Exhibitionist

NEWS AND INFORMATION FROM THE **NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION** • WINTER 1992
STANDING PROFESSIONAL COMMITTEE ON MUSEUM EXHIBITION OF THE AMERICAN ASSOCIATION OF MUSEUMS

NAME
NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

President's Letter

Greetings! On Nov. 8, 1991, NAME produced a round of exhibits workshops simultaneously in Boston, Philadelphia, Chicago, and San Francisco. All were well attended, and enrollments continued right up to the 8th, including several "walk-ins." Evaluating the exhibits workshops was an important point of discussion during the fall board meetings held in Washington, D.C., Nov. 17-18.

Courtesy Lynne Forman

Facilitating discussions at the Nov. 8 NAME Low Tech Workshop in Chicago are President Roger Vandiver (standing) and Andy Leo of the Chicago Historical Society (center).

In the past, NAME has set dates for workshops at various times of year, sometimes attached to regional museum meetings, but more often at times intended not to conflict with regional meetings. At the conclusion of our discussion, we decided to take a pro-active stance on scheduling workshops. We have set an annual workshop date in order for members to plan a year ahead and budget the time and money to attend.

The first Saturday in June will be our Annual Workshop date—this year it will be Sat., June 6. The theme and locations will be announced in the spring *Exhibitionist*. If you have specific topics you'd like a workshop to address, send these in a note to Jim Volkert, NAME Program Chair. (See "Executive Board.")

During our November board meeting, there was much discussion of NAME finances. While last year was a banner year in terms of service to our members—workshops, publication of both an exhibits bibliography and membership directory, 17 exhibits sessions on the AAM annual meeting program—it was the first year we saw a deficit at year's end. We were able to cover the deficit from the fund balance from previous years, but if we were to run programs at a deficit for several years together, we would risk financial failure and become unable to serve our members at all. The financial health of the organization is a fundamental responsibility of the Board. Our options were to either cut services or to increase dues.

So you guessed it; the board voted to increase dues, and to continue the existing level of services and programs. We did not resolve the amount of increase, however. I have put together an ad hoc committee to look at the cost of current benefits and to determine the amount of the increase. I want to assure you that one goal of NAME will continue to be to hold dues to a manageable level. Your comments on a dues increase are welcomed and may be directed to Whitney Watson, Membership Chair.

The board heard a proposal on the feasibility of a journal of museum exhibition. Our intention is for this to be a substantive periodical for exhibits plan-

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ners, designers, and producers that would deliver usable knowledge from visitor research, design theory, and exhibits practices as well as critical commentary on exhibitions. The report, prepared by Jane Bedno, the director of the graduate program in museum exhibition planning and design at the University of the Arts in Philadelphia, articulated the needs for such a journal and described several alternatives for publishing arrangements.

While the journal project is still a long way from reality, initial efforts have thus been made, and the NAME Board passed a resolution to support the project through the next phase. I am assembling an advisory committee to provide guidance for the project.

My view is that a journal must squarely address the professional interests of exhibits planners and producers. For example, I'd personally like to see a balance of: usable research results; clear writing on exhibition theory; critical but constructive exhibition reviews; continued exploration of models for exhibit project management; visual examples of excellent museum exhibition design; and occasional humorous tales or "horror stories" as these may inform our professional interests.

As this is an election year for the Board officers, I have activated NAME's Nominating Committee. The committee has produced a slate of candidates for the 1992/93 term. (See "What's New with NAME" in "News & Notices.") Officers will serve a two-year term of office, with a limit of two consecutive terms. NAME Operating Rules and Procedures require ballots to be tallied 15 days prior to the annual AAM meeting.

Here's to the busy year ahead!

Roger A. Vandiver
NAME President

Editor's Letter

Happy New Year!

For many exhibits people, 1992 prompts a closer look at the Americans with Disabilities Act (ADA). Bill Suber of Colonial Williamsburg inaugurates exploration of this topic in the *Exhibitionist* with "Museum Accessibility: A Journey from Condescension to Creativity." David Battaglia, an attorney with the law firm of Hunton & Williams in Washington, D.C., and legal counsel for the Colonial Williamsburg Foundation, provides excerpts from an overview of the ADA. We are especially grateful to Dave for contributing his valuable expertise from outside the exhibit world. (See "News & Notices.")

In the next issue, we will set aside space in "Feedback: Letters to the Editor" for anyone willing to share an opinion on exhibit-related implications of the ADA. We will also make space available to anyone wishing to contribute an article on this subject.

With the new year, the *Exhibitionist* also begins a critical look at "new" exhibit-related publications and—yes—exhibits themselves. Phyllis Rabineau continues to compile the "Exhibits Newsline," which highlights favorite exhibits and exhibit places.

For those of us fighting winter career blues, Paula Liken, Western Regional Co-Representative, offers some positive strategies in "Looking to Beat Those Career Blues? Volunteer Now." (See "About the Profession.")

Alas, the new year brings not only resolutions but also a resignation: Bob Francis has stepped down as *Exhibitionist* Technical Editor to become NAME's International Advisor. Over the years Bob has done a splendid job cultivating technical pieces and announcements for the newsletter. As sorry as we are to see him go, we are really looking forward to the international contributions he has promised

to steer our way.

Anyone interested in finding out more about the role of Technical Editor please give me a call at 202-357-1556. The position will be appointed by NAME's President.

Read or visit something you can hardly keep to yourself? Write it up and send it in for the spring issue, which will be distributed in time for the AAM annual meeting in Baltimore.

Best to all in this quincentenary year,

Diana F. Cohen

Exhibitionist Editor

Submission deadline for spring issue: on the editor's desk by Feb. 15. Articles must be typed, double-spaced, and in paragraph form. Factual information such as spellings and dates must be checked before submission. Accompanying artwork should be submitted with typescript.

Attention computer users: Submission on diskette is strongly encouraged. NAME Exhibitionist BBS: 203-271-2655. The modem is set up for 2400 Baud, No Parity, 8 Data Bits, 1 Stop Bit, Full Duplex (2400,N-8-1,F).

Regular *Exhibitionist* features include "News & Notices," "About the Profession," "On the Technical Side," and NAME "Projects & Programs." Positions wanted and job listings, in concise paragraph form, are welcome.

Send submission material to Exhibitionist, *c/o Diana F. Cohen, Office of Exhibits Central, Smithsonian Institution, 1111 North Capitol St., SISC 3F11, MRC 808, Washington, DC, 20560.*

Address non-editorial NAME correspondence to *NAME, c/o Louise L. DeMars, P.O. Box 876, Bristol, CT, 06011-0876.*

Attention International Members

Have you missed your copy of *Exhibit Builder* magazine? Didn't know why it took so long to arrive, if it did? The answer is in the mail!

Due to the increase in the rates for international mail, *Exhibit Builder* could no longer afford the costs associated with sending the magazine to our international members and stopped mailing this past year. Several members wrote asking to find a solution. And so we did.

Exhibit Builder can once again be yours by sending the postage for your region directly to *Exhibit Builder* magazine. The rates are: Canadian members, US$10 per year; Mexican members, US$9 per year; and all other international members, US$12 per year.

Whitney M. Watson

2nd Vice President

Letters to the Editor should include the author's full name, address, and daytime telephone number and should be sent to **Diana F. Cohen, Editor, *Exhibitionist*, c/o Office of Exhibits Central, 1111 North Capitol St., SISC 3F11, MRC 808, Smithsonian Institution, Washington, D.C., 20560.**

Letters may be edited for purposes of clarity or space.

Feedback

Response to RFP Open Letter

re: Standardization of Design RFPs

I read Vincent Ciulla, Jr.'s letter in the summer 1991 issue of *Exhibitionist* with some interest. I would welcome a standardized RFP that *all* of us could buy into, design firms and design purchasers alike.

I recognize that requiring design firms to think about our projects instead of just regurgitating the RFP is asking them to do some work. Has Mr. Ciulla ever been on the other side of the process?

AAM's *Museum Directory* lists well over 100 design firms; none are based in North Dakota. The State Historical Society operates extensive permanent and temporary exhibits at the North Dakota Heritage Center and eight branch museums, and the State Parks and Tourism Department operates several other museums. The county, local, and tribal historical societies have 80 museums of one sort or another, and there are at least 50 private museums in the state.

We have to choose design firms at a distance. The last major design project I managed included a pre-bid invitation for firms interested to come see what we are and what we do. One came.

When we got to the RFP stage, two did not even do us the courtesy of responding, one said they'd send a proposal and didn't, and another sent a proposal that said: "Hire me. I'll come out and we'll `bond,' and I'll do wonderful things for you." This falls somewhere between snake oil and the stereotypical car salesman.

We hired the firm that took the time to read our proposal and send along one drawing of what they thought we needed.

I'd like to sole-source to firms I know, but since I'm spending public funds and have no "local" firms with which to deal, I have to demonstrate to the Board, the boss, and the auditors, that I'm making an effort to find low cost in addition to good quality.

I, too, would like to foster creative input. I am not sure that standardizing RFPs to eliminate treatments or sketches is going to help the purchaser, however. We typically ask prospective designers to send information about previous work; the packages we receive often contain duplicate information, since one firm will have built something another designed and personnel move about.

Museums, like design firms, have to operate as businesses. I don't buy repairs to my house or car from people who want to "bond" with me and can't justify spending the museum's hard-earned dollars for a pig-in-a-poke, either. Perhaps treatments and sketches are, in the final analysis, a reasonable part of doing business.

Sincerely,

C.L. Dill, Director, Museum Division
State Historical Society of North Dakota

NAME's RFP Task Force continues in its information-gathering phase. Contact Jim Volkert, NAME 1st Vice President/Program Chair, to contribute and/or find out more.—ed.

Getting the "Big Picture" through NAME

I'm so glad to find out about NAME.

I am a fine arts person of 25 years who's looking for more "purpose" in her talents. I recently updated my graphic, stage design, and computer skills at the local community college and am now trying to get the "big picture" so I can get started. Here's hoping NAME will supply me with that tool.

Thanks for being there!

Martha Snyder
Eugene, Oreg.

Martha would love to hear from anyone with experiences or ideas to share toward achieving her goals. Contact her at 1029 Jackson St., Eugene, Oreg., 97402, 503-484-0197.—ed.

A Call (Cry!) for Information (Help!) about Exhibit Interpretation (a.k.a. Content Development, Script Writing, Label Editing, Etc.)

Many of us in the Museum Exhibits Business have jobs that have evolved over the course of years. We have rolled with the punches and learned and learned and learned some more. Instinct, talent, dedication, and "feel" have gotten us by. Our roles have changed and shifted and changed again. Personal experience and knowledge—ESP?—of what other museums are doing have steered us. Articles, research, and anecdotes from diverse fields and publications—which we just happened to see or be given copies of—have been added to our personal stockpiles of information and developing intuition. In short, we wing it, and, generally, we all wing it with honors.

But now we need some help. We need to know, in a rapidly changing world, how we can mentor new Exhibit Interpreters (and become better ourselves) without the luxury of the extended training periods some of us had. Should newcomers be from journalism, education, design, English literature, English composition, textbook writing, technical writing, sociology, research, or "other" backgrounds? What are the "others"? Where can they learn some of the basics in subjects such as learning theory, evaluation, label and caption writing, and reading levels, among others? Where can they find training in "getting enough input while creatively managing information overload and making absolutely, positively the best possible decisions for the visitor"? Where can they (and we) find out about what has been tried elsewhere, what has worked, what has failed, and why? What should they (and we) absolutely, positively read? What should they (and we) absolutely, positively see?

It goes without saying that the Museum Exhibits Business is complex. In an effort to make MY job a little less complex in the long run, I would like to ask you to send me YOUR "short list" of essential readings and experiences for Exhibit Interpreters (or whatever your museum calls you).

I also would like to know if there are others, regardless of department or title, who share our questions and dilemmas. How do we mesh with project managers, project developers, curators, designers, and educators? Is there a professional clearinghouse in existence? Should there be? Are there "how to" workshops? Should there be? How can we find time for training and networking?

Thanks, in advance. Also, if you would like a compiled copy of responses, let me know. Perhaps we can even compose a follow-up article for the *Exhibitionist!*

Respond to me *c/o Exhibits Division, Denver Museum of Natural History, 2001 Colorado Blvd., Denver, Colo.*

Frances Kruger, Interpretive Specialist
Denver Museum of Natural History

NAME has been moving in some of the directions Frances mentions. 1) Recent and Recommended: Notes from the Field , *NAME's recently released bibliography is a selected and annotated listing of essential writings on museum exhibition. 2) NAME regularly schedules workshops that respond to expressed needs of the field (you must communicate your needs to Regional Representatives or other Board members). 3) Proper training and background for exhibit designers has been discussed at length by the NAME board; aspects of these discussions have been implemented in the first graduate curriculum dedicated to museum exhibition design by the University of the Arts in Philadelphia. (See winter 1991* Exhibitionist.)—Roger A. Vandiver, NAME President

***I received an interesting and provocative letter about whether certain people have a right to call themselves "designers," which I regrettably cannot print due to the* Exhibitionist*'s policy of not publishing unidentified material. If the author will make her/himself known to me, I will gladly run the letter anonymously in the next issue.*—ed.**

Have you considered joining the AAM?

The American Association of Museums (AAM) is the national organization that represents museums and museum professionals. Founded in 1906, the association is dedicated to promoting excellence within the museum community. The AAM's commitment to excellence has led to the development of a variety of programs, meetings and publications.

NAME, the National Association for Museum Exhibition, is one of the Standing Professional Committees (SPC) of the American Association of Museums (AAM).

For more information about AAM membership contact: Kathy Maxwell, AAM, 1225 Eye St., NW, Washington, DC 20005, 202-289-1818.

Positions Available

• **Museum Director** of Hands On Children's Discovery Center. Degree and experience required. Expertise in museum management, exhibit planning, public relations, and computer technology. Salary and benefits competitive. Send resume and reference to *Museum Committee, Bluefield Area Arts and Crafts Center, 500 Bland St., Bluefield, W.Va., 24701.*

• **Director of Design and Production,** Colorado Historical Society. 113-year-old historical society seeks experienced professional to oversee exhibit design and production for statewide museum system (100,000 sq. ft. of exhibits). Responsible for coordination of permanent and temporary exhibits in collaboration with curatorial staff. Duties include supervision of staff responsible for design of publications and related materials. Well-equipped design studio and shop. Staff of five. Starting date: May 1. Salary commensurate with experience. Excellent benefits. Submit cover letter, resume, three references to: *Personnel Office, Colorado Historical Society, 1300 Broadway, Denver, Colo., 80203.*

News & Notices

What's New with NAME?

ELECTION FLASH: The slate of candidates for 1992/93 officers of the NAME Executive Board: For *President:* **Lynne Friman,** Chief Designer, Detroit Historical Department; for *1st Vice President:* **Jim Volkert,** Acting Deputy Director for Public Program Planning, National Museum of the American Indian, Smithsonian Institution, Washington, D.C.; for *2nd Vice President:* **Whitney M. Watson,** Assistant Director of Exhibits, The Putnam Museum, Davenport, Iowa; for *Secretary:* **Amy Leidtke,** Exhibit Designer, The Children's Museum of Indianapolis; for *Treasurer:* **Jim Walther,** Curator of Exhibits, Cumberland Museum, Nashville. **NAME By-laws provide that other members of NAME, who are also members of AAM, may be nominated by a petition delivered to the Secretary of NAME at least 90 days prior to the AAM annual meeting. The deadline is Jan. 26.** The petition must be signed by 20 members of NAME with no more than 50% of the signers from any one region of AAM.

The Board of Directors of the New England Carousel Museum has announced the appointment of Louise Lauretano DeMars as the museum's first executive director. Louise says the newly-formed non-profit museum is a "treasure." Anyone interested in contributing to it should call her at 203-585-5411—she will "cheerfully take your money."

NAME is seeking State Coordinators to coordinate programs and activities with state museum associations. At the national level, **we still need an Archivist** to organize and see to the preservation of the organization's documents. Contact your Regional Representatives if you are interested.

Bob Francis has resigned as NAME Technical Editor/Advisor to become NAME's International Advisor following Jim Olson's resignation. Thanks to both for their fine work thus far on our behalf. International members should feel free to contact Bob with ideas, concerns, suggestions. **The position of NAME Technical Editor is now open.** Call Diana Cohen for more information, 202-357-1556. The position will be appointed by NAME's President.

For more about NAME activities see "The Regions Report" and "Projects & Programs."

Center for Museum Studies —New Address

The Center for Museum Studies of John F. Kennedy University is now at *12 Altarinda Rd., Orinda, Calif., 94563, 510-254-0200.*

4th Annual Exhibit Competition —AAM Curators' Committee

Jan. 15 is the deadline for entering the 4th Annual Exhibit Competition of the AAM Curators' Committee. The competition emphasizes concept, content, and the successful development and communication of both by the entire exhibit team. Award winners will be selected by a panel of three judges representing the range of disciplines. Selected exhibits will be presented by a representative at a program at the AAM annual meeting in Baltimore and given national recognition through publication in *Museum News.*

Two award categories exist: 1) project budgets under $50,000 and 2) project budgets over $50,000.

Contact (immediately) *Lin Nelson-Mayson, 803-799-2810, or James Kelly, 804-358-4901.*

Accessibility Network in Washington, D.C.

The Accessibility Network, founded at the Smithsonian Institution in 1990, provides a forum for members to share information and experience about accessibility. Members of the association include staff from museums and other cultural organizations in the greater Washington, D.C., metropolitan area. Through monthly meetings mem-

bers focus on accessibility issues and ways to eliminate physical, programmatic, and attitudinal barriers for visitors and staff with disabilities. The network's objectives are as follows:

- To develop ties between cultural organizations and persons with disabilities.
- To suggest strategies for addressing issues of accessibility.
- To increase networking among staff from cultural organizations who are interested in and responsible for access issues.
- To provide a forum for exchanging information about accessibility that members can then share with their respective organizations.
- To provide and share resource materials and professional contacts that promote accessibility.

Call *Laurie Trippett, 202-357-3370.*

Midwest Museums Conference—Call for Proposals and Award Nominations

The Midwest Museums Conference is seeking session proposals for its Sept. 30-Oct. 3 program in Milwaukee. "Museums as Metaphors" is the conference theme. The program committee is looking to bring together museum personnel and people from businesses, schools, entertainment, shopping centers, warehouses, etc., to see if we can learn from their solutions to common problems.

What does "Museums as Metaphors" mean? Museums as businesses, schools, entertainment, social activities, shopping centers, warehouses, community resources, etc. **Deadline: Jan. 13.** For a session proposal form, call *Mary Korenic, Milwaukee Public Museum, 414-278-2716.*

The MMC is also soliciting nominations for awards to be presented at the 1992 meeting. Categories are honorary membership, certificate of excellence, certificate of commendation, and distinguished service. Nominations must be postmarked by Mar. 30. A $5 handling fee will be charged for each nomination submitted. For nominating materials, write to *David Maurer/MMC Awards, c/o Dept. of History, Eastern Illinois University, Charleston, Ill., 61920.*

Seeking Innovative Approaches to Museum Management?

"Innovations in Museum Management" is the theme of the 1992 Museum Management Program at the University of Colorado's College Inn Conference Center in Boulder June 28-July 3. Among the subjects to be covered in the week-long short course for senior museum administrators are strategic planning, governing board development, planning for expansion, raising the necessary funds, imaginative educational ideas, collaborative efforts, effective multicultural programming, collection policies and management, exhibit development and techniques, staff development and visitor services, audience analysis, public affairs and lobbying, sharing museum/cultural complexes, and improving community/media relations. The faculty will include several leading museum figures.

The program is open to all museum directors, department heads, and other senior administrators. Contact *Dr. Victor J. Danilov, Director, Museum Management Program, 250 Bristlecone, Boulder, Colo., 80304, 303-443-2946.*

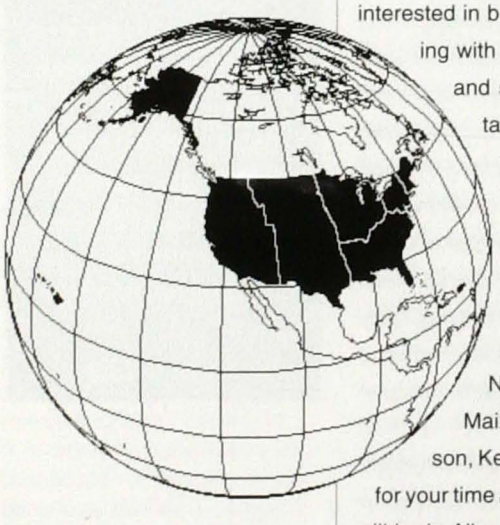
Spain 500 Years Later

Open Spain: Contemporary Photography in Spain, a traveling exhibition organized by The Museum of Contemporary Photography, is available for tour bookings April 1992 through December 1993. Contact *Denise Miller-Clark, Museum Director, or Ellen Ushioka, Assistant Director, Columbia College Chicago, 600 South Michigan Ave., Chicago, Ill., 60605-1996, 312-663-5554.*

Exhibitionist **Submission Deadline**

Feb. 15, 1992, for early April 1992 distribution. Please send your articles, job postings, letters to the editor, notices, technical news, or other materials to Diana Cohen. (See Board listing.)

The Regions Report



Mid-Atlantic

As NAME membership in the region reaches 400 for the first time, the call goes out for members interested in becoming State Coordinators, working with Regional Reps to expand program and services to NAME members. Contact Karen Fort or myself if you are interested in a deeper involvement with NAME.

Recent activities in the region included the Exhibits Planning and Production Marketplace at the regional museum meeting in Buffalo, N.Y., on Oct. 28. Thanks to Leonard Maizlin, Fred Shroyer, Jared Thompson, Kenneth Townsend, and Craig Wilson for your time and energy. Next year's conference will be in Albany, N.Y., and will combine the Mid-Atlantic and New England Museum associations. There should be many opportunities for expanded sessions and collaborations among NAME members.

The NAME Low Tech Workshop at the Franklin Institute Nov. 8 was a hit, judging from the evaluation reports received. The more than 40 attendees received a full day of presentations and discussions on the possibilities and pitfalls of developing low-tech interactive exhibits. Many thanks to the day's presenters: Stephanie Ratcliffe and Peter Shrope of the Maryland Science Center; Carol Enseki and Richard Roach of the Brooklyn Children's Museum; and Bill Booth and the members of his exhibits staff at the Franklin. Special thanks also to the staff of the Franklin for assisting in coordination of the day's events.

On Nov. 19 NAME and the Museum Education Roundtable (MER) cosponsored Public Space/ Personal Space. Using the *Seeds of Change* exhibition at the National Museum of Natural History as an example, this half-day workshop explored how visitors respond to the space we create in museum exhibitions. Featured speakers were Don Hughes, exhibit designer at the Monterey Bay Aquarium, and Dr. Rita Frank, assistant professor in the department of psychology, Virginia Wesleyan College.

Keep those cards and letters coming in!

Max Cameron

Mid-Atlantic Co-Representative

Midwestern

Congratulations, Iowa, you now have a State Coordinator! Tory Pomeroy, an exhibit designer at the State Historical Society of Iowa in Des Moines has accepted the invitation. Don't be surprised if you get a call from her soon—she wants to get acquainted with area exhibit professionals and to begin plans for the first exhibit roundtable. She will be asking folks what they would like to talk about, see, and do at the roundtable. Reach *Tory at 515-281-6975, FAX: 515-282-0502.*

Joan Hostetler, the Indiana State Coordinator, organized and facilitated the first exhibit roundtable in Indiana, at the Indianapolis Museum of Art. Thank you to our two hosts at the museum, Sherman O'Hara and Laura Jennings, who gave approximately 25 local exhibit professionals a tour through the new galleries and the exhibits department. Following the tour, the group adjourned to the board room, where ideas and plans were discussed for the spring roundtable. Reach *Joan at the Indiana Historical Society, 317-232-6568.*

Exhibits people from Chicago and the surrounding communities are excited about the new Museum Exhibitors Group. On Nov. 7 we were invited to preview the Field Museum's newly-reinstalled exhibit *Into the Wild: Animal Trails and Tails.* Well over 60 exhibits professionals toured the show, then assembled to ply the development team with questions. A special thanks goes to Carrie Hageman for organizing the event.

The Chicago group plans to meet the first Thursday of each month; several locations have been set. Generally our aims are to visit each other's museums, large and small; get to know our

colleagues; have a way of finding what other designers and developers are doing . . . and have a good time. *To host a meeting, call Carol Garfinkel, 312-939-2425. To get on the mailing list, send your name, address, and phone number to Cliff Abrams, c/o ATM, 5751 N. Ravenswood, Chicago, Ill., 60660.*

Amy Leidtke
Midwestern Representative

Mountain Plains

NAME membership in the Mountain Plains region is at an all-time high of 138 members, with members in all 10 states in the region!

In recent regional activities, NAME's Mountain Plains Region sponsored a session entitled "Missing Links: Two Aspects of a Good Exhibition" at the Oklahoma Museums Association meeting in Lawton, Okla., in September 1991. The region also sponsored a pre-conference workshop entitled "The Wall Is Just the Beginning: Interactive Exhibition Design" at the annual meeting of the Mountain Plains Museums Association (MPMA) in Albuquerque, N.Mex., Oct. 23, 1991. There were 38 attendees at the pre-conference workshop, 14 of whom were NAME members. The region also sponsored a session entitled "Moving the Wall: Choosing How to Get Anything from Here to There." A business meeting for regional NAME members was also held, at which time plans for future workshops and sessions were discussed. A marketplace of exhibits will be proposed for the annual meeting of the MPMA to be held in Lincoln, Neb.

Reba Jones has resigned her position as NAME's Mountain Plains Regional Co-Representative to join the AAM Registrars Committee. I have also submitted a letter of resignation. Gerry Riggs has accepted an appointment as Regional Co-Representative. We are seeking one more Mountain Plains Regional Representative as well as State Coordinators and other NAME members to assist the Co-Representatives in program activities.

Peter B. Tirrell
Mountain Plains Co-Representative

Congratulations to Peter Tirrell on becoming the president of the Mountain Plains region and to Reba Jones for her appointment to AAM Registrars Committee. We will miss their leadership and hard work on behalf of NAME.

Whitney M. Watson
NAME 2nd Vice President

New England

NAME sponsored two sessions at the New England Museum Association (NEMA) meetings in early October. "Taking the Byte: Exploring the Promises and Perils of Interactive Computers in Exhibitions" was chaired by Larry Ralph of the Boston Museum of Science and featured Stuart Parnes of the Mystic Seaport Museum, Brad Larson of the Boston Children's Museum, Carol Hagglund of the Roger Williams Park Museum, and Anne Grimes of the Constitution Museum. Each participant described an interactive computer exhibit she or he had developed with a grant of equipment from Apple Computer.

The second NAME-sponsored session was "A Session without Walls: Exhibit Design and Production Marketplace." Serena Furman of the Museum of Our National Heritage, Paula Richter of the Essex Institute, Rick Riccio of Harvard's Peabody Museum, Larry Ralph, and I provided and displayed practical information on exhibit production materials and techniques.

NAME also held an open luncheon, which more than 30 people attended. People brought slides to illustrate recent projects and invite discussion. Thanks to all who participated.

Our region has also been active on a local level. Robert Weis, a curator at the Essex Institute in Salem, Mass., invited Boston-area NAME members for a tour of *Step Forward, Step Back: Three Centuries of American Footwear Fashion.* After the tour Robert explained conservation and mounting solutions the museum developed for the artifacts. The group afterward went out for dinner.

We invite others in New England to hold such sessions, which usually last a little over an hour and

continues next page

are often followed by information discussions over dinner. The cost to your institution? A bit of good will and a little time. Contact me if you are interested—I will help you pull one together.

Penny J. Sander
New England Representative

Southeastern

NAME sponsored two sessions at the recent Southeastern Museums Conference (SEMC) meeting in Jackson, Mich. The session "Low Tech/No-Tech . . . Hands On!" and the workshop Cadillac Labels on a Yugo Budget were both well attended and seemed to be very useful to the delegates. It's not too early to be thinking about sessions that you would like to present at next year's conference. Send me your program proposals if you would like them to be considered for NAME sponsorship. Call me if you need proposal forms.

The NAME breakfast at the SEMC was well attended despite its hidden location. The discussion centered around the subject of State Coordinators. The Southeastern region consists of 13 states with an approximate membership of 230 people. State Coordinators will allow NAME members to have a voice at their state levels and should enhance the communication links between states and their Regional Representatives. Donna Parker, exhibits curator at the Kentucky Museum, Western Kentucky University, has volunteered her services for the state of Kentucky, and Selden P. Haizlip, AIA, with Williamson Haizlip, Inc., Memphis, Tenn., has offered to serve for the state of Tennessee. Thank you both and welcome aboard!

If there are any motivated people out there interested in becoming State Coordinators, I would love to hear from you. Otherwise I MAY BE CALLING YOU! These positions are appointed by and report to the Regional Co-Representatives. State Coordinators must be able to attend their statewide meetings on a regular basis. Responsibilities include coordinating exhibit-related programs at state meetings as well as developing NAME membership and representation within the state. NAME will provide literature and information resources.

I would also like to announce that Jon Jager, curator of exhibits at the Virginia Museum of Natural History, has agreed to share the responsibilities of Co-Representative for the Southeastern Region. *Jon can be reached at the Virginia Museum of Natural History at 703-666-8600 or at 1001 Douglas Ave., Martinsville, Va., 24112.* He looks forward to working with you all.

Michael Pierce
Southeastern Co-Representative

Western

The Western Museums Conference (WMC) was held in Las Vegas Sept. 24-28. AAM President Ellsworth Brown gave an impressive opening speech, which said basically that "diversity is the norm not the exception. Even when we look closely at what first appears to be a homogeneous group we find great diversity." He asserted that this concept applies to all museums and all disciplines.

The roundtable discussion on AAM ethics also generated lively discussion. People at this session wanted to see more teeth in the AAM ethics requirements, including tying them to accreditation and possibly funding for NSF, NEH, and NEA.

The WMC conference this year was not as well attended as hoped for. Possible reasons are: many people opted to go to AAM in Denver, museums are cutting back in the face of recession pressures, and the Las Vegas site may not have had the drawing power to attract museum people.

NAME sponsored a pre-conference session at Las Vegas entitled "Interactive Media, When Is It Appropriate?" Presenters were David Bolt, director of Bay Area Video Coalition, who discussed when and how to invest in technology; Patricia Roberts of Hands On Media, who discussed work with the Ellis Island Museum; Tom Moritz, librarian at the California Academy of Sciences, who talked about resource centers and accessing information through

technology; Chris Krueger of Arborescence, who presented projects on evolution done for the California Academy of Sciences and the American Museum of Natural History. Chris also provided information on what to do and what to avoid when planning for interactivity. I would like to offer this session again in the San Francisco area some time in February or March. Please contact me if you are interested.

I would like to thank Art Wolf, the director of Nevada State Museum and Historical Society, and his staff for offering their museum as a site for the NAME pre-conference session in Las Vegas.

Linda Grandke Kulik
Western Co-Representative

Congratulations to Linda Kulik on being named chair of the exhibits department at the California Academy of Sciences.

Whitney M. Watson
NAME 2nd Vice President

About the Profession

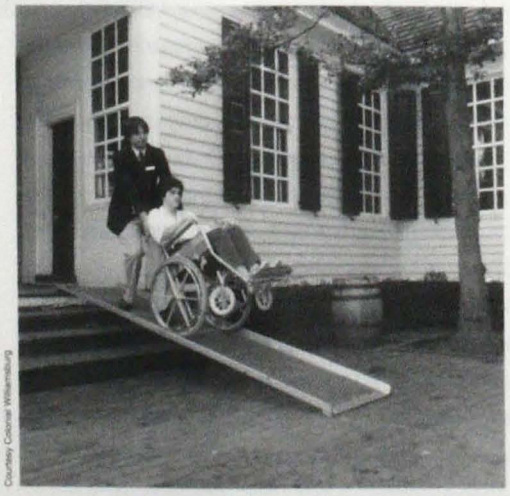
Articles in "About the Profession" are contributed by NAME members and others with an interest in museum exhibitions. Each article is the responsibility of the author(s) and does not necessarily reflect the opinions of NAME.

Museum Accessibility: A Journey from Condescension to Creativity

Recently I participated in five very different—and from the accessibility perspective very important—meetings at Colonial Williamsburg. In brief:

1. Irma Shore, director of the well-known *Access to Art* exhibit at the Museum of American Folk Art in New York City, conducted a workshop on program accessibility for people with disabilities. The "catered affair" was well-attended and displayed quite a show of care and concern on the part of Colonial Williamsburg.

2. Administrative officers and directors met with an attorney from Washington, D.C., concerning the impact of the Americans with Disabilities Act on Colonial Williamsburg. The briefing was held in the very austere, very inaccessible board room; many architects and engineers were present, and no one from the interpretation departments.



Courtesy Colonial Williamsburg

3. Managers of the governor's palace and the visitor services departments, along with several architects, met to discuss the possibility of a ramp at the palace entrance. After arguing all of the angles, the group adjourned with the sad, albeit sincere, refrain: "There's really nothing that we can do."

4. Four supervisors who shared the idea that

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What Is a Disability?

The Americans with Disabilities Act (ADA) defines a disability as a permanent or temporary physical or mental impairment that substantially limits one or more major life functions. Examples include orthopedic, visual, speech, and hearing impairments; cerebral palsy; epilepsy, muscular dystrophy, multiple sclerosis, cancer, heart disease, diabetes, mental retardation, emotional illness, specific learning disabilities, HIV disease, tuberculosis, drug addiction, and alcoholism. A person is also considered to have a disability if he has a record of such an impairment, such as someone who has recovered from cancer, or if he is regarded as having such an impairment, such as a burn victim who is not impaired but who may be erroneously regarded as disabled as a result of the burns.

What Actions Are Required?

For state and local government entities and public accommodations the ADA requires: A) that all newly-constructed buildings and facilities constructed after Jan. 26, 1993, be readily accessible to individuals with disabilities B) that all altered portions of existing buildings and facilities that are altered after Jan. 26, 1992, must be readily accessible to individuals with disabilities C) that all barriers to accessibility in existing buildings and facilities be removed when it is "readily achievable" to do so. Those commercial facilities that are not public accommodations only have to make new construction and alterations readily accessible. A structure is readily accessible to individuals with disabilities if it meets the requirements of the ADA Accessibility Guidelines for Buildings and Facilities. These guidelines are published by the Architectural and Transportation Barriers Compliance Board.

What Are Alterations?

An alteration is a change to a place of public accommodation or a commercial facility that affects or could affect the usability of the building or facility or any part thereof. Examples include additions, remodeling, renovation, rehabilitation, reconstruction, historic restoration, changes or rearrangement in structural parts or elements, and changes or rearrangement in the plan configuration of walls and full height partitions. This does not include normal maintenance, reroofing, painting or wallpapering, asbestos removal, or changes to mechanical or electrical systems unless they affect the usability of their building or facility.

Which Architectural Barriers Must Be Removed?

All architectural barriers must be removed when it is readily achievable to do so. An architectural barrier is a physical barrier to access of any kind. Examples include steps, turnstiles, narrow doors, sidewalks without curb cuts, the close arrangement of furniture. Barrier removal includes such actions as installing ramps, making curb cuts in sidewalks and entrances, repositioning shelves, rearranging tables, chairs, vending machines, display racks, and other furniture, repositioning telephones, adding raised markings to elevator control buttons, installing flashing alarm lights, widening doors, making restrooms accessible, creating designated accessible parking spaces, installing an accessible paper cup dispenser at an existing inaccessible water fountain and removing high pile, low density carpeting, which is difficult for wheelchairs to operate on. Readily achievable is defined as easily accomplishable and able to be carried out without much difficulty or expenses. If barrier removal is not readily achievable, the public accommodation must make its goods, services, facilities, privileges, advantages, or accommodations available through alternative methods.

perhaps a new approach to accessibility was possible at the Benjamin Powell site got together. Behind closed doors, they shared ideas and fears and dreams. Real communication happened that day, and a new program began.

5. Most recently I enjoyed a wonderful, happy lunch with two wonderful, happy Richmond museum directors to discuss our presentation at the 1991 Virginia Association of Museums conference. At that meeting, we shared what I believe to be the essential meaning and mission of all museums:

> *"The act of contributing to the collective human experience is at the very heart of what museums are all about. By helping us summon our natural capacities for empathy, for vicarious experience, for intellectual growth, museums summon the humanity in us. [Museums] are our collective memory, our chronicle of human activity, our window on the world of humanity."*
>
> —Museums for a New Century

Consider those "moments in management" as I reflect on the history of access at Colonial Williamsburg and, I suspect, at many museums throughout the country. A journey, if you will, that begins with *condescension,* faces *compliance,* seeks *consultation,* finds (hopefully) *compassion,* and finally rallies with *creativity.*

Courtesy Colonial Williamsburg

The Past: Being Nice

For many years, accessibility at Colonial Williamsburg has meant "being nice," condescending to welcome all visitors—in spirit, if not in fact. Audiovisual second-floor interpretations, captioned films, special guidebooks, and even able-bodied "wheelchair pushers/lifters" have been offered to disabled guests—but only with advance notice. Although these services were created with the best of intentions, they have hardly provided equal programming for *all* visitors.

The Present: Hearts and Heads Working Together

Today Colonial Williamsburg is concerned with the Americans with Disabilities Act and what we must do to comply with this new law. We are looking first at employment and hiring procedures, the bus transportation system, lodging and dining accommodations, and, finally and rather reluctantly, the use of wheelchair lifts and permanent ramps.

Courtesy Colonial Williamsburg

As we consult with the "experts"—persons with disabilities—we are learning a very happy lesson: that our new friends do erase old fears, that curating and caring can indeed go together, that accessibility is not such a frightening idea after all.

Meeting the Accessibility Challenge

The future of accessibility at Colonial Williamsburg features exciting directions and exacting dilemmas, not the least of which is the program I call "The Powell Property Pipe Dream":

The Benjamin Powell house, surrounding grounds, and outbuildings will become a "welcome-orientation-service center" for all visitors with disabilities at Colonial Williamsburg. The site provides an 18th-century setting for hands-on activities that are ideally suited for visually impaired and developmentally disabled visitors. Also, the lumberhouse on the property, which is designed for

group orientation, can be easily adapted to offer special features for visitors with disabilities. Finally, the house is located at the eastern end of town, which makes it an ideal starting point for town tours and other Historic Area experiences, such as carriage rides and focus tours.

Courtesy Colonial Williamsburg

The Benjamin Powell property can become—inexpensively and inconspicuously—a center of activity and accommodation for all visitors with disabilities to Colonial Williamsburg.

Let's Get Back to Today: What to Do Instead of Just . . .

Not long ago I noticed a little boy pushing his baby sister's stroller down the Duke of Gloucester Street. After struggling valiantly for several moments, he turned to his father and pleaded: "Can we please hurry up and get back to today? This old world is really making me tired!"

I'm with the little boy. Let's hurry up and get back to today. Instead of harboring the misguided fears and tired attitudes of the "old-world" views on disability, let's invest our energy and creativity in the promises and certainties of an accessible tomorrow.

Courtesy Colonial Williamsburg

Instead of just bringing in experts to teach us about disability, let's send our own interpreters out to newer, smaller museums to share our accomplishments in access.

Instead of just meeting with attorneys to learn what we *must* do to comply with the Americans with Disabilities Act, let's present to our board of directors what we *can* do to better serve Americans with disabilities.

Instead of just arguing about the problems that a ramp at the governor's palace might create, let's examine innovative, additional ramping at other sites in the Historic Area.

Instead of just reflecting on the "Powell Property Pipe Dream," let's examine our success there and begin working to realize greater and grander victories in accessibility throughout Colonial Williamsburg and, indeed, the museum world.

Instead of just having lunch meetings to discuss plans for a conference presentation on accessibility, let's meet frequently and naturally to celebrate the fact that we are able to welcome all visitors to our museums. Indeed, to celebrate our windows on the world of humanity—*all of humanity.*

William Suber, Visitor Services
Colonial Williamsburg, Williamsburg, Va.

Looking to Beat Those Career Blues? Volunteer Now

Getting that burned-out, stuck-in-a-rut feeling? Dissatisfied with being a small fish in a small pond?

The newest cure for all your ailments has been around for a long time, but still works amazingly well.

No, this isn't an ad for a get-rich quick scheme in real estate marketing—unless you consider yourself the real estate and making new contacts and bolstering your resume to be the marketing. This is instead a paean to the virtues and rewards of volunteering for professional organizations, from

continues next page

What Are the Requirements for Historic Structures?

If making the altered portion of a "qualified" historic building readily accessible would threaten or destroy the historic significance of that building or facility, certain alternative minimum accessibility standards may be applied. In addition if removing architectural barriers to access would threaten or destroy the historic significance of a qualified historic building it will not be considered "readily achievable." A qualified historic building or facility is one that is either listed, or eligible for listing, in the National Register of Historic Places, or one that is designated as historic under state or local law.

What Is the Time Frame for Compliance?

Different sections of the Americans with Disabilities Act (ADA) become effective at different times. New construction completed after Jan. 26, 1993, must meet minimum accessibility standards. Barrier removal that is readily achievable must also be accomplished after Jan. 26, 1992. State and local governments have three years to complete required changes.

These summaries of provisions of the Americans with Disabilities Act (ADA) are excerpts from an overview of the law entitled "The Impact of the Americans with Disabilties Act on Historic Buildings and Structures" by David H. Battaglia, an attorney with the law firm of Hunton & Williams in Washington, D.C. Battaglia is legal counsel to the Colonial Williamsburg Foundation and other historic sites. To obtain copies of the overview, write *David Battaglia, Hunton & Williams, P.O. Box 19230, Washington, D.C., 20036.*

The *Exhibitionist* will continue to examine accessibility issues in the next issue. Letters to the editor and articles are welcome.—*ed.*

my personal experiences.

Put Yourself in the Right Place at the Right Time

The word "volunteer" has certainly been thrown around a lot lately and in the museum field seems to be inextricably connected somehow with justifications for low pay. However there are very real rewards to be gained here, with an investment of as little as 8 hours a month—16 minutes a day!—of your time and energy. I'm talking about jobs, confidence, respect, and new ideas.

For example, I landed my first museum job through volunteer work; nothing glamorous, but a foot in the door. I had just been turned down for an internship in exhibit design at the Smithsonian because, in spite of working three jobs and attending graduate school full-time, I hadn't demonstrated that extra commitment to museum work. So somehow I found the time—I suppose they must have been right!—to approach the American Association of Museums with an idea to compile a new issue of the *Guide to Museum Studies Programs*. Lo and behold, it was already underway at the Smithsonian's Office of Museum Programs, where I proceeded to wrap up the project. Three days later the person I was working under transferred, and I was offered her position—a classic case of being in the right place at the right time, but also of making my own opportunities. Some fancy footwork was required the next time around to avoid being turned down as "overqualified" for the internship, but eventually I earned that, too.

The Right Place May Be Close to Home

Now if you are saying to yourself, all this is fine and dandy for Washington, D.C., but what can I do from Suburbiaville, U.S.A., just wait. The next saga takes us to Phoenix, Ariz.; not exactly a small town, but with many of the same limitations as far as museums are concerned. If you are trying to climb up the ladder, the rungs are few and stop a good bit short of the sky.

As designer and installationist at the University Art Museum for the last ten years, I have used volunteer work to conquer burnout and raise my level of satisfaction with my job and myself. After a while, our consistently tiny budget finally dried up my ideas, and the exhibits started looking cranked-out. When I turned my skills to another gallery on campus, student-run, the experience rejuvenated my concept of space and gave me additional opportunities to be guest curator.

Make Your Choices and Make the Best of Things

As our museum grew and cloned, the work burgeoned. But it also narrowed in scope, curtailing my love of learning. Normally that would mean time to change jobs, but the opportunities in the valley are extremely limited, and I remain committed to this area for family reasons. I did at one point move to another job on campus, but wound up entangled in university politics—don't ask me how—and beating an orderly retreat with a bruised ego and the knowledge that I couldn't afford to be ignorant of that sort of thing any longer.

My solution is the one I offer to you: By becoming involved with state, regional, and national professional museum organizations, I not only regained a variety of activities to ensure my future happiness, I also restored my flagging self-esteem. The experiences of working with the Museum Association of Arizona, Arizona Commission on the Arts, Western Museums Conference, AAM, and NAME have also given me a much-needed and gentler introduction to group dynamics and the basics of politics.

Bring It Back Home

The contacts I have established outside of my immediate environment have been beneficial to my museum as well as to me. Any "kudos" I have garnered can only reflect in the best possible way on the museum. In the university world, funding depends heavily on the public reputation of each section and the professional accomplishments of each individual outside the university structure. Monies brought in are also a consideration. When I was putting together a workshop on exhibit design, the Arizona Commission on the Arts called to

ask *me* if I needed a grant to bring in out-of-state speakers. I said, yes, of course!

Ultimately the rewards of volunteerism have come full circle, and now I myself have received fees as a consultant. So I've pulled my head out of the sand, learned to flap my wings, and sometimes even hop off the ground a little. With many new friends and associates, I've gained the confidence to approach new projects and to weather the winds of fortune.

It's Easy to Be Involved!

It is very easy to become involved—perhaps too easy! Choose an area in which you have a personal interest—for me it was education, for you it might be computers or idea exchange or multiculturalism. Take it in a natural direction for you: Are you most at ease talking to people, writing, doing accounts, distributing questionnaires, stapling newsletters, or . . .? You can feel your way slowly and build up your commitment by becoming involved with committee work rather than by jumping in with both feet and organizing a workshop from scratch or becoming a board member.

Evaluate your time and organizational skills, and be sure to examine your prospective responsibilities thoroughly (watch for hidden duties, seek out someone who has done it before) before getting started. The position of secretary on any board, for example, carries an enormous workload, which may require the backing of your institution for you to accomplish.

Some organizations are easier to work with than others, and this is something you can usually check out through the grapevine. If you are going to put yourself at the mercy of someone else's communication skills, you need to know. Of course you can avoid all of that by putting together your own group, formal or informal: try a lunch bunch of your peers. Just enjoy yourself and follow through; success is virtually guaranteed!

On a national level, I highly recommend extending your association with NAME. This is AAM's largest standing professional committee for very good reasons: its well-designed structure and great people, for starters. In NAME many things are accomplished, and anyone can be involved, at one level or another. Just as you have been reaping the benefits of NAME as a member, serving its members will enhance your career and even your life!

Call now!

Paula K. Liken

NAME Western Regional Co-Representative

Book Review: *Exhibiting Cultures: The Poetics and Politics of Museum Display*

Multiculturalism is still a hot topic. How museums embrace multiculturalism is important. Many museums serve only a fraction of their base population and should reach a broader audience. *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. by Ivan Karp and Steven D. Lavine, publ. by Smithsonian Institution Press in cooperation with the American Association of Museums (AAM), 1991, is a series of essays that indicate some directions that museums could go.

The book is an outgrowth of a conference held at the Smithsonian Institution's International Center in September 1988. It is a collection of 27 essays divided into 5 sections, each with a preface by the author. The essays describe the expectations of exhibitions by the general public, museum staff, the culture in which the museum belongs, and the culture being exhibited.

"Culture and Representation"

The first section examines the exhibit phenomenon. What is it that can be communicated through an exhibit? How is it that exhibits are successful or not? Can exhibits that are successful here in the United States be successful in other countries? Michael Baxandall of the Victoria and Albert Museum focuses on three viewpoints at work in each exhibit, namely, those of the object maker (who may not have intended the object to be in a museum); the exhibitor (with inherent biases); and the visitor (also with a set of biases, which are probably different from those of the others). Exhibits succeed, Baxandall claims, when the viewer is able to comprehend the motives of the exhibitor and put

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the exhibit into that context.

Stephen Greenblatt, editor of the journal *Representations,* counsels that objects should be chosen so that they speak to the extent possible about the culture that produced them and are also arresting in their uniqueness. Striking that balance, he says, is the trick. Using the words *resonance* and *wonder,* he suggests that an object should arouse in the viewer an awareness of the cultural forces that contributed to its construction; it should resonate its culture. Wonder, he says, is created by an epiphany.

"The Case of Hispanic Art in the United States"

The second section provides some examples of actual exhibits. Jane Livingston and John Beardsley's essay describes the process of mounting a survey of Hispanic art from communities across the United States. The authors' strategy was to develop a new set of standards to use in selecting art works. The artists chosen were represented in depth, not by one or two pieces. The range of cultural influences among contemporary Hispanic artists was understated in specifics, but acknowledged overall.

"Museum Practices"

The third section offers especially thought-provoking essays; must-reads for museum professionals. Elaine Heumann Gurian's essay, "Noodling Around with Exhibition Opportunities," offers especially intriguing new exhibit strategies to help the visitor learn the subject matter on display. Gurian suggests that exhibits are produced based on assumptions of what the visitor is capable of learning—assumptions that may sell the visitor short. She asserts that visitors have a variety of learning styles and levels of learning that must be accommodated.

"Festivals"

The fourth section examines festivals—the strengths and pitfalls. Festivals are supposed to appeal to all of the senses to present an idea of culture. These essays talk about the compromises to be made in staging festivals, for example, meeting the expectations of the participants while addressing safety codes and other concerns of the producers. How such compromises are made heavily influences the effectiveness of the festival as well as the morale of the participants.

"Other Cultures in Museum Perspective"

The fifth and final section is directed at ethnographic museums. It discusses new, audience-driven ways of doing business. Because museums carry cultural authority, this section asserts, they need to be sensitive to the cultures on display so as not to convey imperialistic attitudes. This section might best be summarized by the title of one of the essays, "How Misleading Does an Ethnographic Museum Have to Be?"

An Overview . . .

It is a challenge to read this book for long stretches at a time, but if each essay is carefully read, insights into exhibition practices can be gained. Some essays seem more readable and useful than others. James A. Boons's essay "Why Museums Make Me Sad," for example, is so full of opinions and generalities that the points made are watered down and not particularly relevant. (I think if he doesn't like museums he should stay home and watch videos for entertainment.) Curtis M. Hinsley's essay "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893" quotes a number of sources, but does not seem to clearly explain what today's exhibit-makers can learn from that exposition.

My opinion is that this book should be required reading for students, professionals, and anybody else interested in museums.

John Summerford
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Exhibition Review: *Homecoming: William H. Johnson and Afro-America* at the National Museum of American Art, Smithsonian Institution, Washington, D.C.

This article reviews the exhibition *Homecoming: William H. Johnson and Afro-America* on view at the National Museum of American Art in Washington, D.C., until March. The exhibition's curator is Richard Powell of Duke University, and the paintings are from the museum's permanent collection and have recently been restored.

This is neither a review of the art works—these are clearly stunning works by a master artist—nor a debate about the curatorial point of view. It is, rather, a discussion of the success of the exhibition design in relation to the curator's vision.

Content

First a brief examination of the content. This exhibition examines Johnson's mature work. He had just returned from Europe (hence the exhibition's title) in the late 1920s. After World War II he stopped painting due to personal tragedies. From the exhibition's brochure and introductory panel one gleans that one is supposed to examine Johnson's final works, then step away to examine them in the larger context of the time.

Arranged thematically, the exhibition addresses the political and social currents of the times Johnson produced these works. The artist's style changes dramatically from simple and bold to the more illustrative struggles at capturing realism. The exhibition designer had to wrestle with their power and how to enable that power to speak on an emotional level about his homecoming. Yet he also had the charge of stepping back from this passion and putting the paintings in a more global context for the audience. Upon review of the exhibition's comment book, it became apparent that one of the things the visitors most appreciated was the cultural and historical context of the art works.

Layout

The exhibition layout consists of six rooms bisected by a wide hallway. Each room has an introductory panel at the entrance, five contain paintings, and the sixth contains reading materials, a video, a timeline, and tables and chairs for comfort. Since the show examines a specific time frame and a development through that time, I assume that the designer wants the visitor to follow this same route through the exhibition. To follow this intended path involves zigzagging across the hall. The most direct route, through, is to move along the wall following the pattern of a horseshoe. The low lighting levels and the gray color of the hallway make it an uninviting place. In such a vast space I think people need the security of the wall; they don't want to be out in an open space in such a foreign and sacred environment. Visitors tended to wander rather than to take a relatively direct path.

First Impressions

At the entrance the visitor sees a wonderful photo reproduction of the artist on the far back wall. This is a dramatic visual presence that states that the exhibition is going to be about this man and his personal vision. This first view through the hallway is all gray and black and white. There are information panels and photo reproductions from the time period. It is not until the visitor approaches the first entrance that the rooms and their unusual colors beckon. This seems to have been done to distinctly show that the hallway and the reading room have "black and white" information and the rooms with the paintings have the colorful and enthralling information.

Although admirable, this idea backfired, in my opinion. It addresses the need for variety and rhythm and to make the places distinct because of the types of information, yet the hallway was too unappealing and the library too cold. There are even two potted plants to help make it a softer place. I wanted to enter the rooms instead of read the panels. Could the panels have been put inside instead, and the hall left with just the photos? The hall was made into a place for passing and not a place for contemplating the long text panels.

Colors

Returning specifically to the colors of the rooms, they are thick, like the decorations on chocolate

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candy. I could immediately see the designer's "designs," so to speak. All the rooms are painted a different color taken from the paintings. I think this is a good idea in order to separate the exhibition's themes, but I wonder about the color choice. The paintings themselves are thick, pasty colors, and in order to make them stand out a contrast was needed instead of what was chosen. Yet I couldn't see these paintings, as bold as they are, on a traditional white wall.

I applaud the designer's boldness; my concern, however, is that the colors become too much of an issue. The design needs to take a secondary role to the art work. Even more significant, I believe, is the fact that the designer has picked one style for all the rooms and only changed the colors (and even they were in the same family). The progression of this exhibition follows this man's search for reality and the slow process of mental breakdown. The rhythm of the colors stays the same along with the placement of the panels, the type of molding on the walls and the frames on the paintings. This I feel greatly reduces the impact of the progression of the artist's style.

Accessibility and Appeal

Finally, in the reading room, the timeline on the wall referring to the social and political events of the era was set at an appropriate height for children and people in wheelchairs. The headings are clear and legible, but the text contains halftones, which makes it hard to read. The books and the video work well to stop beyond Johnson's paintings and place him in an historical context. Again, the feel of this room is cold, gray, and too large for a reading room.

I initially thought that this "supplemental" room should have had even more of an ambience, with lights and furnishings more reminiscent of a jazz club or another type of period room. Too much would make it theater and would subsequently belittle Johnson's powerful vision, yet too little has made it cold. A previous room has a dropped ceiling—why not put one in the reading room as well, since reading is a cozier activity? This would also prevent the sound of the video from penetrating into the gallery space and acting as a distraction.

All in all I would conclude that this show is a tentative success; I stress *tentative* because the show wanted to have an opinion, but the design was unfulfilling. A bold step was made for the art museum in general with the choice of the color scheme. I think, however, that the design was successful in offering the overview of Johnson's history and cultural climate and less successful in supporting his personal development as an artist. Johnson lived and created in a rich atmosphere; not everyone will get that sense from the books and the timeline. A greater sense of that atmosphere could have been proffered through the design.

Jennie Alwood, Graduate Student
Museum Exhibition and Theater Design
The George Washington University
Washington, D.C.

Exhibit Newsline

Hey all you couch potatoes!

Where have you been? Last issue we put out a call asking for your help in creating a column to provide news of effective, innovative, and provocative exhibits and programs. We're still waiting to hear from you.

To recap: The purpose of this column is to provide *Exhibitionist* readers with a means of exchanging information. Each of us certainly has a personal network of friends and co-workers through whom we learn about new exhibits. This column tries to supplement our individual networks with news contributed from professionals throughout the country. We're not looking for extended reviews or critiques, just recommendations that *Exhibitionist* readers would find useful. It's a way to let your colleagues know that it's worth a trip to Gotham City to see that show about potato weevils, potato peelers, or maybe even *The Potato Eaters!*

To participate, all you have to do is write or call me; I'll compile your suggestions for the next *Exhibitionist.*

This time around, I took the initiative and called on some of my friends. Here are their tips:

Cincinnati, Ohio—Recently opened in a renovated rail station, the Cincinnati Museum of Natural History made a big impression on Daniel Weinstock. Dan says he admires the ways this museum has embedded educational messages within very effective "immersion experience" exhibits. Visitors to these exhibits are drawn into environments composed of visual effects, with imaginative pathways and sensory stimuli as well. There's a walk-through cave that's downright scary! (See "About the Profession," winter 1991 *Exhibitionist.*)

San Jose, Calif.—When I asked for his recent favorite, Jeff Hayward didn't even pause—he instantly recommended the San Jose Children's Discovery Museum. Here you won't find any of the formulas so often applied in youth museums. Instead, the staff has developed exhibits relating uniquely to the museum's community and to the architecture of its building. In particular, Jeff says he's seldom seen exhibits so well integrated within their physical setting.

New York, N.Y.—Several people recommended *Chiefly Feasts,* an exhibit about Kwakiutl potlatch at the American Museum of Natural History. In this exhibit of materials from the northwest coast of North America, spectacular objects are beautifully displayed and interpreted through remarkably clear and legible graphics as well as imaginative contextual elements. An interactive videodisc shows transformation masks opening to reveal hidden images. An "object theater" combines visual and verbal arts: dramatic phased lighting of objects accompanies the re-telling of a legend. The story is brought to the present-day as the role of Kwakiutl people as the exhibit's developers and curators is made explicit to museum visitors.

Honolulu, Hawaii—Another exhibit implemented with community involvement was featured at the Bishop Museum: *Strength and Diversity,* a traveling exhibit about Japanese-American women. Betty Tatar reports that when the museum decided to book this show it assembled an advisory panel of Japanese-American women. These women took their role of advisors quite seriously: when the exhibit arrived they decided to re-work its materials. By the time they finished, they had made the Bishop's installation entirely their own!

Vancouver, British Columbia—In a Vancouver gallery, Doug Grew saw "Electronic Totem" by video artist Mike McDonald. This installation piece included five screens stacked like a totem pole, juxtaposing traditional northwest coast animal imagery with video footage of the real animals in their habitats—beaver ponds, forests, berry grounds, and glaciers. In this and other work, McDonald celebrates enduring aspects of northwest coast environments, peoples, and beliefs.

St. Paul, Minn.—At the recent Midwest Museums Conference, Cliff Abrams was inspired by Jenny Holzer's retrospective at the Walker Art Center. Holzer presents viewers with series of verbal messages delivered through both the ephemeral medium of electronic LED displays and the permanent medium of engraved stone. Cliff feels that Holzer's work provides layers of information and layers of concept and not only has a bearing on his own exhibit design work, but also affects him as a powerful artistic encounter.

I've always been impressed by the interpretive theater program at the Science Museum of Minnesota. This fall I saw a performance created for the museum's exhibit about Hmong culture. Using the character of a Vietnam veteran, the actor drew his audience into a deeply moving personal story that also narrated the history and culture of the Hmong people in their native southeast Asia and in their new homes in Minnesota. It was a uniquely quiet and emotional moment within busy museum surroundings.

New Orleans, La.—During the coming frigid winter many of us Northerners might want to take Carol Garfinkel's advice and pay a visit to the New Orleans Zoo's *Swamp.* Carol loved being able to wander through a re-created cypress swamp and to get up close to creepy creatures like alligators from the safety of a boardwalk. The exhibit includes lots of information about the environment and about the Cajun people who make it their home.

continues next page

***The Exhibit Newsline is a forum for NAME members to share favorite exhibits and exhibit places—in particular those off the beaten track. Call in, FAX, or mail your recommendations by Feb. 5 to* Phyllis Rabineau, 312–922–9410, x245, FAX 312–427–7269, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, Ill., 60605.**

About the Profession continues

Articles in "On The Technical Side" are contributed by NAME members and others with an interest in museum exhibitions. Each article is the responsibility of the author(s) and does not necessarily reflect the opinions of NAME.

Chicago, Ill.—I wouldn't be honest if I didn't say that one of the very best new exhibits anywhere is right here in my backyard—to be exact, it's just two flights down. *Into the Wild,* the Field Museum's new exhibit about animals and ecology, is an exuberant confection that starts with some of the museum's best treasures—animals in the context of dioramas and animals in synoptic series. The exhibit sets these wonderful creatures amid a dazzling array of interpretive techniques. Diorama elements spill out of cases; binoculars and telescopes house videotapes; working models illustrate morphological adaptations; a computer simulates wildlife management issues. This exhibit chirps, buzzes, hoots, and howls. Come see and hear it. Bring your kids if you can.

To have your personal favorite exhibits and exhibit places immortalized through this informal newsline, call me at *(312) 922-9410, x245,* **by Feb. 5.** If you really feel the urge, write to me *c/o Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, Ill., 60605. Or FAX to (312) 427-7269.*

Phyllis Rabineau
Master Exhibit Developer
Field Museum of Natural History, Chicago, Ill.

On the Technical Side

Exhibit Kits . . . At Last

Wanna buy a piece of a museum? The Computer Museum in Boston has transformed eight of its most popular exhibits into exhibit kits, available for purchase to museums all over the world. With the twin purposes of educating and entertaining, they extend the repertoire of museum exhibit designers.

Exhibit kits—up-and-coming byproduct of the Information Age?

The eight kits reproduce software used in The Computer Museum's most popular interactive exhibits. Introductory brochures describe what visitors will learn, how the exhibit works, what comes with the kit, and what the purchaser needs to provide. Purchasers adapt the kits using either an Apple Macintosh or an IBM PC, signage, and other equipment. While each can stand alone, the kits also work well as a component of a larger exhibit. Science, history and children's museums in particular will want to examine the kits, which could fit a variety of exhibit purposes.

Can We Talk?

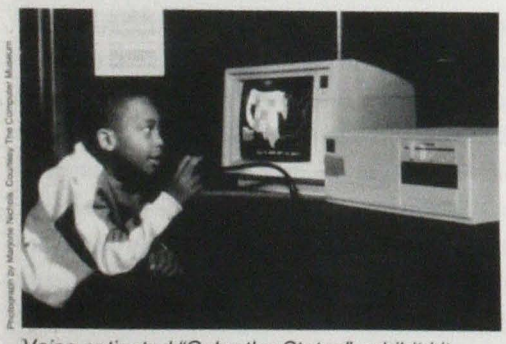
For $875 you could purchase "ELIZA, The Computer Psychologist," which tries—and fails—to simulate a human conversation. Mimicking a psychotherapist, the computer can easily be tricked into asking the most nonsensical questions. ELIZA illustrates how difficult it is to reproduce true intelligence; the museum suggests using it within an exhibit about human thought or about computers in general.

How Tall Are You?

The most popular kit, "How Tall Are You?," is also the most expensive at $5,900 because it includes custom hardware. "How Tall Are You?" invites anyone who comes within a certain area to let the computer measure her or his height. What fascinates visitors is that the exhibit actually speaks instead of using a screen or printout, making personal contact in announcing the correct height. And it's got a sense of humor: taller people are encouraged to call the Celtics. Due to popular demand, The Computer Museum is considering a Spanish version of "How Tall Are You?"

Demonstrating What Computers Can and Can't Do

Spanning a range of topics, the eight kits demonstrate some of what computers can and can't do. They provide fun, non-threatening ways for visitors to learn more about the elements of computing. Some kits explore communication between people and computers. "Color the States" relies on the user's voice to paint states one of four colors; the goal is to make sure that no two adjacent states share the same color. Depending on the user and the context, this game could illustrate either speech recognition or United States geography.



Photograph by Marjorie Nichols. Courtesy The Computer Museum

Voice-activated "Color the States" exhibit kit offers new ways of looking at computers as well as geography.

Some kits, including ELIZA, help visitors understand the parameters of artificial intelligence. Two of the kits introduce computing basics. "How Fast Are Computers?," for example, shows how computers are programmed to solve problems. This program uses everyday tasks like balancing checkbooks and predicting the weather to show what kinds of tasks computers are better at than humans. It's comforting to learn that in some cases humans still outperform computers—and intriguing to learn why.

Kit Origins and Goals

The exhibit kits program combines an educational purpose with a financial one. Without question, the kits fit the museum's mission of making computer technology less mysterious and more entertaining. The current economic picture for museums, however, makes their profit potential equally appealing. Sue Dahling, the museum's marketing director, explains: "As public and private funding become more competitive, non-profits will have to look for new ways to create revenue."

As a self-supporting profit center within the museum, the exhibit kits were researched and marketed using private-sector strategies. Another new source of revenue is a catalog of educational materials, separate from the general museum store catalog. These innovations demonstrate that profit and higher purpose do not necessarily conflict.

The exhibit kits program was developed with over $130,000 in grants from the National Science Foundation, the Hearst Foundation, and the American Association for Artificial Intelligence. Dahling, exhibit engineer Dan Griscom, and coordinator Christine Lazuk prepared the kits for their official introduction at the Association of Science and Technology Centers (ASTC) annual conference in Louisville last October.

Internationally, the kits have attracted attention from museums from Norway to Saudi Arabia to Korea. This doesn't seem to surprise anyone, however, since The Computer Museum attracts a higher percentage of non-U.S. visitors than other museum in the Boston area.

For more information, *call 617-426-2800, x377, FAX 617-426-2943 or write The Computer Museum Exhibit Kits Program, 300 Congress St., Boston, Mass., 02210.*

Elizabeth A. Brown
Museum Technology Source, Inc.
Winchester, Mass.

"Technology has a place everywhere, not just in science and technology museums."

—Sue Dahling, Director of Marketing, The Computer Museum, on making exhibit kits available to a range of institutions

The Case for Conservators

Designer Greg Doucette and conservator Stephen Roberts of the Atlantic region of the Canadian Parks Service have developed a prototype design for an exhibit case that meets the dual needs of design flexibility and object protection. The case is designed with an interior compartment that meets the conservation requirements for the objects to be displayed and an exterior shell that allows the designer to use materials that are not recommended for use with museum objects because they may damage the object.

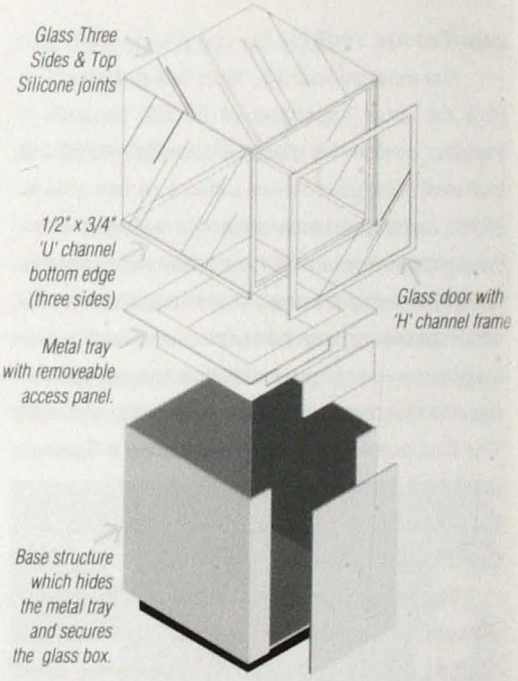
Criteria for the development of the case were: • use of inert materials near the object so as not to cause damage by contact corrosion or gaseous pollution-induced corrosion • tight seal to exclude air, dust, and pollutants and moderate exfiltration • inclusion of a chamber so that a buffering material such as silica gel could be used to create a microenvironment for environmentally-sensitive objects • easy access to objects • easy access to the silica gel in the silica gel chamber • good security • good visibility of the object (from all sides if desired) • ability to use a variety of materials for the exterior shell • use of locally-available materials.

Material recommended for use in the interior compartment are:

• closed-cell polyethylene • polyester carrier adhesive tape (manufactured by 3M Corp.) • tempered glass • 100% silicone rubber (neutrally cured) • polystyrene egg crate • aluminum • polyethylene filler • polyester fabric.

Basic case construction is as follows:

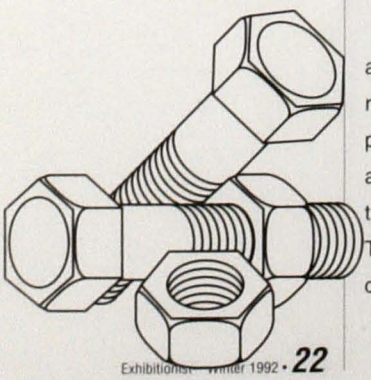
The tempered glass for three sides and the top are adhered with a neutrally-cured 100% silicone rubber. The remaining side serves as the access point for placing the objects into the case. An aluminum tray is placed beneath the glass walls of the case to serve as the silica gel compartment. This tray is fitted with polystyrene egg crating covered with polyester fabric, which serves to conceal the silica gel and provides the surface on which the objects rest. The bottom of the three glass sides is fitted with an aluminum 1/2 in. x 3/4 in. U-channel-mitred frame adhered to the glass with neutrally-cured 100% silicone rubber. This provides a larger surface for attaching the aluminum tray to the glass of the case.



A recessed aluminum 1/2 in. x 3/4 in. U-channel-mitred frame is adhered to the open side with neutrally-cured silicone rubber. This acts as a doorstop and is filled with the polyethylene filler so that holes can be drilled and tapped to allow for screws to hold the door in place. (An alternate material, unavailable at the time for the construction of the case, is a solid 1/2 in. x 3/4 in. aluminum bar stock. This can be used instead of the polyethylene-filled U-channel for the doorstop.) The glass for the door (the fourth side) is also fitted with an aluminum U-channel-mitred frame that is adhered with neutrally-cured silicone rubber. The channel on the door is drilled and tapped to accept security screws.

The aluminum tray at the bottom of the object compartment is welded at the joints. The tray has an access panel that is drilled and tapped to accept screws.

A closed-cell polyethylene gasket is adhered



around the doorstop and the access panel with a polyester carrier adhesive tape. The exterior shell of the case hides the metal tray and secures the object compartment. Since none of the exterior case materials come in proximity to the objects being exhibited, the designer can select a wide range of materials. The exterior design construction can also be modified to suit the exhibition plan without jeopardizing the conservation of the objects to be displayed. However, if silica gel is used to moderate the interior case environment, an access panel to the silica gel compartment must be provided.

All materials for the interior construction of the case were readily available. The approximate cost including fabrication was Can$600 for the four-cu. ft. display case.

Contact *Greg Doucette, Canadian Parks Service, Atlantic Regional Office, Historic Properties, Upper Water St., 3rd Fl., Carpenter Shop, Halifax Nova Scotia, Canada, B3J 1S9.*

Wendy Claire Jessup
NAME Conservation Advisor

Security, Fire, and Safety Guidelines Draft

Q: What do security chiefs look for in the installation of new exhibits?
A: Adequate protection for security, fire, and safety concerns.

The International Council of Museums (ICOM) Security Committee has been preparing to publish an action guide for addressing security, fire, and safety concerns. Following are some draft guidelines.

A. Security review of exhibit plans and installation for adequacy

- Guard coverage
- Physical perimeter security (e.g., doors, window, walls, cases)
- Contractor staff access controls and contractor tool and materials controls
- Preparation area protection for object during installation of the exhibit
- Location and protection of high-value item(s) in the exhibit
- Proper installation and use of alarm mechanisms
- Case construction and locking mechanism, with conservation access also controlled
- Locks and keys on cases, doors, and entryways
- Good security lighting inside and outside

B. Fire review of exhibit plans and installation for adequacy

- Water supply
- Fire service assistance
- The use of fire-resistant materials in construction
- Fire evacuation exits
- Exit paths marked
- Emergency lighting
- Preparation and construction area safeguards and procedures
- Fire detection systems
- Consideration of sprinkler usage
- Contractor control and contractor work and materials control
- Portable extinguisher provision and installation
- Pull stations and alarm bells
- Electrical work compliance with codes
- Audiovisual booths with cut-off switches, smoke detectors, and ventilation

C. Safety review of exhibit plans and installation for adequacy

- Lighting levels on exhibits, steps, and walkways
- Contractor control and contractor tool and work control
- Preparation area and construction safeguards
- Reduction and marking of steps and ramps
- Avoidance or protection of sharp corners
- Sensible use of railing
- Visitor occupancy level control
- Disabled access check

To comment on these guidelines or find out more about the ICOM Security Committee, contact me at *202-357-1630.*

David A. Liston
Office of Protection Services
Smithsonian Institution

NAME Low Tech Workshops Explore Options

On Nov. 8, 1991, NAME sponsored Low Tech Workshops at four sites across the country. Participants familiarized themselves with the uses of technology and interaction in museum exhibitions then went on to seek out and share low-technology solutions and applications.

These photographs of the Chicago Low Tech Workshop are courtesy of Lynne Friman.

Jim Volkert
Program Chair

Exhibit people pool their expertise to develop low-tech strategies.

Jeff Bernstein of Rogow & Bernstein shows low-tech in action.

A rubbing of three-dimensional hieroglyphics was this group's low-tech exhibit solution.

Hans Gill, Frank Madsen, Jeff Bernstein, and NAME Secretary Lynne Friman discuss how to choose among exhibit methods.

Call for Entries—*Exhibitions 92*

Time to share your new exhibition designs and installations with your colleagues: the AAM annual meeting in Baltimore. *Exhibitions 92* is in video format, which allows us to accept both slides and video presentations of your work.

Entry Guidelines

Slides—Six to eight slides per project, horizontal format. **Video—**A maximum of **90 seconds** per project of 1/2-in. VHS, 3/4-in., or Beta-format videotape, sound optional. Enter any projects that were completed between January 1991 and March 1992. **Each** project must be accompanied by a completed information form (below) and a $15 handling fee. Slides and/or tapes will be returned only if return postage and packaging is provided by the submitter. Send entries to me **by Mar. 24, 1992.**

Don Hughes
NAME Slide Video Coordinator

Membership Report

Our total membership is still flirting with the 1,600 level. The best way to increase our membership is to extend a personal invitation to someone you know to join. Take a few minutes to encourage your colleagues at work to join. Share the opportunities and benefits of being a NAME member with a friend who is a one-person exhibit department at a small institution.

An invitation to join NAME has been sent to the members of the American Association for State and Local History (AASLH) and to the Association of Science-Technology Centers (ASTC). These groups represent more than 6,000 potential new members who can benefit from the services offered by NAME. An update on the success of this mailing will be reported in the *Exhibitionist*. Members of the American Association of Zoos, Parks and Aquariums will be invited to become NAME members in a future mailing.

MEMBERSHIP TOTALS AS OF OCT. 31, 1991

International	57
Mid-Atlantic Region	405
Midwestern Region	237
Mountain Plains Region	146
New England Region	208
Southeastern Region	233
Western Region	362
TOTAL	**1,612**

Whitney M. Watson
Membership Chair

CALL FOR SLIDES CALL FOR VIDEOS

Type of museum • ❑ Art ❑ History ❑ Science ❑ Nat Hist ❑ Other (specify) •

Designer •

Title of exhibition •

Type of exhibition • ❑ Permanent ❑ Temporary ❑ Traveling

Square feet • Cost • $ ❑ Includes salaries ❑ Does not include salaries

Development time • Fabrication time • Date of opening •

Name of Institution •

Submitted by

Address

City State Zip Telephone( )

For each entry, fill out a form and enclose a **$15.00 handling fee, payable to NAME.**

Mail completed form, handling fee, and slides or video entry by **March 24, 1992** to

Don Hughes, Monterey Bay Aquarium, 886 Cannery Row, Monterey, CA 93940

The **NAME** slide video is available for sale. ❑ Check if you are interested in obtaining a copy.

NAME MEMBERSHIP APPLICATION

I am using this form to: ❑ Change address or survey information only (no dues) ❑ Become a member ❑ Renew membership #

My membership category is: ❑ Regular member **$15.00** dues enclosed ❑ International member **$20.00** dues enclosed Exhibit Builder magazine not included ❑ Student or retired **$10.00** dues enclosed

I wish to support NAME programs in addition to my dues. My contribution of $ is enclosed.

Name Title

Organization

Address

City State Zip Phone ( )

❑ **I am an AAM member • #** ❑ **My organization is an AAM member • #**

❑ I am an in-house museum professional ❑ I am an independent museum professional

For all members: The information you provide in the survey below will be part of the NAME member directory, an important vehicle for sharing information within our profession. Please use the survey to indicate those areas in which you would like to be listed as an information resource or commercial provider. ***Choose up to four,*** *number 1 (most important) to 4 (least).* Note that the most general areas in the survey—such as Architecture / Interior—may include design, consultation, production, materials, products, equipment, and/or information.

Up to four areas of your expertise and/or business endeavor

AI ❑ Architectural / Interior
AV ❑ Audio-Visual Presentation
CO ❑ Computers in Design / Office
CE ❑ Computers in Exhibits
CN ❑ Conservation
CS ❑ Crafts
DM ❑ Dioramas / Models
ED ❑ Education
EN ❑ Environmental Controls
EX ❑ Exhibit Design
ET ❑ Exhibit Development
EE ❑ Exhibit Equipment
EV ❑ Exhibit Evaluation
EF ❑ Exhibit Fabrication
EI ❑ Exhibit Installation
EM ❑ Exhibit Materials
EP ❑ Exhibit Production Management
GF ❑ Grants / Fundraising
GR ❑ Graphics / Illustration
HO ❑ Holography
ID ❑ Industrial Design
IN ❑ Insurance
IT ❑ Interpretation
LI ❑ Lighting
LA ❑ Live Animal Facilities
MA ❑ Mannequins / Automata
MU ❑ Murals
MP ❑ Museum Planning
MS ❑ Museum Studies
OD ❑ Outdoor Exhibits
PC ❑ Photography / Cinematography
PE ❑ Planetaria
PR ❑ PR / Advertising
PB ❑ Publishing / Printing
RG ❑ Registration
SH ❑ Safety / Health
SD ❑ Script Development
SC ❑ Sculpture / Casting
SF ❑ Security / Fire
SG ❑ Shipping / Packing
SI ❑ Signage
SN ❑ Special Needs / Accessibility
SP ❑ Specimen / Artifact Preparation
SR ❑ Specimen / Artifact Replication
ST ❑ Storage / Handling
TA ❑ Taxidermy
TI ❑ Technical Information
TE ❑ Traveling Exhibitions
VS ❑ Visitor Services
OT ❑ Other

Send application and check **payable to NAME** to:
NAME, c/o Louise L. DeMars
PO Box 876
Bristol, CT 06011–0876

NAME office use only

	Check #		Ex Bldr sub
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602–965–2787 FAX 602–965–5242

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Computer Information	Charles West
Conservation	Wendy Jessup
Dues	Whitney Watson
Education Committee	Darcie Fohrman
Exhibitionist Submissions	Diana Cohen
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Regional Programs	Regional (Co–)Rep
Slide Video Orders	Stuart Parnes
Slide Video Submissions	Don Hughes

*Send completed membership application form to
NAME, P.O. Box 876,
Bristol, CT 06011–0876

When contacting any of the above individuals, check the Executive Board listing in your most recent issue of the *Exhibitionist*.

Remember!
Your member number and expiration date are on your gummed mailing label.

Mark Your Calendar

JANUARY

13 Deadline for Midwest Museums Conference 1992 program proposals. (See "News & Notices.")

15 Deadline for AAM Curators' Committee exhibit competition entries. (See "News & Notices.")

26 Deadline for petitions to the ballot for officers of the NAME Executive Board. (See "What's New with NAME" in "News & Notices.")

FEBRUARY

15 Submissions deadline for spring *Exhibitionist*—Distribution: early April

MARCH

early NAME members receive voting ballots for 1992/93 Executive Board election.

12-14 Dynamics of Museum Exhibition Development introductory workshop, sponsored by The George Washington University Museum Education Program. Call Kellie Boyet, 202-994-6460.

24 Deadline for submissions to *EXHIBITIONS 92* slide video (See "Projects & Programs.")

30 Deadline for award nominations for Midwest Museums Conference. (See "News & Notices.")

APRIL

• Distribute spring *Exhibitionist*

9-10 Museum Association of Arizona annual meeting. Contact Paula Liken, Western Regional Co-Representative

10 NAME Executive Board election results tallied. (See "What's New with NAME" in "News & Notices.")

25-29 Vision & Reality—AAM Annual Meeting —Baltimore

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Exhibitionist

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