartmouth College: *Practicing Positionality: Opening Spaces for Dialogue in a Teaching Museum*
- Catharine Dann Roeber, Brock W. Jobe Assistant Professor, Decorative Arts and Material Culture, and Josh Lane, Curator of Furniture, Winterthur Museum: *One Cabinet, Many*

**Moderator:** Juliette Bianco and Jami Powell

*Categories: Leadership & Advisory Boards; Collections & Exhibitions; Access, Diversity & Inclusion; and Audience Development & Engagement*
12:30-1:30 p.m. | Lunch

Lunchtime Conversations:

**Building an Art Collection with Little Money** with Kathleen Farrell, Monroe Community College (IA)

**Understanding the Code of Best Practices in Fair Use (BC + BE)**  
Facilitators: Hunter O’Hanian, CAA Executive Director, and Aakash Suchak, Grants and Special Programs Manager

The College Art Association (CAA) created the Code of Best Practices in Fair Use with and for the visual arts community, particularly those involved in art writing, art practice, museum work, teaching about art, and putting images online. The Code describes common situations in which materials under copyright can be used in these professional areas. Bring your lunch and learn more about the basic tenets of the code and its application. This will be of particular interest to art and architectural historians, artists, designers, curators, museum directors, educators, rights and reproduction officers, and editors at scholarly publishers and journals.

**AAMG Regional and State Representatives Meeting** with Katie Lee Koven, AAMG VP, Regional Programs (S)

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**1:30-2:45 p.m. | Session 2**

**The GLAMorous Life: Maximizing the Potentialities and the Potency of Gallery-Library-Archive-Museum Collaborations across our Campuses (BC + BE)**

This panel brings together five leaders in the field of academic art museum and library collaboration and resource-sharing, each of whom will briefly discuss the successes and challenges they have faced in their work in the GLAM sector. They will equally speak to what they perceive to be key opportunities in this arena.

**Panelists:**
- Lisa Corrin Graziose, The Ellen Philips Katz Director, Block Museum of Art, Northwestern University
- Andria Derstine, John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College
- Jill Deupi, Beaux Arts Director & Chief Curator, Lowe Art Museum, University of Miami
- Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art, University of Oregon
- Saralyn Reece Hardy, Marilyn Stokstad Director, Spencer Art Museum, University of Kansas

**Moderator:** Jill Deupi

*Categories: Audience Development & Engagement and Exhibitions & Collections*

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**Building Diversity & Inclusion (BW)**

This panel explores ways museums can build diversity and inclusion. The University of Richmond Museums examine student engagement with Spanish-speaking communities, which includes addressing social inequality awareness, fortified citizenry, and mutual appreciation. The “Encountering Fife” project in Scotland seeks to give refugees the opportunity to share experiences of their new lives on the east coast of Scotland by creating a photographic exhibition in partnership with local secondary school pupils. Those attending the session will consider the practical ways in which university museums can support the integration and personal development of immigrants and what challenges and pitfalls they might encounter while doing so.

**Panelists:**
- Martha Wright, Coordinator of Visitor and Tour Services, University of Richmond Museums: *It’s All about the Experience: Inclusion through Collaboration between Spanish in the Community class and UR Museums*
- Matthew Sheard, Learning & Access Curator, Museum of the University of St. Andrews, Scotland: *Encountering Scotland: Championing Inclusion among Refugee Communities at the Museum of the University of St. Andrews*

**Moderator:** Martha Wright

*Categories: Access, Diversity & Inclusion and Audience Development & Engagement*
Addressing the Academic Museum’s Social Origins, University History, and Indigenous Communities (S)

Panelists:
- Laila Zwisler, MSC, Division Head of History of Technology, Technical University of Denmark
- Pilar Irala-Hortal, Ph.D. Professor of Communication and Social Science, San Jorge University
- Vanessa Rousseau, Ph.D., Adjunct Curator and Antiquities Consultant, Weisman Art Museum, University of Minnesota
- Scott Legge, Ph.D., Associate Professor and Chair, Department of Anthropology, Macalester College
- Rebecca Wingo, Ph.D., Postdoctoral Fellow in Digital Liberal Arts, Macalester College
- Nicole Willard, M.A., C.A., Director Archives and Special Collections, Library Development, University of Central Oklahoma
- Shikoh Shiraiwa, M.A., M.Ed., Library Archives Specialist, University of Central Oklahoma

Moderator: Shikoh Shiraiwa

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections

2:45-3:15 p.m. | Break: Please visit our Sponsor Tables and Poster Sessions

3:15-4:30 p.m. | Session 3

Strategies for Successfully Engaging and Empowering Students through Docent Programs, Collection Development, and Research (BC + BE)

Panelists explore best practices for engaging students—in courses or as interns, work-study employees, and volunteers—in researching collections, proposing acquisitions, and guiding visitors. Attendees will leave with tools and tested methods of working with students that are scalable to the size and goals of their institution.

Panelists:
- Amber Geary, Museum Educator and Docent Program Supervisor, Wellin Museum of Art, Hamilton College
- Gina Hall, Associate Educator for School and Family Programs, Smith College Museum of Art
- Leah Niederstadt, Assistant Professor of Museum Studies & Curator of the Permanent Collection, Department of Art/Art History, Wheaton College
- Rebecca Summerhays, Preceptor in Expository Writing, Harvard University

Moderator: Amber Geary

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections

Advancing University Collections Without a Museum (IA)

This international panel will discuss how collections can be integrated into the academic and public education of the university community despite the lack of a bricks-and-mortar museum or gallery space. Considering the limitation of space, this session will focus on how each institution maximizes the potential use of university collections through unique physical and digital exhibits, making cultural and social impacts in the community.

Panelists:
- Ambar Geary, Museum Educator and Docent Program Supervisor, Wellin Museum of Art, Hamilton College
- Gina Hall, Associate Educator for School and Family Programs, Smith College Museum of Art
- Leah Niederstadt, Assistant Professor of Museum Studies & Curator of the Permanent Collection, Department of Art/Art History, Wheaton College
- Rebecca Summerhays, Preceptor in Expository Writing, Harvard University

Moderator: Amber Geary

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Exhibitions & Collections
Sensory Learning in Academic Museums (S)
Touch and sound offer innovative opportunities for learning in academic museums. This panel explores ways that such sensory learning practices can enhance student engagement and interdisciplinary dialogue and make content accessible to those with different historical and cultural knowledge as well as physical and cognitive differences.

Elena Corradini, Director, Polo Museale University of Modena and Reggio Emilia, and Coordinator of the University Museums Italian Network: Interactive Learning within Italian University Museums

Ayumi Terada, Affiliate Associate Professor, University Museum, University of Tokyo: The Sound Layers Project: Exploring a New Auditory Experience in a Museum

Grant Hamming, Inga Maren Otto Curatorial Fellow, Harvard Art Museums: Haptic Learning at the Harvard Art Museums

Moderator: Grant Hamming

Categories: Audience Development & Engagement; Access, Diversity & Inclusion; and Marketing & Technology

Art in Public Spaces: Controversies over Representations (BW)
At a time when social justice movements have highlighted the inequality between whose history is publicly visible and whose history is invisible, what is the role of the campus art museum in shaping the contested meaning of public art? This panel provides attendees with an expanded meaning of public art that includes not only site-specific installations, but also portraits of university leaders and art circulating in campus loan programs; strategies for managing the competing interests of stakeholders; and suggestions for avoiding pitfalls and building alliances.

Panelists:
Meghan C. Doherty, Ph.D., Director, Doris Ulmann Galleries Curator, College Art Collections Assistant Professor, Art History, Berea College

Daniel Feinberg, Assistant Professor of Design and Sculpture, Berea College

Saralyn Reece Hardy, Marilyn Stokstad Director, Spencer Museum of Art, The University of Kansas

Jane Becker Nelson, Director & Curator, Flaten Art Museum, St. Olaf College

Moderator & Panelist: Jennifer Reynolds-Kaye, Ph.D., Curator of Education and Academic Outreach, Yale Center for British Art, Yale University

Categories: Access, Diversity & Inclusion and Exhibitions & Collections

ICOM京都2019一般大会
京都国際博物館協会を日本で開催する。


ICOM京都2019一般大会の詳細情報は、http://www.icomus.org/join-usにあります。

ICOM京都2019一般大会の詳細情報は、http://icom.museum/the-committees/international-committees/にあります。
Friday & Saturday Poster Sessions

All posters will be on view in the 3rd floor corridor throughout the conference.

Techniques Used and their Improvements to Preserve the Germplasm of Plants for Museum Collections; Sri Lanka Scenario, especially in Educational Purposes
Professor A.A.Y. Amarasinghe, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka, with Dr. D.M. Suratissa, Department of Zoology, University of Colombo

This poster presents the best techniques for conserving and preserving ex-situ and in-situ plant germplasm, based on practical classes with university students.

Categories: Exhibitions & Collections

The Role of Outdoor Museum Techniques in Zoological Education Programs: the Sri Lankan Experience while Teaching Wildlife Biology at the Undergraduate Level
Dr. D.M. Suratissa, Department of Zoology, University of Colombo, with Professor A.A.Y. Amarasinghe, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka

Because the preparation of museum specimens and maintaining voucher specimen collections for exhibition purposes are no longer encouraged by the Fauna and Flora Protection Ordinance and regulations imposed by ethical committees, teaching zoology-related subjects has become more difficult. This study suggests that the proper use of museum techniques can be effectively utilized to address this situation while supporting quality teaching.

Categories: Exhibitions and Collections

Volunteer Management in University Museums
Silvana Arago Telona, Assistant in the Department of Museological Studies, Museum of the Sciences, National Autonomous University of Mexico

This poster deals with the advantages and impact of a volunteer program at university museums. By recognizing the voluntary work as a topic of our interest, we can identify the different departments where volunteer effort is needed, as well as its value for the university. Our aim is to highlight how volunteers can increase our sense of belonging and identification to a specific community.

Categories: Access, Diversity & Inclusion

A Minimally Expensive Exhibition Sharing Program for the University Museum Network and Transnational Collaboration of University Museums
Jeng-Horng Chen, Director, NCKU Museum, and Associate Professor, Department of Systems & Naval Mechatronic Engineering, National Cheng Kung University, Taiwan

For university museums that barely manage to maintain daily operations and fundamental duties, the possibility of participating in traveling exhibitions seems unrealistic because of the cost involved. This poster proposes a solution to this challenge by having network members share the cost of manufacturing an exhibition.

Categories: Fundraising & General Operations; Exhibitions & Collections

The Cultural Memory of the Extermination of Polish Officers Murdered in Katyn in the Narrative and Educational Activity of the Polish Army Museum – Martyrological Department of the Katyn Museum
Adam Bulawa, Director, Polish Army Museum in Warsaw, and Anna Popielarczyk-Palega, Main Specialist, Polish Army Museum, Kazimierz Wielki University

This poster explores the birth and long life of the Katyn lie and the slow investigation into the truth about the crime. Visitors will learn about the Katyn massacre, the Polish Army, and cultural memory.

Categories: Access, Diversity & Inclusion; Exhibitions & Collections
Friday & Saturday Poster Sessions

All posters will be on view in the 3rd floor corridor throughout the conference.

Museum Commons: Connecting Diversities of Collections, People and Places
Yu Homma, Research Fellow, Keio University Art Center, Tokyo

This presentation introduces the concept of “Museum Commons,” which considers a university museum as a new connecting hub for collections, people, and places in and outside the university. The poster shares and discusses the challenges of surveying “invisible” collections in the university, communicating with people from various sectors, and opening research activities to broader contexts.

Categories: Access, Diversity & Inclusion; Exhibitions & Collections

The Value and Strategies of a New Interdisciplinary Course
W. Mei-Fang Kuo, Associate Curator, National Cheng Kung University Museum, Tainan, Taiwan

University museums have a diversity of collections, both tangible and intangible. This poster invites students to visit a campus historical site to learn more about the university’s heritage and stimulate their interest and connection to the university.

Categories: Audience Development & Engagement; Access, Diversity and Inclusion; Exhibitions & Collections

Expanding the Network: Science and Arts Communication Training in a University Art Museum
Olivia Miller, Curator of Exhibitions and Education, The University of Arizona Museum of Art

Working with the Pacific Science Center and Conner Prairie Living History Museum, The University of Arizona Museum of Art has recently expanded its educational offerings by integrating a Science and Arts Communication Fellowship, which trains scientists and artists to facilitate interactive experiences with the public that encourage wonder, curiosity, and discovery. Attendees at this poster session will leave with concrete examples of communication activities, ways to adapt the framework to fit the needs of museum staff and fellows, and ideas to sustain the program moving forward.

Categories: Audience Development & Engagement; Access, Diversity & Inclusion

Museums as Change-Agents: Increased Inclusive Capacity Building at a Small Museum through Incorporating 3D Technologies into Exhibit and Educational Programs
Dr. Eileen Johnson, Director of Academic and Curatorial Programs, and Chair, Heritage and Museum Sciences, Horn Professor of Museum Science, Museum of Texas Tech University; Dr. Stance Hurst, Field Manager, Lubbock Lake Landmark, and Graduate Faculty, Heritage & Museum Sciences, Texas Tech University; and Jessica Stepp, Administrative Intern, Museum of Texas Tech University

3D technologies provide for experiential interaction opportunities in museum exhibits and sharing collections but each museum must weigh the costs and benefits for themselves. Outcomes from incorporating 3D modeling and 3D printing into an exhibit at the Lubbock Lake Landmark suggest the learning curve to provide an informative visitor experience is steep, but the low costs of these rapidly evolving technologies provide an accessible and exciting set of tools in which to engage visitors more fully with both tangible and intangible heritage.

Categories: Access, Diversity & Inclusion; Exhibitions & Collections

Categories: Access, Diversity & Inclusion; Exhibitions & Collections
International Education and the University Museum

Ashley Simmons Coffey, Graduate Student, University of Kentucky Art Museum

This poster will discuss ways museums and galleries can engage in campus internationalization through the curriculum and co-curricular programming. It will present how to organize internationally themed programming, recruit students and staff to participate, and how such programs will benefit both the university museum and gallery and the university’s international education office.

Categories: Access, Diversity & Inclusion; Exhibitions & Collections

11 Teaching Innovation Programs in a New University Museum in Spain. The Case of Learning Palliative Care in Medicine Contemplating Rothko

Elisa Montserrat Rull, Director of Communication and Corporate Development, University of Navarra Museum

The museum at the University of Navarra in Spain serves as an international center in which the arts are used for research and teaching with an interdisciplinary perspective. Its innovative programs, which cover such subjects as law, communications, science, medicine, education, and psychology, encourage faculty and students to think and learn in expansive ways.

Categories: Collections & Exhibitions

Intercultural Competence at the Teaching Museum

Anne Tiballi, Director of Academic Engagement, Penn Museum, University of Pennsylvania

This poster provides an overview of the ways in which educators and museums can create programs that achieve intercultural competence goals within the higher education curriculum using object-based learning. Drawing from collaborations between the Penn Museum and University language programs, medical residents, and K-12 education in the Philadelphia area, the poster presents strategies for selecting artifacts, developing classroom activities, and creating assessment tools to test specific elements of intercultural competence.

Categories: Access, Diversity & Inclusion; Collections & Exhibitions

Rhythmic Light: Contemporary Cuban Photography by Arien Chang Castán and Leysis Quesada Vera.

Roberto Vasquez, Undergraduate Student, Gund Gallery, Kenyon College

Guided by museum staff at the Gund Gallery, a student team participated in all aspects of the curatorial process, from research to final exhibition design. The exhibition brought together the work of two contemporary Cuban photographers – Arien Chang Castán and Leysis Quesada Vera – who intimately portray everyday life in Cuba. The poster will present the curatorial process, its challenges, and outcomes. Attendees will come to value our attempts to engage the larger campus community through multiple interdisciplinary lectures, literary and audiovisual supplements for the exhibition, and –hopefully– a publication.

Categories: Access, Diversity & Inclusion; Exhibitions & Collections

The Ghent University Museum: From Hidden Collections to Full-blown Museum

Dominick Verschelde, Mcs., Collection Manager, Zoology Collection, Ghent University Museum, Belgium

Ghent University decided to combine its collections, botanical garden, and archive into one Academic Heritage unit for which the collections, in their turn, are to be combined into one grand museum, which will be open to the general public. In cooperation with an external company of scenographers, the different curators and collection managers are now working on the story, object choice, and layout of the permanent exhibition, while the building for the future museum is being renovated and adapted. Different museum tasks and responsibilities are being redirected to the curators and collections managers and their job descriptions altered accordingly. This poster presents the story, scenography, layout and selected chosen objects, as well as the new roles of our curators and collections and managers.

Categories: Exhibitions and Collections; Audience Development and Engagement

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Categories: Access, Diversity & Inclusion; Collections & Exhibitions
“For me, waking up each day without art around me would be like waking up without the sun. When you live with art around you, your mind and soul are filled with the beauty of life and the creativity of the human spirit.”

— JORDAN D. SCHNITZER

A PASSION FOR SHARING ART

Established in 1997, the Jordan Schnitzer Family Foundation has organized over 100 exhibitions and has exhibited art in over 150 museums of post-WWII prints and multiples by American artists from Jordan D. Schnitzer and His Family Foundation. The Foundation also provides programming for students, seniors, artists in residencies and lecture series. The collection is made available at no charge to museums.

Exhibition Inquiries:
Jordan D. Schnitzer
jordans@harsch.com
Catherine Malone
catherinem@harsch.com
Sunday, June 24, 2018

All workshops will be held at Florida International University’s Frost Art Museum
10975 SW 17th Street Miami, FL 33199; 305.348-2890

Workshops  (Pre-conference registration required)

Secrets to Reaccreditation Success for Academic Museums
With Julie Hart, Senior Director, Museum Standards & Excellence
8:30 a.m.–12:30 p.m.

Current Legal and Ethical Issues for Museum Professionals
With Dr. Jill Deupi, Director and Chief Curator, Lowe Art Museum, University of Miami; Barbara Chamberlain, Director Art Collection Management, AIG; and Diego Figueroa-Rodriguez, Of Counsel, DLA Piper; Emily McDonald-Korth, President and Chief Analyst at Longevity Art Preservation, LLC
9 am–12 p.m.

Let’s Go Digital! Photogrammetry and 3D Modeling
With Jessica Stepp, Administration Intern, Museum of Texas Tech University, and graduate student; and Dr. Stance Hurst, Field Manager, Lubbock Lake Landmark, and graduate faculty, Texas Tech University Heritage & Museum
8:30 a.m.–12:30 p.m.

Build Your Own Beacon-Enabled App
With Douglas Perkins, Associate Director, Operations and Finance, Middlebury College Museum of Art
8:30 a.m.–12:30 p.m.
CHRISTIE’S IS PROUD TO SUPPORT
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MUSEUMS AND GALLERIES

RAAMP
Resources for Academic Art Museum Professionals
A project of CAA, supported by the Andrew W. Mellon Foundation

RAAMP serves to promote scholarship, advocacy, and discussion related to the role of academic art museums and their contribution to the educational mission of their parent institutions. To this end, it functions as a publicly accessible online repository; it collects, stores, and shares resources.

Visit us at raamp.hcommons.org
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<th>Title/Position</th>
<th>Institution/University</th>
<th>Email Address</th>
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<tbody>
<tr>
<td>Prof. A.A.Y. Amarasinghe</td>
<td>Professor</td>
<td>Sabaragamuwa University</td>
<td><a href="mailto:ratha.agric2@gmail.com">ratha.agric2@gmail.com</a></td>
</tr>
<tr>
<td>Susan Bandes</td>
<td>Professor</td>
<td>Michigan State University</td>
<td><a href="mailto:bandes@msu.edu">bandes@msu.edu</a></td>
</tr>
<tr>
<td>Scott Bishop</td>
<td>Curator of Education</td>
<td>Auburn University</td>
<td><a href="mailto:jule.collins.smith.museum@auburn.edu">jule.collins.smith.museum@auburn.edu</a></td>
</tr>
<tr>
<td>Anne Amati</td>
<td>Registrar/NAGPRA Coordinator</td>
<td>University of Denver</td>
<td>anne.amati@edu</td>
</tr>
<tr>
<td>Noah Barth</td>
<td>Archives Research Assistant</td>
<td>University of Minnesota</td>
<td><a href="mailto:barth94@umn.edu">barth94@umn.edu</a></td>
</tr>
<tr>
<td>Lizz Biswell</td>
<td>Manager of Outreach &amp; Engagement</td>
<td>College of Charleston</td>
<td><a href="mailto:biswell@ccof.edu">biswell@ccof.edu</a></td>
</tr>
<tr>
<td>Christie Anderson</td>
<td>Registrar</td>
<td>DePauw University</td>
<td><a href="mailto:cyanderson@depauw.edu">cyanderson@depauw.edu</a></td>
</tr>
<tr>
<td>Carey Beam</td>
<td>Director, Wylie House Museum</td>
<td>Indiana University</td>
<td><a href="mailto:crbeam@indiana.edu">crbeam@indiana.edu</a></td>
</tr>
<tr>
<td>Brent Bjorkman</td>
<td>Director</td>
<td>Western Kentucky University</td>
<td><a href="mailto:brent.bjorkman@wku.edu">brent.bjorkman@wku.edu</a></td>
</tr>
<tr>
<td>Clover Archer</td>
<td>Director</td>
<td>Washington and Lee University</td>
<td><a href="mailto:archerc@wlu.edu">archerc@wlu.edu</a></td>
</tr>
<tr>
<td>Mora Beauchamp-Byrd</td>
<td>Faculty Curator</td>
<td>Oklahoma State University</td>
<td><a href="mailto:mora.beauchamp-byrd@okstate.edu">mora.beauchamp-byrd@okstate.edu</a></td>
</tr>
<tr>
<td>Christine Blackhurst</td>
<td>Art Gallery Director</td>
<td>Texas A&amp;M University</td>
<td><a href="mailto:christine.blackhurst@tamuc.edu">christine.blackhurst@tamuc.edu</a></td>
</tr>
<tr>
<td>Zaira Arredondo</td>
<td>Registrar</td>
<td>Utah State University</td>
<td><a href="mailto:zaira.arredondo@usu.edu">zaira.arredondo@usu.edu</a></td>
</tr>
<tr>
<td>Alyssa Becker-Burns</td>
<td>Assistant Director Collections Management</td>
<td>University of Alberta</td>
<td><a href="mailto:beck1@ualberta.ca">beck1@ualberta.ca</a></td>
</tr>
<tr>
<td>Barholomew Bland</td>
<td>Executive Director</td>
<td>Lehman College/The City University of New York</td>
<td><a href="mailto:bartholomew.bland@lehman.cuny.edu">bartholomew.bland@lehman.cuny.edu</a></td>
</tr>
<tr>
<td>Emily Arensman</td>
<td>Senior Programs Fellow</td>
<td>Yale University</td>
<td><a href="mailto:emily.arenisman@yale.edu">emily.arenisman@yale.edu</a></td>
</tr>
<tr>
<td>Jane Becker Nelson</td>
<td>Director</td>
<td>St. Olaf College</td>
<td><a href="mailto:beckerj@stolaf.edu">beckerj@stolaf.edu</a></td>
</tr>
<tr>
<td>Frannie Blondenheim</td>
<td>Associate Director</td>
<td>University of Alberta</td>
<td><a href="mailto:museums@ualberta.ca">museums@ualberta.ca</a></td>
</tr>
<tr>
<td>Madison Auten</td>
<td>Gallery Manager</td>
<td>University of Wisconsin-Milwaukee</td>
<td><a href="mailto:mauten@uwvm.edu">mauten@uwvm.edu</a></td>
</tr>
<tr>
<td>April Beiswenger</td>
<td>Associate Professor of Theatre Studies</td>
<td>St. Norbert College</td>
<td><a href="mailto:april.beiswenger@snc.edu">april.beiswenger@snc.edu</a></td>
</tr>
<tr>
<td>John Jay Boda</td>
<td>Doctoral candidate</td>
<td>Florida State University</td>
<td><a href="mailto:jjb13e@my.fsu.edu">jjb13e@my.fsu.edu</a></td>
</tr>
<tr>
<td>Kayle Avery</td>
<td>Assistant Curator</td>
<td>University of Wyoming</td>
<td><a href="mailto:klangfor@uwyo.edu">klangfor@uwyo.edu</a></td>
</tr>
<tr>
<td>Heather Ann Bennett</td>
<td>Collections Manager</td>
<td>Texas A&amp;M</td>
<td><a href="mailto:hbennett@uart.tamu.edu">hbennett@uart.tamu.edu</a></td>
</tr>
<tr>
<td>Jocelyn Boigenzahn</td>
<td>Gallery Director</td>
<td>University of Tampa</td>
<td><a href="mailto:jboigenzahn@ut.edu">jboigenzahn@ut.edu</a></td>
</tr>
<tr>
<td>Mary Baily Wieler</td>
<td>President</td>
<td>Museum Trustee Association</td>
<td><a href="mailto:mary@museumtrustee.org">mary@museumtrustee.org</a></td>
</tr>
<tr>
<td>Victoria Berry</td>
<td>Director</td>
<td>Oklahoma State University</td>
<td><a href="mailto:victoria.berry@okstate.edu">victoria.berry@okstate.edu</a></td>
</tr>
<tr>
<td>William Bomar</td>
<td>Executive Director</td>
<td>The University of Alabama</td>
<td><a href="mailto:bbomar@ua.edu">bbomar@ua.edu</a></td>
</tr>
<tr>
<td>Paul Baker</td>
<td>Director, Office of the QEP</td>
<td>North Carolina Central University</td>
<td><a href="mailto:pbaiker14@nccu.edu">pbaiker14@nccu.edu</a></td>
</tr>
<tr>
<td>Juliette Bianco</td>
<td>Deputy Director</td>
<td>Dartmouth College</td>
<td><a href="mailto:juliette.bianco@dartmouth.edu">juliette.bianco@dartmouth.edu</a></td>
</tr>
<tr>
<td>Mary Ann Bonet</td>
<td>Manager of Community Engagement</td>
<td>Marquette University</td>
<td><a href="mailto:maryann.bonet@marquette.edu">maryann.bonet@marquette.edu</a></td>
</tr>
<tr>
<td>Yina Balarezo</td>
<td>Event Planner</td>
<td>University of Miami</td>
<td><a href="mailto:yab@iami.edu">yab@iami.edu</a></td>
</tr>
<tr>
<td>Lucineia Bicalho</td>
<td>Student Researcher</td>
<td>Federal University of Minas Gerais-UFGM</td>
<td><a href="mailto:lucineialbic@gmail.com">lucineialbic@gmail.com</a></td>
</tr>
<tr>
<td>David Brinker</td>
<td>Assistant Director</td>
<td>Saint Louis University</td>
<td><a href="mailto:brinkerd@slu.edu">brinkerd@slu.edu</a></td>
</tr>
</tbody>
</table>
Dr. Suratissa Dissanayake  
Mudiyanselage Museum Curator  
University of Colombo and Sabaragamuwa Sri Lanka  
NHM University of Colombo, Sri Lanka  
suratissay@yahoo.com  
Presenter

Makeba Dixon-Hill  
Curator of Education  
Spelman College  
Spelman College Museum of Fine Art  
mdixon@spelman.edu  
Presenter

Angelia Docog  
Executive Director  
University of Texas at San Antonio  
Institute of Texan Cultures  
angelia.docog@utsa.edu  
AAMG Board, Sponsor

Caitlin Doherty  
Director  
University of North Florida  
MOCA Jacksonville  
caitlin.doherty@unf.edu

Meghan Doherty  
Director/Curator/Assistant Professor  
Berea College  
Doris Ulmann Galleries  
dohertym@berea.edu  
Presenter

Lynn Dolby  
Collections Manager  
University of Pennsylvania  
Office of the Curator  
loloby@upenn.edu

Ondrej Dostal  
Director/Associate Visiting Research Fellow  
Masaryk University – CZ/ National Cheng Kung University -TW  
Mendel Museum /NCKU Museum  
dostal@rect.muni.cz

Hugues Dreyssse  
Director  
Jardin des Sciences  
hugues.dreyssse@unistra.fr  
UMAC Board

Elizabeth Dysart  
Director of Education and Engagement  
Hofstra University  
Hofstra University Museum  
ezabeth.dysart@hofstra.edu  
Presenter

Phillip Earenfight  
Director  
Dickinson College  
The Trout Gallery  
aerinfp@dickinson.edu

William Eiland  
Director  
University of Georgia  
Georgia Museum of Art  
welland@uga.edu  
AAMG State Rep, Presenter, ICOM-US

David Ellis  
Director of Museums  
University of Sydney  
Nicholson Museum, Macleay Museum,  
University Art Gallery  
david.ellis@sydney.edu.au

Kristen Evangelista  
Gallery Director  
William Paterson University  
University Galleries  
evangelistak@wpunj.edu

Lauren Fairman  
Student  
Colgate University  
The Picker Art Gallery  
lfairman@colgate.edu

Kathleen Farrell  
Director  
Monroe Community College  
Mercer Gallery  
f Farrell@monroecoc.edu  
Presenter

Tracy Fitzpatrick  
Director  
SUNY Purchase  
Neuberger Museum of Art  
tracy.fitzpatrick@purchase.edu  
AAMG Board

Heather Flaherty  
Curator of Education  
Dickinson College  
The Trout Gallery  
flaherth@dickinson.edu

Erin Fletcher  
Director  
Ohio Wesleyan  
Richard M. Ross Art Museum  
effletch@owu.edu

Vanessa Forbes-Pateman  
Student  
Western Illinois University  
Western Illinois University Art Gallery Museum  
va-forbes@wiu.edu  
Kress Scholarship Recipient

Greg Fraher  
Director of Membership  
Museum Travel Alliance  
greg@museumtravelliance.com  
Sponsor

Scott Fralin  
Exhibit Program Manager and Learning Environments Librarian  
Virginia Tech  
Virginia Tech Libraries  
blinking1@vt.edu

Akiko Fukuno  
Acting Director, Curator  
International Christian University  
International Christian University  
Hachiro Yusa Memorial Museum  
fukuno@icu.ac.jp  
UMAC Board

Anne Gahongayire  
Presenter / Community Partner  
Oglethorpe University  
Oglethorpe University Museum of Art  
gahongayireanne@gmail.com  
Presenter

Elizabeth Gallerani  
Curator of Mellon Academic Programs  
Williams College  
Williams College Museum of Art  
egallerana@williams.edu

Paula Gangopadhyay  
Deputy Director  
Institute of Museum and Library Services  
kdixon@imls.gov  
Presenter

Amber Geary  
Museum Educator and Docent Program Supervisor  
Hamilton College  
Wellin Museum of Art  
aspaeda@hamilton.edu  
Presenter

Connie Gibbons  
Director  
Washburn University  
Mulvane Art Museum  
connie.gibbons@washburn.edu

Marcus Granato  
Researcher  
Museu de Astronomia e Ciencias Afins  
marcus@mast.br  
UMAC Board

Magdalena Grassmann  
Director  
Medical University of Bialystok  
mgadalena.grassmann@gmail.com  
Presenter

Jean Graves  
PhD student  
Indiana University School of Education  
Matrix Gallery  
gravesje@indiana.edu  
Kress Scholarship Recipient

LouAnne Greenwald  
Director  
University of Louisiana at Lafayette  
Paul & Lulu Hilliard University Art Museum  
louanne.greenwald@louisiana.edu  
AAMG State Rep

Abby Groth  
Assistant Curator of Public Programs  
University of Nebraska  
Sheldon Museum of Art  
agroth@unl.edu

Elaine Gustafson  
Curator of Collections  
University of North Carolina, Greensboro  
Weatherpoon Art Museum  
edgustafson@uncg.edu
Susanne Haase  
Communications Specialist 
University of Miami 
Lowe Art Museum 
msh119@miami.edu 
Conference Volunteer

Craig Hadley  
Director/Curator with rank of Assistant Professor 
DePauw University 
Galleries & Collections 
craighadley@depauw.edu 
AAMG Board, Presenter, Sponsor

Gina Hall  
Associate Educator for School and Family Programs 
Smith College 
Smith College Museum of Art 
ghall@smith.edu 
Presenter

Grant Hamming  
Inga Maren Otto Curatorial Fellow 
Harvard University 
Harvard Art Museums 
grant_hamming@harvard.edu 
Presenter

Lisa Hanover  
Retired Director-CEO/Consultant 
James A. Michener Art Museum 
LHanover427@hotmail.com

John Harness  
Programs Coordinator 
University of Chicago 
Smart Museum 
jharness@uchicago.edu 
Presenter

Kayla Harriel  
Art Collections Registrar 
Chapman University 
Escalette Art Collections 
harriel@chapman.edu

Gabriel Harrison  
Exhibitions Manager 
Stanford University 
Department of Art & Art History 
gharr@stanford.edu

Julie Hart  
Senior Director, Standards & Excellence 
American Alliance of Museums 
jhart@aam-us.org 
Affiliate, Presenter

Jill Hartz  
Executive Director 
University of Oregon 
Jordan Schnitzer Museum of Art 
hartz@uoregon.edu 
AAMG Board, Presenter

Sarah Hatcher  
Head of Programs and Education 
Indiana University 
Mathers Museum of World Cultures 
sahatcher@indiana.edu

Rachel Heisler  
Assistant Curator of Education, Academic Programs 
University of Notre Dame 
Snite Museum of Art 
rheisler@nd.edu

Felicia Herzog  
Museum Collections Manager 
SUNY Plattsburgh 
Plattsburgh State Art Museum 
fh2001@plattsburgh.edu

Steven High  
Executive Director 
Florida State University 
The John and Mable Ringling Museum of Art 
steven.high@ringling.org 
Presenter

William Hiott  
Executive Director & Chief Curator 
Clemson University 
Historic Properties (Fort Hill & Hanover House) 
hiottw@clemson.edu 
Presenter

Jeffrey Hirsch  
Principal Architect 
EwingCole 
jhirsch@ewingcole.com

Patricia Hobbs  
Associate Director/Curator 
Washington and Lee University 
University Collections of Art & History 
phobbs@wlu.edu 
AAMG State Rep

Yu Homma  
Curator 
Keio University 
Art Center 
homma@art-c.keio.ac.jp 
Presenter

Laura Hortz Stanton  
Executive Director 
Conservation Center for Art & Historic Artifacts 
Ihhortzstanton@ccaha.org 
Sponsor

Karen Howard  
Gallery Director 
Winthrop University 
Winthrop University Galleries 
derksenk@winthrop.edu 
Presenter

Blair Huff  
Curatorial Assistant 
Colorado College 
Fine Arts Center 
behuff@coloradocollege.edu

Jessica Hunter-Larsen  
Director of Academic Engagement 
Colorado College 
Colorado Springs Fine Arts Center at Colorado College 
jhunterlarsen@coloradocollege.edu 
Presenter

Stance Hurst  
Graduate Faculty 
Texas Tech University 
Museum of Texas Tech University 
stance.hurst@ttu.edu 
Presenter

Faviola Hurtado  
Administrative Assistant 
University of Miami 
Lowe Art Museum 
fh171@miami.edu 
Conference Volunteer

Amy Husten  
Managing Director 
Bard College 
Montgomery Place 
ahusten@bard.edu

Eugenia Incer  
Asst. Director, Collection & Exhibition Services 
University of Miami 
Lowe Art Museum 
e2@miami.edu 
Conference Volunteer

Darrell Jackson  
Associate Professor of Law 
University of Wyoming College of Law 
UW Art Museum 
darrelljacksonjdphd@gmail.com 
Presenter

Darryl James  
Director of Business Development 
SmithGroupJJR 
darryl.james@smithgroupjjr.com

Katelyn Jean  
Gallery Coordinator 
College of Central Florida 
Webber Gallery 
jeank@cf.edu

Dr. Eileen Johnson  
Director, Lubbock Lake Landmark 
Texas Tech University 
Museum of Texas Tech University 
eileen.johnson@ttu.edu 
Presenter

Chani Jones  
Collections Manager 
Baylor University 
Martin Museum of Art 
martin_museum@baylor.edu

Derek Jones  
Principal 
Perkins+Will 
derek.jones@perkinswill.com

Michelle Jones  
MA Student - Museum Studies 
San Francisco State University 
Global Museum 
mjones5@mail.sfsu.edu 
Kress Scholarship Recipient
Eric Kahan  
President  
Collector Systems  
ekahan@collectorsystems.com  
Sponsor

Emily Kahn  
Student Curatorial Assistant  
Colgate University  
Longyear Museum of Anthropology  
ekahn@colgate.edu

Jamie Kaplowitz  
Manager of Curriculum Initiatives  
Phillips Academy  
jkaplowitz@andover.edu

Lori Kartchner  
Programs Associate, Museum Collections  
The George Washington University  
loriak@gwu.edu  
Presenter

Franklin Kelly  
Deputy Director and Chief Curator  
National Gallery of Art  
f-kelly@nga.gov  
Presenter

Caitlin Margaret Kelly  
Director, Power Plant Gallery  
Duke University  
caitlin.kelly@duke.edu  
Presenter

Arif Khan  
Director  
University of New Mexico  
dgpogzeba@unm.edu

Julia Kilgore  
Student  
Indiana University - Bloomington  
jmkilgore565@gmail.com  
Kress Scholarship Recipient

Carrie Kim  
Curator of Education and Public Programming  
Oklahoma State University  
carrie.kim@okstate.edu

Lyndel King  
Director and Chief Curator  
University of Minnesota  
king001@umn.edu  
Presenter, UMAC Board

Judith Kirk  
Assistant Director  
Indiana University  
jakirk@indiana.edu  
AAMG Board, AAMG State Rep, Sponsor

Eva Kirsch  
Director/Curator  
California State University, San Bernardino  
ekirsch@csusb.edu  
Presenter

Martha Kjeseth-Johnson  
Director  
Randolph College  
mjohnson@randolphcollege.edu

Arlette Klaric  
Assoc. Chief Curator and Curator of Collections  
Oklahoma State University  
arlette.klaric@okstate.edu

Jodi Kovach  
Curator of Academic Programs  
Kenyon College  
kovachj@kenyon.edu

Yuji Kurihara  
Vice-Director  
Kyoto National Museum  
jzf00550@nifty.com  
Presenter

Jutta Laffey  
Advisor, Museums and Private Collections  
Cowans Auctions  
jutta.laffey@cowans.com  
Sponsor

Jeff Lambsen  
Director  
University of Colorado Denver  
jeff.lambsen@ucdenver.edu

Todd Lammkin  
Director of Collections Services/Chief Registrar  
Emory University  
tlammkin@emory.edu

Yadin Larochette  
Museum and Conservation Liaison  
Tru Vue, Inc.  
finart@tru-vue.com  
Sponsor

Christina Larson  
Andrew W. Mellon Fellow in Academic Engagement  
University of Miami  
clasroon@miami.edu  
Conference Volunteer

Ann Layton  
Fine Art Segment Lead, National Director-Professional Development  
Travelers Inland Marine  
alayton@travelers.com  
Sponsor

Katie Lee-Koven  
Executive Director  
Utah State University  
katie.lee.koven@usu.edu  
AAMG Board

Scott Legge  
Associate Professor and Chair, Department of Anthropology  
Macalester College  
stevelegge@macalester.edu  
Presenter

Laura Libert  
Curatorial Assistant  
Cornell University  
lj833@cornell.edu

Kristen Lindberg  
Associate Curator of Education, Academic Programs  
SUNY Purchase  
kristen.lindberg@purchase.edu

Mingqian Liu  
Adjunct Faculty Museum Studies  
New York University Berlin  
mingqianliu@nyu.edu  
Presenter

Annette Loeseke  
Adjunct Faculty Museum Studies  
New York University Berlin  
annette.loeseke@nyu.edu  
Presenter

Julie Lohnes  
Curator of Art Collections and Exhibitions  
Union College  
mmandevillegallery@union.edu

Marta C. Lourenco  
Deputy Director  
University of Lisbon  
mclourenco@museus.ulisboa.pt  
UMAC Board

Kenneth Luker  
Principal  
Perkins+Will  
kenneth.luker@perkinswill.com

Penny Lutz  
Director  
Pennsylvania College of Technology  
plutz@pct.edu

Jacky MacBeath  
Head of Museums  
University of Edinburgh  
jacky.macbeath@ed.ac.uk
Hunter O’Hanian  
Executive Director  
CAA  
hohanian@collegeart.org  
Affiliate, Presenter, Sponsor

Lauren O’Neal  
Director and Curator  
Phillips Exeter Academy  
Lamont Gallery  
loneal@exeter.edu

Morna O’Neill  
Associate Professor  
Wake Forest University  
oneillme@wfu.edu

Michiko Okaya  
Director of Lafayette Art Galleries  
Lafayette College  
Lafayette Art Galleries  
artgallery@lafayette.edu  
Conference Volunteer

Claudia Ordoñez  
Universidad Austral de Chile  
claudia.ordonez@uach.cl

Lisa Ortega  
Museum Educator  
University of Puerto Rico  
Museo de Historia, Antropología y Arte  
lisa.ortega1@upr.edu  
Presenter

Catherine Person  
Educational and Academic Outreach Coordinator  
University of Michigan  
Kelsey Museum of Archaeology  
cperson@umich.edu

Meredith Peruzzi  
Manager and Curator  
Gallaudet University  
Gallaudet University Museum  
meredith.peruzzi@gallaudet.edu

Elizabeth Peterson  
Museum Director  
Oglethorpe University  
Oglethorpe University Museum of Art (OUMA)  
eyepeterson@oglethorpe.edu  
Presenter

Erik Peterson  
Manager of Family Programs and Student Engagement  
University of Chicago  
Smart Museum of Art  
erikpeterson@uchicago.edu  
Presenter

Judith Pineiro  
Executive Director  
AAMC & AAMC Foundation  
judith.pineiro@artcurators.org  
Affiliate

Rebecca Prinster  
Student  
University of New Mexico  
Maxwell Museum of Anthropology  
rprinster@unm.edu  
Kress Scholarship Recipient

Wenjia Qiu  
International Collaboration Coordinator  
Shanghai Jiao Tong University  
Qian Xuesen Library & Museum  
qiwenjia@sjtu.edu.cn  
Presenter

Lisa Quinn  
Education Coordinator  
Ohio University  
Kennedy Museum of Art  
quinnl@ohio.edu

Traci Quinn  
Curator of Education & Public Programs  
University of New Mexico  
University of New Mexico Art Museum  
tmquinn@unm.edu

Ellen Raimond  
Assistant Curator, Academic Initiatives  
Duke University  
Nasher Museum of Art  
ellen.raimond@duke.edu

Mariani Raisma  
Director  
University of Tartu  
University of Tartu Museum  
mariann.raisma@ut.ee  
Presenter

Rae Ramos  
Programming and External Relations  
Ringling College of Art + Design  
Sarasota Museum of Art  
raramos1@ringling.edu

Karen Rapp  
Director and Curator  
Loyola Marymount University  
Laband Art Gallery  
karen.rapp@lycos.com

Jack Rasmussen  
Director  
American University  
American University Museum  
rasmusse@american.edu

Les Reker  
Director  
Mars Hill University  
Rural Heritage Museum  
ireker@mhu.edu  
Presenter

Rachel Reynolds  
Exhibitions Coordinator  
University of North Carolina - Chapel Hill  
Wilson Special Collections Library  
racrey@email.unc.edu

Jennifer Reynolds-Kaye  
Curator of Education and Academic Outreach  
Yale University  
Yale Center for British Art  
jennifer.reynolds-kaye@yale.edu  
Presenter

H. Alexander Rich  
Curator and Director of Galleries & Exhibitions  
Florida Southern College  
Polk Museum of Art at Florida Southern College  
arich@polkmuseumofart.org  
Presenter

Luisa Fernanda Rico Mansard  
Coordinadora del SUMyEM  
UNAM  
Universum, Museo de las Ciencias  
lfrico@gdcm.unam.mx  
Presenter, UMAC Board

Katie Ries  
Assistant Professor of Art  
St. Norbert College  
Baer Gallery  
katie.ries@snc.edu  
Presenter

Levi Robb  
Project Manager  
BNIM  
lrobb@bnim.com  
Sponsor

Taylor Roberts  
Museum Studies Student / Gallery Assistant  
Oglethorpe University  
Oglethorpe University Museum of Art  
troberts@oglethorpe.edu  
Presenter

Catharine Roeber  
Assistant Professor of Decorative Arts and Material Culture  
University of Delaware  
The Winterthur Museum  
croebi@winterthur.org  
Presenter

Essi Ronkko  
Assistant Curator  
Northwestern University  
Mary and Leagh Block Museum of Art  
esi.ronkko@northwestern.edu

Stefanie Rookis  
Curator  
University of Alabama at Birmingham  
Alabama Museum of Health Sciences  
rookis@uab.edu
Karla Rosales Sol  
Program Manager  
Universidad de Navarra  
Museo Universidad de Navarra  
krosales@unav.es

Barbara Rothermel  
Director  
University of Lynchburg  
Daura Gallery  
rothermel@lynchburg.edu  
Presenter, UMAC Board

Vanessa Rousseau  
Adjunct Curator  
University of Minnesota  
Weisman Art Museum  
rous0004@umn.edu

Alana Ryder  
Manager, Public and University Programs  
The Ohio State University  
Wexner Center for the Arts  
aryder@wexarts.org  
Presenter

Ashley Rye-Kopec  
Curator of Education and Outreach  
University of Delaware  
Special Collections and Museums  
arye@udel.edu  
Presenter

Robert Saarnio  
Director  
University of Mississippi  
University of Mississippi Museum  
rsaarnio@olemiss.edu  
AAMG State Rep

Steph Scholten  
Director  
The University of Glasgow  
The Hunterian  
steph.scholten@glasgow.ac.uk  
Presenter

Nancy Scott  
Professor of Fine Arts  
Brandeis University  
Rose Art Museum  
c Scott@brandeis.edu

Nathalie Séjalon-Delmas  
Assistant Professor, Curator of Scientific Collections  
University Toulouse III-Paul Sabatier  
University Collections  
nathalie.sejalon-delmas@univ-tlse3.fr

Grace Serra  
Art Curator/Coordinator  
Wayne State University  
University Art Collection  
grace.serra3@wayne.edu

Donna Sewell  
Manager, Visitor Services  
Florida Institute of Technology  
Ruth Funk Center for Textile Arts  
dsewell2011@fit.edu

Anna-Maria Shannon  
Associate Director  
Washington State University  
Jordan Schnitzer Museum of Art  
annamshannon@wsu.edu  
AAMG Board, AAMG State Rep

Tom Shapiro  
Partner  
Cultural Strategy Partners  
tshapiro@culturalstrategypartners.com  
Sponsor

Aimee Shapiro  
Director of Programming and Engagement  
Stanford University  
Anderson Collection at Stanford University  
aimees@stanford.edu

Matthew Sheard  
Learning & Access Curator  
University of St Andrews  
Museum of the University of St Andrews  
mjs42@st-andrews.ac.uk  
Presenter

Carla Shelton  
Associate Director, Museum Collection & Chief Registrar  
University of St Andrews  
Museum of the University of St Andrews  
carla.shelton@st-andrews.ac.uk  
Presenter

Shikoh Shiraiva  
Library Technician III  
University of Central Oklahoma  
Max Chambers Library  
s.shikoh@yahoo.com  
AAMG State Rep, Presenter, UMAC Board

Lynne Shumow  
Curator for Academic Engagement  
Marquette University  
Hagerty Museum of Art  
 lynne.shumow@marquette.edu

Ann Sievers  
Director and Curator  
University of Saint Joseph  
Art Museum, University of Saint Joseph  
assievers@ussj.edu  
AAMG State Rep

Ashley Simmons-Coffey  
PhD Higher Education Student  
University of Kentucky  
UK Art Museum  
asheyl simmons1802@yahoo.com  
Kress Scholarship Recipient, Presenter

Andrew Simpson  
Honorary Fellow  
Macquarie University  
Museum of Ancient Cultures  
avandrew.simpson2@mq.edu.au  
Presenter, UMAC Board

Grace Song  
Director of Membership  
Museum Travel Alliance  
grace@museumtravelalliance.com  
Sponsor

Vivian Spencer  
Director  
Pensacola State College  
Anna Lamar Switzer Gallery, Charles W. Lamar Studio  
vspencer@pensacolastate.edu

Christy Spurlock  
Associate Professor/Education Curator  
Western Kentucky University  
Kentucky Museum  
christy.spurlock@wku.edu

Zoe Starling  
Curator of Education  
North Carolina State University  
GREGG Museum of Art & Design  
zestarling@ncsu.edu

Mary Statzer  
Curator of Prints & Photographs  
University of New Mexico  
University of New Mexico Art Museum  
mstatzer@unm.edu

Jessica Stepp  
Administration Intern  
Texas Tech University  
Museum of Texas Tech University  
jessica stepp@ttu.edu  
Kress Scholarship Recipient, Presenter

Sara Stewart  
Assistant Director of Development and Marketing  
University of Pennsylvania  
Arthur Ross Gallery  
sabrady@upenn.edu

Celka Straughn  
Andrew W. Mellon Director of Public Practice, Education and Research  
University of Kansas  
Spencer Museum of Art  
straughn@ku.edu  
Presenter

Aakash Suchak  
Grants and Special Programs Manager  
CAA  
asuchak@collegeart.org  
Affiliate, Presenter, Sponsor

Rebecca Summerhayes  
Preceptor  
Harvard University  
Harvard Art Museums  
rsummerhayes@fas.harvard.edu

Danielle Susi  
Art Gallery & Event Specialist  
Salt Lake Community College  
George S. & Dolores Doré Eccles Gallery  
danielle.susi@slcc.edu

Liam Sweeney  
Graduate Student  
CUNY Graduate Center  
James Gallery  
lrammell@gmail.com  
Presenter
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Please see the Registration Desk at the SC (Shalala Student Center) for any questions or requests.

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Lowe Art Museum front desk: 305.284.3603

Tech support: Alex Valcarcel, 305.613.7780

After-hours questions: Contact Jill Deupi, Beaux Arts Director and Chief Curator, Lowe Art Museum: jdeupi@miami.edu; 305.284.5414

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For taxi, Uber, or Lyft drop-off and pick-up:

Shalala Student Center, 1330 Miller Drive, Coral Gables, FL 33146

Lowe Art Museum, 1301 Stanford Drive, Coral Gables, Florida 33124

Frost Art Museum, 10975 SW 17th Street, Miami, FL 33199; 305.348.2890

WiFi Log in:
AAMG 2018; password: UMAC2018

Lowe Art Museum Conference Staff:

Yina Balarezo, Events Planner – Event Supervisor

Emily Valdes, Membership Coordinator – Event Supervisor

Jodi Sypher, Curator of Education – Event Supervisor

Angeles Cardenas, Receptionist – Registration

Marie Milhomme, Chief Security Officer – Opening Night Party Security Supervisor

Susanne Haase, Communications Specialist – Signage and Printed Materials

Lorrie Stassun, Office Manager – Finances

Faviola Hurtado, Administrative Assistant – Registration