

Museum Activists: Challenging (Institutional) Racism Through Affect

WMA2020_SP1

This presentation will explore my work as an activist and curator at the Sikh Heritage Museum located in Abbotsford, BC. By sharing personal experiences of incidences of racist comments I have experienced, I will explain how I have used my exhibits and an affective way of touring, as a way to combat ignorance and racism. I argue that exhibits and emotional spaces have the power to evoke social justice sentiment and change perceptions.

Session Information

Uniqueness: As a female activist, academic, curator of colour, I feel that I can boldly articulate the frustrations and hopes of many BIPOC who are engaged in the cultural sector in my session.

Objectives: The three objectives or learning outcomes from my sessions will be: 1. Being able to identify the many blind spots of working in the cultural/Museum sector and why more activism and the language of activism is needed in this sector. 2. What are visitors drawn to in terms of images/objects/archives and/or stories? I will draw from specific text panels and images that have elicited affective responses from my visitors. 3. How can museum professionals re-think their own structures and spaces so that they can make their own spaces more inclusive and more reflective of truer histories and experiences?

Relationship to Theme: My presentation will touch on a most of the sub-themes of FORWARD, including: -Museums as inclusive places-Unconventional and innovative partnerships-Diversity in exhibits, programming, and on museum staff and boards-Museums as agents of social change / social justice-Activism in museums

Additional Theme Comments: I would like the reviewers to know that I am a deeply engaged professional, combining my experience as a co-curator and manager with academism. I am currently a PhD candidate in the Department of History at UBC. I see the great potential in fusing academics with the cultural sector to create more meaningful dialogue around inclusion.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media)

Professional Level: Emerging Professional, Mid-Career, Senior Level

Participants

<p>Sharanjit Sandhra (Submitter, Moderator, Presenter) Mrs. Sikh Heritage Museum, National Historic Site, Gur Sikh Temple Abbotsford, BC sharanjit.sandhra@ufv.ca sharanjit.sandhra@gmail.com 7782407840</p>
<p>Sharanjit Sandhra (Presenter) Mrs. Sikh Heritage Museum, National Historic Site Gur Sikh Temple Abbotsford, BC sharanjit.sandhra@ufv.ca sharanjit.sandhra@gmail.com 7782407840</p>

Participant Justifications

Sharanjit Sandhra: I would be presenting

Sharanjit Sandhra: I have proposed the abstract and am the sole presenter.

Dr. Membership-Love or: How I Learned to Stop Worrying and Embrace the Technology I Have to Make my Membership Program Better

WMA2020_SP2

How smaller museums with in-house membership fulfillment can rethink the membership process from communication to fulfillment. This example from World of Speed Motorsports Museum will provide real-life examples of how to make changes to your membership program that will result in more renewals and faster fulfillment using the office software you already have.

Session Information

Uniqueness: How smaller membership orgs can streamline membership and incorporate best practices using the software we already have for greater engagement.

Objectives: 1. Affirm that focusing on members and the membership program is time and resources well spent2. Report the process of re-examining the membership program and streamlining membership fulfillment through the lens of resource conservation; what went right, what went wrong, time and money spent3. Template for re-imagining your own membership program (a self-study-type guide)

Relationship to Theme: As philanthropic dollars shrink, engaging our members is the way forward for all museums, but most especially for smaller or culturally specific institutions. By using best practices, we can do more high-touch engagement with less time and money, moving our missions FORWARD.

Additional Theme Comments: I am happy to work together with other museums in presenting another example of membership streamlining and focus as well. I just want to make sure that membership and development are represented at the conference, and we have had TREMENDOUS success after a re-imagining of our program that I wanted to share.

Audience

Audience: Development/Membership

Professional Level: General Audience

Participants

<p>Corinne Rupp (Submitter, Moderator, Presenter) Membership Manager World of Speed Motorsports Museum Wilsonville, OR corinne.rupp@gmail.com corinne@worldofspeed.org 503.961.2753</p>

<p>Corinne Rupp (Presenter) Membership Manager World of Speed Motorsports Museum Wilsonville, OR 503.961.2753</p>

Participant Justifications

Corinne Rupp: I will present the example from my museum of what we did.

Corinne Rupp: She is me

Getting What You Need: The Curatorial Crunch

WMA2020_SP3

Do you have insufficient artifacts in your museum's collection for an upcoming exhibition or grand re-opening? Where can they be obtained given your limited resources and time? Loans are common transactions for many museums, but how are they negotiated? This session will convey methodology and advice for effective diplomacy to obtain critical object loans and donations from other institutions and private sources. Also discussed will be the long and short term advantages making these arrangements affords.

Session Information

Uniqueness: The presentation will offer guidance to use a variety of channels to attain necessary resources that permit the curation of representative, compelling exhibitions.

Objectives: This session's target audience is emerging and mid-level museum professionals and volunteers (who hold staff responsibilities at their institution). A visual power point presentation with applied images and documents will project the content of the session in a systematic format. The session will seek to impart a comprehension of how to make the most of a museum's resources that can be employed to fulfill its curatorial aims, including: How to identify and find leads to locate potential sources. Understand the means of diplomatically soliciting a needed loan or donation for an exhibition. Introduce what a museum should provide to assure different sorts of museums to entrust their objects as a loan. Grasp how to assuage an owner's potential conditions or concerns regarding the transaction while respecting with the capabilities, capacity, and integrity of your institution. Explore the value of exercising these resources to create thorough exhibit displays for museums—creating new stakeholders, adding to the collection, meeting the mission and public service benchmarks, etc.

Relationship to Theme: The presentation will seek to demonstrate that when respective objects are strategically acquired through loan, purchase, or donation they can make a more representative exhibition that will logically engage a wide audience, (buffered by associated educational programming and activities).

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), General Audience

Professional Level: Student, Emerging Professional, Mid-Career, General Audience

Participants

<p>Drew Ulrich (Submitter, Moderator, Presenter) Getting What You Need: The Curatorial Crunch Delta Cultural Center Helena, AR Drew.Ulrich@arkansas.gov 8703385649</p>	<p>Kristy Van Hoven (Moderator, Presenter) Director National EMS Museum Navarre, Florida director@emsmuseum.org 612.298.4567</p>
<p>Drew Ulrich (Presenter) Curator Delta Cultural Center Helena, AR Drew.Ulrich@arkansas.gov 8703385649</p>	<p>Tory Schendel Cox (Presenter) Virginia G. Schroeder Curator of Art Evansville Museum Evansville, IN artcurator@emuseum.com (812)425-2406 x237</p>
<p>Tori Schendel Cox (Presenter) Virginia G. Schroeder Curator of Art Evansville Museum Evansville, IN artcurator@emuseum.com (812)425-2406 x237</p>	

Participant Justifications

Drew Ulrich: A few exemplary experiences of my own prospecting for needed artifacts that resulted successful outcomes and the institutional posterity it served.

Kristy Van Hoven: She helps diversify the panel and has a strong grasp of the topic.

Drew Ulrich: originator

Tory Schendel Cox: She has consummate experience.

Tori Schendel Cox: Her experience and professional repertoire

The Art of Observation: Museums and Medicine

WMA2020_SP4

This session will explore a number of innovative partnerships between museums and medical institutions, and how anchoring a museum's collection within the training of doctors, nurses, and healthcare providers can mean better outcomes for patients. We will also examine the growing interest in engaging with the medical humanities, and how patients are utilizing museums through new and innovative programs. Panelists will explore best practices, and how these partnerships can further center museums as community anchors.

Session Information

Uniqueness: This straddles engagement and social practice as it examines innovative approaches to center communities, provide accessibility, build lifelong learners, and attract new sources of funding

Objectives: • Audiences will be exposed to the variety of these innovative partnerships and how they manifest themselves. From medical schools, hospitals, to patient care; audiences will gain an understanding of the various possibilities around partnerships between museums and healthcare facilities. • Audience will gain a deeper understanding of current research and best practices around museums and medical training, and will walk away with a deeper understanding of how museum collections can further enhance the medical field, and play an indispensable role in improving physician's practice and their patients' outcomes. • Audience will examine the topic of patient care as it pertains to museum programs, and how museums can provide accessible programs and be a place of healing for communities experiencing chronic illness and pain.

Relationship to Theme: As we think FORWARD, a conversation about healthcare and the museum is extremely relevant: manifesting a future where museums are valued as a matter of public health. As our nation grapples with access to affordable healthcare, this session will resonate on multiple levels, looking towards a future where art and culture become an indispensable part of a healthy society.

Additional Theme Comments: We are working on identifying additional presenters who can speak more deeply about this topic from other creative perspectives and are very open to suggestions of

potential panel participants who can provide alternative perspectives on this topic.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Development/Membership, General Audience, Educators and Artists

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Sarah Bloom (Submitter, Moderator, Presenter) Associate Director of Education Seattle Art Museum Seattle, WA sbloom@seattleartmuseum.org sarahtee15@gmail.com 617-797-2081</p>	
<p>Sarah Bloom (Presenter) Associate Director of Education Seattle Art Museum Seattle, WA sbloom@seattleartmuseum.org sarahtee15@gmail.com 617-797-2081</p>	<p>Issa Lampe (Presenter) Associate Director for Academic and Public Engagement Cantor Arts Center Palo Alto, CA ilampe@stanford.edu 650-725-6099</p>
<p>Erin Dorn (Presenter) Adult Education and Art Access Coordinator Crocker Art Museum Sacramento, CA edorn@crocker.org 916-808-1962</p>	<p>Amish Dave (Presenter) MD/MPH Virginia Mason Hospital Seattle, WA Amish.Dave@viriniamason.org</p>

Participant Justifications

Sarah Bloom: Moderate and possibly present on this topic

Sarah Bloom: Bloom piloted and oversees SAMâ€™s Art + Medicine program in partnership with Virginia Mason Hospital in Seattle. Bloom will present on the programâ€™s focus of utilizing the museumâ€™s collection to support faculty learning objectives of building communication and cultural awareness in first and second year residents, and utilizing the close observation, group discussion, and art making sessions to address issues around patient care, wellness, and physician burnout.

Issa Lampe: Issa Lampe oversees a partnership between the Cantor Arts Center and Stanford School of Medicine titled: The Art of Observation: Enhancing Clinical Skills through Visual Analysis. This medical school elective offer students the opportunity to sharpen their observational and descriptive skills. Each week, students spend the time observing works of art alongside art history graduate students at

the Cantor Arts Center as well as working with medical school faculty to apply visual skills to the clinical realm.

Erin Dorn: Dorn oversees the program: ArtRx in partnership with the University of California, Davis School of Medicine. This public program is open to individuals living with chronic pain. As part of the partnership with the Integrative Pain Management Program at UC Davis, the goal of the program is to mitigate the isolation that often accompanies chronic pain and help people living with chronic pain experience the joy of art engagement.

Amish Dave: Dr. Dave spearheads the partnership between Virginia Mason Hospital and Seattle Art Museum. Dr. Dave can speak to the clinical side of the partnership, the use of art observation and artistic practice in training physicians and evaluating outcomes, as well as his personal experience as a medical student at Stanford University and the impact exposure to museum practices during his medical training has had on him as a physician.

Employee Resource Groups “Supporting Diversity or Widening The Divide?”

WMA2020_SP7

Employee resource groups include employees who share interests, backgrounds or demographic factors. ERGs facilitate employee satisfaction, workplace inclusion, and professional development. In today’s age of polarization, ERGs could become divisive, exclusionary, or a litigation risk if they are a place for sharing “but not acting on” workplace complaints, or if groups form in opposition to each other. The presenters will explain how to avoid common mistakes with ERGs and provide best practices for successful ERGs.

Session Information

Uniqueness: The session is relevant to the front-page news crisis employers face as today’s polarized social environment directly impacts traditionally positive and productive employee engagement efforts.

Objectives: Learning Objectives1. Attendees will understand the legal considerations regarding the types of ERGs that can be established at those that should be avoided.2. Attendees will be able to plan, develop and implement ERGs groups and/or Diversity & Inclusion Leadership Councils that help support the organization’s efforts to build a support system for employees within the organization, and enhance inclusion among employees in all positions.3. Attendees will be prepared to recognize, address and manage the most challenging “and often overlooked” issues that can arise in ERGs relating to inclusivity, transparency, and confidentiality, among others.

Relationship to Theme: The session relates to the theme of FORWARD because successful Employee Resource Groups create an internal platform for fostering on-going conversations about positive social, cultural and political change. Museums can then leverage this internal platform to support and influence the organization's ability to inspire forward-thinking ideas in its external communications and outreach to communities and audiences. ERGs represent a museum’s embrace of diversity, equity, inclusiveness and accessibility, and they enable museums to act as agents of social change and social justice “from the inside out.

Additional Theme Comments: We have two presenters and will gladly accept additional presenters suggested by WMA.

Audience

Audience: General Audience, human resources personnel, all museum leadership/management

Professional Level: Mid-Career, Senior Level, General Audience

Other Comments: all museum leadership, managers and board members. also human resources staff

Participants

Mark Buckovich (Submitter, Moderator, Presenter) Director of Marketing Meyers Nave Oakland, California mbuckovich@meyersnave.com 2136262906	Ayanna Reed (Moderator, Presenter) Director of Human Resources Oakland Museum of California Oakland, California areed@museumca.org 510-318-8400
Camille Hamilton Pating (Presenter) Principal, Chair of Labor & Employment Practice Meyers Nave Oakland, California cpating@meyersnave.com 5108082000	

Participant Justifications

Mark Buckovich: I am only submitting our proposal.

Ayanna Reed: Ayanna Reed has been Human Resources Director with the Oakland Museum of California since February 2013. Her responsibilities include organizational strategic planning, learning and development, compliance and administration. She is President of the Board of the Northern California Chapter of the National Association of African Americans in Human Resources. Prior to joining OMCA, she served as the Human Resource and Facilities Manager and Interim Director of Human Resources for the San Francisco AIDS Foundation.

Camille Hamilton Pating: Camille Hamilton Pating has over 30 years experience as a labor and employment lawyer. She chairs both the Labor & Employment Law Practice and the Workplace Investigations Practice at Meyers Nave. She is an active member of the National Association of African Americans in Human Resources and the Women's Initiative Committee of the Bar Association of San Francisco. She has recently spoken at the California Association of Museums Annual Conference, the Northern California HR Association's Annual California Legal & Legislative Summit, and the annual HR West Conference, among many others. Camille has numerous museum clients.

Crafting Cohesion: Strategies for Honoring Diverse Voices

WMA2020_SP8

Much has been written about museum exhibitions and their rich potential for storytelling. And yet, the realities of object-based exhibitions often result in narratives more closely resembling poetry. Join us to examine the principles and practices underlying successful case studies with developed cohesive throughlines using story and poetry forms to guide the process. With the audience, weâ€™ll also generate potential solutions to combat the classic â€œcurve ballsâ€ threatening to disrupt the best laid project plans.

Session Information

Uniqueness: Generating cohesive, yet diverse, content is always relevant. â€œCurve ballâ€ case studies ask attendees to problem solve by applying their professional experience to different scenarios.

Objectives: Attendees will: 1) Be able to Identify strategies for keeping exhibitions cohesive given the inherent structure of 3-D museum spaces by viewing exhibitions through the lenses of story and poetry. 2) Recognize the value of combining multiple perspectives into a cohesive throughline. 3) Have a broader understanding of cohesive through-line challenges and solutions as demonstrated by case study scenarios.

Relationship to Theme: â€¢ Ours is an evergreen topic that can relate to most any conference theme. Specifically, our session proposal relates to the FORWARD theme in the following waysâ€¢ - Embracing diversity as a way to foster on-going conversations between an institution and its communityâ€¢ - Incorporating new technologies into exhibitions as a way to empower future generationsâ€¢ - Joining into unconventional and innovative partnerships as a way to celebrate new voices

Additional Theme Comments: We are willing to be responsive to the needs of the planning committee. Let us know.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Technology, Development/Membership, General Audience, Exhibit Developers and Educators

Professional Level: General Audience

Other Comments: We feel this session is particularly relevant to WMA's FORWARD theme as the proposed case studies model poignant examples of projects that adapted and responded to cultural, environmental, and technological change.

Participants

Susan Spero (Submitter, Moderator, Presenter) Professor Museum Studies, John F. Kennedy University Novato, CA susanbspero@gmail.com sspero@jfkku.edu 415.265.8947	
Brianna Cutts (Presenter) Creative Director The Sibbett Group San Anselmo, CA brianna@sibbettgroup.com 415.298.2374	Katherine Whitney (Presenter) Principle Katherine Whitney & Associates Berkeley, CA kw@whitney.net N/A
Margie Maynard (Presenter) Deputy Director Sonoma Valley Museum of Art Sonoma, CA mmaynard@svma.org 707.980.4209	

Participant Justifications

Susan Spero: I have gathered these panelists together, overseen the writing of this proposal, will moderate the discussions in between sessions, and offer general support as needed.

Brianna Cutts: Brianna has over 25 years of experience developing exhibitions. She has experience presenting on conference panels and leading conference workshops, as well as over a decade teaching about the topic of creating exhibitions. Brianna is currently writing a book about developing and designing museum exhibitions.

Katherine Whitney: Katherine has 25 years of experience as an exhibition developer and writer. She is co-editor of the non-fiction anthology *My Shadow is My Skin: Stories from the Iranian Diaspora*, and is consulting with the Center for Iranian Diaspora Studies at San Francisco State University to create a traveling exhibition about the Iranian diaspora in the United States.

Margie Maynard: Margie has over 30 years of experience designing interpretive applications in art museums. She has held leadership positions in education and museum experience, and is currently the Deputy Director, Engagement and Exhibitions at the Sonoma Valley Museum of Art. In 2018 she co-organized an exhibition of artworks and poetry and prose made in response to the Sonoma/Napa fires of 2017.

Paid Internship Programs: Partnering for Success

WMA2020_SP10

This session will discuss partnerships for paid internships and how to prepare your organization for building a successful paid internship program. Panelists will lead discussions around opportunities for partnerships, preparing your organization for success, and share insights from their experiences participating in paid internship partnership programs in the Seattle area. This session will present perspectives from museums, funding partners, and student interns.

Session Information

Uniqueness: This session will focus on building capacity for paid internships through partnerships, while address structural/operational issues that are scaleable to any organization.

Objectives: -Participants will understand structural/operational considerations to address when setting up paid internships.-Participants will take at least 1 step toward building capacity for paid internships in their organizations â€œ advocating for updated HR policies, reaching out to a potential funding partner, etc.-Participants will understand why students and funders value paid internship opportunities.

Relationship to Theme: Embracing equity â€œ Paying interns can lead to equity for young professionals hoping to enter the field by removing barriers. Paid internships can also raise conversations about salaries throughout the organization.FORWARD â€œ Address pay equity, creating opportunities for underrepresented museum professionals, and making paid internships standard in museums are the future of museum labor practices.

Audience

Audience: General Audience, Intern/volunteer managers

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Dylan High (Submitter, Moderator, Presenter) Graduate Advisor University of Washington Museology Graduate Program Seattle, WA highd@uw.edu 206-221-0713	
Jenny Woods (Presenter) Assistant Manager of Volunteer Programs Seattle Art Museum Seattle, WA JennyW@SeattleArtMuseum.org 206.654.3168	TBD TBD (Presenter) Student University of Washington Graduate Program Seattle, WA

Participant Justifications

Dylan High: I will be primary moderator and assist moderating small-group discussions. I will also be presenting at the end to give the funder's perspective on what funders are looking for in organizations that can offer paid internships.

Jenny Woods: Jenny manages the Seattle Art Museums internship program, and works with the Museology program on their paid internship pilot.

TBD TBD: We are looking for a student that has participated in 4Culture's Rural Paid Internship program, which offers paid internships for UW Museology students and Seattle University Arts Management MA students at rural museums in King County, WA.

Meet you meat locker

WMA2020_SP11

Experience success and failure with us. Presenters will speak on their success or failure with technology and how that shaped their institutions future and how it affected their collections.*happy to alter to

Session Information

Uniqueness: I think it's important to showcase that in a world with constantly evolving technology that can help an organization succeed there is still plenty of room for failure.

Objectives: 1. Participant will learn about successful technological ventures implemented in institutions. 2. Participants will be able to learn about the steps that they can take when faced with a technological/mechanical error.

Relationship to Theme: 2020 theme to move Forward from failures

Additional Theme Comments: I am happy to merge with other sessions. Please feel free to place me in sessions that you see fit. I do not know where this can fit or if it can fit at all in the WMA 2020 narrative, but I am happy to be a part of it where you see best.

Audience

Audience: Curators/Scientists/Historians, General Audience

Professional Level: Student, Emerging Professional, Mid-Career

Participants

Zulma Trejo (Submitter, Moderator, Presenter) Multimedia Archivist The Annenberg Foundation Trust at Sunnylands Rancho Mirage ztrejo@sunnylands.org ztrejo09@gmail.com 7602022259	not selected not selected (Moderator, Presenter) n/a n/a n/a
N/A N/A (Presenter) N/A N/A N/A	

Participant Justifications

Melody Smith: I will present my research on the topic and contribute a case study from my thesis project.

Increasing Access with Community Partners and Small Steps

WMA2020_SP13

This case study presentation tracks a board-driven initiative to increase access for all visitors through programming, signs, and materials developed to engage our audience. Museum Educators from the Charles M. Schulz Museum worked with local school districts, businesses, trained experts, and product manufacturers to increase the Museum's commitment to inclusion of audiences with unique needs. Learn about the Museum's accessibility initiatives and what steps you can take to increase access in your Museum.

Session Information

Uniqueness: Access is different for all people and all museums, but some struggle knowing where to start. Learn the Schulz Museum's step-by-step process towards meeting access needs.

Objectives: Participants will see examples of how flat and previously inaccessible Museum's collections can be introduced to low-vision and blind audiences through multiple means. Be inspired to use these means for your own collections without breaking the bank. Having an accessible website is important to letting this audience know what is available for them. Participants will see examples of website screen shots that clearly convey the Museum's access opportunities and front lobby signs when they are in the door. Lastly, take away a basic to do list to check whether your institution is accessible and develop guidelines for increasing access.

Relationship to Theme: This presentation bridges the gap between communities, partner organizations and Museums. It looks back on what this Museum has done and how one can develop and improve upon access initiatives for future visitors going forward.

Additional Theme Comments: The Schulz Museum is willing and eager to add our presentation to other access related presentations. We understand we may not have to present to cover a full session but are hopeful to share what we have accomplished, share our resources, and learn from other cultural institutions. If you can add our presentation to another group we would be very excited to collaborate!

Audience

Audience: General Audience, Education

Professional Level: Student, Emerging Professional, Mid-Career,
Senior Level, General Audience

Participants

Monica Samantha Hernandez (Submitter, Moderator, Presenter) School and Youth Programs Coordinator Charles M Schulz Museum and Research Center Santa Rosa monica@schulzmuseum.org monicasamanthahernandez@gmail.co m 7072841263	Jessica Ruskin (Moderator, Presenter) Education Director Charles M Schulz Museum and Research Center Santa Rosa jessica@schulzmuseum.org 7072841265
Molly Wilmoth (Presenter) Lead Program Manager Washington State History Museum Tacoma, WA Molly.wilmoth@wshs.wa.gov 253-798-5926	Anna Holman (Presenter) Curator of Education and Programs Wenatchee Valley Museum and Cultural Center Wenatchee, WA AHolman@wvmcc.org (509) 888-6240
Living History Staff Member (Presenter) Any level Living History Organization Any	

Participant Justifications

Seth Margolis: Seth is a story collector and enjoys getting others to tell tales too. He has seen and done it all in his museum career and isn't afraid to spill the beans. Seth recognizes the power of this type of session and will moderate it so that there is solid mix of topics and tales. He also has the props for the session,

Molly Wilmoth: Molly has worked in museums large and small and will represent government museums. She is one of the most positive people in the museum industry and will share how to be upbeat and not beat up when facing challenges!

Anna Holman: Anna will share the type of stories that come from smaller, community museums

Lving History Staff Member: Living history staff had amazing stories last year; living history sites seem to be a prime spot for museum “horror” stories

Diverse backgrounds make for more success in museums

WMA2020_SP15

This session will discuss museum staffing and how as museums diversify to include and adapt to the changes in our community, its apparent that professionals from non-museum studies programs contribute to successful and forward-thinking organizations. The varied approaches often adapt to and compliment the basic museum concept while creating more public support, enhanced guest services programs and funding opportunities.

Session Information

Uniqueness: Panelists will share their passions that brought them to museum positions. If you do something you love; youâ€™ll never work a day in your life.

Objectives: Thoughtfully discuss the opportunities and challenges in hiring practices to include potential employees who come from outside the museum studies academic world. By providing a variety of expertise and ideas, these practices can help to give a broader perspective, enhance community support, increase museum funding and improve the visitor experience. Outcome: Inspire audience to have flexibility in hiring professionals and opening new avenues of growth within organizations.

Relationship to Theme: The theme of ENGAGE means to attract, involve or bring attention and as museums continue to seek out staff to fulfill their mission, looking outside of the traditional museum studies program can help to enhance those needs. The panelists will share their stories of how they contribute to and support the success of their museums.

Audience

Audience: All levels of museum professionals and other areas of study that either hire staff or have position specific needs.

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Pomai Toledo (Submitter, Moderator, Presenter) Director of Development and Communications The Friends of Iolani Palace Honolulu, HI pomaitoledo@iolanipalace.org members@iolanipalace.org (808) 522-0827	
Paula Akana (Presenter) Executive Director The Friends of Iolani Palace Honolulu, HI director@iolanipalace.org (808) 522-0822	Ariel Weintraub (Presenter) Associate Director, Institutional Giving Oakland Museum of California Oakland, CA aweintraub@museumca.org (510) 318-8519
Cindy Ascencio (Presenter) Director of Guest Services The Friends of Iolani Palace Honolulu, HI hospitality@iolanipalace.org (808) 522-0821	

Participant Justifications

Pomai Toledo: I will be the moderator

Paula Akana: As the new Executive Director of Iolani Palace, an experienced journalist and respected community member with no formal museum training, she brings a wealth of information and community support to the organization.

Ariel Weintraub: Grant Writing expertise and a non-museum studies educated museum professional that is both experienced and respected in the museum community.

Cindy Ascencio: With twenty five years of experience at Iolani Palace that includes highlighting the guest experience, creating specialty tours and over-seeing community events with no formal museum training, she brings a wealth of travel and lodging experience with a focus on making sure that the bottom line is met.

Re-Enchantment: Thinking Beyond the Museum

WMA2020_SP16

What do Abstract Expressionism, Dutch Still Life paintings, Carl Jung, Poetry and Tarot all have in common? They've all been topics of Delve Readers Seminars at the Portland Art Museum through partnership with Literary Arts. This interactive exploration of a successful community based program will help participants consider ways to form meaningful connections that entire new audiences.

Session Information

Uniqueness: Delve participants engage fully and authentically, leaving inspired to connect with art and one another. We'll explore that magic and its translation to other museum environments.

Objectives: 1. Explore the value of creative partnership with other organizations to bring fresh perspectives. 2. Inspire participants to experiment with new educational methods through connections across disciplines. 3. Provide tools for strengthening visitors' intellectual and emotional engagement with visual arts of all kinds.

Relationship to Theme: As we move forward, lines between genres are blurring more and more. The search is on for new ways to engage the public, to humanize the museum experience by making more connections to the cares, loves, and other interests of the community it serves. We need to connect people of all kinds, need to adapt to stay relevant, need to surprise, ignite wonder, find the unexpected connections between all things. We are not treating art as something removed from life. Re-enchantment begins here.

Additional Theme Comments: We have three presenters. Our intention is to begin pecha kucha style with slides for 15-20 minutes, then to take an active approach to learning, form small groups, circulate between them and have time to share and reflect. I hope if our session proposal is accepted that you can help us find the best presentation format. We are also willing to host this at the Portland Art Museum if the Conference Committee so desires. In which case it would be an in-gallery experience.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Amy Gray (Submitter, Moderator, Presenter) Special Project Lead Portland Art Museum Portland, Or amy.gray@pam.org amy.gray@hoodriver.k12.or.us 5035300398	
Coleman Stevenson (Presenter) Arts/Educator Independant Contractor with Literary Arts and The Portland Art Museum Portland, Or coleman.stevenson@outlook.com 503-421-4051	Susan Moore (Presenter) Director of Programs for Writers Literary Arts Portland Or susan@literary-arts.org 503-227-2583

Participant Justifications

Amy Gray: I will co-present with two other presenters. Coleman Stevenson and Susan Moore.

Coleman Stevenson: Stevenson is a connection between the organizations, she creates the Delve seminar content and delivers it based on her personal expertise.

Susan Moore: Susan programs the Delve Reading Seminars for Literary Arts.

Museums and the Fight Against Hate

WMA2020_SP17

Now, more than ever, museums have the opportunity to lead efforts in the fight against hate and discrimination. Whether through programs, exhibitions, collecting, or educational efforts, our organizations are public centers for deterring hate and promoting diversity, understanding, and respect. Panelists will consider new insights and approaches for facing the immediate future.

Session Information

Uniqueness: Our fraught political world compel us to confront hate and discrimination with heightened urgency and new insight. Panelists will discuss why and how our museums must be prepared to be a lead voice.

Objectives: 1. Participants reconsider the responsibilities of their own institutions -- is it our responsibility to promote the standards of a community and recognized approaches, or should we be offering exhibitions and programs that challenge assumptions and engage visitors in conversations that reflect the current societal issues? 2. Participants learn how museums can match their subjects with these societal issues 3. Participants learn approaches that stretch boundaries and are complex and impactful.

Relationship to Theme: Museums can and indeed must be places for potent social change. The session is designed to help museums understand what they can do to address prejudicial attitudes and societal trends and how these efforts will ultimately strengthen diversity, equity, accessibility and inclusion (DEAI) within our institutions.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Development/Membership, General Audience, Directors, board members

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Judy Margles (Submitter, Moderator, Presenter) Director Oregon Jewish Museum and Center for Holocaust Education Portland, Oregon jmargles@ojmche.org 503-913-5560</p>	
<p>Mike Murowski (Presenter) Director of Learning and Community Partnerships Portland Art Museum Portland Oregon mike.murawski@pam.org</p>	<p>Linda Caballero Sotelo (Presenter) Executive Director New Americans Museum San Diego, CA Linda@namuseum.org</p>
<p>Gwendolyn Trice (Presenter) Executive Director Maxwell Heritage Interpretive Center Joesph, Oregon gwen@maxvilleheritage.org</p>	

Participant Justifications

Judy Margles: My institution is mission driven to fight against hate. We believe that it our responsibility to offer exhibitions, education programs and events that challenge assumptions and engage visitors in conversations that help move the needle in ways we might hope for and ways that we might never imagine. My hope is that sharing the experiences of staff at OJMCHC will b beneficial for other museum workers.

Mike Murowski: Mike has contributed to the Museums as Sites of Social Action (MASS Action) initiative supporting equity and inclusion in museums, and as a project advisor for OF/BY/FOR ALL global movement helping cultural organizations grow more connected to their communities. He is co-creator with La Tanya Autry of the #MuseumsAreNotNeutral campaign aimed at erasing the myth of museum neutrality and demanding institutions act as agents of positive social change.

Linda Caballero Sotelo: Linda is a binational, bicultural, multilingual Fronteriza who crossed the border daily as a child to attend school in San Diego and has devoted her career working on

immigration reform. The New Americans Museum is constantly under attack for it's forward thinking about immigrants and Linda's hands-on experience will be invaluable for attendees.

Gwendolyn Trice: Gwen founded the Maxwell Heritage Interpretive Center to highlight the history of Black loggers in (predominantly white) rural Oregon and has been trained by the National Association for Interpretation to lead difficult conversations on race, history and culture.

Navigating Board and Management relationship through strategic planning

WMA2020_SP18

Aligning the Board and Executive Management team is vital in developing a One of the primary responsibilities of board members is to assist in setting strategic plan. A harmonious relationship between the board and management is vital and required to ensure long term success. This session will detail how to engage the board when it comes to strategic planning and navigating through risk assessment. Best practices will be shared on how to be FORWARD-thinking institutions.

Session Information

Uniqueness: Boards and management have voiced concerns regarding both bodies should be more aligned. Board and management failed to look at potential disruptive initiatives.

Objectives: 1. Strategic Planning and budgeting - Importance of strategic planning allows the organization to be proactive and to create a sense of direction. Furthermore, increase operating efficiencies and addresses the changing landscape in the industry2. Decision Making “ Subsequent to strategic planning, we will walk through decision making and how that should align with strategic plan.3. Measuring Outcomes “ At each board meeting or at the end of a project we will discuss best practices how to measure outcome, communicate outcome across the organization, and pivot if needed. Pivoting is key there is a negative outcome and how to pivot to ensure efficiency.

Relationship to Theme: I believe our topic aligns perfectly with FORWARD. How can we as an industry not have a strong and cohesive strategic plan if we want to move forward. One of the basis in forward thinking is to align everyone together and put a plan in place.

Additional Theme Comments: I think we as an industry overlook the importance of a cohesive relationship between board and management were both bodies are working side by side. This relationship impacts the organization from top to bottom and into the future. It is vital for attendees to understand how to better the relationship and implement a sound strategic plan. The world is changing with technology and how we are connecting with the

community. Our industry needs to be on the forefront of the change and lead by example.

Audience

Audience: Registrars, Marketing & Communications (Including Social Media), Technology, Development/Membership, General Audience, Management team including finance

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

ali chalak (Submitter, Moderator, Presenter) Senior Manager Moss Adams LLP San Francisco, CA ali.chalak@mossadams.com ali.chalak@mossadams.com 415-677-8204	Colleen Rozillis (Moderator, Presenter) Senior Manager MOss Adams Seattle, WA Colleen.Rozillis@mossadams.com Colleen.Rozillis@mossadams.com 2063026795
Erin Brasell (Presenter) Editorial, Design, and Production Manager, Oregon Historical Quarterly Oregon Historical Society Portland, OR erin.brasell@ohs.org 503-306-5234	Eli Haddow (Presenter) Marketing Associate The Historic New Orleans Collection New Orleans, LA elih@hnoc.org 504-556-7603
TBD TBD (Presenter) TBD TBD TBD	

Participant Justifications

Jay Cosnett: I will introduce the session, speaking about the benefits of museum blogs. (This information will be general and not specific to the story of the OHS blog.)

Erin Brasell: Erin's editorial and publication management experience lies at the heart of the success of the OHS blog. Erin spearheaded the internal effort to form the vision for the blog, and worked with the other members of the OHS Blog team to create editorial standards, content strategy, and production processes to build internal support among staff, and to edit and publish compelling, innovative content, written by an astonishingly broad spectrum of OHS staff. Erin presented about the OHS blog at the Oregon Museum Association Annual Conference in 2018.

Eli Haddow: Eli has only been in the museum field since 2016, but immediately he saw potential for digital media to tell new stories and engage new audiences. In 2018, he wrote the first article to appear exclusively on the institution's website, and since then, he has seen more than 40 pieces to completion. Eli has overseen THNOC's digital media efforts, which are driven by wide staff involvement,

talented editorial collaborators, an institutional willingness to experiment with new storytelling formats and subjects—and of course, a curious audience.

TBD TBD: We are actively recruiting for our third panelist, however if anyone at WMA knows of good candidates, please let us know!

Turning a Museum Inside Out: Volunteers at the Heart of Organizational Change

WMA2020_SP20

This session will explore the ways in which the Burke Museum Volunteer Program embraced change in order to foster interdepartmental collaboration and meet the new demands of a transforming organization. This session will inspire you to take advantage of moments of transition, look forward, and make real, positive change at your museum.

Session Information

Uniqueness: This session tells the story of the "new Burke" through the lens of the Volunteer Program, which doubled in size to meet the needs of an evolving museum.

Objectives: Building on the story of the new Burke's Volunteer Program, participants will:- Explore how the Burke's Volunteer Program evolved to meet the needs of radical organizational change.- Reflect on opportunities in their own organizations or programs to build relationships and foster collaboration- Be inspired to take advantage of moments of transition to make real change

Relationship to Theme: Yes! The Burke Museum's new forward-thinking visitor engagement strategies have required the radical evolution of relationships, policies and program structures within the organization. This presentation will highlight how the museum's volunteer program developed in order to support the anticipated needs of a new visitor engagement model, and how it has continued to respond to emerging priorities now that we've opened our doors.

Audience

Audience: General Audience, Volunteer Administrators/ Managers

Professional Level: Emerging Professional, Mid-Career

Other Comments: We are really excited to offer a session that specifically represents the contributions of volunteer programs in museums!

Participants

Emelia Harris (Submitter, Moderator, Presenter) Volunteer Program Manager Burke Museum Seattle esharris@uw.edu emeliaharris@gmail.com 2065433989	
Emelia Harris (Presenter) Volunteer Program Manager Burke Museum Seattle, WA esharris@uw.edu emeliaharris@gmail.com 206.543.3989	Sarah Brenner (Presenter) Volunteer Program Assistant The Burke Museum Seattle, WA dotsos@uw.edu sarahdotson24@gmail.com 206-616-9125

Participant Justifications

Emelia Harris: As the museum's first volunteer manager brought on three years before the completion of the Burke's new facility, I am in a unique position to describe how organizational change drove the evolution of the volunteer program. I will be the primary presenter for this session.

Emelia Harris: See previous response.

Sarah Brenner: As a prior volunteer at the Burke Museum and the first Volunteer Program Assistant I have been given the opportunity to experience the Burke's transition from both the volunteer's perspective and the perspective of a staff member. This position allows me to provide unique insight into the evolution of the Burke.

Embedding Indigenous Voices in the Museum: The Burke's Tribal Liaison

WMA2020_SP21

In 2019, the Burke Museum turned itself Inside/Out, establishing new levels of openness in all aspects of museum practice. This session will focus on one key aspect of this model, the addition of a Tribal Liaison to leadership. Learn how the Burke decided to add this position to staff, how community input shaped the role and its responsibilities, and how the presence of a Tribal Liaison has strengthened our equity, inclusion, and decolonization efforts.

Session Information

Uniqueness: Tribal Liaisons are not widely found in museum leadership; their role is crucial in institutions working with Native communities and should have a higher profile.

Objectives: Session attendees will hear from the Burke's Tribal Liaison, Executive Director, and members of the Native American Advisory Board (NAAB), and will learn: How the need for a Tribal Liaison was identified; How community voices "primarily via the Native American Advisory Board" shaped this role, helped determine its place within our organizational structure, and guided a discussion of the qualities and types of knowledge the role would require; and What new efforts the Tribal Liaison has put into place and how this work has served to both further the museum's EID goals and, beyond that, support its mission to "care for and share natural and cultural collections so all people can learn, be inspired, generate knowledge, feel joy, and heal." Attendees will leave this session with an understanding of how the work of a Tribal Liaison has relevance and implications that extend well beyond the curatorial and education departments. At the Burke, our Tribal Liaison also collaborates with staff members in the development, communications, exhibits and visitors experience departments, as well as with our boards and volunteers. These wide-ranging interactions deepen cohesion and collegiality within and among museum departments and stakeholder groups. The presence of a Tribal Liaison on staff contributes to meaningful systemic change tending toward equity, inclusion and decolonization that will serve every group that comes into contact with the Burke, by promoting an institutional culture that values and

reflects the input of a broader range of voices and thus meets the needs of a broader range of audiences.

Relationship to Theme: The need for a Tribal Liaison emerged during the planning for the New Burke Museum, which opened in October 2019 after nearly a decade of planning, outreach, and community consultation. For the Burke's staff, volunteers, and leadership, this position represents a key step as we move FORWARD into a new museum and a new, better partnership with the Indigenous communities we serve and whose objects we care for.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Events Planning, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Polly Olsen (Submitter, Moderator, Presenter) Tribal Liaison Burke Museum of Natural History and Culture Seattle, Washington polly@uw.edu 206.543.5946</p>	
<p>Julie Stein (Presenter) Executive Director Burke Museum Seattle, Washington jkstein@uw.edu 206.543.2784</p>	<p>Rex Buck (Wanapum) (Presenter) Chair of Executive Committee Burke Museum Native American Advisory Board Seattle WA rbuck@gcpud.org 509-643-1337</p>
<p>Josephine Jefferson (Swinomish) (Presenter) Member Burke Museum Native American Advisory Board Seattle, Washington jpeters@swinomish.nsn.us 360-488-3860</p>	

Participant Justifications

Polly Olsen: As the Burke's Tribal Liaison, I will share the history of my participation in the organization and the ways in which I am contributing to the Burke's success.

Julie Stein: As Executive Director, Dr. Stein can speak to the conditions at the Burke that led to the creation of the Tribal Liaison role and how the museum has benefited from the Tribal Liaison's work.

Rex Buck (Wanapum): As a member of the NAAB before and after the addition of the Tribal Liaison to museum staff, Rex Buck can speak to the NAAB's input on the creation of this position and share his perspective on how the Tribal Liaison has changed/improved the NAAB's relationship to the museum and its operations.

Josephine Jefferson (Swinomish): As a younger, more recent addition to the NAAB, Josephine Jefferson can speak to her

experiences on the NAAB and the ways in which the Tribal Liaison has served as a mentor and guide in her role on the board.

How an open platform exposes a world of possibility

WMA2020_SP22

ACME's open API opens a world of possibility and allows developers to extend the platform to best suit the needs of their business. From custom online ticketing flows to data warehousing, business intelligence and even building your own applications, there's virtually no limit to what you can do using open APIs. Innovative ticketing software shouldn't limit you to just the specific company's features, it should allow you to create the most powerful platform to scale and grow your business.

Session Information

Uniqueness: We are educating museums on how they can leverage an open platform to create the most powerful ticketing and membership ecosystem that facilitates limitless success.

Objectives: Gain insights from your peers and colleagues on how they are using an open ticketing platform to connect to leading industry tools like Salesforce, Raiser's Edge and Omatic, and why this powerful network of systems is making their business soar. Gain insights from your peers and colleagues on how they are using open APIs to create custom online ticketing flows, custom applications and gaining crucial business intelligence. Learn why advanced CRM Technology is a fundamental tool for your museum in order to develop strategies that will retain and create memberships and provide you with strong and sensible analytics about your guests' interests and habits.

Relationship to Theme: Using an open platform most definitely relates to the 2020 theme of FORWARD. We are leveraging this technology and allowing museums to do valuable things like improve their management capacities, build memberships, bolster visitor experience, make use of valuable data, embrace diversity and accessibility, become more environmentally friendly, adopt profitable and innovative partnerships with third parties, and so much more!

Additional Theme Comments: No, we are going to have industry professionals and current customers utilizing this technology come speak with us!

Audience

Audience: Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Mid-Career, Senior Level, General Audience

Other Comments: Using an open platform can support and reach all aspects of a museum from finance, to visitor services, marketing, membership and so much more. We welcome and encourage all industry professionals to join this discussion to learn how valuable this technology can be to a museum.

Participants

Katarina Hogan (Submitter, Moderator, Presenter) Head of Marketing ACME Ticketing San Jose, CA kat@acmeticketing.com 9494002240	Kathleen Helal (Moderator, Presenter) Head of Client Services ACME Ticketing San Jose, CA kathleen@acmeticketing.com 9494002240
Diana Pan (Presenter) Chief Technology Officer Museum of Modern Art (MoMA) New York, NY kat@acmeticketing.com 9494002240	

Participant Justifications

Kathleen Helal: As the Head of Client Services, Kathleen knows the ins and out of every specific use case of our clients and how each institution, depending on size and type, uses an open ticketing platform to customize and create the most powerful ecosystem of technology.

Diana Pan: Diana spearheaded the API project with MoMA and ACME, using her out-of-the-box and innovative thinking to create the most seamless, custom and unforgettable experiences for their visitors.

How to Teach an Old Program New Tricks

WMA2020_SP23

It's™s more important than ever for museum programs to be relevant, engaging and mindful. Explore what it means to bring new life into an old program as the NHMU Outreach Team shares their successes, challenges and insights into program innovation, adaptation and evaluation.

Session Information

Uniqueness: We explore what it takes to innovate traditional and long standing museum programs to make it relevant for museums of today.

Objectives: We want to help museum professionals think about what it means to be innovative and what are some strong strategies for innovating their programming. How to be intentional about the programming, how to assess it, how to improve it and how to evaluate it.

Relationship to Theme: This session promotes museum programmers to think about ways make their programming more innovative and relevant, and gives them some guidelines and processes we've come up with to do it. It's intended to help emerging museum professionals tackle the problem of moving an old program FORWARD into a new and fruitful future.

Audience

Audience: Education/Outreach/Public Programming

Professional Level: Emerging Professional

Participants

Dane Crowton (Submitter,
Moderator, Presenter)
Outreach Specialist
Natural History Museum of Utah
Salt Lake City, Utah
dcrowton@nhmu.utah.edu
406-478-4586

Sarah Allen (Presenter)
Outreach Manager
Natural History Museum of Utah
Salt Lake City, Utah
sallen@nhmu.utah.edu
435-901-0709

Participant Justifications

Dane Crowton: My experiences, successes and failures towards innovating an old program.

Sarah Allen: They've heavily re-worked an existing and dated museum program

Putting the “A” in STEAM with Animation in Action

WMA2020_SP24

As museums compete with Snap Chat and selfie showrooms, animation can bring objects to life, engage visitors of all ages, inspire creativity, empower ownership of the narrative, and cross disciplines with STEM-filled multisensory learning opportunities to bring the visitor experience to life for visitors of all ages and abilities.

Session Information

Uniqueness: This session will demonstrate simple and accessible technology and how it can be adapted across disciplines, scale, economics, and age to make museum more approachable.

Objectives: Upon completion of this presentation, participants will be able to use and apply stop motion animation technology to their museum discipline to implement STEAM-based projects with visitors that support school standards and curriculum; use animation as an evaluation tool for visitors to demonstrate comprehension of a variety of topics; and demonstrate the benefits of animation as a multi-sensory, multi-disciplinary teaching tool.

Relationship to Theme: How do we inspire audiences’ especially young audiences’ busy with their cell phones to engage with art, history, and science when they’d rather engage over Instagram? Using technology to involve visitors in content creation takes us all forward and helps visitors make personal and meaningful connections to our institutions.

Additional Theme Comments: We are willing to merge with another session if it is appropriate.

Audience

Audience: General Audience, Education

Professional Level: Student, Emerging Professional, Mid-Career, General Audience

Participants

<p>Jessica Ruskin (Submitter, Moderator, Presenter) Education Director Charles M. Schulz Museum and Research Center Santa Rosa jessica@schulzmuseum.org jessica@schulzmuseum.org 17072841265</p>
<p>Monica Hernandez (Presenter) School and Youth Programs Coordinator Charles M. Schulz Museum and Research Center Santa Rosa monica@schulzmuseum.org monica@schulzmuseum.org 17072841263</p>

Participant Justifications

Jessica Ruskin: As the Education Director at the Charles M. Schulz Museum, I developed all programs using animation and have brought them into schools, libraries, access events, and other forums to further learning and visitor engagement.

Monica Hernandez: As the school coordinator, Monica has worked with animation as a teaching tool with a variety of age groups and topics.

Helping Communities Heal in the Wake of Natural Disaster

WMA2020_SP25

After the 2017 North Bay wildfires, which destroyed over 8,000 homes, museums responded by caring for their visitors and not just their collections. Through innovative and responsive programs and exhibitions museums can become places of gathering, engagement, connection, reflection, and support.

Session Information

Uniqueness: Through responses to a devastating fire, gain ideas for how to bridge the gap between visitors in extreme need and museums as places of healing.

Objectives: Upon completion of this presentation, participants will gain ideas for ways to respond to natural disasters in their own communities through partnerships, public programming, and exhibitions. Participants will benefit from lessons learned about responses that were not beneficial and how best intentions are not always best practices. Participants will learn of local and national organizations that respond to natural disasters and the ways they are available for meaningful and responsive partnerships.

Relationship to Theme: The panel will touch on the theme of engagement by looking at how museums harnessed the power of collaboration across varied and diverse organizations to respond to community needs; promoted access and inclusion for all visitors; delivered workable and relevant content through educational programming, exhibitions, and online forums that furthered the goals of the museums and the needs of the community, and how the museums became a center for community engagement when the community needed it the most.

Audience

Audience: Curators/Scientists/Historians, Events Planning, General Audience, Education and Programming

Professional Level: Mid-Career, Senior Level, General Audience

Participants

Jessica Ruskin (Submitter, Moderator, Presenter) Education Director Charles M. Schulz Museum and Research Center Santa Rosa jessica@schulzmuseum.org jessica@schulzmuseum.org 17072841265	Jeff Nathanson (Moderator, Presenter) Executive Director Museum of Sonoma County Santa Rosa jnathanson@museumsc.org (707) 579-1500 x 102
Monica Hernandez (Presenter) School and Youth Programs Coordinator Charles M. Schulz Museum and Research Center Santa Rosa monica@schulzmuseum.org monica@schulzmuseum.org 7072841263	

Participant Justifications

Jessica Ruskin: As the primary audience advocate at the Charles M. Schulz Museum I will highlight the ways we worked with local organizations to develop immediate and relevant programs for families who lost their homes and to raise funds and awareness.

Jeff Nathanson: The Museum of Sonoma County coordinated and led a consortium of 50 local arts organizations in a combined response to the fires as well as launched exhibitions, an online "fire wall", and documented the event as out county's history museum.

Monica Hernandez: Their role in the museum response at the time was central.

Preserving Grief: From Spontaneous Tributes to Permanent Memorials

WMA2020_SP26

Museums play an increasingly important role in interpreting and commemorating mass tragedies. This session will show how institutions responded to one of these events in the immediate aftermath, and how their roles changed as time passed. The panelists will discuss making the initial decision to collect items related to current events; processing and exhibiting difficult and emotional collections; and working with the community to create a permanent memorial for a tragic event.

Session Information

Uniqueness: Having dealt with the increasingly relevant issue of documenting the aftermath of tragedy, now three years on, the panelists have unique perspectives to share.

Objectives: Attendees will learn how decisions are made to collect items documenting a tragedy, and how those decisions can affect how the tragedy will be interpreted and remembered. Attendees will learn how institutions' roles change, both in the immediate aftermath of a tragedy, and as time passes. Attendees will be exposed to the many issues, both practical and philosophical, that can arise when collecting and interpreting current, tragic, events.

Relationship to Theme: When collecting and interpreting tragic current events, institutions must learn to use their collections and expertise in new and unexpected ways. By preparing for changing opportunities and responsibilities, institutions can not only move themselves forward, but help the community move forward as well.

Audience

Audience: Curators/Scientists/Historians, Registrars, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Cynthia Sanford (Submitter, Moderator, Presenter) Registrar Clark County Museum Clark County, Nevada cynthia.sanford@clarkcountynv.gov 702-455-7955</p>	
<p>Caroline Kunioka (Presenter) Curator of History and Collections Nevada State Museum Las Vegas Las Vegas, Nevada ckunioka@nevadaculture.org 702-822-8763</p>	<p>Mickey Sprott (Presenter) Public Art Supervisor Clark County Parks and Recreation Department Las Vegas, NV Mickey1@clarkcountynv.gov 702-455-8685</p>
<p>Cynthia Sanford (Presenter) Registrar Clark County Museum Las Vegas, Nevada cynthia.sanford@clarkcountynv.gov 702-455-7955</p>	

Participant Justifications

Cynthia Sanford: In addition to presenting, I will introduce the other panelists, ask prepared questions to begin discussion, and facilitate a question and answer period with questions from and to the audience.

Caroline Kunioka: Caroline led her museum's response to the mass shooting event covered in the session. She not only worked with other institutions in the area, but also contacted related corporations, organizations, and individuals in attempts to create a meaningful collection documenting the community's reaction to the event.

Mickey Sprott: Mickey worked with government officials, multiple museums and arts organizations, individual artists, and family members of victims in order to create an exhibit commemorating the one year anniversary of the mass shooting in Las Vegas. She is also working with a committee appointed to create a permanent memorial to the victims of the shooting.

Cynthia Sanford: Cynthia organized and oversaw the intake, cataloging, and storage of thousands of items left at spontaneous

memorials created after the mass shooting event in Las Vegas. She also acted as the museum's liaison with those affected by the shooting, the media, and the general public.

Driving Connections: Filling Community Needs and Creating Meaningful Partnerships

WMA2020_SP27

Museums can fill educational gaps in communities by collaborating with local schools and colleges to provide enriching instructional opportunities that no one organization could offer alone. Learn how the World of Speed Motorsports Museum partners with nine local high schools and a community college to teach critical career and technical education classes, and engages the local community in their efforts. Explore how you can take the lessons learned and implement something similar in your museum.

Session Information

Uniqueness: Provides a 360-degree view of a successful educational partnership while exploring ways in which the concepts can be applied in other museums.

Objectives: 1) Learn how a museum's unique characteristics and strengths can help fill a need in a community. 2) Inspire participants to look at their museum, facilities, and collections in new ways with an eye to how they could be leveraged to offer regular, ongoing educational programming not offered in the local school systems. 3) Motivate museums to create synergistic partnerships with local funders and partners (foundations, donors, and businesses) to achieve common goals and serve community needs.

Relationship to Theme: Creating strategic partnerships with communities (both geographic and through affinity) moves museums forward by establishing connections that can translate into increased memberships and attendance, as well as other monetary support over time. These partnerships also help museums develop relevance and enhance their reputation within those communities, which provides forward momentum and growth. Successful experiences for students can help create life-long appreciation for all cultural institutions.

Additional Theme Comments: We don't need help finding presenters, and I'm not sure it could be merged but we are open to that. We will be having a short video of both current and former students, and a quick tour of the facilities and classrooms.

Audience

Audience: General Audience, Education staff

Professional Level: Senior Level, General Audience

Other Comments: This session should appeal to senior leadership and education staff looking to broaden relevance in the community and expand educational offerings, although it will be of interest to general conference attendees.

Participants

<p>Kelly Harms (Submitter, Moderator, Presenter) Grant Writer World of Speed Motorsports Museum Wilsonville kelly@worldofspeed.org kellyharms@canby.com 503-563-6444 ext. 242</p>	<p>R. Lewis Ferguson (Moderator, Presenter) Education Director World of Speed Motorsports Museum Wilsonville, Oregon rlewis@worldofspeed.org 503-563-6440</p>
<p>Cyntia Risan (Presenter) Dean of Technology, Applied Science, and Criminal Justice Division Clackamas Community College Oregon City, Oregon Cynthiar@clackamas.edu 503-594-3440</p>	<p>Saskia Dresler (Presenter) Principal Arts and Technology High School Wilsonville, Oregon dreslers@wlwv.k12.or.us 503-673-7376</p>
<p>Dave Ruppert (Presenter) Service Manager Toyota of Gladstone Gladstone, Oregon druppert@toyotaofgladestone.com 503-722-4850</p>	<p>Mari Jo Prlain (Presenter) Executive Director The Reser Family Foundation Beaverton, Oregon marijo@thereserfamilyfoundation.org 503.526.5716</p>

Participant Justifications

Kelly Harms: I am not presenting or moderating this session, though will help with breakout sessions.

R. Lewis Ferguson: Ferguson has overseen the program at World of Speed since the first year and serves as the primary liaison between the schools, community college, and community/business partners. He provides administrative oversight and coordination and has daily interactions with the instructors and the students. Ferguson is responsible for outreach about the program and school recruitment. He also uses the Museum's connections in the automotive world to arrange for guest speakers and brings in business partners offering employment opportunities for students. He has over 25 years of program management and leadership in museum settings.

Cyntia Risan: Clackamas Community College is the instructional partner for the program. Ms. Risan heads up the department responsible for automotive education and is a strong supporter of the program, helping the Museum institute a second-year of classes in

2019. She insures there is adequate staffing and support for the program as a satellite facility for the college, which has increased over the four years of the program. She can speak to the challenges and opportunities of working with multiple schools and partners.

Saskia Dresler: Ms. Dresler is the person responsible for initiating the automotive Career and Technical Education program at World of Speed. In 2015, she approached the Museum about offering automotive classes in our garage area as this was an opportunity her small high school couldn't provide its students. Within a few months, the first classes were held. Ms. Dresler's enthusiastic support of the program helped spread the program to other high schools in her school district. By sharing the transformations she sees in her students, the Museum can provide real-world examples of the value of this education, particularly for at-risk students.

Dave Ruppert: As the service manager at a Toyota dealership, Mr. Ruppert knows first-hand the impact of the country's automotive technician shortage. After participating as a guest speaker, he hired two graduating seniors in the program as part of Toyota's T-Ten program. Once the students were onboard, they discovered another recent graduate of our program already on staff. He can speak to the private-sector benefits of partnering with collaborative education programs.

Mari Jo Prlain: The Reser Family Foundation has a focus on education and has funded the program for three years. Under Ms. Prlain's leadership, the Foundation developed a deep understanding of our program and formed a strong partnership with the Museum. In 2019, the Foundation made a two-year, \$50,000 grant award to World of Speed's automotive education program. This grant challenges the Museum to grow the numbers of school participating in the program and to add at least one new business partner who has internship opportunities for our students. Past grants have helped purchase needed but expensive equipment for the program.

Accessible By Design: A look at Mingei International Museum's rebrand & website redesign through the lens of accessibility

WMA2020_SP28

During Mingei International Museum's rebrand and website redesign, we made accessibility the forefront of our strategy and implementation—from UX research and design, to the creation of a custom typeface, Mingei Mono. In this case study, presented in partnership with social impact design studio Raygun, we'll discuss how we applied modern accessibility principles to design to create a branded digital experience that invites audiences to engage in our work and become a part of our community.

Session Information

Uniqueness: Accessibility is just as much an editorial consideration as it is technical. It's a study in empathy and understanding what visitors truly need in order to engage with our institutions on a deeper level. Designing for accessibility is a win-win for everyone.

Objectives: After attending this session, participants will learn:- What makes a website accessible, in human terms- Research methods to promote empathy and understanding of audience needs- Ways to blend aesthetics and accessibility that enhance quality and style as well as basic accessibility principles that can be applied to your own design process

Relationship to Theme: Embracing an accessibility mindset can enable museums to create positive impact for their visitors and empower their communities. It means we can design experiences with intention and empathy for those with disabilities, and those without. It means we can truly serve our communities in the most inclusive way possible.

Audience

Audience: Marketing & Communications (Including Social Media), Technology, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Stacey Edelstein (Submitter, Moderator, Presenter) Co-founder Raygun San Siego, CA stacey@madebyraygun.com 858-442-6259	
Alexis O'Banion (Presenter) Creative Director & Technology Strategist Mingei International Museum San Diego, CA aobanion@mingei.org (619) 704-7503	Dalton Rooney (Presenter) Co-founder Raygun San Diego, CA dalton@madebyraygun.com 646-244-9845

Participant Justifications

Alexis O'Banion: Alexis was instrumental in leading Mingei's rebrand and website redesign, ensuring that accessibility was a guiding principle in everything we did. She can speak to the Museum's decision to incorporate accessibility as the cornerstone of their digital strategy and creative brief, and how that lead to the creation of Mingei's new brand identity and website.

Dalton Rooney: Dalton lead the technology and web development team for the Mingei Museum's website redesign. He is a champion of accessibility in technology.

Annual Exhibit Critique: Oregon Historical Society's Experience Oregon

WMA2020_SP29

Join colleagues exploring current best practices in creating exhibitions—this year, with the Oregon Historical Society museum's new permanent exhibit, Experience Oregon. This overarching history exhibit, incorporates opportunities to share ideas/opinions on relevant themes, interactive places throughout, and "Across Time" stations that use broad themes to draw connections between yesterday and today; emphasizing why learning about history matters. The museum is an evening event location, and is free to visit during the conference; please try to see the exhibit prior to the session.

Session Information

Uniqueness: This session provides a forum for multiple perspectives from a variety of museum professionals to be expressed, and facilitates increasing our field's creative tools.

Objectives: The session aims, through constructive critique and dialogue, to inform audience members about ways of meeting challenges encountered while creating, installing, and presenting exhibits -- issues for exhibit practice that the exhibit raises. Attendees at this session will engage with curatorial practice and visitor engagement through discussions revolving around best practices in exhibit work. In addition to critiquing the single exhibit, the staff at OHM is also interested in hearing impressions from the critique panel and the audience about the new exhibit and experiences at OHM, to incorporate as they design their next experiences. Takeaways will be the notes (mental or written) that audience members make as they listen and participate. Spontaneity is a hallmark of the session, so the specific takeaways cannot be predicted in advance. Past sessions have generated new ideas and approaches especially for operationally bringing exhibits from idea to reality. Tangible takeaways include 1) handouts outlining OHM's exhibit development process, 2) handouts with information and links to current resources on exhibit design, and 3) information on best practices in community engagement through exhibit design. Finally, as the session organizer, two of my goals in taking over the session planning in 2018 has been

to expand the pool of Critiquers, and to bring in new voices to the panel.

Relationship to Theme: Few things in museums move us FORWARD more than professionals in the field sharing ideas, in this case about exhibits. The ability for audience members to hone their exhibit critiquing skills, while learning from experiences of other professionals in the field, as we examine current exhibition practice, should leave all attending thinking about how they might apply what they learn to move their exhibits and institutions FORWARD.

Audience

Audience: Curators/Scientists/Historians, General Audience, Curators, educators, exhibit developers, any administrators responsible for exhibits. Students and others new to the profession should benefit as well.

Professional Level: General Audience

Other Comments: The session works better when the exhibit being critiqued is the site of an evening event, so that many audience members will have seen the exhibit. Placing the session on the last day of the conference may also encourage attendees to stay. Since the worksheet asked specifically for a "Session Abstract" here is it: Creating an exhibit, in any discipline, is not a task for the faint of heart. It takes considerable vision, collaboration, planning, and effort to craft an exhibit with a clear purpose, inclusive narrative, and broad engagement. Each year, the WMA annual exhibit critique session shares out observations and assessments of a current exhibit. These have come from a wide variety of museum types, and have covered a range of topics, with the overarching goals being to help the field recognize excellence, create critical dialogue, and to engage museum professionals at WMA in a reflexive process of analysis of exhibit practice in the 21st century. The session focuses on critique that is analytical rather than descriptive. We review large exhibitions seen by thousands of people, small innovative exhibits, and exhibits focused on underrepresented topics. The "critiquers" feature regional museum professionals, usually curators, exhibit developers/designers, educators, engagement, and/or collections folks, who each critique the exhibit from their own professional perspective - what works well, areas they see that didn't work as well or that confused them, innovative ideas the exhibit highlights (could be tech, content, presentation, design, programming, etc.), and questions they have for the exhibit creation team. Select members of site museum's exhibit creation team has opportunities to share their exhibit, the ideas/intentions/goals behind it, what they like best about it, what

they would do differently if they could, next steps if any, and answer the reviewers questions in dialogue with them and the audience.

Participants

<p>Keni Sturgeon (Submitter, Moderator, Presenter) Executive Director Wenatchee Valley Museum & Cultural Center Wenatchee, WA ksturgeon@wvmcc.org sturgeon.keni@gmail.com 509-888-6242</p>	
<p>Seth Margolis (Presenter) Director of Education Programs Museum of Flight Seattle, WA SMargolis@museumofflight.org (206) 768-7116</p>	<p>Lorie Millward (Presenter) VP of Possibilities Thanksgiving Point Institute Lehi, UT lmillward@thanksgivingpoint.org (801) 768-2300</p>
<p>Kate Fernandez (Presenter) Director of Interpretation & Visitor Experience Burke Museum, University of Washington Seattle, WA kfern@uw.edu 206.685.1731</p>	<p>Tara Cole (Presenter) Museum Services Coordinator Oregon Historical Society Portland, OR Tara.Cole@OHS.org (503) 222-1741</p>

Participant Justifications

Keni Sturgeon: I took over organizing this annual session in 2018. Previously I served as an Exhibit Critiquer in this annual session for 3 years. I have more than 12 years of exhibit design, installation and curation experience, and have worked in visitor engagement in zoos, aquaria, history and cultural museums, and science centers for more than 20 years.

Seth Margolis: Seth is the Director of the Education Department at The Museum of Flight in Seattle. He studied history at the University of Alberta, received his MA in Museology at the University of Washington (UW). Seth has worked in museums in the U.S. and Canada. He also museum education for the UW's Graduate Program in Museology and serves on the advisory board for the Museum Studies Certificate Program. Seth has developed exhibit content, programming, and

hands-on engagement activities for numerous history-based museums.

Lorie Millward: As the VP of Possibilities, Lorie is responsible for the entire spectrum of experience programming, including: exhibition, audience research, design, education, grant management, venue content specialists, and volunteers for Thanksgiving Point. Cultural institutions, as places where people visit because they choose to learn, can and should be places where all feel welcomed, valued, and challenged to be better humans, which is why Lorie has given 30 years of her life to cultural institutions as a humble learner, leader, and advocate striving to spread the gospel of free-choice learning, self-discovery, and personal empowerment.

Kate Fernandez: Kate is the director of interpretation & visitor experience at the Burke Museum, overseeing the strategy and implementation of exhibits, programs and the visitor experience team. Previously, she developed award-winning exhibits about local communities for MOHAI in Seattle's Museum of History & Industry. Kate leads her exhibit team with a strong design sense and she brings an understanding of audience to all of her work. She holds a degree in Comparative History of Ideas and a minor in American Indian Studies from the University of Washington and a Certificate in Museum Studies from UW Continuum College.

Tara Cole: Tara was part of the exhibit team that created and installed Experience Oregon. There will be 2 more from OHS on the session who were part of the exhibit team, they will ALL need to be listed in the program.

Digital Opportunities: Expanding the Value of Exhibitions and Programs

WMA2020_SP30

By integrating technology into exhibitions and programs, museums can impact a wider range of individuals and communities. And with an inclusive and collaborative project team, museums can reach diverse, often underserved audiences. Both elements combine to increase museum accessibility and equity. Learn about projects that effectively incorporated familiar and new technologies, improving the meaningfulness of museum work. Discuss details relevant for projects small to large and take away ideas and models for your own work.

Session Information

Uniqueness: Various form of technology from a variety of projects will be discussed thereby providing broad opportunities for relevance to future work to session audience.

Objectives: 1) To give specific details and resources on how to successfully use a variety of technologies for a variety of projects based on collections use, exhibitions and public programs in order to provide audience members from numerous museum roles relevant, scalable information that will be useful in their future work for reaching a wider range of individuals and communities, including underserved audiences, and for achieving goals of museum accessibility and equity2) To provide the audience an opportunity to hear directly from Indigenous museum professionals and artists, which will inform them on how to successfully engage and include with equity underrepresented individuals and communities3) To provide the audience with a supportive, effective opportunity to discuss ideas and issues regarding their own current or future work

Relationship to Theme: The session addresses two themes: embracing diversity, equity, inclusivity, and accessibility; and of incorporating new digital technologies into exhibitions and programming:By integrating technology into the planning and development of exhibitions and programs, museums can impact a wider range of individuals and communities. And when paired with an inclusive and truly collaborative project team, museums can reach diverse, often underserved audiences. Both of these elements combine to increase museum accessibility and equity.

Audience

Audience: Curators/Scientists/Historians, Technology, collections managers, educators, researchers

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level

Participants

Dawn Biddison (Submitter, Moderator, Presenter) Museum Specialist Arctic Studies Center, Smithsonian Institution Anchorage, AK biddisond@si.edu 907-929-9208	
Melissa Shaginoff (Presenter) Independent Curator/Artist Anchorage Museum Anchorage, AK mshaginoff@gmail.com 907-929-9270	Sharon Ennis (Presenter) Curatorial Assistant / Artist Anchorage Museum Anchorage, AK sennis@anchoragemuseum.org 907-929-9287

Participant Justifications

Melissa Shaginoff: She was chosen based on her experience as the first/former Curator of Indigenous Art and Culture at the Anchorage Museum (2017-2019) and as the Cultural Development Coordinator at the Chickaloon Village Traditional Council (2016-2017); her work as a fine artist; and based on the Indigenous perspectives she can share as an Ahtna Athabascan person.

Sharon Ennis: Sharon was chosen due to the broad, diverse perspectives she will bring based on her experience as the main, long-term curatorial assistant at the Anchorage Museum and her essential role in Indigenous heritage exhibitions including "The Dena'ina Way of Living;" her work as an artist; and based on the Indigenous perspectives she can share as a Hunkpapa Lakota person.

Becoming Hip: Music at Your Museum

WMA2020_SP31

How do you make museums cool? Include music! Discover strategies for building and reaching new audiences by incorporating music in exhibits, programming and collecting practices. Ranging from the earliest sounds to Hip Hop, music connects people in many ways and can be a strategy to engage a diverse array of community members in your museum. Start planning how you can incorporate music at this session.

Session Information

Uniqueness: This session will suggest ways museums can extend beyond their normal exhibit and programming boxes to find new ways to connect with community and audiences through music and pop culture.

Objectives: 1. The themes of music and pop culture will open many new potential avenues of engaging community. 2. Costs and equipment needs will be detailed. 3. Strategies for including music and pop culture themes to engage new audiences will be shared. These touch on the areas of exhibits, collections and programming. 4. Use a worksheet to begin planning how your museum can connect to its music or pop culture scene during the session. 5. Above all, learn that you can do it, building from small steps.

Relationship to Theme: This session will suggest new best practices to propel your museum forward. It will provide strategies to help elevate your museum within your community. It shows ways of connecting to new and diverse audiences.

Additional Theme Comments: We have 2 confirmed and 1 pending from Seattle but would be interested in Oregon based institution participating if applicable. Would consider merging with another session. Pop culture and music can bring in a whole new audience, particular in history museums. The presenters are from small and mid-sized organizations who know how to work on shoe-string budgets and in partnership with others. Collaborating with community is key to success in exhibits and collecting. Strategies will be shared.

Audience

Audience: Curators/Scientists/Historians, Exhibits and Program Staff, Museum Administrators

Professional Level: Emerging Professional, Mid-Career, Senior Level

Participants

Brenda Abney (Submitter, Moderator, Presenter) Manager Tempe Arts & Culture Tempe, Arizona brendaab@tempe.gov 480-350-5105	
Dan Miller (Presenter) Senior Curator of Exhibits Tempe History Museum Tempe, Arizona dan_miller@tempe.gov 480-350-5115	Josh Roffler (Presenter) Senior Curator of Collections Tempe History Museum Tempe, Arizona joshua_roffler@tempe.gov 480-350-5176
Pending Pending (Presenter) Public Programs MOHAI Seattle, Washington	

Participant Justifications

Brenda Abney: Familiarity with material; experience moderating panels at the local and state level; well-organized and able keep meetings on track

Dan Miller: Coordinates music performance series for museum; responsible for production and selection; chairs program committee of staff and community members; incorporates music in exhibitions as part of team.

Josh Roffler: Curated exhibit “The Tempe Sound” about the local music scene; collects music memorabilia from the community for the museum collection; collaborates with community members on collecting and documenting music history.

Pending Pending: Reached out to Museum of History and Industry in Seattle to have representative on the panel based on their exhibition, “The Legacy of Hip Hop” and associated programming / collecting activities.

Working Across Department Aisles: Coordinating Goals to Build Successful Programming

WMA2020_SP32

To provide successful programming engaging multiple audiences, museum departments can coordinate their relating goals, utilizing and building off of one another in order to maximize a program's success. Using their recent exhibit Andretti: Racing Royalty and the Archives Discovery Happy Hour members event as touchstones, World of Speed staff share how their department's actions from coordinated members activities to exhibit-based fundraising events developed in tandem and how multi-department engagement was vital to their success.

Session Information

Uniqueness: A rare opportunity to hear multiple perspective from within one institution, it covers multiple aspects and departments, including collections, funding, membership, exhibits, education, and marketing.

Objectives: 1. Provide examples of how program goals can be strengthened through engagement beyond one's own department, working in tandem rather than at odds.- Participants come away with clear links between departments and how these links can be activated to strengthen programming. 2. Offer insights into the interconnection between departments and how museums can move away from silo project management to encompass wider staff involvement.- Participants come away with possible actions that can be taken to engage or build collaboration and dialogue between departments that can strengthen programming. 3. Relay a range of department resources available to make programming known and therefore engaged in participation whether to the public, members, funders, donors, and community supporters.- Participants come away with a wider understanding of what departments can offer in building programming participation and support.

Relationship to Theme: The session touches on multiple elements of the 2020 theme by reflecting on staff culture, moving away from siloed programming towards coordinated department program building; the use of technology across departments in building and supporting programming; providing unique hands-on collections engagement while maintaining preservation standards; expanding the importance

of partnership not just with outside partners but focusing internally as well, and further engaging our mission and values by working in coordination with one another.

Additional Theme Comments: Since the base of the session is the presentation of multiple angles from within one organization, we are interested in keeping to presenters from within our museum. However, if another session proposal is specifically looking to cover cross-department coordination in programming, weâ€™d be open to options.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Events Planning, Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: The session is intended for senior staff, managers, and museum professionals of all departments working towards building successful programs by utilizing cross-department engagement and coordination.

Participants

<p>Katrina O'Brien (Submitter, Moderator, Presenter) Head of Archives & Collections World of Speed Wilsonville, OR katrina@worldofspeed.org katrinatobrien@gmail.com 9712261681</p>	
<p>Corinne Rupp (Presenter) Membership Manager World of Speed Wilsonville, OR corinne@worldofspeed.org 503.563.6436</p>	<p>Erin Bledy (Presenter) Marketing Manager World of Speed Wilsonville, OR erinb@worldofspeed.org 503.563.6444 x207</p>
<p>Kelly Harms (Presenter) Grant Writer World of Speed Wilsonville, OR kelly@worldofspeed.org 503.563.6444 x242</p>	<p>Ron Huegli (Presenter) Curator World of Speed Wilsonville, OR ron@worldofspeed.org</p>

Participant Justifications

Katrina O'Brien: I will introduce each presenter, give one of the presentations, and run the closing Q&A section. // Why has this person been included as a presenter in this panel? Katrina heads the Archives & Collections department with a focus on collection development, donors, and engagement, as well as leading cross-department projects such as the accreditation team and the institutional records initiative. She has worked with Development offering Archives-focused members events, coordinated activities and resources along with collection items with the Exhibits team, and provides content for Marketing projects.

Corinne Rupp: As Membership Manager, Corinne is vital in building up and engaging audiences and supporters of the museum for member-specific and public programs, and pulling together membership metrics relating to these that can impact museum offerings. She hosted an exhibit opening member event and then the VIP dinner in relation to the new Andretti: Racing Royalty exhibit. She also partnered with Archives & Collection in producing the Archives Discovery Happy Hour event.

Erin Bledy: As Marketing Manager, Erin covers publicity, social media, advertising and all else that gets the word out there about the museum, its programs, and its brand. As examples of cross-department coordination, she led the production of videos to be included in the exhibit *Andretti: Racing Royalty*, and produced a public celebrity event and car show in coordination with the exhibit's opening.

Kelly Harms: As Grant Writer, Kelly works to build the story for each of the museum's core mission programs (Education, Archive, Exhibits) in a larger fundraising effort to sustain the museum. As part of the Accreditation team, she helps run multi-dept discussions around museum goals and build relationships between departments. Kelly also wrote content for interpretive panels throughout the *Andretti* exhibit.

Ron Huegli: As Curator and co-head of Exhibits department (with the Exhibit Developer), Ron's main focus is in building out and managing the collection of loaned vehicles on display for gallery exhibits; he also runs the museum's Hall of Fame and provides content for social media and public engagement events. Ron was instrumental in developing the *Andretti: Racing Royalty* exhibit and related events in coordination with other departments.

LACMA Building for the Permanent Collection - The Start of a Journey

WMA2020_SP33

Learn how LACMA is preparing for a significant new project

Session Information

Uniqueness: It's not often that such a monumental move is undertaken. Learn from this experience and scale to your project.

Objectives: How to plan a major art move
Learn best practices for relocating collections
What could go wrong?

Relationship to Theme: Learn the latest best practices around significant art handling operations for your FORWARD thinking plans

Additional Theme Comments: Open to considering

Audience

Audience: Curators/Scientists/Historians, Registrars, Museum Leaders

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: Happy to accept your suggestions to improve the content. Presenters will include LACMA's VP of Facilities and Security Operations and Director of Collections Management and Registration, plus others

Participants

Roger Fricke (Submitter, Moderator, Presenter) Vice President CLARK CONSTRUCTION Irvine, CA roger.fricke@clarkconstruction.com roger.fricke@clarkconstruction.com 5629008720	
LJ Hartman (Presenter) VP of Facilities and Security Operations LACMA Los Angeles, CA ljhartman@lacma.org (323) 857-6568	Nancy Russell (Presenter) Director of Collections Management and Registration LACMA Los Angeles, CA

Participant Justifications

Roger Fricke: Roger brings 20 years experience working on over 25 different museum projects, including working for the Portland Art Museum during the development of The Project for the Millennium and multiple projects at LACMA over the last 15 years.

LJ Hartman: LJ has extensive experience in museum facilities management and has overseen two of the largest art moves in Los Angeles

Nancy Russell: Nancy leads collections management and registration for LACMA

Open Doors: Making All Feel Welcome at a Niche Museum.

WMA2020_SP34

Some museums naturally serve a very focused demographic in their region. Join representatives from 3 “niche” museums to learn about how they strive to stay true to their mission and core audience while making sure that all in their region feel a sense of welcome and belonging. This session will identify challenges and strategies to creating a welcoming environment and sense of belonging when your museum has a tight mission that serves a specific audience.

Session Information

Uniqueness: This session tackles the difficult question of how niche museums welcome others into a largely mono-cultural community without compromising topical interests or diluting authenticity.

Objectives: — Empower other museums to embrace an “all are welcome” mentality. — Identify challenges unique to “niche” museums that serve a very specific audience by default. — Share strategies for creating welcome and belonging outside of a core-cultural audience.

Relationship to Theme: — Refining mission statements and values — Embracing diversity, equity, inclusivity, and accessibility — I also think this session fits with the theme of FORWARD in that it may provide insights into how we can build bridges in an era where people across the globe are becoming more and more polarized and insular.

Additional Theme Comments: I have reached out to several people to be panelists. Currently, Gravity Goldberg (Director of Public Programs and Visitor Experience, The Contemporary Jewish Museum) has confirmed her interest and availability to be a panelist. Phillip Thompson (Executive Director, Idaho Black History Museum) has expressed interest. I have a few other irons in the fire as well. I am trying to find 3 panelists that will cover a few different perspectives on this topic as well as being representative of different types of museums at various scales. One area I am lacking panelists is around the issue of creating welcome beyond a group of core enthusiasts. (For our museum that might mean making “non-car-people” feel a sense of welcome and belonging at our motorsports museum.) I am open to suggestions and ideas for additional panelists that have had successes at their museum that they can share.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, General Audience, Professionals working within museum that are seeking to extend their reach into new audience or communities

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Matthew Suplee (Submitter, Moderator, Presenter) Exhibit Developer World of Speed WILSONVILLE matt@worldofspeed.org msuplee@gmail.com (225) 978-5554	
Gravity Goldberg (Presenter) Director of Public Programs and Visitor Experience The Contemporary Jewish Museum San Francisco, CA ggoldberg@thecjm.org	Phillip Thompson (Presenter) Executive Director Idaho Black History Museum Boise, ID phillip.thompson@p-johnson.net 298-340-4448

Participant Justifications

Matthew Suplee: I will mostly be moderating but I was planning on briefly presenting some of the challenges that our motorsports museum faces: bringing Diversity, Equity, Accessibility and Inclusion to a largely mono-cultural audience; creating appeal beyond just the motorsports community, and bridging diverse (and sometimes conflicting) socio-political viewpoints. I was going to use those challenges to set the stage for the panelists to present success stories from their museums on those fronts.

Gravity Goldberg: Successes in making non-Jewish persons feel welcome and included at CJM.

Phillip Thompson: I need to talk to him more but I am under the impression that he has worked to share the experience of being a black Idahoan in a region where the vast majority of people are not persons of color. I am curious how he has made inroads and what techniques he uses to reach people.

The IMC Project (west coast proposal)

WMA2020_SP35

First presented as a concept at the 2010 AMSTERDAM ERC by the green subcommittee of ICEFAT and more recently as part of “Safe Art, Safe Planet” at the 2019 Philadelphia ARCS, this call to arms endeavors to raise a group of volunteers for grant writing and solicitation of government support for a sustainable exhibition crate resource for non profit and adjacent fine art and exhibition end users. Welcome to the Island of Misfit Crates.

Session Information

Uniqueness: True carbon reduction for a wasteful industry.

Objectives: (1) technology for web based data of reusable crates (2) economic modeling for sustainability (3) collaborative model between non and for profit entities

Relationship to Theme: Yes, use of technology to create an environmentally forward thinking resource, so two points covered!

Additional Theme Comments: If there are other green initiatives that this would dovetail with, sure.

Audience

Audience: Registrars

Professional Level: General Audience

Other Comments: N/A

Participants

Jonathan Schwartz (Submitter, Moderator, Presenter) CEO Atelier 4 Los Angeles Jonathan@atelier4.com Jonathan@atelier4.com 9178730538	
Jonathan Schwartz (Presenter) CEO Atelier 4 LA, CA Jonathan@atelier4.com Jonathan@atelier4.com 9178730538	Frank Robert (Presenter) Coordinator Atthowe Oakland CA

Participant Justifications

Jonathan Schwartz: Adding co-presenters, prepared to deliver PPT and economic models. The rest TBD.

Jonathan Schwartz: Itâ€™s me.

Authentic Hope: Empowering Visitors to Make an Impact

WMA2020_SP37

Whatâ€™s Your Story? at the History Colorado Center was designed with the explicit goal of empowering visitorsâ€” particularly middle and high school studentsâ€” to see themselves as being able to make an impact. While looking to historical change-makers for inspiration, the exhibit asks visitors to step up in their communities today. This session discusses the idea of building an exhibit around an authentic concept and explores strategies and methods to encourage forward-thinking action.

Session Information

Uniqueness: Session discusses the innovative approach of building an exhibit based on an abstract concept rather than a topic. It replicates the exhibit experience for participants.

Objectives: This session uses Whatâ€™s Your Story? as a case study to explore how building an exhibit around a key concept or idea can be a powerful approach. We will also share successful techniques for empowering visitors, and encourage participants to reflect on how these lessons can be applied to their own institutions and professional contexts. Participants will understand the power of building an exhibit around the â€œWHYâ€ rather than the â€œWHAT.â€ They will learn how to develop an abstract concept into a physical museum exhibit. This session will show how a museum or cultural institution might conceive of or connect to an authentic concept, and will explore how visitor experience goals, as well as the key audience the exhibit was designed for, can inform the development process. Participants will see how, throughout the collaborative development process, the exhibit team managed to define intentions and stay true to exhibit goals, even while facing challenges. They will come away with strategies and methods for empowering visitors, understanding and engaging key audiences, establishing a clear exhibit development and decision-making process, and overcoming challengesâ€” both conceptual and logistical. This session will encourage self-reflection. With active discussion and engagement throughout, and by drawing on evaluation data from Whatâ€™s Your Story?, participants will be able to consider how this work relates to their goals and authentic hopes for their own institutions.

Relationship to Theme: Since working onâ€”and perhaps BECAUSE of working onâ€” Whatâ€™s Your Story?, we have seen a trend in

exhibits that seek to inspire young people to action. We hope that sharing our experience with developing this exhibit will encourage other institutions to embrace the idea that we can all contribute to a better future. We believe that museums can be places for not only learning and dialogue, but self-reflection and growthâ€”on a personal and societal level.

Additional Theme Comments: We're really excited about the possibility of presenting at WMA. I am happy to answer any questions you might have about this proposal or our participation in the conference.

Audience

Audience: Curators/Scientists/Historians, Registrars, General Audience, Museum professionals who are interested in social justice, engaging youth, using technology in the museum space

Professional Level: General Audience

Participants

Julie Peterson (Submitter, Moderator, Presenter) Public Historian & Exhibit Developer History Colorado Denver julie.peterson@state.co.us juliegpeterston@gmail.com 3038663629	
Julie Sayigh (Presenter) Principal EDX Exhibits Seattle, WA julie@edxseattle.com (206) 528-5556	Diana Bonfilio (Presenter) Director of Graphic Design Richard Lewis Media Group Watertown, MA diana@rlmg.com (617) 926-8300 x222

Participant Justifications

Julie Peterson: Julie P. was the lead developer for History Colorado Center's exhibition, What's Your Story? which is the subject of our session panel

Julie Sayigh: Julie S. was the project manager and lead designer from EDX for What's Your Story?

Diana Bonfilio: Diana was the project manager and designer from RLMG for What's Your Story?

Everything Old is News Again

WMA2020_SP38

As newspapers go out of business and arts and culture journalists disappear, museums are increasingly challenged to get messages to their communities beyond relying on social media to fill the void. Join this panel to learn about effective and inventive ways to reach your audiences through new channels such as podcasts and digital campaigns as well as older methods such as speaking programs and print materials. We will explore content creation strategies, innovative ways of working with influencers, developing unique partnerships and more.

Session Information

Uniqueness: Museums of all sizes are competing in a crowded marketplace for limited leisure time. In addition, museums often use media coverage to demonstrate that they are worth funding and have value to community.

Objectives: Share information about the changes in the media landscape
Discuss the changing functions of marketing, public relations, and communications in museums
Provide successful examples of resurrected print communications, engagement through podcasts and the power of personal storytelling.

Relationship to Theme: The internet may be only 35 years old, but its true impact on journalism has really only been felt in the last decade. Looking forward, traditional sources for news and information will be eclipsed by more than social media megastars. Museums can position themselves as reliable sources and at the same time seek new channels, programs and formats to increase awareness about their roles in the cultural and economic fabric of their communities.

Additional Theme Comments: Additional presenters welcome.
Agreeable to merging with other session proposed.

Audience

Audience: Marketing & Communications (Including Social Media), Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Hillary Ryan (Submitter, Moderator, Presenter) Director of Marketing and Communications Tacoma Art Museum Tacoma, WA hryan@tacomaartmuseum.org	
Christina Claassen (Presenter) Marketing & PR Manager Whatcom Museum Bellingham, WA	Ian Gillingham (Presenter) Press and Publications Manager Portland Art Museum Portland, OR

Participant Justifications

Christina Claassen: Christina Claassen has worked as the Marketing and Public Relations Manager at the Whatcom Museum for five years, where she manages publicity, graphic design, advertising, strategy, and social and digital media. She loves reading blogs about marketing trends in arts and culture, but feels like thereâ€™s not enough time in a day to try these new ideas!

The Words We Use (or Donâ€™t Use): Equity in Museums

WMA2020_SP39

Words matter: Hear from different types of institutions and museum professionals at various levels about ways we should rethink the words we use in our work. Speakers will talk about language in promoting equity museum hiring and the visitor experience, from the logistics of how institutions can foster change to a checklist for implementing updates. Participants will have time to speak directly to presenters and leave with tools they can use in their own institutions.

Session Information

Uniqueness: This session addresses will not only help participants consider how to make their institutions more relevant and equitable, but give them tools to affect change.

Objectives: Participants attending this session will:â€¢ Learn about three different types of museumsâ€™ efforts to change language towards a goal of achieving racial equity.â€¢ Explore strategies these museumsâ€™ employ to affect change, and consider ways to they can use these tactics in their own institutions.â€¢ Understand examples from different progressions on an equity journey, through presentations and discussion with colleagues.

Relationship to Theme: This session directly pushes our profession FORWARD. Presenters will share stories of embracing racial equity across the institution and empower participants to be the agents of change at their own museums.

Audience

Audience: Curators/Scientists/Historians, Registrars, HR, Front line staff

Professional Level: Emerging Professional, Mid-Career, Senior Level

Other Comments: The speakers themselves are at a variety of levels in their institutions, helping to make this session relevant to museum professionals at every level.

Participants

<p>Anna Elam (Submitter, Moderator, Presenter) Library Collections Manager Museum of History & Industry Seattle anna.elam@mohai.org 206-324-1126 x137</p>	
<p>Adam Lyon (Presenter) Library & Photo Associate Museum of History & Industry Seattle adam.lyon@mohai.org 206-324-1126 x140</p>	<p>Patrick McMahon (Presenter) Senior Manager, Engagement & Visitor Services Discovery Center, Bill & Melinda Gates Foundation Seattle, WA patrick.mcmahon@gatesfoundation.org 206-770-1896</p>
<p>David Valentine (Presenter) Community Access Specialist Pacific Science Center Seattle, WA dvalentine@pacsci.org 206-269-5741</p>	

Participant Justifications

Anna Elam: Anna worked on the terminology update process at MOHAI. In this process, she recognized the value of creating specific tools for this work and how helpful it would be to share these with others. She connected with Patrick and David about their efforts and created a panel that will be engaging and relevant to participants.

Adam Lyon: Adam began the terminology update for the Japanese American experience at MOHAI and did most of the foundation work reaching out to national and local organizations and crafting the language. He can speak to how this type of change can start at an institution from someone on the front line and the steps of achieving this change.

Patrick McMahon: Patrick is one of four on his institution's committee to address concerns in visitor experience and can speak to

several examples of considering racial equity and the visitor experience.

David Valentine: David helped create PacSci's committee on inclusivity, diversity, equity, and accessibility. As part of this group, he has been involved in updating terminology at the center from personal pronouns to job descriptions and internal communications. In his current role he is working to build stronger relationships with schools and tribes throughout Washington.

Souvenirs and Shared Experience: Gift Shop Collaboration and Your Mission

WMA2020_SP40

Museum stores provide a unique opportunity for guests to interact with your site and take a piece of your institution home with them. In addition to providing revenue, gift shops can help museums work toward education and support goals by featuring and promoting the work of artists and groups in the institution's community or relevant to their featured subject matter. Panelists with experience forming connections with local artists, tribal organizations, and correctional institutions on site souvenirs will discuss their triumphs and pitfalls with the audience and brainstorm ideas for mission-oriented collaboration.

Session Information

Uniqueness: Gift shops and direct visitor services are often underrepresented in museum conferences. This session seeks to place this component of the museum experience within institutions' desires to move forward through community buy-in, expanded networks, increased revenue, and the furthering of their mission.

Objectives: 1. Identify opportunities for inclusion or collaboration with groups within the community an institution serves or their field of study. Discuss how a partnership can be formed that is beneficial to all parties involved. Examples include work with indigenous Tribes, local artists, and correctional institutions. 2. Discuss how to evaluate inquiries from outside organizations, groups, or individuals, and how to approach these entities to discuss a potential partnership. What expectations should be set? What agreements should be made? Examine the options for this financial risk, including consignment, wholesale and vendor fairs. Discuss the possibilities for risk and reward, and what to consider when deeming your collaboration a financial or mission-based success or failure. 3. Briefly examine the possibilities for interpretation within your institution's retail area, including artist information, community and staff recommendations and reviews, and tie-ins to seasonal or temporary exhibits and themes. What community resources can the store provide? How can more members of your institution's staff be involved in the gift shop's operations?

Relationship to Theme: This session seeks to place this component of the museum experience within institutions' desires to move

forward through community buy-in, expanded networks, increased revenue, and the furthering of their mission.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, Development/Membership, General Audience, Visitor Services, Education, Outreach

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Jacey Brain (Submitter, Moderator, Presenter) Visitor Services Coordinator Old Idaho Penitentiary Boise jacey.brain@ishs.idaho.gov jaceybrain@u.boisestate.edu 12083342844</p>	
<p>April Johnson (Presenter) Visitor Services Specialist Idaho State Museum Boise, Idaho april.johnson@ishs.idaho.gov 208-780-5184</p>	<p>Ruth Hyde (Presenter) Membership and Visitor Services Manager Museum of Natural and Cultural History, University of Oregon Eugene, Oregon rhyde@uoregon.edu 541-346-1694</p>

Participant Justifications

Jacey Brain: Jacey is the Visitor Services and Event Coordinator and an Interpretive Specialist at the Old Idaho Penitentiary state historic site. After having worked in the public history field for nearly ten years, he has found new opportunities to tell the stories of the historic Idaho State Penitentiary through an expanded gift shop, new special events, and exhibits like “Faces of the Idaho State Penitentiary,” an initiative in inclusive storytelling at the site.

April Johnson: April is the Visitor Services Specialist at the Idaho State Museum. She is new to the Museum world, but she brings with her 25+ years’ experience in the private sector managing retail and real estate teams. Her people, business, consumer service, and relationship building skills give her a fresh perspective in managing customer service in a Museum setting. In the gift shop her focus is to create a dynamic shopping experience for visitors. In addition, become a destination for the Idaho community to find unique and Idaho centric and Idaho made gifts outside of the Museum experience.

Ruth Hyde: Ruth combines over fifteen years of sales, event management, and operations experience with her life-long love of museums to offer a unique, passionate welcome to all who visit the MNCH. Her museum role includes management of the museum store, membership program, and admissions operations, and as well as supervision of visitor experience, volunteers, students, and staff. She

has an enthusiasm for inclusion, an inclination for action, and a sincere curiosity in all things museum!

Is this the only way? Is this the best way? Exploring Options for Museum Professional Training

WMA2020_SP41

Since the late 20th century, an MA in museum studies or related discipline, has become the requisite for most museum positions. Is this the only way? Is this the best way? Join colleagues to explore alternative approaches to North American museum professional training that are beyond/instead of the M.A. and may help the field become more inclusive and diverse. Examples to delve into include: apprenticeships, certification - college, online, and non-college, and the potential of digital badging with national standards. Let's discuss these and more.

Session Information

Uniqueness: In 2007, Nina Simon observed "education and learning is essential for our field." But should they happen in a classroom? Is graduate school the best entry for people new to the field? It's past time to deepen the options for entry to museum careers.

Objectives: Attendees and session presenters will: 1) Increase their understanding of at least 4 different models of Museum Professional Training (MPT), both currently in use, or in the case of digital badging, potentially in use in the future. 2) Evaluate pros and cons of at least 4 models of MPT. 3) Reflect on their own experiences of and practices with MPT "through their own professional journey, how MPT paradigms have impacted their home institutions, and how they impact the field at large. 4) Finally through brainstorming and discussions, develop ideas for how the field could apply multiple MPT opportunities which could help the field become more welcoming and inclusive, and what role they could play in expanding the current options for those seeking to enter the profession.

Relationship to Theme: For decades, we have been both pursuing and promoting a nearly singular model of museum professional training. It's time to explore new ideas and new models, as those conversations and insights have the potential to move the profession FORWARD in innovate and inclusive ways.

Additional Theme Comments: If there are recommendations for someone who can speak to museum apprenticeships that are targeted to young adults (not teens) and those reentering the workforce, I'd love to connect with them

Audience

Audience: EMPs through Senior staff; professors/adjunct faculty; current and future students; museum/college administrators, museum staff who hire in their/for their organization

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level

Other Comments: Session Abstract: For decades "learning on the job" was par for the course in museums, however, since the mid-1990s, obtaining a master's degree in museum studies or a related discipline, has become the requisite entrance ticket for most positions in museums and heritage organizations. But is this the only way? Is this the best way? Join colleagues for a directed conversation and brainstorming session exploring alternative ways/visions/approaches to North American museum professional training; ways that are beyond or instead of the graduate M.A.; ways that may help the field become more inclusive and diverse. Some examples that can be discussed include: Apprenticeships like those offered by some United Kingdom museums, which are targeted at young adults (18-25) or older adults reentering the workforce and are commitments of 1 to 3 years, pay a decent living wage with benefits, and often include ways to fulfil certificate course work in museum studies (or a focus in an area of museums, such as collections, finance, HR, IT, etc.) during the apprenticeship. Certification programs that are college-based and online, or non-college based programs such as AASLH's Small Museum Pro, or the Alberta Museums Association's certificate in museum studies. Digital badging with standards set by a national association (AAM, CMA, AASLH, AZA, ASTC, or all of them in agreement). Let's discuss these and other ideas.

Participants

<p>Keni Sturgeon (Submitter, Moderator, Presenter) Executive Director & Adjunct Faculty Wenatchee Valley Museum/University of Oklahoma Wenatchee, WA ksturgeon@wvmcc.org sturgeon.keni@gmail.com 509-888-6242</p>	
<p>Susan Spero (Presenter) Professor JFKU Continuing Education Novato, CA susanbspero@gmail.com 415.265.8947</p>	<p>Ben Fast (Presenter) Program Lead - Certificate in Museum Studies Program Alberta Museums Association Edmonton, AB learning@museums.ab.ca 780.424.2626</p>
<p>Julia Falkowski (Presenter) Content Designer Intuit San Diego, CA juliadfalkowski@gmail.com</p>	

Participant Justifications

Keni Sturgeon: As a seasoned museum professional, with more than 20 years of experience in museums, and more than 10 years of experience teaching in museum studies programs (in-person and online), I often wonder about the effectiveness of graduate museum studies programs. Are these the best way to gain entry into the field? Is this focus on MA degrees keeping the profession from being more inclusive? How is excluded? I donâ€™t have all answers, but do have a passion to explore the options and opportunities.

Susan Spero: After years of teaching in a traditional graduate museum studies program, Susan currently teaches and leads an alternative, inexpensive program that considers baseline needs and understanding for museum work. Susan has over 30 years of experience developing and analyzing museum educational experiences and frequently presents at museum conferences. Throughout her career she has cultivated students and emerging professionals, encouraging them to develop agency to make change.

Ben Fast: Ben is a museum and heritage tourism professional focusing on education, innovation, and collaboration through public programs and digital projects. At the Alberta Museum's Association (AMA), Ben is the Program Lead for Learning Opportunities, with responsibilities that include coordinating and facilitating the AMA's Certificate in Museum Studies program, and developing and coordinating additional workshops and learning programs. Ben strives to explore multiple perspectives in museum work, build a strong sector for his province, and support emerging professionals as they begin their careers.

Julia Falkowski: Although Julia is currently a content designer at Intuit, she has a background in museum technology. She is the author of "What Are Your Credentials? Museums, Education, and Digital Badging", published April 2018 through Museums and the Web. While working for the Balboa Park Online Collaborative (Jun 2015 – Oct 2018), Julia oversaw many aspects related to mission-focused digital projects, including digital strategies with multiple non-profit partners, developing and implemented technology-based education experiences with museum partners, Julia is interested in the ways content can be used to create community and connections in arts, culture, technology, and beyond.

Squad Goals: Supporting a Positive and Cohesive Workplace at the Burke Museum

WMA2020_SP42

Join the Burke Museum's Social Committee as we take a fun break from the chaos of conferencing to talk about the importance of creating positive work environments for museum staff. Participate in a simple crafting activity while we explore the research on workplace happiness, share success stories from our own Social Committee, and brainstorm new ideas to take back to your own institutions.

Session Information

Uniqueness: The Burke Museum is uniquely dedicated to workplace happiness in both its mission statement and strategic plan, supported through the work of the Social Committee.

Objectives: 1) Audience understands that fostering workplace cohesion in museums is important in a field that is often siloed and relevant in a time where we have seen more people leaving the field for other for-profit careers. 2) Audience recognizes the risks of neglecting workplace culture, and the benefits of creating a Social Committee or something similar. 3) Audience members feel empowered to push for similar initiatives in their own institution. They learn how to start a social committee, how to gain institutional support, and examples of events and activities to try.

Relationship to Theme: Creating a cohesive, friendly and joyful work environment among museum staff addresses issues that have led to many professionals leaving the field. By prioritizing workplace culture, institutions can look forward to more productive work environments and higher employee retention rates. Through support of a cohesive, unified staff, institutions will experience improved interdepartmental and interdisciplinary communication that can in turn result in the museum being able to better serve their community.

Additional Theme Comments: We are happy to merge with another session if there is a similar proposal. We are thrilled that the issue of creating positive workplace environments was included in the call for proposals this year! Looking forward to the ideas and discussions that come out of this.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Melisa McChesney (Submitter,
Moderator, Presenter)
Membership Manager
Burke Museum
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Katharine Canning (Presenter)
Assistant Director of School and
Teacher Programs
Burke Museum
Seattle, WA
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Participant Justifications

Melisa McChesney: I am one of the founding members and current Co-Chairs of the Burke Museum's Social Committee and have been involved in developing and implementing events and activities for museum staff to get to know each other, enjoy themselves, de-stress, and feel positive about their work culture. I will be presenting, facilitating the craft activity, and co-leading discussions

Katharine Canning: Katharine is one of the founding Co-Chairs of the Burke Museum's Social Committee and has been involved in developing and implementing events and activities for museum staff to get to know each other, enjoy themselves, de-stress, and feel positive about their work culture. She will be presenting, facilitating the craft activity, and co-leading discussions

Working Together: An Inclusive Approach to Exhibit Planning and Design

WMA2020_SP43

How can museums target, work with, and attract a more diverse audience? This session will explore how the Oregon Historical Society created their core exhibit Experience Oregon using participatory models (co-creation, collaboration) for exhibit development. Panelists will offer steps and strategies on how to include stakeholders to tell a more complete and unbiased story, tips on working with multiple groups, how to address conflicting perspectives, navigating roadblocks along the way, and lesson learned.

Session Information

Uniqueness: This session delves into the strengths and challenges of using participatory models “co-creation and collaboration” to develop an exhibit grounded in multiple perspectives.

Objectives: 1.) Community engagement and management of stakeholder group. The session will discuss the importance of community engagement and working with diverse stakeholders. Corraling the various groups requires tenacity, patience, strategic planning, and constant follow through. An objective of this session is to provide information on what worked, and what didn’t work. 2.) How to tackle multiple perspectives and differing viewpoints. Embracing multiple perspectives in a project can, and will, lead to conflicting viewpoints on interpretation. An objective of this session is to discuss how to navigate differing viewpoints while including multiple perspectives. 3.) How to respond to, or not respond to, negative feedback. Presenting a fuller, more complete narrative of history (read “the good, the bad, and the ugly”) may be challenging for visitors, stakeholders, or staff. An objective of this session is to talk about negative feedback, and strategies to manage it.

Relationship to Theme: For museums and other historic institutions to be forward-thinking and adaptable, recognizing the need to include previously unheard voices in their exhibitions is paramount. Developing Experience Oregon was a co-creative, collaborative undertaking with participants from OHS staff, Oregon Tribes; educators; content specialists; students; historians; community

members; and multiple firms from across the country. The exhibition embraces diversity, equity, inclusivity and accessibility.

Audience

Audience: General Audience

Professional Level: General Audience

Participants

Helen B Louise (Submitter, Moderator, Presenter) Museum Director Oregon Historical Society Portland, Oregon Helen.Louise@ohs.org 503-306-5274	Andrew Hamilton (Moderator, Presenter) Content Developer The Design Minds Fairfax, VA
Darrell Millner (Presenter) Professor Emeritus & Adjunct Professor Black studies department Portland State University Portland, Oregon	Michael Lesperance (Presenter) Principal/ Content Developer The Design Minds Fairfax, VA
Robert Kentta (Presenter) Siletz Tribal Cultural Resources Director The Confederated Tribes of Siletz Indians Siletz, OR	Sarah Newhall (Presenter) Board Member Oregon Historical Society Portland, OR

Participant Justifications

Helen B Louise : I was the project manager on the Experience Oregon Exhibit

Andrew Hamilton : Andrew worked closely on the project as the point of contact for The Design Minds

Darrell Millner : Darrell was a key member of the stakeholder/advisory committee for the exhibit

Michael Lesperance : Mike Lesperance is a principal at The Design Minds and one of the project managers for TDM on this exhibit

Robert Kentta : Robert was a key member on the stakeholder/advisory committee for the exhibit

Sarah Newhall : Sarah is on the OHS board and was a member of the stakeholder/advisory committee for the exhibit

Compensation and Gender Equity: Beyond the Binary

WMA2020_SP44

Recent events regarding salary transparency (such as the Google Spreadsheet: Art/Museum Salary Transparency 2019) have sparked conversations in the museum world about gender equity and the pay gap. This session looks at differences in compensation and expectations across the field, and addresses equitable pay from a gender-expansive perspective, considering the impact of the pay gap on transgender, non-binary, and gender-non-conforming staff.

Session Information

Uniqueness: Pay equity is a hot-button issue in the museum field; this session expands the conversation to include transgender and non-binary perspectives

Objectives: Participants will consider the impacts of inequitable pay on staff turnover, morale, and productivity. Participants will examine the effects of the gender pay gap on transgender and non-binary staff members. Participants will be able to implement or advocate for equitable pay at their own institutions with a gender-expansive lens. Examining issues of equitable pay through this lens benefits everyone by prompting individuals to move beyond the limitations that a gender-binary view places on these issues.

Relationship to Theme: As museums move forward into the future, we will have to address pay equity at our institutions. Transgender and non-binary staff are often left out of this conversation, but this perspective must be considered in order for us to be inclusive and forward-thinking. Examining issues of equitable pay through a gender-expansive lens benefits everyone by prompting individuals to move beyond the limitations that a gender-binary view places on these issues.

Audience

Audience: General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Mac Buff (Submitter, Moderator, Presenter) Associate Director of Education for Student & Teacher Programs Tacoma Art Museum Tacoma mbuff@tacomaartmuseum.org 253-272-4258 x3009</p>	<p>Holly Crawford (Moderator, Presenter) Director of Education ESMoA Los Angeles, CA hcrawford@artlab21.org 443-386-2977</p>
<p>Sohayla Pagano (Presenter) Education Specialist Japanese American National Museum Los Angeles, CA spagano@janm.org (213) 306-5677</p>	<p>Kabir Singh (Presenter) VTS Trainer Visual Thinking Strategies Los Angeles, CA ksingh@vtshome.org 310-266-9774</p>

Participant Justifications

Mac Buff: Mac is a non-binary transgender educator who is actively engaged in advocacy for transgender museum staff, volunteers, and visitors. They contributed to AAMâ€™s Guides to Gender Transition and Transgender Inclusion in the Museum Field (2019), facilitated a regional discussion about AAMâ€™s LGBTQ Welcoming Guidelines, and have presented on transgender inclusion at state, regional, and national conferences.

Holly Crawford: Holly participated in the “Transgender Museum Experience: Creating a Safe Space for Everyone to Work, Learn, and Play” at the Western Museums Association convening in Boise in 2019. Holly is a non-binary arts educator who leads a team working focused on creating a welcoming and inclusive environment for all audiences. They also co-lead the Art Education + Social Justice Book Club in the Los Angeles area.

Sohayla Pagano: Sohayla Pagano served as Advancement Board Member from 2017-2019 for the Museum Educators of Southern California, a regional professional organization that supports museum educators and advocates for change across the museum field. She oversaw MESCA’s #SupportMESCSupportChange Giving Tuesday campaign in 2018, which raised funds specifically to support stipend payments for all speakers asked to share their expertise with the field as part of MESC programming.

Kabir Singh: Kabir Singh moderated and spoke in the presentation “Advocacy Marathon: Equitable Pay for Museum Educators” at the National Art Education Association conference in Boston in 2019. Singh is dedicated to working to make the field more equitable, and is also the Editor in Chief of Viewfinder, the NAEA Museum Education Division’s online publication about the intersection of museum education and social justice.

Connecting our Community Through Unique Partnerships

WMA2020_SP45

Unconventional and innovative? Yes, please! The right partnerships can have a huge impact on your organization and community. This workshop will present examples from three museums on how unique partnerships have played a role in successful projects. Even with tight budgets, small staff sizes, and rural locations! In addition, attendees will be allotted time to workshop some ideas through a handout with feedback from the presenters and colleagues.

Session Information

Uniqueness: Utilizing unconventional partnerships to reach goals through projects or programming is something that can help move museums forward.

Objectives: The first objective will be to have the participants assess their current and future plans for projects. They will think about the goals for their projects, how they plan to reach those goals, and how they can incorporate new partnerships through those projects. During this brainstorming session, participants will also think back on past projects to reflect on how they can work in different ways to achieve goals by using partnerships. The second objective will be for the participants to begin compiling a list of partners, even if they are unsure of how they might work together. By first identifying possible partners, they can begin to move forward with thinking of innovative ways to involve those possible partners in their projects. The third objective will be to work together in their small groups, and with the presenters, to formulate ways to involve these partners in a manner that would benefit both organizations. They will devise plans that will help facilitate conversations around the possible outcomes.

Relationship to Theme: This session will create conversations concerning the benefits of innovative partnerships. As inclusiveness, accessibility, and innovation are at the forefront of museums, working to include unconventional partners in projects is a way that museums can move forward with these concepts. Many smaller museums are facing the same circumstances of a small budget and a small staff. This session will help demonstrate the possibilities of successfully partnering with other organizations on projects with limited resources.

Audience

Audience: Curators/Scientists/Historians, Development/Membership,
General Audience, Education Directors

Professional Level: General Audience

Participants

<p>Amy King (Submitter, Moderator, Presenter) Museum Curator Tulare County Museum Visalia, CA aking1@co.tulare.ca.us amylynn.king@gmail.com 559-308-6881</p>	<p>Karie Burch (Moderator, Presenter) Director of Development Portland Art Museum Portland, OR karie.burch@pam.org 503-276-4311</p>
<p>Lisa Monteiro (Presenter) Executive Director Mineral King Preservation Society Three Rivers, CA lisa@mineralking.org 559-561-1000</p>	<p>Judy Margles (Presenter) Director Oregon Jewish Museum and Center for Holocaust Education Portland, OR jmargles@ojmche.org 503-226-3600</p>

Participant Justifications

Amy King: I have been working as a curator with the Tulare County Museum for almost 10 years and have experience in creating new and unique partnerships throughout Tulare County. In my time with the museum I have worked to create these partnerships with issues many small museums face such as a small budget, small staff, and limited resources. I have managed to expand those resources and build meaningful connections in the community through innovative partnerships. I plan to speak to the projects I have been able to do that with and how others can apply that in their institutions.

Karie Burch: The Portland Art Museum has a long history as it is the oldest museum in the Pacific Northwest in late 1892. It has seen many changes and as the Director of Development, Karie is charged with bringing the museum forward into modern times through innovative programming and partnerships. The Portland Art Museum has a long list of community partners, which is in line with the focus of our session: Connecting Your Community Through Unique Partnerships.

Lisa Monteiro: Lisa has experience creating unique partnerships in the 6 years she has been a director of historical organizations. She has experience working with small budgets, staff, and resources and has worked in rural locations. She understands the issues smaller organizations face and knows the impact and power that a successful partnership can bring.

Judy Margles: Judy is the director of a museum that has experienced unusual growth in the five years, first a merger resulting in a new mission followed by the acquisition of a permanent home that doubled the size of the institution. Judy will be helpful in discussing how new partnerships and programs -- high school and college interns for example -- as well as new visioning for enduring programs -- an oral history project -- have deepened the engagement of the museum in the community.

Oregon Heritage Commission Coordinator

WMA2020_SP47

Disaster planning is essential for museums, but competing priorities and lack of technical knowledge can pose barriers. What if your museum didn't have to go it alone? What could it look like to join a community effort with other cultural heritage organizations? The Oregon Heritage Commission worked with the community of Cottage Grove to create a model heritage resource disaster response planning guide. Consider lessons learned and collaborative planning options within your museum's community.

Session Information

Uniqueness: Oregon's community heritage disaster response model is a first of its kind nationally. The model emphasizes the value of museums and heritage to the community.

Objectives: The objectives of this session are to encourage museum professionals to: 1) consider the benefits of a collaborative community approach to disaster planning, 2) learn about the model Oregon Heritage created, and 3) leave inspired about the unique value museums and cultural heritage institutions have in community identity during disaster recovery. After years of providing incentives and training for individual museums and heritage sites to create institutional disaster plans, Oregon Heritage staff have seen little sustained momentum on this important issue. Rather than continuing to work with heritage groups individually, Oregon Heritage tested the idea of bringing a community's groups together to galvanize energy on the issue, share resources, and streamline communications between the groups, emergency managers, and city officials. Essential to this approach is the recognition that cultural heritage resources are central to community identity and need to be considered in the city's wider disaster response plans. Sharing this unique approach will encourage participants to consider how they can collaborate with other community groups, consider if the framework the model plan lays out could work in their community, and leave with ideas for their own institutions.

Relationship to Theme: Disaster planning is the ultimate form of forward thinking, as plans are needed to ensure a museum's collections and knowledge are available for generations to come. This session will describe an innovative community approach to disaster planning that places museums and culture at the center and

encourages shared resources, community priorities, and reinforces the important role of museums during disaster recovery.

Audience

Audience: Curators/Scientists/Historians, General Audience, Museum leadership, and future leaders

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Beth Dehn (Submitter, Moderator, Presenter) Oregon Heritage Commission Coordinator Oregon Heritage Salem, Oregon beth.dehn@oregon.gov 503-986-0696	
Josh Bruce (Presenter) Program Director, Oregon Partnership for Disaster Resilience Institute for Policy and Research Engagement, University of Oregon Eugene, Oregon jdbBruce@uoregon.edu 541-346-7326	Kuri Gill (Presenter) Grants and Outreach Coordinator Oregon Heritage Salem, Oregon Kuri.Gill@oregon.gov 503-986-0685
Tara Sue Hughart (Presenter) Staff Coordinator Cottage Grove Museum Cottage Grove, Oregon	

Participant Justifications

Josh Bruce: The University of Oregon's Institute for Policy and Research Engagement has provided technical expertise in this project and will speak about the process of creating a community disaster resiliency plan and lessons learned from community engagement and museum participation.

Kuri Gill: Kuri plays a unique staff role in coordinating closely with all of Cottage Grove's heritage groups. She will speak to the lessons learned on the ground when working through community outreach.

Tara Sue Hughart: Cottage Grove Museum participated in the community heritage resource disaster initiative and will provide a small museum's perspective on successes and challenges of participation as a museum.

Where Creativity Dwells: Residencies as the Future of Museum Programming

WMA2020_SP48

Residencies are increasingly being recognized as a valuable tool for bringing new audiences and ideas into museum settings, yet there is little consistency in the approach or language around these programs. This session will explore questions of what a residency can be, as well as the challenges, opportunities and audiences associated with them. Come hear examples from several institutions, each with a distinct mission, as they discuss different approaches to residency programs.

Session Information

Uniqueness: This session is innovative as we have not yet established consistency or best practices when it comes to residencies.

Objectives: 1. Define what a residency is and why it can be a valuable program for museums. 2. Identify some of the challenges, opportunities, and audiences associated with residency programs. 3. Analyze and consider the current and changing language around residency programs. 4. View examples of residency programs found in a variety of museums, institutions, and organizations.

Relationship to Theme: Residencies are increasingly being recognized as a valuable tool for bringing new audiences and ideas into museum settings. It is important to establish an open dialogue between institutions to develop best practices and clear communication about what these programs are, and what they are capable of becoming.

Audience

Audience: Curators/Scientists/Historians, Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: As this session explores how different institutions are facilitating residency programs, we feel that it strengthens the dialogue to offer a variety of perspectives on this topic. We envision this session running as a conversation rather than a series of

presentations, and hope that the WMA will allow additional panelists to participate.

Participants

<p>Makenzi Dunstan (Submitter, Moderator, Presenter) Cultural Sites Education and Outreach Coordinator James Castle House, Boise City Department of Arts & History Boise, Idaho mdunstan@cityofboise.org 208-680-7790</p>	
<p>Kristen Hill (Presenter) Cultural Sites Program Coordinator James Castle House, Boise City Department of Arts & History Boise, Idaho khill@cityofboise.org 208-336-6610</p>	<p>Martha Williams (Presenter) Programs and Education Manager Hemingway House, Community Library Ketchum, Idaho mwilliams@comlib.org 208-806-2621</p>
<p>Diana Banning (Presenter) City Archivist Portland Archives, City of Portland Portland, Oregon Diana.banning@portlandoregon.gov 503-865-4110</p>	<p>Carolina Chambers (Presenter) Portal to the Public Project Coordinator Pacific Science Center Seattle, Washington cchambers@pacsci.org</p>

Participant Justifications

Makenzi Dunstan: As Education and Outreach Coordinator at the James Castle House, Makenzi works adjacent to the residency program. She regularly collaborates with the residents in the creation of public engagement events, and has a unique perspective on the way in which a residency program can enrich learning opportunities for a variety of audiences. She is eager to learn more about other programsâ€™ approach to some of the challenges and opportunities they have faced, and how their audiences respond to these programs.

Kristen Hill: As the program manager for the James Castle House, Kristen established and continues to oversee the residency program. Her work focuses on the experience each of the residents has on site and establishing a symbiotic relationship between the residency and the community.

Martha Williams: Martha oversees the newly founded residency program at the Hemingway House. She brings a unique perspective on

the challenge between being a responsible steward of a historic home and established legacy, while also navigating what this fledgling program can become.

Diana Banning: Diana oversees the residency program offered by the City of Portland Archives. This program was established to contextualize the city's history for contemporary audiences through art and community outreach projects. While also connected to a municipality, it follows a very different model than the James Castle House.

Carolina Chambers: Through her work as Portal to the Public Project Coordinator at the Pacific Science Center, Carolina oversees the museum's artist-in-residence program. This program explores the connections between art and STEM, offering an opportunity for artist to collaborate directly with scientists in their work to something unexpected to the museum's primary audiences.

Collaborating with Community Partners to Enhance Equity in STEM

WMA2020_SP49

In an attempt to be more inclusive, The Natural History Museum of Utah is collaborating with community groups on a continuing suite of Workshops called “STEM Rooted in Culture.” Western cultures are over represented in STEM. Diversifying the voices that share science can make space for the many cultures that do science but are ignored by the limitations of our definition of “modern” science. This presentation will share our process and practices.

Session Information

Uniqueness: Science is western. Our workshops are case studies of emerging practices and processes that help undo this colonized view of science programming.

Objectives: By the end of our presentation the main goal is for the audience to start to understand that modern science is cultural and how it is rooted in western culture. We will have group discussions to help identify new tactics in program development in order to help overcome these exclusionary issues. We will give action points on what we have been doing to re-frame our programming, and why engaging community partners in the process is so essential.

Relationship to Theme: “Traditional” science is affiliated to a culture; and it is over represented by a western lens. In an attempt to improve and decolonize our museums for the future, we need to start to acknowledge this bias. We need to redefine modern science and how it is communicated so we can better appreciate the many ways science can be practiced, shared, and understood.

Additional Theme Comments: If there are other organizations that are working on decolonizing their science programs then yes, I'd love to learn about their approaches as well.

Audience

Audience: Educators and public program and exhibit developers

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Bonnie Jean Knighton (Submitter, Moderator, Presenter) Education Coordinator Natural History Museum of Utah Salt Lake City, Utah bknighton@nhmu.utah.edu 801-587-5707	
Catherine Aviles (Presenter) Director Artes De MÃ©xico Salt Lake City, Utah admin@artesmexut.org 385-888-6063	Fanny Guadalupe Blauer (Presenter) NHMU Community Liaison Natural History Museum of Utah Salt Lake City, UT fblauer@nhmu.utah.edu 801-581-6927

Participant Justifications

Bonnie Jean Knighton: Bonnie Jean Knighton develops Educator Workshops and educational programming for NHMU. She is a co-developer for the STEM Rooted in Culture workshops and has an educational background in Cultural Anthropology with 12 years of informal Museum educational experiences.

Catherine Aviles: Artes De MÃ©xico and Catherine's support were key components in helping us to connect to the Maya community in Utah for the first round of STEM: Rooted in Culture workshops. They also have collaborated with the museum on presenting classroom experiences for high school and college students with similar activities and topics we addressed at the museum workshops.

Fanny Guadalupe Blauer: As Community Liaison for NHMU, Fanny has developed and harvested positive and trusting relationships with many influential Utah community members as well as multicultural organizations that we've collaborated with, such as: Artes De MÃ©xico, University Neighborhood Partners, and the Center for Latin American Studies. She has been vital in pushing for more inclusive programming at our museum and advocating for the museum to work towards creating a more welcoming and trusted atmosphere for minority groups in our community.

Emerging Technology Trends for Historic Sites

WMA2020_SP52

Looking for ways to embrace emerging tech trends? Weâ€™ll explore some exciting tech trends that could shape the future of historical sites and museums. Attendees will learn about emerging technology trends with SMEâ€™s (subject matter experts) and their applications. Weâ€™ll discover methods of delivering unique experiences through technology, and ways to blend it into the exhibits. Weâ€™ll discuss common historic site/museum infrastructure challenges and ways to conquer it to help engage your patrons with technology in exhibits.

Session Information

Uniqueness: This discussion revolves around taking historic sites and museums into the future through digital transformation concepts.

Objectives: 1. Ask the experts about creating Interactives and Interpretive Experiences using tech innovations. Hear ways historic sites and museums are using tech like voice commands, facial recognitions, and sensors to trigger experiences. 2. Learn about designing a system factors in privacy and security, and makes it a priority in the system for optimized safety. 3. Discuss developing goals to help you avoid jumping on to the latest â€œshiny thingâ€ bandwagon versus creating a strategic plan that accounts for the organizationâ€™s goals.

Relationship to Theme: This session was developed to help take Historic sites and Museums into the future through digital transformation, and utilizing technology to create a unique visitor experience.

Additional Theme Comments: We thank you for your time and consideration.

Audience

Audience: Curators/Scientists/Historians, Registrars, Technology, Development/Membership

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Brandy Alvarado (Submitter, Moderator, Presenter) Business Development Manager Mad Systems Orange brandy@madsystems.com brandy@madsystems.com 7142599000	TBD TBD (Moderator, Presenter) TBD TBD TBD
Maris Ensing (Presenter) Founder/ Chief Creative Officer Mad Systems Orange, CA brandy@madsystems.com maris@madsystems.com 7142599000	

Participant Justifications

Maris Ensing: Maris is the Chief Creative Officer at Mad Systems, and is responsible for the implementation of creative solutions for our clients. Maris works on telling stories from concept to final implementation using hands-on interactive exhibits as part of an integrated overall design. Previous clients include Disney, Universal, HP, Exxon Mobil, Microsoft, Baxter medical, Verizon, AT&T, Yahoo, the Griffith Observatory, the Natural History museum of LA, and the Museum of Science and Industry in Chicago. Maris holds an MS degree from a university in the Netherlands.

Digging Deeper: Museum-Changing Community Partnerships

WMA2020_SP53

How does a museum change when we invite communities to have a voice in our work? This session will explore this question through stories of transformative museum-community partnerships. Each story will be told collaboratively by two people who know it well: one a museum professional and the other a community leader. The stories will focus on the firsthand experience of working together to impact exhibitions, collections, and processes in profound, and often unexpected, ways.

Session Information

Uniqueness: By sharing stories of museums fundamentally changing their practice through close community partnerships, we aim to inspire others to seek their own brave collaborations.

Objectives: Participants will: 1. Understand the transformative power of community engagement based in deep, reciprocal collaboration. 2. Identify contexts that both support and challenge the creation of respectful, reciprocal partnerships. 3. Be able to imagine how their museum could partner and/or engage communities in meaningful ways.

Relationship to Theme: For museums to continue forward, we have to be relevant. To be relevant, we need to understand and reflect our communities. Deep partnerships help us build relationships to do this work while elucidating the stories, processes, and objects that help us become truly meaningful public spaces.

Additional Theme Comments: It is important to include both museum professionals and community partners to tell these stories. For this reason, we would like to support partners participating in any way possible, be it in person at no/reduced cost (if only attending this session), via video conference, or other creative means. With that in mind, we request your support in imagining creative ways of adding more voices to the conference as well as the field through this (and hopefully other) sessions. It is also important to note that the proposed moderator, Kyrie Kellett, is an independent museum professional (consultant). She is proposing this session for the sole purpose of encouraging more museums/communities to share their examples of how they can work together to tell diverse stories and build meaningful relationships. She will not be promoting any of her own products or

services through the session and none of the presenters are currently her clients or sharing projects that she worked on.

Audience

Audience: Curators/Scientists/Historians, Events Planning, General Audience, Exhibit/Program Developers, Management

Professional Level: Mid-Career, Senior Level

Participants

<p>Kyrie Kellett (Submitter, Moderator, Presenter) Principal Mason Bee Interpretive Planning Portland, OR connect@masonbeellc.com kyrie.kellett@gmail.com 503.419.7735</p>	
<p>Ann Craig (Presenter) Director, Exhibitions and Programs Museum of Natural and Cultural History Eugene, OR acraig@uoregon.edu 541-346-3116</p>	<p>Dana Whitelaw (Presenter) Executive Director High Desert Museum Bend, OR dwhitelaw@highdesertmuseum.org (541) 382-4754</p>
<p>Cheryl Hartup (Presenter) Curator of Academic Programs and Latin American and Caribbean Art Jordan Schnitzer Museum of Art Eugene, OR chartup@uoregon.edu 541-346-0949</p>	

Participant Justifications

Kyrie Kellett: I will moderate the session bringing together a variety of museum professionals and partners. I have done much of this work myself, but will focus on inviting museums/partner pairs to collaboratively tell their own stories from different types of museums and communities.

Ann Craig: She worked closely with the Oregon Black Pioneers to tell the story of adapting the Racing to Change exhibition in Eugene and the deep community engagement work that went into that project. A representative of the Oregon Black Pioneers will present with Ann.

Dana Whitelaw: Dana would invite a collaborator from the Confederated Tribes of the Warm Springs to share the story of their partnership.

Cheryl Hartup: Cheryl would collaborate with staff from Huerto de la Familia to share their collaboration at Jordan Schnitzer Museum of Art.

Tangible Tools for Inclusion: Identity-Based Affinity Groups & Social Justice

WMA2020_SP54

How does your institution authentically welcome staff whose identities fall on the margins? How do you make space for people of color and members of the LGBTQ+ community, as well as white people learning to be anti-racist? By building identity-based communities within, we can help advance equity efforts throughout our organizations. Hear from a panel of whose institutions have created Identity-Based Affinity Groups and how yours can, too!

Session Information

Uniqueness: Many institutions are embarking on DEAI journeys, but few are given tangible tools. Affinity groups are powerful and unique tools for museums to be authentically inclusive.

Objectives: - Participants will learn about the value of affinity groups in creating safer, welcoming spaces for employees as part of larger DEAI initiatives- Participants will consider the challenges related to affinity groups, and how to anticipate and mitigate those challenges- Participants will be able to create authentically inclusive affinity groups at their own institutions

Relationship to Theme: Identity based affinity groups can help museums become more authentically inclusive by holding space and providing resources for members of the non dominant culture. If a museum is forward thinking, they will embrace this model by creating positive and caring work environments for all museum staff.

Additional Theme Comments: We may have other panelists from Reed College that are interested in joining, but have not confirmed just yet.

Audience

Audience: General Audience

Professional Level: General Audience

Participants

<p>Blair Denniberg (Submitter, Moderator, Presenter) Executive Assistant Finance Oregon Museum of Science and Industry Portland, OR bdenniberg@omsi.edu blairdenniberg@omsi.edu 503.797.4608</p>	
<p>Cecilia Nguyen (Presenter) Senior Exhibits Developer Oregon Museum of Science and Industry Portland, OR CNguyen@omsi.edu 503.797.4000</p>	<p>Mac Buff (Presenter) Associate Director of Education for Student and Teacher Programs Tacoma Art Museum Tacoma, WA mbuff@tacomaartmuseum.org 253.272.4258 x3009</p>

Participant Justifications

Blair Denniberg: Moderating, participating in discussion

Cecilia Nguyen: Experienced in facilitating the POC affinity group, long term experience in the field, long term DEAI advocate

Mac Buff: Leads affinity group efforts at their institution, long term advocate for DEAI in the museum field.

Expanding the museum experience with technology (working title)

WMA2020_SP55

This session will address the question of how museums with small or mid sized budgets can use digital technology and media effectively. We will welcome 2 leaders in today's museum space: Al Salm (President, CREO Exhibits) and Tricia Rodriguez (CEO, Mad Systems) who will discuss new, affordable ways for museums to use Digital Technology and AV to re-imagine exhibits. Each will present a case study demonstrating how technology has enhanced museum exhibits cost effectively, covering topics like developing and testing technology, choosing a technology company, media for interactivity and what successful mixed media exhibits look like.

Session Information

Uniqueness: This session will focus on innovative technologies and each participant has 30 years of experience in the field.

Objectives: Participants will learn how to find the right technology partners / form the right teams, how to develop and test technology, how to integrate and install technology, related challenges, and learn about technology solutions out there they can take advantage of to create truly immersive experiences.

Relationship to Theme: Technology is becoming central to the museum experience and a necessary component of forward thinking exhibits

Audience

Audience: Curators/Scientists/Historians, Technology

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Sadaf Ahmed (Submitter, Moderator, Presenter) Account Executive CREO Exhibits Seattle, WA sahmed@creo-ia.com sahmed@creo-ia.com 3104647265	TBD TBD (Moderator, Presenter) TBD TBD TBD
Al Salm (Presenter) President CREO Exhibits Seattle, WA	Tricia Rodriguez (Presenter) CEO Mad Systems Orange, CA

Participant Justifications

Al Salm: Al has 30 years of experience creating exhibits and has an in depth understanding of how technology is used by museums of different sizes

Tricia Rodriguez: Tricia is an award-winning AudioVisual and Interactive System designer and integrator.

Developing a richer guest experience through docents

WMA2020_SP57

How do museums develop and maintain a vibrant docent program? In this session, panelists from the USS Midway Museum will share their keys to developing a successful docent program for 2020 and beyond. Having grown the program to hundreds of docents, the panelists will focus on: training/communication and integrating docents in the audio tour and other technologies for a richer visitor experience.

Session Information

Uniqueness: This session provides a fresh look on what docent programs can be in 2020 and beyond!

Objectives: 1. Upon completion, participants will be able to gain an understanding of ways to revitalize/develop their docent program to improve the guest experience. 2. Upon completion, participants will consider their institutions' own docent base and propose ways to integrate their voices into audio /visual technology platforms. 3. Upon completion, participants will consider their next steps for docent trainings.

Relationship to Theme: Our session relates to many of the 2020 FORWARD themes such as:- re-examining the goals of docents in museums- looking at diversity and accessibility in your docent base- incorporating docents in new technologies and preserving their storytelling for future.

Audience

Audience: General Audience

Professional Level: General Audience

Participants

Beth Roemer (Submitter, Moderator, Presenter) Sales Director, West Coast Guide ID San Francisco bethroemer@guideid.com 14157948577	
Mark Berlin (Presenter) Director of Operations USS Midway Museum San Diego	Katie Anderson (Presenter) Volunteer Manager USS Midway Museum San Diego

Participant Justifications

Beth Roemer: As the moderator, I will ask initial questions and keep the time for the 2 presenters.

Don't see "equity" in your job description? Look again!

WMA2020_SP58

Whose job is equity? This session illustrates the long-term benefits of having everyone invested in building an IDEA culture by bringing together fundraising, program, and marketing staff to discuss their unique roles in supporting IDEA work and the importance of cross-departmental collaboration. No matter what role you have at your institution, you will walk away with a new or renewed sense of how critical partnerships are to advancing IDEA work in museums.

Session Information

Uniqueness: This session will demystify IDEA work for museum administrative teams and empower them to find their place in this work.

Objectives: Session participants will recognize the status and power fundraising and marketing professionals have in their institutions, which can be utilized to support IDEA work. Session participants will learn how necessary authentic, cross-departmental partnerships are for advancing IDEA work institution wide and how to foster and maintain these partnerships. Session participants will see tangible ways to advance this work at their institutions through discussion utilizing IDEA self-assessment tools, no matter the size of their museum.

Relationship to Theme: IDEA work is a critical component from every museum that seeks to serve a community and its importance will only continue to grow. All forward-thinking institutions will find this session valuable as they move along or begin their IDEA journey.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Sarah Szabo (Submitter, Moderator, Presenter) Donor Relations Officer Pacific Science Center Seattle sszabo@pacsci.org szabos0810@gmail.com 2064433642</p>	
<p>Karlisa Calwood, Ph.D. (Presenter) Vice President of Science Engagement and Outreach Pacific Science Center Seattle kcallwood@pacsci.org callwoodk@gmail.com 2064432897</p>	<p>Sarah Wyer (Presenter) Digital Marketing Specialist Pacific Science Center Seattle swyer@pacsci.org 2064433355</p>

Participant Justifications

Sarah Szabo: I am a credentialed fundraiser (CFRE) with a MA in Museum Studies, who has experience advancing IDEA principles in philanthropy and in partnership at a museum. This is a valuable perspective since fundraisers have typically not been considered as important contributors to IDEA work, even though we play a critical role in aligning donor and institutional values.

Karlisa Calwood, Ph.D.: Karlisa has a decade of experience developing and managing education programming and holds a Ph.D. in Ecosystem Science and Policy from the University of Miami. She has experience advancing IDEA work at a leadership level and was key to creating a cross-departmental IDEA model at Pacific Science Center.

Sarah Wyer: Sarah is a marketing professional with experience on both development and marketing teams and holds a MA in Arts Management with a Museum Studies focus. She brings an important marketing perspective on the intersection of earned revenue and the visibility of IDEA values.

Beyond Land Acknowledgements: Real Collaboration with Tribes and Tribal Museums

WMA2020_SP59

Tribal land acknowledgements are rapidly growing in popularity among institutions and organizations, taking the form of opening statements in meetings and conferences, signage, or website messages. Land acknowledgements often end where they began, perhaps well-conceived and received, but are they merely an act of virtue signaling? While land acknowledgements are well meaning, they are no substitute for substantive and ongoing Tribal relationships and understandings.

Session Information

Uniqueness: Land acknowledgments seek to recognize and respect tribes as traditional stewards of the land, yet they can also introduce complications for many native individuals and communities.

Objectives: Quite often these days, you hear people start a meeting or read a web page that includes a variation of an indigenous land acknowledgement. This often includes asking local tribal representatives to “perform” a land acknowledgement by way of an opening prayer or song in ceremonial regalia, which risks continuing a negative stereotype prevalent today, with the added potential to reproduce negative legacies of the museum trope. Rather than use a standard template with tribal names inserted, land acknowledgements must be unique and may require recognizing broader uses of the land by multiple tribes over time. Simply put, these lands were once occupied by indigenous people and many indigenous people still live on and use this land today. Museums and organizations can acknowledge the original inhabitants of the land but must also seek an understanding of current tribal land claims. Panelists will engage with and evaluate the phenomenon of land acknowledgements and attendees will be given tools and ideas for thinking about them and constructing them.

Relationship to Theme: The current trend towards tribal land acknowledgements has the potential to perpetuate museums and institutions with long lasting effect. Working through the concept and getting it right now in ways that are forward thinking will have larger implications for museum settings of the future.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Bobbie Conner (Submitter, Moderator, Presenter) Director Tamastslukt Cultural Institute/Confederated Tribes of the Umatilla Indian Reservation Pendleton, Oregon Bobbie.Conner@tamastslukt.org randall.melton@tamastslukt.org 541-429-7709</p>	
<p>Laura Ferguson (Presenter) Curator, Western History High Desert Museum Bend, Oregon</p>	<p>Elizabeth Woody (Presenter) To be Determined The Museum at Warm Springs Madras, Oregon</p>
<p>Steven Graffe (Presenter) Director Maryhill Museum Columbia River, Washington</p>	<p>Randall Melton (Presenter) Collections Curator Tamastslukt Cultural Institute/ Confederated Tribes of the Umatilla Indian Reservation Pendleton, Oregon</p>

Participant Justifications

Bobbie Conner: To be determined

Please Touch! Creating Space for Children and Caregivers in Museums

WMA2020_SP60

Does your museum invite children in theory, but not in practice? Join us as we share strategies for creating space for children in your institution! We will provide resources to help other museums incorporate early literacy, learning, and play into their spaces without losing sight of their mission. This session will include strategies for creating a children's space, sourcing supplies, creating content for multiple age groups, and opportunities to brainstorm ideas for your own institution.

Session Information

Uniqueness: Our session is rooted in our experiences of creating children's spaces in our own museums, so we're uniquely able to help others do the same.

Objectives: Our objective are: to emphasize to attendees that children and their caregivers should be embraced as potential patrons; to give attendees a wide range of resources, including our own experiences, so that they can successfully create permanent spaces for children in their own institutions; and to allow attendees the time and space to voice their worries and concerns and brainstorm solutions as a group. Our main goal is to demystify the process of creating children's spaces in museums that are not typically known for having these spaces, so that attendees can go back to their own institutions with a toolkit for creating change.

Relationship to Theme: This session relates to the FORWARD theme through examining who we serve, finding new ways to broaden our audiences, and giving attendees tangible tools to create change in their own institutions. It also will reflect on ways to make our institutions more meaningful to different parts of our communities that may have felt unwelcome previously.

Audience

Audience: General Audience

Professional Level: General Audience

Other Comments: Our audience is anyone who works in a museum that does not have a designated space for children and wants to change that.

Participants

<p>Madeline McGraw (Submitter, Moderator, Presenter) Curator Springfield Museum Springfield, Oregon mmcgraw@springfield-or.gov 15417263677</p>	
<p>Faith Kreskey (Presenter) Exhibits Curator Lane County History Museum Eugene, Oregon Exhibits@lchm.org 541-682-4242</p>	<p>Jennifer Yeh (Presenter) Volunteer Coordinator Lane County History Museum Eugene, Oregon volunteers@lchm.org 541-682-4242</p>

Participant Justifications

Madeline McGraw: I will be presenting. I have created children's spaces from scratch in two small history museums, as well as creating children's programming and materials in both institutions. I have also incorporated child-friendly content into my exhibit materials, and have wide-ranging experience with helping small museums welcome children and their caregivers into their spaces.

Faith Kreskey: Faith has been instrumental in creating a children's space at the Lane County History Museum, and has an excellent background in creating child-friendly exhibit content in her institution.

Jennifer Yeh: Jennifer was instrumental in the creation and upkeep of a designated children's space in the Lane County History Museum, and has also created a variety of scavenger hunts and other materials for younger visitors to the Museum.

Get it Together: Building a Shared Vision in Rural Museums.

WMA2020_SP61

The mission, vision, goals, and core values of an organization are the foundational building blocks that guide the strategy, programming, operations, and collecting that attract museum professionals to the field. However, many small and rural organizations are not adequately trained to incorporate them into their daily operations. This session will offer methods for promoting a shared organizational focus (rather than individual success) to create healthier and vibrant organizations where staff are pulling in the same direction.

Session Information

Uniqueness: This session will focus on rural and small museums which have unique and often overlooked challenges regarding mission focused operations

Objectives: Objectives: -Highlight and practice simple methods for creating mission, vision, and core values. -Explore and share organizational and operational problems unique to small and rural organizations. Learning Outcomes: -Attendees will take tools away to refine or create foundational elements for their own organization. -Attendees will understand importance of mission, vision, core values and strategic goals and recognize how to use them for transformational change in their institutions.

Relationship to Theme: As small and rural museums compete for relevance in an increasingly limited pool of resources, efficient and thoughtful leadership will be an essential component to sustainability. This session will help small organizations maintain strong leadership that can support transformational change in the future.

Audience

Audience: Curators/Scientists/Historians, General Audience, Rural and small organizations

Professional Level: Senior Level

Participants

Tim Glenn (Submitter, Moderator, Presenter) Executive Director John Wesley Powell River History Museum Green River jwpdirector@gmail.com timothy.aaron.glenn@gmail.com 4355643427	Jennifer Ortiz (Moderator, Presenter) Museum Services Manager Utah Division of Arts and Museums Salt Lake City jenniferortiz@utah.gov
unknown unknown (Presenter) unknown unknown unknown	

Participant Justifications

Tim Glenn: Personal experience and suggested methods

Jennifer Ortiz: Jennifer has experience training and working with a host of museum professionals throughout the state of Utah. Her experience makes the most qualified member of this session to moderate.

unknown unknown: We will have at least one more presenter (perhaps two), but they are unconfirmed at this time.

Collections ho! Blazing your own preventive conservation trail

WMA2020_SP62

For collecting institutions, preservation is a fundamental obligation. All too often, collections receive the least funding and resources. This session discusses new ideas for managing collections on the cheap, taking into consideration nontraditional resources and developing processes for better environmental stewardship. Join us as we share our tips on everything from numbering to storage to exhibition. Have an issue that is stumping you? Bring it to the group!

Session Information

Uniqueness: We are taught standards and best practices, but rarely are we taught its implementation on little to no budget. This session does just that.

Objectives: During this session, the panel will share a series of preventive conservation hacks practiced and utilized within their own institutions. These techniques span the gamut of collections materials and methods (processing, storage, and exhibition). Participants will learn the difference between material and manufacturer names, important for making informed purchases with potentially huge cost savings. They will also learn cost-effective methods for storage solutions, including the use of repurposed items and institutional surplus, and be introduced to the concept of creating solutions that can be used for both storage and display. Lastly, time-saving processes will be shared, including how to correctly and efficiently number garments, build one-size-fits-most boxes, and more.

Relationship to Theme: Yes. We as collections managers are always trying to find methods of moving our collections forward. Whether that is to improve storage or processes, we are always looking for new ways to help us do so. By developing and sharing these methods we are not only able to help our field move forward, but we are also able to help ourselves and our institution into new levels of professionalism and overall good practice.

Additional Theme Comments: If there is someone the PC thinks would be an excellent addition to the panel, I would love to be made aware!

Audience

Audience: Curators/Scientists/Historians, Registrars, Collections Managers

Professional Level: Student, Emerging Professional, Mid-Career, General Audience

Participants

Kathleen Daly (Submitter, Moderator, Presenter) Museum Cataloger Oregon Historical Society Portland, OR kathleen.daly@ohs.org dalyka@yahoo.com 541-760-8228	
Kathleen Daly (Presenter) Museum Cataloger Oregon Historical Society Portland, OR kathleen.daly@ohs.org dalyka@yahoo.com 5417608228	Additional presenters are not yet confirmed. see above (Presenter) n/a n/a n/a

Participant Justifications

Kathleen Daly: In addition to presenting, creating the slides and materials.

Collaboration not Causation

WMA2020_SP63

Wondering how you can better collaborate with your community? Thinking that you're having trouble coming up with some new inventive partnerships? Attempted collaboration but it didn't really work out? This session is for you! Join a group of educators and public programmers in a conversation about collaboration. We will talk about our personal experiences and work with audience members on ways that they can implement similar ideas at their institutions.

Session Information

Uniqueness: This session will have a collaborative element but ultimately the unique part is that we hope to actually work with attendees on ways that they can more effectively collaborate within their communities. Not just theory but actual practice.

Objectives: Better understand effective community collaboration, Discover ways to implement this practice back at home, Locate productive collaborators

Relationship to Theme: In order to be forward-thinking we must understand that involving others can only enrich our visitors' experiences. What does that better than collaboration? We don't always have to be the experts. We can help others by empowering them to help us and serve all of our communities better as a result!

Additional Theme Comments: Yes and yes!

Audience

Audience: Events Planning, Educators

Professional Level: Emerging Professional, Mid-Career

Participants

<p>Samantha Biffle (Submitter, Moderator, Presenter) Programs Coordinator Panhandle-Plains Historical Museum Canyon sbiffle@pphm.wtamu.edu biffle.samantha@gmail.com 8066512242</p>

<p>Samantha Biffle (Presenter) Programs Coordinator Panhandle-Plains Historical Museum Canyon, TX sbiffle@pphm.wtamu.edu biffle.samantha@gmail.com 8066512242</p>

Participant Justifications

Samantha Biffle: I will be an equal partner in this presentation by contributing my personal collaboration experience but I'm happy to chair and organize the session as well.

Samantha Biffle: see above

Tribal Knowledge and Science: Strategies for Museums.

WMA2020_SP64

For centuries, the Ute people have thrived in the Rocky Mountains using their systematic knowledge of diverse ecosystems and innovations in technology. Today, Ute elders have partnered with scientists and Museums to explore the connections between Ute traditional knowledge and contemporary science practice, and share those connections through museum exhibits, programs and more. The story of the Ute STEM Project and the Written on the Land: Ute Voice, Ute History exhibits will be a jumping off point for discussions of museum-tribal collaborations and new strategies for informal STEM learning.

Session Information

Uniqueness: Museums are working to share Tribal history and knowledge, and this session would highlight examples History Colorado's partnership with the three Ute tribes and scientists.

Objectives: Attendees will learn about concrete steps to creating collaborations between tribes and non-tribal museums including: How to get started on a collaboration How to allocate time and resources for the collaboration. Some do's and don'ts for cross-cultural communication Questions to think about in planning your exhibits and programs, including audience, voice, place, how you use collections, photographs and videos. Cutting edge strategies for sharing the connection between western STEM knowledge and Traditional Ecological Knowledge

Relationship to Theme: The theme of this session looks at how to build long-lasting relationships that change the way museums serve diverse audiences. Connections between Traditional Ecological Knowledge and western science, technology, engineering and math have provided opportunities for museums to forge new partnerships and engage learners in new ways.

Additional Theme Comments: This is more for the reviewers: We're putting this together on the day of the deadline, so we didn't find additional partners, but we would really love to be in a session with other museums that are doing work with tribes or different communities, or exploring interesting cultural connections to STEM. We have a really great project, supported by the NSF, that is exploring how tribes and scientists work together, and how TEK can be

a good model for informal science education. We have lots of cool jumping off points, which may not have fit exactly into the proposal format! Also, any of the program formats could work for us.

Audience

Audience: Curators/Scientists/Historians, General Audience, Educators

Professional Level: Student, Emerging Professional, Mid-Career, General Audience

Participants

<p>Liz Cook (Submitter, Moderator, Presenter) Environmental Educator/Exhibit Developer History Colorado Center Denver liz.cook@state.co.us 3038664686</p>
<p>Cassandra Atencio (Presenter) NAGPRA Coordinator Southern Ute Indian Tribe Ignacio, CO tbd@state.co.us tbd</p>

Participant Justifications

Liz Cook: As presenter, sharing the story of the Ute STEM Project, as facilitator, guiding discussions between participants.

Cassandra Atencio: Cassandra Atencio has been one of the designated representatives from Southern Ute Indian Tribe on the Ute STEM Project throughout it's process.

Beloved Community

WMA2020_SP65

Why creating museum spaces for self reflection and civil discourse is important for community building and committing to the responsibility of ensuring inclusivity of all members of our community.

Session Information

Uniqueness: Declared activism isn't the only way. There is an increasing need for museums to provide contemplative spaces in contrast to the media noise. Sunnylands is a space that encourages civil discourse for world changing conversations, I would like to create a panel that includes Dr. LeeRay Costa from Hollins University whose focused work is on informative learning environments where people are empowered to think critically and self-reflexively, where using inspired visioning can create human flourishing and planetary justice. This is another channel for museums to serve their community.

Objectives: Using academically developed pedagogy, create a space of inclusivity for all of your community. Focus on accessibility, inclusiveness and civil discourse.

Relationship to Theme: This is a futures topic of how we see community and how we will engage in community going forward.

Additional Theme Comments: Right now it would be Dr. Costa (will confirm) and myself (confirmed), but would be interested in other institutions participation if they are working using civil discourse and reflective communication.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Michaeleen Gallagher (Submitter, Moderator, Presenter) Dir of Education & Environmental Programs Annenberg Foundation Trust @ Sunnylands Bermuda mgallagher@sunnylands.org mgallagher@sunnylands.org 9105459509</p>
<p>Dr. LeeRay Costa (Presenter) Doctor (Phd) Hollins University Virginia</p>

Participant Justifications

Michaeleen Gallagher: Moderating, but also presenting Sunnylands model through Retreat format and public programming

Dr. LeeRay Costa: Expertise in the field, Academic leadership in the field

Innovation in the Land of Innovation

WMA2020_SP66

Innovation hubs like San Francisco and Seattle are hotbeds for the latest technology. Innovation is ingrained into the culture, but to what degree does your community expect your museum to keep up with the latest tech? At what level does your institution need to engage to stay relevant? And if not, does that make you obsolete? Join us for a pro and con debate on the decades old question of keeping up with the Joneses.

Session Information

Uniqueness: Museums want to stay relevant in a time when innovation is ever changing. This session tackles the benefits and challenges of trying to keep up.

Objectives: The session answers the following:â€¢ Figuring out what your community needs and expects from your museum, then determining at what level your museum needs to engage with the latest innovations to stay relevantâ€¢ How to get the right tech to help tell your storyâ€¢ If you canâ€™t incorporate the latest innovations, learning how to focus on the tech youâ€™re using and why

Relationship to Theme: To stay relevant when things are rapidly evolving, museums have had to rethink their museum experience and how todayâ€™s innovations can be incorporated. How do you determine what makes sense for your institution? This session discusses adding the latest technology versus the right to tell your story, and how to focus on the tech youâ€™re using. The takeaways are relevant for any museum looking to thrive in the new age of innovation.

Additional Theme Comments: Weâ€™re interested in adding panelists from Living Computer Museums + Labs, Exploratorium, The Tech Interactive, and/or California Science Center, but need help connecting with the right contact.

Audience

Audience: Marketing & Communications (Including Social Media), Technology, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Danielle Cobb (Submitter, Moderator, Presenter) PR & Communications Specialist Pacific Science Center Seattle, WA dcobb@pacsci.org 206-443-3659	N/A N/A (Moderator, Presenter) N/A Living Computer Museum + Labs Seattle, WA
Diana Johns (Presenter) Vice President of Exhibits & Life Sciences Pacific Science Center Seattle, WA djohns@pacsci.org	N/A N/A (Presenter) N/A The Tech Interactive San Jose, CA
N/A N/A (Presenter) N/A Exploratorium San Francisco, CA	

Participant Justifications

N/A N/A: Would love to work with someone from this museum, but need help connecting with the right contact

Diana Johns: Diana is the Vice President of Exhibits and Life Sciences at Pacific Science Center. As the institution has moved away from traveling exhibits, Diana has worked hard to breathe new life into permanent exhibits. She spearheaded the museum's innovation space bringing rotating experiences to draw excitement. She also started the Startup In Residence program giving local companies a place to beta test their products and get real-time feedback from guests, and give guests the change to engage with emerging technologies.

N/A N/A: Would love to include someone from The Tech Interactive, but need help connecting with the right contact

N/A N/A: Would love to include someone from the Exploratorium, but need help connecting with the right contact

Times They Are Aâ€™™Changing: How Rural Museums Cope with Fundamental Change

WMA2020_SP67

The Evergreen Aviation and Space Museum is in the midst of a transition that forces a re-examination of how the museum operates and how money is spent, but this is not a unique problem to face. This session aims to discuss how we keep rural institutions relevant and sustainable by asking how they function in periods of drastic, institutional changes, and doing so without the resources bigger cities offer, like population, transportation, or donors.

Session Information

Uniqueness: Because rural museums face unique challenges, there should be a discussion as to what this looks like, and how successful or unsuccessful changes have happened.

Objectives: 1. Discuss changes rural museums are seeing/experiencing, i.e. changing demographic landscapes, or resource limitations, and uncover solutions rural museums have instituted to address these changes. We also aim to assess their success or lack thereof. 2. Inspire rural museums to tackle their local obstacles through sharing success stories and learning experiences. 3. Foster a sense of “togetherness” between rural museums “ create a support network to address changes unique to rural museums.

Relationship to Theme: This session relates to FORWARD in that rural museums exist in an environment with sometimes limited resources. Since change is always inevitable, this session aims to address how rural museums look to the future and address changes that are unique to rural areas.

Additional Theme Comments: I am willing to merge with another appropriate session. This panel is currently a mixed bag of confirmed, tentatively confirmed, and not-yet-approached presenters. After the application deadline, panelist selection will continue to develop.

Audience

Audience: General Audience

Professional Level: General Audience

Other Comments: Anyone that is in a leadership position in a rural museum will learn in this session.

Participants

<p>Lydia Heins (Submitter, Moderator, Presenter) Collections Manager Evergreen Aviation and Space Museum McMinnville, OR lydia.heins@evergreenmuseum.org 503-687-2413</p>	
<p>Kathryn Sinor (Presenter) Education Director Evergreen Aviation and Space Museum McMinnville, OR kathryn.sinor@evergreenmuseum.org 503-687-2442</p>	<p>Tim Glenn (Presenter) Executive Director John Wesley Powell River History Museum Green River, UT timothy.aaron.glenn@gmail.com 435-564-0025</p>
<p>Hope Benedict (Presenter) Museum President Lemhi County Historical Society & Museum Salmon, ID 208-756-3342</p>	

Participant Justifications

Lydia Heins: My contribution as moderator is my inspiration to have this discussion. My inspiration started with EASM going through tough financial times and how those hardships effected our operations. As the museum begins to tackle drastic fundamental changes, I wanted to hear how other institutions in rural areas cope in similar situations, particularly without the resources that a big city offers. Due to my genuine interest in discovering how rural museums cope with change, I will be able to direct the session's discussion to answer some of the central questions that are presented.

Kathryn Sinor: Ms. Sinor is a presenter because of her status as a pusher for change in the EASM. As Education Director, she has the ability to shape the curriculum of the museum's programs and has placed DEI goals as the top priority. Also, through working at a mid-size institution in a rural area, Ms. Sinor is familiar with the challenges of instituting such changes in rural areas.

Tim Glenn: Mr. Glenn is a presenter because of his previously demonstrated interest in issues rural museums face and wanting to create more of a network to solve those issues. After stepping in as Executive Director for an institution in need of change, Mr. Glenn values the unique qualities of his museum and how the rural locale presents unique challenges as well. As a contributor to this discussion of change in rural museums, Mr. Glenn can draw on his experiences of leadership and how they might apply to other rural organizations.

Hope Benedict: If confirmed to present in this session, Ms. Benedict would provide a unique perspective on the changing landscapes of rural communities. The Lemhi County Historical Society is scheduled to display a travelling exhibit about changes in rural America and how those changes effect other aspects of life. As the leader of an institution that appears to value DEI, Ms. Benedict can also offer a unique perspective on how rural area changes and DEI collide.

Exploration For All: Examining Sensory-Friendly Programs

WMA2020_SP68

The autism rate is now 1 in 68 children. With more diagnoses, autism is becoming a larger part of accessibility, making the need for programming a priority for museums. To be more inclusive to those in our community, this session will take a look at sensory-friendly offerings across different institutions. Learn best practices, important procedures like staff training, lessons learned along the way, and how to incorporate accessibility for all throughout your entire institution.

Session Information

Uniqueness: Sensory sensitivities are only one small part of accessibility, but an important one as inclusion, diversity, equity, and access initiatives remain high priorities for companies.

Objectives: This session answers the following:â€¢ Best practices for those on the autism spectrum and sensory-friendly offeringsâ€¢ Key lessons learned from mistakesâ€¢ How to incorporate accessibility throughout your entire museum moving forward

Relationship to Theme: Inclusion, diversity, equity, and access are high priorities for not just museums, but companies around the country. Itâ€™s important all institutions are equipped with the knowledge they need to improve, adjust, and incorporate their own autism-related programs in the future.

Additional Theme Comments: Weâ€™re interested in adding panelists from KidsQuest Childrenâ€™s Museum, San Diego Natural History Museum, MOXI Wolf Museum of Exploration & Innovation, a speaker with a medical background.

Audience

Audience: Marketing & Communications (Including Social Media), Mid to senior level professionals who have the power to implement these best practices and/or programs.

Professional Level: Mid-Career, Senior Level

Participants

Danielle Cobb (Submitter, Moderator, Presenter) PR & Communications Specialist Pacific Science Center Seattle, WA dcobb@pacsci.org 206-443-3659	N/A N/A (Moderator, Presenter) N/A San Diego Natural History Museum San Diego, CA
Maureen Devery (Presenter) Director of Informal Education & Engagement Pacific Science Center Seattle, WA mdevery@pacsci.org	N/A N/A (Presenter) N/A KidsQuest Children's Museum Bellevue, WA
N/A N/A (Presenter) N/A MOXI Wolf Museum of Exploration & Innovation Santa Barbara, CA	N/A N/A (Presenter) N/A Speaker with medical background N/A

Participant Justifications

Maureen Devery: Maureen is the Director of Informal Education and Engagement at Pacific Science Center. She oversees all education programs onsite and out in the community, which specifically includes sensory-friendly programs for those on the autism spectrum and accessibility initiatives.

N/A N/A: Need help connecting with the right contact.

N/A N/A: Need help connecting with the right contact

N/A N/A: Need help connecting with the right contact

Institutional Knowledge in Exhibit Design, Development, and Installation

WMA2020_SP69

Explore institutional knowledge as it relates to exhibit design, development, and execution in this session with panelists from art, children's, and science museums. Come learn about techniques for cataloging and sharing institutional knowledge, training and maintaining staff, and how to foster a culture of innovation.

Session Information

Uniqueness: Exhibit design and execution are often behind the scenes and not often examined, but enhancing these areas means a stronger product for our visitors.

Objectives: Institutional KnowledgeThe session will promote the importance of maintaining institutional knowledge. In addition, several real world techniques will be examined that the audience can execute the day after the conference.StaffingExperienced staff with high morale means fewer mistakes are made, the development and installation is quicker, and the end result is highly engaging for the visitor. The audience will walk away with actionable ideas for onboarding new staff as well as retaining experienced staff. Maintaining high morale is a central part of increasing the capacity of staff, fun and quirky ways of raising morale will be discussed.InnovationThe audience will learn the prerequisites to innovation and learn to recognize opportunities to help it flourish. Without the building blocks of previous work history (the institutional knowledge) coupled with experienced and efficient staff innovation can stall. Additionally the audience will come away with methods of fostering and encouraging innovation in a time and budget friendly way.

Relationship to Theme: How do you move FORWARD without slipping backward? You retain your institutional knowledge and you encourage innovation. That may mean an improved documentation systems, an enhanced staff orientation, or an improvement to the culture and morale.

Additional Theme Comments: I have some soft Yes' for the panel right now. I'm willing to merge if it makes for a better WMA 2020.

Audience

Audience: Technology, General Audience, Education, Design and Installation Departments, Fabricators, Directors, Managers

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: This session will focus on those that take the given exhibit topic or concept and take it across the finish line. This includes the design of the exhibit, the installation, as well as the educational components that give context to what the visitor experiences. This session seeks to help its audience retain the successes and failures along the way so they can build from and innovate on that knowledge.

Participants

Matt Isble (Submitter, Moderator, Presenter) Director of Exhibition Design & Founder of MuseumTrade.org Crocker Art Museum Sacramento misble@crockerartmuseum.org admin@museumtrade.org 916-808-1013	
Somya Singh (Presenter) Director of Exhibits Portland Cihildre's Museum Portland, OR ssingh@portlandcm.org 503-471-9927	Ben Wildenhaus (Presenter) Head Preparator and Exhibition Designer Tacoma Art Museum Tacoma, WA bwildenhaus@TacomaArtMuseum.org 253-272-4258 ext.3025
Dave Laubenthal (Presenter) Creative Director Oregon Museum of Science and Industry Portland, OR DLaubenthal@omsi.edu 503-797-4502	

Participant Justifications

Matt Isble: As moderator I will introduce the panel and the main concepts. As the discussion moves along I may ask the panelists to dive deeper if I think a word or concept needs unpacking. As a lead into the Q&A portion with the audience I'll profess my shortcomings (related to the topic) to the panelist to see if they have thoughts or solutions. I'll open it up to the audience for their burning questions. I'll have a lighting round of questions for the panelists in my pocket if we need filler at the end.

Somya Singh: Somya has many years of experience in multiple museum types. From her current role at the Portland Children's Museum, to the exhibition design department at the Solomon R. Guggenheim Museum, to the McWane Science Center. She can speak practically about working in a wide range of museums.

Ben Wildenhaus: With more than a decade in mid sized art museums, Ben's deep knowledge of exhibition design and installation are further enhanced by experience opening two new museum wings.

Dave Laubenthal: Dave brings expertise from a Science museum with a strong background in design.

Moving Forward in Response to Climate Change

WMA2020_SP70

As social spaces and trusted sources of accurate information, museums are well positioned to support productive, solution-focused visitor engagement with climate change. Join us to share strategies and resources for building climate literacy and exploring community solutions. Presenters will discuss exhibits, programs, and events for moving our collective response to climate change forward.

Session Information

Uniqueness: The urgency and relevance of the climate crisis is growing. Our stories of the past, present, and future are being reshaped by climate change.

Objectives: Our session will explore effective strategies for exploring climate solutions in museums. Presenters will share lessons learned from climate exhibits and events, including the High Desert Museum's Fueling the Future/Energizando el Futuro, Utah Museum of Natural History's multiplayer game, Utah Climate Challenge, and OMSI's climate events and programs, including PDX Virtual Bridge to COP25. Participants in the session will be able to: 1. List effective strategies for increasing climate literacy in museums. 2. Identify resources for solution-focused climate communication with visitors.

Relationship to Theme: Yes, our session is focused on moving museums forward in responding to climate change and engaging their audiences in climate solutions. As the climate crisis advances, its impact on institutions and individuals will grow. Our collective action must grow in response to its impact.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), General Audience

Professional Level: General Audience

Participants

Victoria Coats (Submitter, Moderator, Presenter) Research, Development & Advancement Manager Oregon Museum of Science and Industry (OMSI) Portland, Oregon vcoats@omsi.edu vcoats@omsi.edu 5037974584	
Becky Menlove (Presenter) Interim Executive Director Natural History Museum of Utah Slat Lake City, Utah bmenlove@nhmu.utah.edu 801-585-1073	Dana Whitelaw (Presenter) Executive Director High Desert Museum Bend, Oregon dwhitelaw@highdesertmuseum.org (541) 382-4754

Participant Justifications

Victoria Coats: I will contribute a variety of strategies and ideas from OMSI programs and exhibits for advancing climate literacy and informed action on climate.

Becky Menlove: She will present NHMU's work on and further development of a multiplayer game, Utah Climate Challenge.

Dana Whitelaw: She will present lessons learned from their new exhibit, Fueling the Future/Energizando el Futuro that explores renewable energy in the High Desert region.

Museum as lean secular community serving institution

WMA2020_SP71

How the Idaho Black History Museum successfully runs contrary to typical museum model.

Session Information

Uniqueness: Lean startup, secular temple, serving an audience that doesn't inherently or naturally think our subject matter pertains to them.

Objectives: Innovation - challenge the current museum model and utilizing strategies to widen a museum's audience and remain relevant.

Relationship to Theme: Innovation is necessary for museums to thrive

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Phillip Thompson (Submitter,
Moderator, Presenter)
Exececutive Direct / President
Idaho Black History Museum
Boise Idaho
phillip@ptg.onl
phillip.thompson@ibhm.org
208-340-4448

Phillip Thompson (Presenter)
President
IBHM
Boise/Idaho
phillip@ptg.onl
phillip.thompson@p-johnson.net
208-340-4448

Participant Justifications

Phillip Thompson : An innovated approach that has proven successful

Phillip Thompson : Itâ€™s my project

Follow The Money: Does Your Spending Ultimately Support The Arts?

WMA2020_SP72

The focus of this session is to open a discussion about ways we can make our budgetary spending as effective as possible for our arts communities. We would gather strategies for ensuring, where possible, that our dollars find their way back into the arts community on a local, regional, national, or international level. We would endeavor to locate and support businesses that in turn give back to the arts. This session would focus on positive contributors.

Session Information

Uniqueness: This session will serve as a reminder that our spending holds power to shape the world we would like to see. Without becoming political, this session seeks to illuminate spending policies that support the arts.

Objectives: The objective of this session is to help institutions and arts organizations maximize their impact in the arts community by patronizing vendors with shared ideals. By researching ways that spending can positively effect arts communities at all levels, we can, as a group, create actionable avenues for smart spending.

Relationship to Theme: The arts are perpetually in danger of losing crucial funding on all levels. By supporting those who support the arts, we all move FORWARD to better, deeper programming and a more financially sound arts environment.

Additional Theme Comments: Merging with other sessions is a welcome possibility.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Development/Membership, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level

Other Comments: We have had interest from several Museum person, but have not confirmed their participation and therefore won't be listing their info yet.

Participants

Eric Gibbons (Submitter, Moderator, Presenter) Operations Manager Art Work Fine Art Services Inc Portland eric@artworkfas.com donald@artworkfas.com 5032567648	
Eric Gibbons (Presenter) Operations Manager Art Work Fine Art Services Inc Portland eric@artworkfas.com eric@artworkfas.com 5032567648	TBD TBD (Presenter) Museum staff Portland Art Museum Portland

Participant Justifications

Eric Gibbons: I will moderate and help spark conversation in our Knowledge/World cafe setting

Eric Gibbons: The topic is my idea

TBD TBD: To further illuminate ways budgets are create and dispersed on a institutional level

Queer(y)ing the Museum

WMA2020_SP73

“Queering” is the process of challenging assumptions, including heteronormativity, gender binaries, and systems of oppression. How can we use the practice of queering to query what we do in museums? What assumptions do we make about visitors, the art or artifacts exhibited, and the institution itself? Participants will explore how to unloose a straightjacket of assumptions and practices at all levels of the institution, freeing up a more welcoming place for staff and visitors alike.

Session Information

Uniqueness: We will address LGBTQ issues from a provocative, queer lens. Given the growing prevalence of LGBTQ people, museums must integrate inclusion into their everyday practice.

Objectives: 1. Participants will examine examples of how to incorporate queer history and welcome LGBTQ individuals and family units. 2. Participants will collaborate with colleagues to brainstorm assumptions, challenges to queering, and potential solutions, developing concrete deliverables for their own institutions. 3. Participants will develop a feeling of comfort and ownership about how to create welcoming queer spaces.

Relationship to Theme: As museums move forward, how can we learn from the wisdom of LGBTQ folks about going beyond binary expectations? This session will present unique ways of approaching museum conversations, shifting perspectives, and fostering relevance.

Audience

Audience: General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Mac Buff (Submitter, Moderator, Presenter) Associate Director of Education for Student & Teacher Programs Tacoma Art Museum Tacoma, WA mbuff@tacomaartmuseum.org 253-272-4258 x3009</p>	
<p>Paul Gabriel (Presenter) Learning Specialist Sparkling Your Genius San Francisco, CA paul@sfspace.com</p>	<p>W James Burns (Presenter) Museum Consultant n/a Phoenix, AZ wjamesburns@hotmail.com</p>
<p>Rose Mathison (Presenter) Student University of Washington Museology Seattle, WA rjmath@uw.edu</p>	

Participant Justifications

Mac Buff: Mac is a queer, non-binary transgender educator who is actively engaged in advocacy for LGBTQ museum staff, volunteers, and visitors. They contributed to AAM's Guides to Gender Transition and Transgender Inclusion in the Museum Field (2019), facilitated a regional discussion about AAM's LGBTQ Welcoming Guidelines, and have presented on transgender inclusion at state, regional, and national conferences.

Paul Gabriel: Paul has extensive experience in the museum field, including as Exhibitions Director at the GLBT Historical Society. He will share strategies he has used in the past to tie in queer history with "traditional" historical narratives. This session builds on themes from Paul's "Camping the Museum" workshop at WMA 2019.

W James Burns: James chaired the Alliance for LGBTQ Concerns at AAM for years. He has also served on regional and national boards.

Rose Mathison: Rose is a queer museum professional with experience managing Visitor Services teams. They will bring the

perspective of floor staff, as well as insight gained from their work at the University of Washington.

Historical Dialogue: Utilizing Artificial Intelligence to Have a Conversation with a Historical Figure from the Past

WMA2020_SP74

As the Nisei (American-born Japanese) reach the twilight of their lives, memory of the World War II experience will soon be lost. The Japanese American National Museum (JANM) and nonprofit Japanese American Stories are working with Storyfile to use artificial intelligence to create an experience that will enable visitors to have a conversation with an avatar of a Japanese American World War II veteran for years to come. Session attendees will have the opportunity to experience this forward-thinking technology.

Session Information

Uniqueness: Session attendees will be able to engage in conversation with an avatar of a Japanese American World War II veteran.

Objectives: Telling stories from a first person perspective has been key at JANM. Engaging with docents about their WWII experience, when many of them were forcibly removed from the West Coast and incarcerated in America's concentration camps, makes the history personal. As this generation approaches the twilight of their lives, JANM staff has had to fundamentally rethink how to capture these stories and keep them alive for generations to come. JANM's strategic direction aims to inspire its visitors to see history through a social justice lens to understand the present and to enliven our democracy. JANM is experimenting with artificial intelligence, virtual reality and other technologies to tell the Japanese American experience differently and to make the artifact collection accessible to a broader audience. Through collaboration with StoryFile, JANM will debut an experience that will allow visitors to converse with Lawson Sakai, a WWII veteran who fought with the 442nd Regimental Combat Team, a segregated unit in the US military composed of Japanese Americans. JANM and StoryFile content developers generated over 800 questions to ask Lawson throughout a 25-hour interview about his life. JANM visitors will be able to engage with Lawson's avatar by asking questions. AI technology will scan the 25 hours of content, and "Lawson" will return his answers. Because of this technology, future generations will continue to learn about the heroism and sacrifice of Lawson's generation. Session attendees will be able to

engage directly with “Lawson” and learn more about this innovative way to engage with historical figures.

Relationship to Theme: Since its inception, JANM has been committed to promoting understanding and appreciation for America’s cultural and ethnic diversity. The museum’s new strategic direction aims to inspire its visitors to be agents of social justice and active participants of democracy. As a space to facilitate informal learning and dialogue about historical and contemporary issues, JANM’s strength--like other museums--is its ability to interpret the past to inform the present and future. Various technologies are critical to furthering this work. JANM is experimenting with technologies like artificial intelligence, virtual reality, and augmented reality to make the artifacts in the permanent collection--and the stories hinged to them--more accessible to a broader audience. As a result of experimenting with these technologies and incorporating them into its exhibitions and educational programs, JANM can share the lessons learned with other forward thinking institutions.

Additional Theme Comments: We are willing to merge with another session, if necessary.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Technology, Development/Membership, Exhibitions

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Kristen Hayashi (Submitter, Moderator, Presenter) Collections Manager Japanese American National Museum Los Angeles, CA khayashi@janm.org kristenhayashi@gmail.com 2138305712</p>	
<p>Heather Smith (Presenter) CEO StoryFile Los Angeles, CA heather@storyfile.com heather@storyfile.com 2138305712</p>	<p>Cole Kawana (Presenter) CEO Japanese American Stories Los Angeles, CA ckawana@usc.edu ckawana@usc.edu 2138305712</p>

Participant Justifications

Kristen Hayashi: I would be the moderator for the session. In addition to being part of the project team, as a historian and curator at JANM, I can speak to the challenge that this technology aims to solve in our particular situation and describe the critical need to capture these stories and make them relevant for generations to come.

Heather Smith: She was the concept developer for this technology and is the CEO of StoryFile.

Cole Kawana: Cole's organization, Japanese American Stories, collaborated with JANM to develop this AI experience. Cole has worked at the Showa Foundation where this technology has also been applied and is quite familiar with how it works.

Hitting the Road: Measuring the Impact of Mobile Programming

WMA2020_SP75

Bringing museum education programming beyond museum walls and out into communities is not new, but what is the impact of these programs on the audiences they serve? This session brings together a museum educator, evaluator, and school district administrator to share results of an IMLS-funded project to evaluate the impact of a mobile engineering lab on student and family engagement

Session Information

Uniqueness: We will demonstrate how this single program evaluation process simultaneously informed curriculum development, community outreach strategies, staff training, internal capacity building, and expansion of partnerships.

Objectives: Participants will apply the evaluation techniques and reflections shared to their own programming. Participants will gain tools for developing an evaluation of their own mobile and/or outreach programs. Participants will make connections between programming, partnership, and impact

Relationship to Theme: As museums look for new ways to engage and sustain diverse audiences beyond the walls of their facilities, they will need to become more active and present in their local communities. This includes establishing a presence and voice in environments and with populations unfamiliar or uncomfortable with 'traditional' museums. Mobile programming offer opportunities for museums to meet people where they are, and explore new lines of innovative programming and creative community relationships.

Audience

Audience: Curators/Scientists/Historians, General Audience, Evaluators, educators

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Scott Burg (Submitter, Moderator, Presenter) Senior Research Associate Rockman et al San Francisco, California scott@rockman.com scottburg07@comcast.net 5103317862</p>	
<p>Scott Burg (Presenter) Senior Research Associate Rockman et al San Francisco, CA scott@rockman.com 5103317862</p>	<p>Janine Okmin (Presenter) Director of Education Bay Area Discover Museum Sausalito, CA jokmin@badm.org 415-339-3916</p>
<p>Lisa Regalla (Presenter) Director of STEM Learning and Innovation Bay Area Discovery Museum Sausalito, CA lregalla@badm.org (415) 339-3987</p>	<p>Brad Williston (Presenter) SFUSD Teacher Librarian Administrator San Francisco Unified School District San Francisco, CA willistonb@sfusd.edu 415-484-2354</p>

Participant Justifications

Scott Burg : Details of mobile program evaluation methodology and findings

Scott Burg : Conducted program evaluation

Janine Okmin: Manages mobile programming project

Lisa Regalla : She initiated the mobile program and is co-PI with the large urban school district component.

Brad Williston : Administrative liaison and co-PI for SFUSD-BADM mobile programming project

Our House Is On Fire: Pushing Your Sustainability Efforts Forward

WMA2020_SP76

Museums can take sustainability actions in many areas, including collections care, internal climate levels, building renovations, facilities maintenance, exhibition design and content, internal communication, shipping methods, staff travel, and all public-facing programs. Individual staff or departments can take some relatively easy steps, but some projects require planning, coordination, money and outside resources. An internal Green Team can identify achievable initiatives, guide efforts, keep staff and leadership accountable, and measure and track results.

Session Information

Uniqueness: Climate change is relevant to all people and sustainability efforts are relevant to all museums. This session discusses real actions that can be taken.

Objectives: One objective is to provide practical advice for relatively easy and immediate actions museums can take. Participants will be presented with possibilities such as forming a Green Team, recycling programs, resource sharing with other organizations, reducing printed paper, switching out lightbulbs, reducing carbon footprints from travel and commuting, designing sustainable display furniture, consolidating shipments, and researching the companies we use. Another objective is to provide inspiration and ideas for larger projects, such as adjusting internal climate control levels or making building renovations, both of which can significantly reduce energy use. Utilizing consultants and taking advantage of possible rebates for these kind of projects will be included in this discussion. Museums also have the unique ability to educate the public about climate change and mitigation efforts through our publicly declared green policies and commitments, our exhibitions, and our educational programming. This session aims to instill this type of thinking into our museum mindsets so that sustainability will be a factor in all decision-making.

Relationship to Theme: The effects of climate change are happening now, and will only increase and worsen in the future. This session is about acting now but also about being forward- thinking in our sustainability efforts. A sustainability program must move forward, and keep moving forward, to have any meaningful effect. The

alternative of keeping the status quo means certain disaster for us and our planet.

Additional Theme Comments: This session has two presenters because there is plenty of material that each has to share -- in particular Michael Field since his museum is a leader on this subject -- and also because we want to allow plenty of time for Q&A and comments from the audience.

Audience

Audience: General Audience

Professional Level: General Audience

Other Comments: Everyone is responsible to some degree for sustainability efforts: all levels and positions of staff as well as Board members.

Participants

<p>Cory Gooch (Submitter, Moderator, Presenter) Chief Registrar / Head of Collections Frye Art Museum Seattle cgooch@fryemuseum.org goochiegirl@comcast.net 206-432-8228</p>	<p>Barbara Hanson Forsyth (Moderator, Presenter) Senior Manager of Collections and Exhibitions Mingei International Museum San Diego, California bforsyth@mingei.org 619-704-7520</p>
<p>Michael Field (Presenter) Director of Experience Design San Diego Museum of Natural History San Diego, California mfield@sdnhm.org 619-255-0206</p>	

Participant Justifications

Cory Gooch: Cory has 30 years of experience as a collections care professional. She is a lifelong enthusiast of the Reduce/Reuse/Recycle ethos. For the last 10 years she has been at the Frye Art Museum, which only formed a Sustainability Committee within the last year. She will discuss the challenges of starting up a green team and how to push forward on sustainability goals within a small institution that is late to the game, with no dedicated budget for such efforts. What can realistically be achieved in the first year or two?

Barbara Hanson Forsyth: As a member of The Mingei International Museum's Green Team and liaison to the Sustainability Program of the Balboa Park Cultural Partnership, Barbara has worked with other Balboa Park institutions to give away museum furniture, boxes, and other materials. She oversaw a collections move in preparation for Mingei's major renovation, employing creative solutions to reuse packing materials and thereby reduce the carbon footprint and cost of the project. She is committed to employing green collections care in her own museum and is passionate about promoting this philosophy in other museums.

Michael Field: Michael is a museum professional with over 35 years of experience in designing, fabricating and evaluating museum exhibitions of all types. He currently supervises The San Diego Museum of Natural History's exhibitions programs. Over the last 15 years he has been involved with engineering and implementing energy efficiency efforts in a historic building as well as experimenting and

utilizing passive techniques to help care for museum collections while on exhibit and in collections areas. For its sustainability efforts, "The Nat" has won local and national awards, including the 2016 AAM Sustainability Excellence Award for Large Museums.

Publishing in Museums Today

WMA2020_SP77

Many museums engage in a publishing program, producing catalogues and material about their exhibitions and collections. This session will focus on what options are open to museums in terms of publishing, as well as the benefits and challenges of having an active publishing program. Three museums with different publishing programs and initiatives will share their experiences and Chris Labonte from Figure 1 Publishing will give participants insight into publishing from a publisher's perspective. Topics covered will include working with a publisher, managing publications in-house, and digital and community-based digital initiatives.

Session Information

Uniqueness: There has not been a session on publishing at the WMA in the last ten years. This session will be valuable to museum professionals considering whether and how to publish based on the needs of their particular institution.

Objectives: Participants will learn about the three options open to museums: self-publish, co-publish, and publish via a press or publisher, as well as trends in publishing as a whole. They will learn about how to make informed decisions concerning their publishing programs, as well as clarify what they hope to achieve through printing books and other materials. They will learn about some innovative initiatives to produce digital publications developed in conjunction with communities.

Relationship to Theme: With the rise of the digital, there are now more ways to deliver content and information to audiences. Yet for many museums, traditional printed books and publications continue to be core to their publishing initiatives. The session will investigate how publishing is changing as we move forward and our audiences' expectations and interests change.

Additional Theme Comments: We have presenters and each is keen to participate

Audience

Audience: Curators/Scientists/Historians, General Audience

Professional Level: General Audience

Participants

<p>Anna Pappalardo (Submitter, Moderator, Presenter) Assistant Director, Administration Museum of Anthropology at UBC Vancouver, BC V6T 1Z2 anna.pappalardo@ubc.ca 604 822-8270</p>	
<p>Chris Labonte (Presenter) Publisher and President Figure 1 Publishing Ltd. Vancouver, BC chris@figure1pub.com 778-991-5549</p>	<p>Zoe Donnell (Presenter) Exhibitions and Publications Manager Tacoma Art Museum Tacoma, WA zdonnell@tacomaartmuseum.org 253.272.4258 x 3032</p>
<p>Sarah S. Wilson (Presenter) Director of Education Autry Museum of the American West Los Angeles, California swilson@theautry.org 323.495.4309</p>	

Participant Justifications

Anna Pappalardo: Anna has been involved in funding and contractual arrangements for MOA's publishing initiatives for over 10 years. This includes a series of hard cover books on MOA's exhibitions and collections co-published with Figure 1 Publishing. The Museum also self-publishes and she can speak to how they make decisions about their overall publishing program. She would moderate and speak at the session.

Chris Labonte: Chris is publisher and president of Figure 1 Publishing, one of North America's finest publishers of high quality illustrated books. Based in Vancouver, Canada, Figure 1 has co-published more than seventy books with private and public galleries and museums across the country, and has distributed, marketed and sold these books via the retail, library and institutional markets throughout the world. Chris has worked in book publishing for close to twenty years, including eleven years with Canadian art book publisher, Douglas & McIntyre. In seven short years, Figure 1 has become Canada's leading publisher of museum and gallery books.

Zoe Donnell: Tacoma Art Museum has embraced an ambitious publication program over the past ten years. Working within a small staff and limited budgets the museum has remained committed to print publications, including a series that is devoted to the art and artists of the Pacific Northwest. In addition, TAM has created both large and small-scale exhibition catalogues and collection catalogues, working with multiple book designers and presses in various co-publishing and distribution arrangements. Zoe has been the project manager for these publications, negotiating publication contracts, maintaining production schedules, shepherding the publication through galleys, and orchestrating publication shipping and storage on-site.

Sarah S. Wilson: Sarah has worked on exhibition-related and education-related publications for the Autry Museum of the American West. She edited the three issues of the Citizen Journalism Project, an education outreach program for the Autry's La Raza exhibition. She has also worked on a deliberation guide for middle school and high school students, as well as gallery guides for exhibitions.

Meet the Funders

WMA2020_SP78

Have questions about funding opportunities, but don't know where to start? Come to this Meet the Funders session where you will be introduced to various regional foundations, and have the chance to talk to them in small groups about your museums and project ideas. The "speed dating" format will allow you to meet funders and see if your project fits with their areas of focus. You will leave this session with a better sense of funding opportunities available to your institutions, and with a personal contact to follow-up with after the conference.

Session Information

Uniqueness: One of the biggest concerns for large and small museums is fundraising. This session is a safe and easy way to learn about what funding is available, and to develop a personal relationship with funders.

Objectives: Objectives: To learn about various regional funding organizations. To understand what types of projects fit best with which funders. To be more strategic with fundraising efforts in your institution. Outcomes: Gain insight on 4-5 different funding organizations in various regions. Understand what types of projects funders support. Ask questions about your projects to the funders directly. Collect names and contact information for each funder.

Relationship to Theme: To be FORWARD thinking, museums need to focus on funding for their institutions, as well as how funding ties to diversity, equity and inclusion and how their relationship with the community fit within this context.

Additional Theme Comments: We will be confirming presenters over the next month.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership

Professional Level: Emerging Professional, Mid-Career, Senior Level

Participants

<p>Tim Hecox (Submitter, Moderator, Presenter) Federal Grants Manager OMSI Portland, OR thecox@omsi.edu connect@oregonmuseums.org 503 797 4637</p>	
<p>Aili Schreiner (Presenter) Trust Manager Oregon Cultural Trust Salem, OR Aili.Schreiner@oregon.gov (503) 986-0089</p>	<p>Beth Dehn (Presenter) Heritage Commission Coordinator Oregon Heritage Salem, OR Beth.Dehn@oregon.gov (503) 986-0696</p>
<p>Kyle Weissman-Yee (Presenter) Program Coordinator Oregon Humanities Portland, OR kyle@oregonhumanities.org 971-361-9883</p>	

Participant Justifications

Tim Hecox: I will meet with each presenter before the conference to confirm and refine what they will present. I will also provide timing and introduction and ending.

Aili Schreiner: Aili has built a career in research, development and programming for cultural nonprofits and cultural agencies. Aili coordinates the Trust's grant programs, marketing and development, technical assistance, and provides ongoing programmatic assessment and impact measurements.

Capital Project Planning - Looking back to go FORWARD

WMA2020_SP79

Museum leaders' expertise is generally in areas other than the design and construction of capital projects; however, during a capital project these leaders are making decisions about design and construction that will impact their institution for decades. This session will help directors and facility managers understand the long-term effects of some key decisions on things like cost of operation, staffing, sustainability, revenue generation, and adaptability of programming, so that they can evaluate these potential future impacts against the up-front cost of alternative designs, building systems and construction material choices.

Session Information

Uniqueness: Past capital planning sessions have generally focused on design for aesthetics or cost, or as far as they have impacted visitorship. This session will give attendees practical decision-making insights that touch bottom line and institutional mission.

Objectives: 1) Help attendees understand upfront cost versus ongoing operational cost implications of things like such as MEP systems, layout vis a vis staffing requirements so, that they know what questions to ask. 2) Design decisions that affect curatorial and exhibition flexibility. For instance, types of exhibitions, the coordination of base building construction and exhibit construction or the ability to host traveling exhibitions. 3) Design decisions that may affect revenue generation opportunities such as flexible space and/or event-friendly spaces, the cost of including items like prep kitchens to create alternate revenue streams.

Relationship to Theme: Part of the advice that will be discussed will be to foster on-going conversations and inspire forward thinking when making decisions throughout organizations. The ability to understand the impact of decisions, especially relative to design and construction, requires a forward-thinking perspective on the part of museum teams and the acknowledgment that each decision has long-term ramifications on every department and person on staff.

Audience

Audience: Registrars, Events Planning, Development/Membership, General Audience

Professional Level: Mid-Career, Senior Level, General Audience

Participants

Barton Shively (Submitter, Moderator, Presenter) Vice President MATT Construction Corporation Santa Fe Springs, CA blshively@mattconstruction.com 213-718-9080	Janis Lyle (Moderator, Presenter) Director Annenberg Foundation Trust at Sunnylands Rancho Mirage, CA jlyle@sunnylands.org 760-328-8229
Eric Nelson (Presenter) Executive Director Nordic Heritage Museum Seattle, WA ericn@nordicmuseum.org 206-789-5707	Julie Stein (Presenter) Executive Director Burke Museum Seattle, WA jkstein@UW.edu 206-543-2784
Barton Shively (Presenter) Vice President MATT Construction Corporation Santa Fe Springs, CA blshively@mattconstruction.com 213-718-9080	

Participant Justifications

Barton Shively: Presenting approximately 25% of session content.

Janis Lyle: Janis has over thirty years of museum experience and has been the director of the Annenberg Foundation Trust at Sunnylands for more than eleven years. As director of this institution she has worked through multiple capital projects, her most recent being completed in 2016.

Eric Nelson: In June of 2018 the National Nordic Museum's board approved design and construction of a new facility. The National Nordic Museum's grand opening was in May of 2018. Eric has been the executive director of the National Nordic Museum for nearly twelve years and will share his experiences and lessons learned from design concept to operational facility.

Julie Stein: In May of 2016 the Burke Museum broke ground on a new building and subsequently completed construction two years later. With exhibits in place they had their grand open in October of 2019. Julie has been the executive director of this facility for over fourteen

years and will share very contemporaneous experiences and lessons learned from design concept to facility operation.

Barton Shively: Bart has worked on planning and building many museums, large and small, in the Los Angeles area. He has extensive experience with alternative MEP systems, and the kind of design decisions that are evaluated by museums using world-renowned architects, as decisions are weighed against current and future costs to the institution. He can frame this discussion in pragmatic terms providing specifics on how things worked out in his examples and providing perspective on conversations by other museum panelists.

Beyond Gratitude; recruiting, sustaining, and building an inclusive volunteer community

WMA2020_SP80

How can we create a community of care and inclusion within the museum space? As museums continue to be understaffed and underfunded, museum volunteers become the backbone of many institutions and the link to our greater community at large. This session will explore community building inside our institutions, particularly how to find, recruit, engage and sustain a committed volunteer community that is not separate from staff or board but in a position of equality.

Session Information

Uniqueness: Building an inclusive community of equality, without the traditional hierarchy of Staff, Board and Volunteers, is an innovative idea that supports growth as we move forward.

Objectives:

1. Language matters.
 - a. Using language to aid in community building versus detracting from it?
 - i. Inspired by practices of Nonviolent Communication; a process developed by Marshall Rosenberg for supporting partnership and resolving conflict, we will explore how to use words to encourage community as opposed to detracting from it.
 1. Some specific examples are; using terms that communicate requests versus expectations such as “Are you willing to___?” “Will you___?” “or “Can you___?”
2. Introductions and inclusion.
 - a. Does the president of your board and/or your executive director know your volunteers?
 - b. Do all staff members know who is part of their own community?
 - c. Are introductions always being made, at every level, with everyone, when opportunity arises?
 - i. Everyone is of equal importance; this is one small way to lead by example to showcase that fact.
3. There is a place for everyone.
 - a. As a staff member we are support staff to our volunteers, not the other way around.
 - b. If someone wants to be involved in your community it is your job to find out how to best support them in having a meaningful volunteer experience.
 - c. What communities are being ignored in your volunteer pool?
 - i. At our institution we have strong partnerships with community organizations that support people with different developmental abilities and skillsets, as well as groups that help those over 55 and those needing to build job skills for other

various reasons. ii. How can we invite everyone into our organization as equal team members?

Relationship to Theme: The idea of equality in the workplace, across all levels, is a theme that is forward-thinking and moves us into an aspirational future. Thinking of the museum space as one team or community, working toward a common goal, inspires those involved and allows us to best support our individual missions. As we empower our volunteers, we empower ourselves, our organizations, and our community at large.

Additional Theme Comments: I'm happy to merge with other sessions and would welcome help in finding presenters. I am confident that, if need be and/or preferred, I could also find additional presenters on my own.

Audience

Audience: General Audience, As an all-inclusive topic this speaks to Volunteer Coordinators, Community Outreach/Engagement professionals and anyone part of a museum community.

Professional Level: General Audience

Participants

Jessica Leventhal (Submitter, Moderator, Presenter)
Director of Historic Site Operations & Community Outreach
Jefferson County Historical Society
Port Townsend, WA
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leventhal.jessica@gmail.com
8058047977

Jessica Leventhal (Presenter)
Director of Historic Site Operations and Community Outreach
Jefferson County Historical Society
Port Townsend, WA
Jessica@jchsmuseum.com
leventhal.jessica@gmail.com
8058047977

Participant Justifications

Jessica Leventhal : Facilitating engagement, encouraging discussion and presenting new ways of approaching community building within the museum space; specifically as it relates to volunteers.

Jessica Leventhal: I have taken this approach within our institution and have grown our active volunteer community by over 150% in less than a year's time. I believe it to be meaningful work that creates a larger sense of fulfillment in all that we do.

Veterans in Focus: Engaging an Often-Overlooked Demographic

WMA2020_SP81

The share of Americans who are veterans has declined and many people do not personally know anyone who has served. One-dimensional media representations that portray veterans either as heroes or as sufferers of PTSD or homelessness only intensify the military-civilian divide. How can museums provide opportunities for military veterans to express themselves authentically? A museum educator, a film professor, and a veteran share their experiences leading a unique filmmaking program designed for veterans.

Session Information

Uniqueness: Our session incorporates a variety of perspectives and it involves a demographic that is currently underserved by museums.

Objectives: 1. Participants will gain a greater understanding of the veteran demographic and its unique needs2. Participants will learn how to diversify program leadership by handing authority over to outside experts and members of the demographic being served3. Participants will gain new appreciation for film's ability to convey unique, often marginalized perspectives and will feel galvanized to bring filmmaking programs into their museums

Relationship to Theme: The approach to the Veterans Make Movies program is forward-thinking because it brings in the expertise of folks from the community we are serving. It is also forward-thinking because it engages an incredibly diverse group of people (age, military branch, race, ethnicity) and inspires community among them.

Additional Theme Comments: I would welcome connections to other museums with dedicated programs for veterans.

Audience

Audience: Marketing & Communications (Including Social Media), General Audience, Education

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Lara Schilling (Submitter, Moderator, Presenter) Education Coordinator Los Angeles County Museum of Art Los Angeles lschilling@lacma.org lara.schilling@gmail.com 9493751334	
Lara Schilling (Presenter) Education Coordinator Los Angeles County Museum of Art Los angeles lschilling@lacma.org lara.schilling@gmail.com 9493751334	Aaron Dowell (Presenter) Adjunct Professor Compton College Compton aaronleedowell@gmail.com
Daphne Wright (Presenter) Actor, director, comedian Dee Wright Productions Los Angeles sistamoon@yahoo.com	

Participant Justifications

Lara Schilling: I coordinated the Veterans Make Movies program

Aaron Dowell: Aaron taught the class

Daphne Wright: Daphne participated in the class in 2018 and was a teaching assistant in 2019

Co-Curation and Vulnerable Populations

WMA2020_SP82

This session will serve as a point of reflection and dialogue for the process of collaborative research between professional fields, and co-curation with incarcerated populations. Topics discussed will include anti-oppressive frameworks for collaboration, intentionality within the co-curation process, and strategies for working with incarcerated populations.

Session Information

Uniqueness: This session provides a place for active dialogue for museum professionals regarding the co-curation process with unique, underrepresented, and vulnerable populations.

Objectives: Objectives and Outcomes include: 1. Identify structural or intellectual challenges in contemporary curation models that inhibit equitable co-curation. 2. Creating a framework or set of standards that define what equitable co-curation looks like. 3. Engage diverse museum professionals to reflect on overlooked or underrepresented groups in their own community that would benefit from such collaborative endeavors.

Relationship to Theme: This session assumes and aims towards a future of increasing co-curation in the museum field. By proactively discussing standards for equitable collaboration with vulnerable populations, museum professionals can work towards this aim with greater confidence, and with a heightened awareness for the challenges and biases that create inequity and oppression in the process.

Additional Theme Comments: Our project team decided to submit this session about a week ago, and currently do not have other presenters on our roster, although we are confident there are others that would and could do a wonderful job. We believe that this session is timely and of great importance for our field, and would love to be connected with others who are working with similar subject matter.

Audience

Audience: Curators/Scientists/Historians, General Audience, Library Staff, Community Engagement Professionals, Education Staff, Virtual Reality developers

Professional Level: Student, Emerging Professional, Mid-Career,
Senior Level, General Audience

Participants

Siri Benn (Submitter, Moderator, Presenter)
Master's Student
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703-507-1304

Jessica Luke (Presenter)
Senior Lecturer, Director, Museology
Graduate Program
University of Washington
Seattle, WA
jluke@uw.edu

Participant Justifications

Siri Benn: Presenting on facilitation experiences in an incarcerated space, as well as the co-curation process. I will also be facilitating discussion and brainstorming sessions.

Jessica Luke: Jessica was one of the Primary Investigators on the IMLS grant which focused on introducing VR technology to incarcerated youth, along with co-curating an exhibit with them based on their experiences. This project will be the catalyst for this session's discussion, and her professional knowledge and first-hand knowledge of the project are invaluable.

Bringing interpretive certification into the 21st Century

WMA2020_SP83

Since 2000, the National Association for Interpretation has offered six different categories of certification for interpreters within and outside of the museum community. Thousands of individuals have certified from over 30 countries with 6,000 certifying annually. This session will share our revisioning process based on new standards for 21st century interpretation and participants will have the opportunity to vet and provide feedback on our revised credentials.

Session Information

Uniqueness: This session provides an opportunity for attendees to give perspective and feedback to NAI from an audience that often does not engage with us or see themselves as interpreters.

Objectives: Following the presentation, participants will be able to
• Articulate the process NAI went through to develop standards for 21st century interpretation.
• Provide feedback and guidance on the revision of at least one internationally recognized certification.
• Consider becoming certified themselves and/or bringing this training/certification program to their staff.

Relationship to Theme: This session provides an opportunity for museum professionals to give insight and feedback towards NAI's revised certification program. Considered the standard in the field of interpretation, this feedback will help move museum professionals and museums FORWARD towards articulating and measuring 21st century interpretive skills.

Audience

Audience: Curators/Scientists/Historians, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level

Other Comments: Throughout this year (2019), NAI has been revising 3 of our 6 certifications. If the timeline from this year carries over to 2020, by the time this conference takes place, attendees will be able to offer perspective and insight on at least two of the three newly revised programs.

Participants

Emily Jacobs (Submitter, Moderator, Presenter) Certification and Training Program Manager National Association for Interpretation Fort Collins, CO ejacobs@interpnet.com 970-420-1032	
Emily Jacobs (Presenter) Certification and Training Program Manager National Association for Interpretation Fort Collins, CO ejacobs@interpnet.com 970-420-1032	Chuck Lennox (Presenter) NAI Master Trainer National Association for Interpretation/Lennox Insites Seattle, WA chuck@LennoxInsites.com 206-697-2222

Participant Justifications

Emily Jacobs: I will be both a presenter and moderator of the discussion and feedback we'll receive from breakouts.

Emily Jacobs: Emily is responsible for designing, managing and implementing NAI's Certification & Training program. She regularly presents many of the nationally and internationally offered trainings and is an excellent presenter.

Chuck Lennox: Chuck is under contract with NAI as a Master Trainer to teach the Certified Interpretive Guide Trainer Course across the United States. He has many years of training experience in the interpretive and museum education world.

Frameworks for Decolonization: A Case Study in Museum Education

WMA2020_SP84

Museum education demonstrates a unique intersection of the colonial structure of museums, and the historical use of education as a colonial tool. The Burke Museum's Education Department developed approachable decolonizing frameworks for program design through addressing both internal department structures, and external community partnerships. This session offers a case study on designing decolonizing frameworks for museum education, and an opportunity to discuss how the frameworks can be adapted for various institutions and fields.

Session Information

Uniqueness: While decolonization is a widespread conversation within the museum field, there are very few examples of decolonizing the museum education field, specifically.

Objectives: We hope participants walk away with an example of frameworks for forming an internal understanding of decolonizing methodologies. This includes a framework for team discussions, professional development opportunities, job descriptions, program development, and more. We also hope participants consider best practices for external community partnerships and representation through the collaborative development of an approachable framework for decolonization specific to external relationships. Lastly, we will encourage participants to consider the role of education in the larger effort to decolonize the museum field.

Relationship to Theme: DEAI and decolonization within museums has received a lot of attention in recent years. This session looks at how museum professionals can institutionalize and ensure ongoing commitments to these efforts, as well as how they can create approachable frameworks for themselves and their teams. This session considers the ebbs and flows of museum work and asks participants to consider developing usable methods for responsible representation that last long into the future.

Additional Theme Comments: We would be happy to partner with other presenters if they're a good match!

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, Development/Membership, General Audience, Educators

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Charlotte Basch (Submitter, Moderator, Presenter)
Assistant Tribal Historic Preservation Officer
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5034404762

Tara McCauley (Presenter)
Director of Education
Burke Museum
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Participant Justifications

Charlotte Basch: I will share my experience as the Assistant Director of Cultural Education Initiatives at the Burke Museum leading to the opening of the new museum. During this time I worked closely with the Director of Education and community partners to develop a framework for incorporating decolonizing methodologies into various aspects of the department and its programs. I now work for the Puyallup Tribe where I continue to implement decolonizing frameworks into the tribe's partnerships with local non-tribal agencies and school districts.

Tara McCauley: Tara McCauley worked with the former Assistant Director of Cultural Education Initiatives to co-develop decolonizing frameworks for restructuring both the Education Department and its museum education programs. Her experience in museum education and community outreach while at both the Burke and the Museum of History & Industry have provided her with valuable experience and insights.

Weaving Stories: Tribal and Non-tribal Museum Partnerships

WMA2020_SP85

Many museums are working on indigenizing their work, programs, exhibitions and institutions. A clear path and protocol for this work does not yet exist to move our organizations forward. Encouragingly, several institutions are working together in unique ways to find a path. In Central Oregon, two museums have a unique opportunity to use partnership, relationship building and creative professional development workshops to leverage their expertise and place-based focus. This session will provide clear insights about building relationships, moving partnerships forward between tribal and non-tribal institutions.

Session Information

Uniqueness: This session will explore a unique tribal/non-tribal museum partnership that is inspiring, insightful and replicable at other motivated institutions.

Objectives: Session attendees will learn and gain an understanding about: 1. Building meaningful, mutually beneficial relationships between tribal and non-tribal museums 2. Creating professional development opportunities to build capacity around indigenizing organizations 3. Indigenizing learning, evaluation, and institutions in a place-based, long-term, mutually beneficial manner. Attendees will gain an understanding of how each process and context is so unique for tribal and non-tribal partnerships. Also, we have found that people tend to look for simple template or “best practices” when it’s more of a process that can be messy, unclear, and emergent. We will focus on ways to engage, challenges faced, and insights gained.

Relationship to Theme: This session relates to the theme of FORWARD by delving into being forward thinking and the crucial need to address the colonial histories and institutional structures of museums both as an ethical imperative and a way to be leaders in society and to remain relevant. Moreover, this session helps move the conversation forward to shift the dominant narrative and provide a counter narrative.

Additional Theme Comments: We believe this will be valuable for many levels and departmental roles, especially for those interested or already engaged in partnerships between tribal and non-tribal

museums. Additionally, this session is very important for individuals on Boards and in other leadership and decision-making roles.

Audience

Audience: Curators/Scientists/Historians, General Audience, Board members

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Dana Whitelaw (Submitter, Moderator, Presenter) Executive Director High Desert Museum Bend, Oregon dwhitelaw@highdesertmuseum.org 5416391182</p>	<p>Jill Stein (Moderator, Presenter) Principal Jks Consulting Corvallis, Oregon jks@jksconsulting.com</p>
<p>Liz Woody (Presenter) Executive Director Museum At Warm Springs Warm Springs, OR liz@museumatwarmsprings.com</p>	<p>Shelly Valdez, Ph.D. (Presenter) Principal Native Pathways New Laguna, NM shilaguna@aol.com</p>

Participant Justifications

Dana Whitelaw: Dana has been co-leading the partnership with the Museum at Warm Springs with Liz Woody and can speak to the process, impact and sustainability of this unique partnership from a non-tribal perspective.

Jill Stein: Jill has extensive experience as an evaluator and facilitator and with culturally responsive evaluation. Jill has been working with the Museum At Warm Springs and the High Desert Museum and OMSI – as well as museums across the country. Her insight and thoughtful approach to the topic is invaluable.

Liz Woody: Liz has been co-leading the partnership and project with the High Desert Museum and can speak to the process, impact and sustainability of the partnership from a tribal perspective.

Shelly Valdez, Ph.D.: Shelly has worked in the area of education for 30+ years and currently owns & manages an educational consulting business, Native Pathways, (NaPs), located in central New Mexico. An important component of NaPs focuses is in the area of world views in science education, primarily focusing on indigenous science. She is the co-evaluator with Jill Stein on the High Desert Museum/Museum At Warm Springs partnership

The Price of Forward Progress: Practical Funding and Financing Advice

WMA2020_SP86

One of the greatest obstacles to moving bold and exciting museum plans forward is financial. This panel is designed to be a very practical exploration of where to obtain funding and financing for bold, new initiatives, where to seek advice for funding and financing, and how to make progress with so much competition for scarce financial resources. This panel will explore case studies of obstacles faced by museums and the solutions used to move bold ideas and projects Forward.

Session Information

Uniqueness: Our conference theme is “Forward”. Many bold and innovative projects and initiatives fail to move Forward due to the lack of adequate funding or financing. This panel will provide practical information for making the projects and initiatives possible to move Forward.

Objectives: This session is designed to deliver “news you can use” information that attendees can go back to their museums and implement in order to make the bold and existing initiatives and projects emanating from WMA 2020 possible. This panel will seek to:

- Identify the obstacles
- Identify the solutions
- Discuss how fundraising, funding and financing all fit together
- How to succeed in funding and financing these projects and initiatives.
- Where to obtain advice and how to work with both internal and external financial partners

Relationship to Theme: Expressly related: A “how-to” on how to make “Forward” a reality for projects and programs.

Additional Theme Comments: Presenters are confirmed. Open to merging but suspect this is the only session of its kind and its an important but infrequent subject in our conferences.

Audience

Audience: Events Planning, Development/Membership, General Audience, Museum Directors, program and project leaders, construction and exhibit professionals, and CFOs.

Professional Level: Mid-Career, Senior Level, General Audience

Participants

<p>Nikolai Sklaroff (Submitter, Moderator, Presenter) Past WMA Board Member New firm to be announced shortly San Francisco, CA nikolai.sklaroff@icloud.com 415-608-5467</p>	
<p>Ann Rowland (Presenter) CFO Los Angeles County Museum of Art Los Angeles, CA arowland@lacma.org (323) 857-6142</p>	<p>Kim Carim (Presenter) COO/CFO Oakland Museum of California Oakland, CA kcarim@museumca.org 510-318-8551</p>
<p>James Leventhal (Presenter) Deputy Director & CDO Museum of the African Diaspora San Francisco, CA jleventhal@moadsf.org (415) 358-7216</p>	

Participant Justifications

Nikolai Sklaroff: Moderating and speaker. Weave the speakers together and create audience engagement.

Ann Rowland: LACMA has been undergoing a massive transformation, blending resources from the County, private donors and others, using a variety of tools to create a new experience for visitors. Ann therefore has broad experience with a variety of financing and funding types and dealing with internal and external partners.

Kim Carim: Kim has led funding and financing for a broad array of projects including for the Oakland Museum of California (<https://news.artnet.com/art-world/oaklandmuseum-roof-garden-1614979>) as well as in her prior capacity as CFO of the San Francisco Ballet. She has broad experience with a variety of financing and funding types and dealing with internal and external partners.

James Leventhal: James is a museum leader who has been in the field as an arts professional for over 30 years. With significant experience in all elements of high-impact museum work from education, marketing, collections digitization, and organizational

development to fundraising. James last served as the Director of Development at the San Jos  Museum of Art. In the Bay Area James has also worked at The Exploratorium (Director of Development), The Contemporary Jewish Museum (Deputy Director, Development), the Judah L. Magnes Museum (Director of Development and Marketing), and the Fine Arts Museum of San Francisco during the tail end of the Campaign for the New de Young.

Cultivate Your Culture of Philanthropy--Creatively

WMA2020_SP87

This session will start with four museum professionals sharing their perspectives on culture of philanthropy, then will transition to an interactive activity in which each table will be charged with developing a creative response to the concept of a culture of philanthropy (one table will make a sculpture, one a song, one a haiku, one a collage). Next, an open mic will provide opportunities for participants to share what has been successful in their organizations.

Session Information

Uniqueness: We all understand that best practices dictate that we should foster a culture of philanthropy in our organizations, but what does that actually look like?

Objectives: 1) Understand the value of developing and maintaining cultures of philanthropy through a survey of recent research on the topic2) Appreciate a wide range of perspectives (including creative expressions) on the topic of cultures of philanthropy from diverse professionals at a variety of museums3) Have been able to share their perspectives on what a true culture of philanthropy looks like and how we can all support it

Relationship to Theme: In order to succeed in an increasingly competitive and challenging fundraising environment, we need to ensure that our organizations are fostering a strong culture of philanthropy in which all staff are aligned in actively supporting fundraising in our organizations. Strong cultures of philanthropy propel institutions forward.

Audience

Audience: Development/Membership

Professional Level: Mid-Career, Senior Level, General Audience

Participants

<p>Karen Kienzle (Submitter, Moderator, Presenter) Director Palo Alto Art Center Palo Alto karen.kienzle@cityofpaloalto.org karen.kienzle@cityofpaloalto.org 16506173535</p>	
<p>James Leventhal (Presenter) Deputy Director and Chief Development Officer Museum of the American Diaspora San Francisco, CA Jlevelthal@moadsf.org</p>	<p>Ariel Weintraub (Presenter) Associate Director, Institutional Giving Oakland Museum of CA Oakland, CA</p>
<p>John Goodwin (Presenter) Director of Development Portland Art Museum Portland OR</p>	

Participant Justifications

Karen Kienzle: I will moderate the session, then take on addressing one of the critical components of a culture of philanthropy, then lead one of the hands-on practical art experiences around it.

James Leventhal: James is a high-energy speaker, a fundraiser extraordinaire, working currently at a small museum. He will take on addressing one of the critical components of a culture of philanthropy--sharing his perspective on how he facilitates it in his organization, then lead one of the hands-on practical art experiences around it.

Ariel Weintraub: Ariel is a widely respected, seasoned grantwriter, who brings the critical perspective of institutional giving to the panel. She will address one of the core components of a successful culture of philanthropy and then lead one of the interactive activities.

John Goodwin: We have reached out tentatively to John, who we hope could represent an Oregon-perspective on the panel.

What's Next: Steps Toward Becoming an Anti-racist Institution

WMA2020_SP88

Considering the usefulness of problematic exhibitions on the path to becoming an anti-racist institution. This session will include two perspectives on how SAM prepared for a retrospective on an artist who did not share its institutional values and another whoâ€™s progressive sense of intersectionality exposed new layers of discomfort for the docents preparing to provide tours. How museum educators make progress on a path toward anti-racism in pace with the expectations of an increasingly diverse audience.

Session Information

Uniqueness: A candid critique of museum education for two exhibitions: one arguably representing the values of the museumâ€™s past and the other, the goals for the future.

Objectives: Through a case study that outlines how the Seattle Art Museum prepared to educate the public on a retrospective for an artist who did not share our values and one which challenged the ability of public-facing staff and volunteers to speak to a progressive sense of intersectionality beyond their experiences and understanding, we invite a group discussion on where to go from here. How do museum educators make progress on a path toward anti-racism alongside during a time of structural change? This session requires participants to think critically about the unique internal work that an institution must do before it can start to see visible, noticeable outward-facing results.

Relationship to Theme: SAM is working intentionally toward anti-racist goals while dealing with the realities of exhibition planning which manages competing priorities and volunteer pools which are still learning how to foster a welcoming and inclusive environment.

Additional Theme Comments: We would welcome additional voices on this or a similar topic should WMA have suggestions or recommend a merger. Thank you.

Audience

Audience: General Audience, Museum Educators, Volunteer Managers
Professional Level: Mid-Career, Senior Level, General Audience

Participants

<p>Danie Allinice (Submitter, Moderator, Presenter) Manager of Volunteer Programs Seattle Art Museum Seattle, WA daniea@seattleartmuseum.org studioallinice@gmail.com 206-654-1393</p>	<p>Marlon Brown (Moderator, Presenter) Consultant, Activist Racial Equity Consultants Seattle, WA mrbrown@racialequityconsultants.com</p>
<p>Kelsey Donahue (Presenter) Assistant Manager for Gallery Learning Seattle Art Museum Seattle, WA kelseydonahue@seattleartmuseum.org 206-654-1133</p>	

Participant Justifications

Danie Allinice: I lead operations and development efforts for volunteer programs at the Seattle Art Museum where I have also served for two years as co-chair of the museum's interdepartmental racial equity team. I bring experience in applying a social justice lens to the professionalization of volunteer management and customer service training at SAM.

Marlon Brown: Marlon Brown is a black man with over 10 years of professional experience working in Equity and Social Justice. As a certified Equity and Social Justice practitioner, Marlon specializes in leadership coaching, facilitation/training and organizational development with an emphasis on equity and customer service. Marlon supports the development of lasting relationships with staff and leadership, unionized and at-will workforces. Relationships are vital to change work in any capacity. Marlon's ability to coach clients through developing better relationships with their coworkers and team mates allows for a greater impact.

Kelsey Donahue: Experienced Museum Educator with a demonstrated history of working in the museums and institutions industry. Extensive practice with coaching, teaching, and facilitation skills. Arts background in photography, printmaking, and fiber arts. Passion for providing accessibility to the visual arts for youth and

students. Strong arts and design professional with a Master of Arts (M.A.) focused in Museum Education from University of The Arts.

Keeping it Living

WMA2020_SP89

The Confederated Tribes of Grand Ronde opened Chachalu Tribal Museum and Cultural Center in June of 2018. Members from the Exhibit, Collections and Cultural Education teams will present to the audience innovative ways they keep culture living within the community and how they challenge visitors and partners to reframe their understanding of the Native American landscape.

Session Information

Uniqueness: There are 9 federally recognized Tribes in Oregon and only 3 currently operate public museums. The efforts of the Grand Ronde Cultural Resources Department to reconceive the museum as a space for living culture are innovative.

Objectives: The main objective of the session is to encourage partnership between Native and non-Native museums that interpret, preserve and presents Native American history and culture. Audience members should feel empowered to reach out and seek collaboration with Tribal organizations to gain awareness beyond current levels and improve the accuracy, effectiveness and appropriateness of their exhibits and programming around Native American objects, practices and people.

Relationship to Theme: "Keeping it Living" is about forward perspectives and actions by way of interpretation, collections management, and partnerships lead by Chachalu Museum and Cultural Center staff. The intimate understanding of the belongings held in the collection by staff lead to a layered presentation of cultural information to visitors of varied levels of connection to the Confederated Tribes of Grand Ronde.

Audience

Audience: Curators/Scientists/Historians, Registrars, General Audience

Professional Level: General Audience

Participants

Sibyl Edwards (Submitter, Moderator, Presenter) Cultural Collections Coordinator Confederated Tribes of Grand Ronde/ Cultural Resources Department/ Chachalu Museum and Cultural Center Grand Ronde, OR sibyl.edwards@grandronde.org 503-879-2136	
Travis Stewart (Presenter) Interpretive Coordinator Confederated Tribes of Grand Ronde/Cultural Resources Department/Chachalu Museum and Cultural Center Grand Ronde, OR travis.stewart@grandronde.org 503-879-2226	Jordan Mercier (Presenter) Cultural Education Coordinator Confederated Tribes of Grand Ronde/ Cultural Resources Department/Chachalu Museum and Cultural Center Grand Ronde, OR jordan.mercier@grandronde.org 503-879-2226

Participant Justifications

Sibyl Edwards:

Travis Stewart: He designed the permanent exhibit and curates all exhibits.

Jordan Mercier: He programs the cultural education program for the tribal community in Grand Ronde

Maximizing your Return on Information Technology

WMA2020_SP90

This session discusses how to create and sustain meaningful experiences with technology. Major considerations for technology selection will be reviewed including when to employ technology, how to select it, and how to implement it. The session will review current technology trends along with criteria on how best to make informed decisions on whether or not to jump onboard.

Session Information

Uniqueness: Gives perspective and advice from a technology-oriented firm. Provides insight from industry professionals typically unavailable to museum industry on day-by-day basis.

Objectives: Museum curators will learn when to use and when to avoid technology when storytelling. An emphasis on “medium as message”™ helps steer when technology is a conduit to good story telling and when interfacing with technology may do more harm than good in a curated space. Museum curators will better understand technology trends and life-cycles to make better decisions about when to invest in technology to engage users and enhance experience in the built environment. Understanding how content is key. Choosing a technology platform inherently means choosing a content style. How content and audience needs to be considered prior to selecting technologies in order to maintain wonder and novelty to museum goers.

Relationship to Theme: The proposed session will speak to on-going and future trends of technology. It will address apprehensions about integrating technology and educate on best practices with working with technology in a museum or exhibit.

Additional Theme Comments: We have yet to finalize a moderator who works for a cultural institution. We are contacting curators and AV systems managers at facilities that we have worked on and will complete Moderator Choice #1 as soon as we have that confirmed.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Technology, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We are working on confirming a museum professional to present alongside Scott Hendrickson at Eos Lightmedia (Director of Special Projects).

Participants

Shireen Khimani Khimani

(Submitter, Moderator, Presenter)

Marketing Manager

Eos Lightmedia

Vancouver, BC

shireen@eoslightmedia.com

scott@eoslightmedia.com

Scott Hendrickson (Presenter)

Director of Special Projects

Eos Lightmedia

Vancouver, BC

scott@eoslightmedia.com

Participant Justifications

Shireen Khimani Khimani: Scott is a lighting and audio-visual system designer for the museum market. He has experience not only designing but also managing the procurement and installation of media systems. He works closely with exhibit designers and end users to select appropriate technology to meet their presentation and long-term operational needs.

Scott Hendrickson: Scott is a lighting and audio-visual system designer for museums. He has experience not only designing but also managing the procurement and installation of media systems. He works closely with exhibit designers and end users to select appropriate technology to meet their presentation and long-term operational needs.

Art Mediation and the Potential of Audience Engagement

WMA2020_SP91

This session has the intention of inspiring museum professionals to engage their audiences to participate in the museum space. The speaker will explore the different facets of art mediation while providing the participants with different tools to instigate debate, engagement, and interaction. Throughout this creative talk, participants will be invited to brainstorm and interact with others while learning about different art mediation techniques.

Session Information

Uniqueness: This session is inspired by techniques used at documenta 14 in Kassel, Germany. American institutions will be inspired by ways others are engaging their public.

Objectives: This session has the intention to educate the audience about art mediation and participatory activities. The main goals of the session is to provide the following:- A clear understanding of art mediation: What is art mediation? How can it be implemented in my museum? What is the difference between traditional tours and art mediation?-Benefits of art mediation and public participation: Why should I be implementing them into my institution? How does it affect visitor numbers? How does it affect the institution's audience in terms of cultural diversity? How can participatory activities relate to inclusion and equity in the museum space?- Tools and techniques: by the end of the session participants will have learned different tools and techniques they can use in their museums in order to engage their audiences.

Relationship to Theme: This session relates to the theme as it explores museological concepts of the future museum. Art mediation explore ways in which the museum space can be more inclusive and inviting, moving away from the staid and traditional way of providing tours to the public.

Additional Theme Comments: I do not need help finding presenters and would be willing to merge with another session.

Audience

Audience: Curators/Scientists/Historians, General Audience

Professional Level: Student, Emerging Professional, Mid-Career,
Senior Level, General Audience

Participants

Vivian Zavataro (Submitter, Moderator, Presenter) Director John & Geraldine Lilley Museum of Art Reno, NV Vczavataro@gmail.com vzavataro@unr.edu 7752230797	Brett van Hoesen (Moderator, Presenter) Head of Art History University of Nevada, Reno Reno, NV
Nathanael Andreini (Presenter) CO-Director Washington County Museum Portland, OR nandreini@washingtoncountymuseum.org 5036455353	

Participant Justifications

Molly Alloy: Co-facilitating with Nathanael Andreini

Nathanael Andreini: This session is crafted and proposed collaboratively by the two of us

Museums and Tourism – Working With Local and State Agencies

WMA2020_SP93

Is your museum struggling to attract tourists? Do you have a small or non-existent marketing budget and need some guidance? Your local tourism agencies are there to help! Learn how to partner with them, as well as your state tourism agencies, to extend your marketing reach.

Session Information

Uniqueness: In my experience museums – especially smaller, rural museums – don’t always know about all the resources available to help them market themselves and increase their visitation.

Objectives: Strategies for working with local tourism agencies – communication, research, outreach, networking, funds, collaborations, pooling of resources, inclusion in collateral and on websites, etc. Strategies for working with state tourism agencies- same as above, as well as grants, destination development, marketing, familiarization tours, etc. Contact information and strategies will be discussed. Real life examples, strategies, and success stories from Tonopah’s two museums presented by Kat Galli - Tourism and Events Coordinator for the Town of Tonopah.

Relationship to Theme: Tourism is a multi-billion dollar industry – engaging with their tourism partners allows museums to entice more visitors, which leads to more sales, more donations, and thus more funds to better finance any forward-thinking projects inspired by the conference. Tourism agencies, especially state agencies, are also usually on the cutting edge of new marketing strategies - working with them keeps museums at the forefront of marketing.

Additional Theme Comments: I do not need assistance finding presenters, but if you feel this session would be better merged with another session I will happily work with another presenter.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

Shari Bombard (Submitter,
Moderator, Presenter)
Rural Programs Manager
Travel Nevada - Nevada State
Division of Tourism
Carson City, NV
sbombard@travelnevada.com
775-220-3642

Kat Galli (Presenter)
Tourism and Events Coordinator
Town of Tonopah
Tonopah, NV
Kat.TownofTonopah@gmail.com
775-482-6336

Participant Justifications

Shari Bombard: I will be the primary presenter

Kat Galli: Kat has real world knowledge and success stories based on working with state and local tourism agencies in Nevada.

Building Audiences Through Public Programming (working title)

WMA2020_SP94

Through public events, museums can reach broader, younger, and more diverse audiences. But without thoughtful planning and collaboration, new types of events can consume resources and confuse core stakeholders. During this session, panelists will discuss opportunities and key considerations for producing new events, including: forming relationships with new audiences through pre-event outreach and planning; tackling complicated and controversial topics while providing a welcoming environment for participants; and positioning new programming for success through internal communication and collaboration.

Session Information

Uniqueness: Communications, marketing, and public programming professionals will speak candidly about failures and successes to help peers develop thoughtful approaches to new events and series.

Objectives: Participants will leave the session inspired to develop new public events that can effectively attract new audiences, build community, and advance the mission of their museum. Through the presenters' case studies and related discussions, participants will: (1) strengthen their ability to position new events for success, internally and externally; (2) expand their knowledge of how to effectively work in tandem with communities to make new audiences co-producers of event content; and (3) enhance their understanding of how to engage audiences of varied ages, perspectives, and political leanings in our increasingly polarized society.

Relationship to Theme: To maintain forward momentum, the museum sector must consider how to approach public programming as a bridge where knowledge/content is mission-aligned but stems from community wants and needs. We also must continue to discuss and develop approaches to welcoming diverse audiences for public programming in a society that has become increasingly segmented and polarized (economically, politically, geographically).

Additional Theme Comments: Yes, this topic could potentially be merged with another session.

Audience

Audience: Marketing & Communications (Including Social Media),
Events Planning, Development/Membership

Professional Level: Student, Emerging Professional, Mid-Career

Other Comments: This session is intended for emerging and mid-level staff in public programming, communications, development, and membership-related positions.

Participants

<p>Maren Dougherty (Submitter, Moderator, Presenter) EVP, Communications and Visitor Experience Autry Museum of the American West Los Angeles, CA mdougherty@theautry.org maren.dougherty@gmail.com</p>	
<p>Amber Beierle (Presenter) Historic Sites Administrator Idaho State Historical Society Boise, Idaho Amber.Beierle@ishs.idaho.gov</p>	<p>Laurel Robinson (Presenter) Director of Programs Natural History Museum of Los Angeles Los Angeles, CA lrobinson@nhm.org</p>
<p>Brittany Campbell (Presenter) Associate Producer, Programs and Public Events Autry Museum of the American West Los Angeles, CA bcampbell@theautry.org</p>	

Participant Justifications

Maren Dougherty: Moderating

Amber Beierle: Amber brings experience developing innovative and community-focused public programming for the Old Idaho Penitentiary. Her experience will resonate with attendees working in unusual historic sites and rural environments.

Laurel Robinson: Laurel brings experience developing programs for a large museum in an urban setting.

Brittany Campbell: Brittany has collaborated with diverse L.A. audiences to create new after-hours events series and to bring community events to the Autry, such as Indigenous Pride LA. She brings experience of working across departments and with local organizations.

High Risk, High Stakes, High Excitement: What is the future of risk-taking in museums?

WMA2020_SP95

Risk-taking is an important part of human development, and can lead to significant learning opportunities. Whether physical, emotional or intellectual, the decisions around taking risks depend on the environment. What for some visitors may seem high-stakes or high-risk, may for others be a welcome challenge. What does it mean to encourage museum visitors, especially kids, to take risks in museums? Should we create exhibits and encourage interactions that help visitors develop decision-making and risk-assessment skills?

Session Information

Uniqueness: Risk is only rarely discussed in museum exhibit and program design, yet it is inextricable from frequently mentioned concepts of citizenship, learning and critical thought.

Objectives: This session is meant to raise an important topic that can touch on many of the most significant social and cultural issues of our time. Attendees will be encouraged to think about how play, emotional engagement, parenting, controversial topics, scientific discoveries, and issues of gender, social justice and access might provide the context for experiences that visitors may see as posing a physical, emotional or intellectual challenge. We will discuss what makes an exhibit seem “risky” and what the “stakes” might be for visitors engaging with these exhibits. In addition: Session attendees will: 1. Consider the idea of risk in museum environments, and think about how their organizations or facilities might engage with risk. 2. Assess decisions related to how other museums grapple with, and ultimately take on, the idea of risk. 3. Be inspired by examples of exhibits, programs and installations that allow visitors (and staff) to take risks in the museum environment.

Relationship to Theme: The session is about how we move FORWARD with courage, clarity and conviction to bring challenges, new ideas, and engagement to visitors. Museums (and museum visitors and staff) will need to take some risks to remain relevant and compelling in the future, and also to remain competitive with new trends in immersive and interactive commercial spaces. There are also

always-evolving expectations with regard to the "tough topics" with which society is grappling.

Additional Theme Comments: We are open to suggestions, though we have an interesting and diverse initial panel list. Happy to discuss!

Audience

Audience: Curators/Scientists/Historians, General Audience, Exhibit Design, Programs, Education

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We are open to developing this topic in a less conventional format than the traditional panel. We have ideas about how to create a highly interactive session, bringing the idea of risk and comfort to the session itself. This session may be of most interest to those planning exhibits, programs, installations or events for their museums, but it will also be a powerful topic for others.

Participants

<p>Alissa Rupp (Submitter, Moderator, Presenter) Principal FRAME Architecture and Planning WA alissa.seattle.architect@gmail.com alissa.rupp@gmail.com 2062347217</p>	
<p>Putter Bert (Presenter) President / CEO KidsQuest Children's Museum Bellevue, WA putter@kidsquestmuseum.org 425 637 8100</p>	<p>Joanne Rizzi-Jones (Presenter) Vice President, Science, Equity and Education Science Museum of Minnesota Minneapolis, MN</p>
<p>Eric Nelson (Presenter) Executive Director National Nordic Museum Seattle, WA</p>	

Participant Justifications

Alissa Rupp: Alissa brings over 20 years of experience in the design of engaging, immersive and cohesive museum experiences. She is a skilled facilitator and will ensure that the session is engaging, interactive and informative for a wide range of museum professionals.

Putter Bert: Putter brings decades of experience leading and building children's museums, and has thought deeply about how to welcome families into museum environments. She encourages visitors to learn, stretch, and engage with each other. Putter also is a veteran presenter, with a focus on the importance of developing an excellent panel session to engage her colleagues.

Joanne Rizzi-Jones: Joanne Jones-Rizzi has a decades-long career working on systemic, ecological change within museums, specializing in expanding meaningful access through exhibitions relevant to audiences who do not yet think of museums as their cultural institutions. She advises museums nationally and internationally on culture, identity, anti-racism, exhibition development, and community engagement.

Eric Nelson: Nelson has overseen the expansion of the National Nordic Museum from a small and beloved local heritage site into a nationally and internationally recognized center for sharing Nordic culture, values and innovation. Nelson also oversaw the development and move of the Museum into its stunning new \$52.5M facility in 2018. The Museum showcases the impact and influence of Nordic values and innovation in contemporary society, and tells the story of 12,000 years of Nordic history and culture, across all five Nordic countries.

Indigenous Access and Engagement

WMA2020_SP97

This session explores various collections access initiatives museums can provide for Indigenous communities – both at the museum, and through community loans. Many museums house collections which Indigenous communities have an interest in, and through providing access museums can forge stronger relationships with these communities, who may share their wealth of knowledge, which in turn provides better documentation for researchers, students and other community members interested in studying these belongings. Museums gain in learning from and with Indigenous communities to caretake Indigenous heritage.

Session Information

Uniqueness: Collections access has long been an extremely active program at MOA, and we are always working to improve the ways we connect with communities, and to share what we have learned along the way.

Objectives: – Explore various collections access initiatives museums can provide – from providing access online to large programs such as our new Indigenous Collections Access Grant – Discuss the balance of preservation and access, and learn how museums can support requests – Learn about benefits of community access for both the communities themselves as well as the museum, support UNDRIP

Relationship to Theme: FORWARD-thinking is increasing access to collections for Indigenous communities, assisting in the decolonization of museums, developing relationships with communities, aligning with UNDRIP recommendations.

Additional Theme Comments: We are open to comments and suggestions. As noted, we also have other presenters in mind from other institutions if that preferable.

Audience

Audience: Curators/Scientists/Historians, Registrars, Events Planning, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We were unsure if an all-MOA panel would be approved “ we would be able to propose alternate participants from other institutions should this be preferred.

Participants

Cait Pilon (Submitter, Moderator, Presenter) Collections Coordinator UBC Museum of Anthropology Vancouver cait.pilon@ubc.ca cait.pilon@ubc.ca 6048274409	TBD TBD (Moderator, Presenter) TBD TBD TBD
Heidi Swierenga (Presenter) Senior Conservator UBC Museum of Anthropology Vancouver heidi.swierenga@ubc.ca 604-822-2981	Teija Dedi (Presenter) Loans Registrar UBC Museum of Anthropology Vancouver, BC teija.dedi@ubc.ca 604-822-6031

Participant Justifications

Cait Pilon: Presenting - Cait organizes and facilitates (with an assistant) all incoming collections access requests at MOA. She has also been managing the incoming requests for the new Indigenous Collections Access Grant.

Heidi Swierenga: Heidi offers years of experience working with communities on access at the museum and through loans out. As a conservator, she can offer insight into the delicate balance of preservation and community use of objects and, with that, the balance of power between museums and communities.

Teija Dedi: As the Loans Registrar, Teija manages all insurance, documentation, and reporting that accompanies loan requests. She can provide insight into the various challenges faced with community loans.

Positioning a Cultural Building for the Future through Renovation and Expansion

WMA2020_SP98

Established museums, particularly those housed in historic structures, are increasingly important in strengthening the cultural fabric of our cities. This session will share insights into how Seattle Asian Art Museum's long-range goals, and the renovation and expansion of a signature historic building, came together to recreate existing space and create new space, positioning the Museum to better serve the community and ensuring these historic landmarks remain an important cultural asset for future generations.

Session Information

Uniqueness: This session focuses on the value and importance of restoring and expanding a treasured cultural building to the city in which it is located.

Objectives: 1. Attendees will learn how they can incorporate new spaces and programs that better reflect the demographics and culture of their city. 2. Attendees will learn strategies to maximize use of their existing resources in order to address the specific needs of their community. 3. Attendees will gain insights into building projects involving landmarked structures and landscapes.

Relationship to Theme: The Museum's renovation and expansion supports its mission for the 21st century: to showcase Asian art in conjunction with contemporary educational and conservation spaces. Expanded gallery space enables the museum to showcase more of its permanent collection and attract special exhibitions, offering broader perspectives on Asia's traditions and contemporary issues. Expanded program spaces provide access to educational programming and community events, helping to reposition the Museum within the community and ensuring its longevity well into the future.

Additional Theme Comments: We would be interested in working with you to identify another similar proposal and creating a shared work session. We have often found that a session focusing on a few projects that are similar in nature can offer session attendees multiple perspectives and a richer experience.

Audience

Audience: Curators/Scientists/Historians, Senior level directors, facility managers and/or curatorial staff who may be considering expansion of physical space in support of cultural programming.

Professional Level: Mid-Career, Senior Level, General Audience

Participants

Teena Videriksen (Submitter, Moderator, Presenter) Principal LMN Architects Seattle, WA tvideriksen@lmnarchitects.com 206.682.3460	TBD - and possibly selected jointly with WMA See above (Moderator, Presenter) See above See above See above
Wendy Pautz (Presenter) Partner LMN Architects Seattle, WA	Museum Director or other senior level representative from SAAM See above (Presenter) See above Seattle Asian Art Museum Seattle, WA

Participant Justifications

Wendy Pautz: Wendy is a Partner with LMN Architects and has led the design for numerous cultural projects, including the renovation and expansion of the Seattle Asian Art Museum.

Practical Resources for Dismantling Institutionalized Racism

WMA2020_SP99

Many museums are addressing issues of institutionalized racism by engaging in DEAI (diversity, equity, access and inclusion) trainings. This session brings those trainings to WMA in an effort to continue an ongoing discussion of dismantling institutional barriers. Though changing policies and procedures usually comes from Executive and Board leadership, employees from across the institution can work to change cultural norms. This session will give practical tools that participants can use upon their return to work.

Session Information

Uniqueness: This session follows three years of sessions discussing Institutional Racism at WMA but is unique because itâ€™s presenting practical tools without a lot of discussion.

Objectives: During this session, participants will come up with their own working agreements. Team working agreements are the first step to good team-building. Working agreements help teams surface shared values and address what could be issues before they happen. Secondly, participants will learn about how to integrate equity and inclusion exercises throughout an institutional practice, as well as how to facilitate critical conversations using these tools within a framework. Using positive exercises of inclusion, we can support diversity, promote inclusion, increase access and achieve equity in our museums. Lastly, participants will practice active listening. Active listening helps people avoid misunderstanding, build relationships, and overcome disagreements. **OUTCOMES:** Participants will understand the advantage to using working agreements in team meetings; Participants will learn how to facilitate critical conversations and understand that we are one part of a systemic process; Participants will learn empathy through active listening.

Relationship to Theme: WMA has hosted many worthwhile conversations and discussions of institutionalized racism. This session is intended to help organizations move forward by providing practical and accessible resources to share with their museum when they return

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>Ariel Weintraub (Submitter, Moderator, Presenter) Associate Director, Institutional Giving Oakland Museum of California Oakland aweintraub@museumca.org aweintraub@museumca.org 15103188519</p>	
<p>Megan Dickerson (Presenter) Senior Manager of Exhibitions The New Children's Museum San Diego, CA mdickerson@thinkplaycreate.org 562-556-9906</p>	<p>Su Oh (Presenter) Senior Vice President, Education, Exhibitions and Community Engagement Natural History Museum of Los Angeles County Los Angeles, CA suoh@nhm.org 213.763.3492</p>

Participant Justifications

Ariel Weintraub: I will facilitate an active listening exercise and talk about its relationship to Dismantling Institutionalized Racism

Megan Dickerson: Megan Dickerson is an exhibition designer/developer and community organizer whose twenty year museum career has included work at contemporary art museums, historic sites, and children's museums. At Boston Children's Museum for over a decade, Megan oversaw museum-community partnerships, bringing pop-up museum experiences to public housing, community centers, libraries and parking lots. In her current role at San Diego's The New Children's Museum, Megan collaborates with artists to develop emergent, site-specific artworks for a family audience. As a white ally, Megan is committed to joining with others in impacting long-term change in museum diversity, equity, access and inclusion.

Su Oh: Su Oh has been in the museum field for 12 years and oversees all public facing engagements at the Natural History Museum of Los Angeles County including community engagement, education, public programs, and pieces of exhibitions, gardens and live animals. Su has is committed to DEAI initiatives and authentic community engagement practice. She is on the forefront of the institution's

work in diversity, access, equity and inclusion. She is an active cohort participant of the iPAGE NSF research study (Science Museum of Minnesota) to support diversity, promote inclusion, increase access and achieve equity in ISI sector.

Nations Within The United States, How Are You Representing Them?

WMA2020_SP101

At the center of the diversity and inclusion movement, what are museums doing to work with the First Peoples of this continent? This session will present to you Native American representation in museums from Art curators and art writers who are Federally recognized Native American museum professionals.

Session Information

Uniqueness: Accuracy of representation and inclusivity.

Objectives: Identify an effective measure to abide Federal recognition of American-Indian, Alaskan Native, First Nations, Māori, and Inuit tribal documentation for inclusion. Identify the purpose of federal laws about American-Indian and Indigenous arts, the threats of poor ethics when working with Indigenous communities, and why there are changes needed for increased inclusion of Native American professionals in museums. Define the active voice of the modern presence in American-Indian and Indigenous Peoples in museums. This panel will provide new methods of credible sourcing, and best practices for authentication of individuals when representing Native American/American Indian peoples.

Relationship to Theme: Embracing diversity, equity, inclusivity, and accessibility. Joining into unconventional and innovative partnerships. Creating positive and caring work environments for all museum staff, and boards.

Additional Theme Comments: Yes and no, I would like the three other proposed, but if they can't make it, I may need help.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: Let me know if I didn't fill the form out right. This might work better as a workshop. either way Im cool as long as the curators are still included.

Participants

<p>Tahnee M. Ahtoneharjo-Growingthunder (Submitter, Moderator, Presenter) Curator & Tribal Liaison Oklahoma History Center Oklahoma City, OK tahneegt@icloud.com tgrowingthunder@okhistory.org 6512498770</p>	
<p>America Meredith (Presenter) Editor First American Art Magazine Norman, OK ahalenia@gmail.com 505-699-5882</p>	<p>Melissa Melero Moose (Presenter) Co-Founder Great Basin Native Artists Association Reno, NV melerom@hotmail.com 505-603-5157</p>
<p>Miranda Belarde-Lewis (Presenter) Curator/ professor The Information School, University of Washington Seattle, WA mhbl@uw.edu 206-251-5613</p>	

Participant Justifications

Tahnee M. Ahtoneharjo-Growingthunder: to lead the discussion and keep it moving in a timely manner, and to not allow for the discussion to move to a remote subject.

America Meredith: As an editor of the First American Art magazine, she is on the front line of understanding the need for representation for her articles and artist promotion.

Melissa Melero Moose: An curator, and artist Melissa is one of the top producing Native curators in the western region and can speak to the representation for the tribes in the Great Basin region.

Miranda Belarde-Lewis : A curator of contemporary Native art, she has developed curriculum in information knowledge communicated through Native art.

Moving Forward with Board Diversity

WMA2020_SP102

Forty-six percent of museum boards are entirely white, 77% of museum directors believe expanding the diversity of their boards is important, but only 10% of museum boards have developed an inclusive plan of action. Learn how the American Alliance of Museums initiative, Facing Change: Advancing Museum Board Diversity & Inclusion, will provide the framework, training, and resources for museum leaders to build inclusive cultures within their institutions that more accurately reflect the communities they serve.

Session Information

Uniqueness: Inclusion in museums needs to start at the top, but 46% of museum boards are all white. Museum board diversity is critical to community relevance.

Objectives: Session participants will:â€¢ Learn from an AAM staff member about the Facing Change initiative and what resources they can expect to help diversify their own boards.â€¢ Learn from a participating Bay Area museums why they engaged with the Facing Change initiative, and what the experience has been like so far.â€¢ Learn from an AAM board member how the Alliance is doing its own internal work on inclusion and diversity, and how this work has impacted board membersâ€™ home institutions.

Relationship to Theme: Museums will only be able to move forward in their increasingly complex and diverse communities with board members who reflect the audiences they serve.

Additional Theme Comments: The Facing Change museum representative(s) will be selected from the Bay Area participating institutions: Contemporary Jewish Museum, Exploratorium, Filoli Historic House and Garden, Museum of Sonoma County, Oakland Museum of California, San Francisco Museum of Modern Art, San Jose Childrenâ€™s Discovery Museum, San Jose Museum of Quilts & Textiles, Triton Museum of Art, UC Berkley Art Museum and Pacific Film Archive, or Yerba Buena Center for the Arts.

Audience

Audience: Diversity and inclusion specialists

Professional Level: Senior Level, Museum board members

Participants

<p>Ruth Shelly (Submitter, Moderator, Presenter) Executive Director Portland Children's Museum Portland, OR rshelly@portlandcm.org rshelly@portlandcm.org 503-471-9901</p>	
<p>TBD, AAM staff member TBD, AAM staff member (Presenter) TBD American Alliance of Museums Washington, DC TBD@aam-us.org TBD@aam-us.org TBD</p>	<p>TBD--CEO of participating Facing Change museum TBD--CEO of participating Facing Change museum (Presenter) CEO Contemporary Jewish Museum, Exploratorium, Filoli Historic House and Garden, Museum of Sonoma County, Oakland Museum of California, San Francisco Museum of Modern Art, San Jose Children's Discovery Museum, San Jose Museum of Quilts & Textiles, Triton Museum of Art, UC Berkley Art Museum and Pacific Film Archive, or Yerba Buena Center for the Arts. See above rshelly@portlandcm.org rshelly@portlandcm.org TBD</p>

Participant Justifications

Ruth Shelly: As moderator, I will solicit questions for the panel from the audience, and lead a group discussion of how participants may have successfully diversified their own boards. As a panelist and AAM board member, I will describe how the Alliance is doing its own internal work on inclusion and diversity, and how this work has impacted board members' home institutions. If there are other AAM board members attending WMA, I will ask them to join me in this role.

TBD, AAM staff member TBD, AAM staff member: The AAM staff member has direct knowledge of the Facing Change initiative,

TBD--CEO of participating Facing Change museum TBD--CEO of participating Facing Change museum: Participant in the Facing Change initiative

Museums, Activism, and the Public Trust

WMA2020_SP103

Building off the 2019 annual meeting session, Museums are Places that are Quietly Subversive, thought leaders in the field will explore the tensions between pushing the activism boundary and maintaining the public trust. How can our organizations engage diverse audiences in discussions about controversial topics, inclusive practices, and inequality, without alienating the very people who most need to hear the message? Must we abandon institutional neutrality and non-partisanship to achieve measurable outcomes in our inclusion, diversity, equity, and accessibility work?

Session Information

Uniqueness: Format allows for a facilitated ongoing discussion about the tension in our field between those who wish to move museums forward in radical, innovative ways, and those who face substantial barriers, and risk losing their audiences for engaging in such work.

Objectives: 1) The intended audience for this session includes any museums professional who wishes to engage in inclusion, diversity, equity and accessibility work, whether in a large progressive city or a conservative small town. Based discussion in small breakout groups, audience members will develop their own ideas about how to bring more inclusive practices and audience engagement techniques to museums of all sizes, disciplines, and geographic locations. Participants should glean at least a couple of concrete ideas that they could try to implement in their museum. 2) Participants will develop a sense of community and shared purpose by meeting other professionals who are struggling with the very same challenges of how to engage in diversity, equity, accessibility and inclusion work when they are being told by their boss or their board that they can't do anything partisan at work, anything that takes a stance on a particular issue, or sometimes, even express an opinion outside of work. By growing their network, participants will gain new resources to call upon when they are back in their museum and encounter a challenge when trying to advance inclusion in their institution. 3) By going beyond the foundational concept that no organization or person is neutral, the session will investigate the contrasting realities faced by museum professionals from big cities to small towns, progressive bubbles to conservative strongholds. Participants and presenters will expand the conversation popularized by movements such as

#museumsarenotneutral and #museumsarequietlysubversive to explore the tensions in their own institutions and the field at large.

Relationship to Theme: Session relates to the Forward theme as it is focused on embracing inclusion, diversity, equity, and accessibility and ways that museums can act as agents of social change / social justice / activism. This is an ongoing discussion about pushing boundaries to be inclusive of new audiences while not alienating existing audiences. Presenters may touch on innovative partnerships and will certainly address museums as social change incubators.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Participants

<p>James Burns (Submitter, Moderator, Presenter) Executive Director Arizona Historical Society Phoenix, AZ wjamesburns@hotmail.com cypressageadvising@gmail.com 602.509.8523</p>	
<p>Micah Parzen (Presenter) CEO San Diego Museum of Man San Diego, CA mparzen@museumofman.org 619.239.2001 ext. 10</p>	<p>Dana Whitelaw (Presenter) Executive Director High Desert Museum Bend, OR dwhitelaw@highdesertmuseum.org 541.382.4754</p>
<p>James G. Leventhal (Presenter) Interim Director Museum of the African Diaspora San Francisco, CA jamesgleventhal@gmail.com</p>	

Participant Justifications

James Burns: James has worked in history, art and anthropology museums of all sizes in small towns and large cities in the Southwest and the Deep South over a period of almost 30 years. Having worked in institutions similar to the ones represented on the panel he can guide the conversation to ensure meaningful take-away messages. James has spent much of his career working in conservative regions of the country; while he now represents a large statewide organization, he understands the challenges faced by small or rural museums and is sensitive to the concerns of museum professionals just beginning inclusion work.

Micah Parzen: Information forthcoming. Micah has been engaged decolonization work for the past few years at the San Diego Museum of Man. See MUSEUM article Summer 2019. He has an article coming out in the Jan/Feb issue of MUSEUM about the importance of directors supporting IDEA work.

Dana Whitelaw: The High Desert Museum has been working on pushing the boundaries of its audiences with new topics and content that are sometimes unexpected. As an organization, board, staff and

volunteers, they are learning how to engage audiences that might be reluctant to see lesser known stories. This is an important topic for all museums to be delving into as we explore content that is more relevant and sometimes uncomfortable.

James G. Leventhal: MOAD has taken up the charge to be more inclusive in recruiting staff and board members. They embrace nontraditional pathways for identifying and supporting black leadership to address long-standing barriers to entry. This work begins inside the institution, and does not hinge solely on outreach to underserved populations. Since its inception the Museum of the African Diaspora (MoAD) has been dedicated to diversification in the national museum leadership ranks. Now, MoAD is poised to help take its next steps with a focus on: Training the current and next set of cultural leaders and artists Asserting the Museum's position of local impact and global significance with a focus on Black leadership, especially in its work through Emerging Artist Program (EAP), artistic and professional internship programs and online collaborations Displaying the impact of Black leadership in museums and across the cultural field and in the communities we serve, Including the thoughtful and strategic recruitment of new Board members.

To Museums, With Love: Letters of Hope, Pain, and Transformation by Indigenous Museum Practitioners

WMA2020_SP104

Writing a letter to another person is an act of truth-telling. It allows us to confide to those we trust about our hopes, troubles, and current existence. Join us as we share our stories of working within museums through the genre of the letter. We convey why we work in museums, the lessons we want to convey to our ancestors and descendants, and the legacy we wish to leave behind.

Session Information

Uniqueness: This session is innovative because we want to model letter-writing as a way to heal and build empathy among the museum profession.

Objectives: The session aims to accomplish the following objectives: 1) Demonstrate the sense of responsibility that Indigenous museum practitioners feel when they care for their own ancestral belongings. Over the years, we have heard numerous stories from our Indigenous colleagues about their reasons for working within museums. Often, their choice is wrapped up in familial/tribal obligations that make their work more than just a career choice. In this panel, we want to draw out the intense sense of responsibility that Indigenous museum practitioners feel to caring for ancestral belongings in museums. 2) Encourage participants to develop letter-writing workshops in their home institutions in order to foster healthier institutional work environments. Although our session features Indigenous museum practitioners, letter-writing is something everyone within the museum profession can do. Therefore, this session models a creative way in which museums can provide exercises for their staff to learn from each other's experiences to develop cross-cultural empathy and respect.

Relationship to Theme: We write letters as a way to reflect on our experiences working in museums and our hopes for the future of the museum field. This relates to the conference theme because our efforts to write letters to our past ancestors and future descendants connects the past and future to our lived present. Thus, to think about moving forward requires us to think about what came before and how we can build on these experiences.

Additional Theme Comments: We are looking for 2-3 more Indigenous participants from the Northwest coast region. Any recommendations would be greatly appreciated.

Audience

Audience: Curators/Scientists/Historians, Registrars, Marketing & Communications (Including Social Media), Technology, Events Planning, Development/Membership, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We are looking for 2-3 more Indigenous participants from the Northwest coast region. Any recommendations would be greatly appreciated.

Participants

<p>Halena Kapuni-Reynolds (Submitter, Moderator, Presenter) Graduate Assistant Museum Studies Graduate Certificate Program, University of Hawaii at Manoa Honolulu, HI halena@hawaii.edu (808) 666-3279</p>	
<p>Noelle Kahanu (Presenter) Assistant Specialist in Public Humanities and Native Hawaiian Programs University of Hawai'i at Manoa Honolulu, HI nmkahanu@hawaii.edu</p>	<p>Jesi Bennett (Presenter) Curatorial Assistant of the Arts of Hawai'i Honolulu Museum of Art Honolulu, H I jesilb@hawaii.edu</p>

Participant Justifications

Halena Kapuni-Reynolds: I am organizing a similar panel for the Native American and Indigenous Studies Association. I want the session for WMA to center the voices of Indigenous museum practitioners and to provide them with a space to share their stories.

Noelle Kahanu : Noelle recently published a "love letter" to the Bishop Museum in the edited volume *Detours: A Decolonial Guide To Hawai'i* (2019, Duke University Press). She also has extensive experience in museum theatre and issues of national and international repatriation.

Jesi Bennett: Jesi is diasporic Chamorro who lives and works in Hawai'i. Her letter is a reflection on how her work at the Honolulu Museum of Art allows her the space to develop skills that she can draw from to tell Chamorro stories at places like the Guam Museum in accessible ways.

Innovative design to engage your audience

WMA2020_SP105

Site specific immersive installations and experiences bring with them a distinct set of opportunities and challenges. How can creative design be used to engage visitors and make content more accessible without an over-emphasis on technology. Through a case study and interactive discussion discover tips on creating engaging experiences by balancing immersive technology, entertainment, education and the site itself. The final goal: to create an emotional link with the audience, communicate rich content and engage and entertain.

Session Information

Uniqueness: Engaging new & existing audiences is the key for everyone. Start with creative design, then augment that with the right technology to accomplish this on limited budgets.

Objectives: New ideas on exhibit design and interactivity. It is not about the technology, it is about the way it effectively engages the audience and tells your story. Budget friendly technologies: sometimes non-tech, or low tech solutions can be implemented that enhance the content or make it accessible in a new way without breaking the bank. New thoughts on creating the best visitor experience for your venue.

Relationship to Theme: Technological innovation is very much part of the Forward theme but technological innovation without creative design and storytelling can be a recipe for failure. How do we move forward to embrace these new ways to present content in an intelligent and effective way?

Additional Theme Comments: At this year's meeting there was a lot of discussion about technology challenges: expense, obsolescence, etc. Many medium sized and smaller institutions felt that tech was out of reach for them but in discussions with creative designers, the feeling was that technology is just one of many tools that when used effectively can expand the physical limits of the museum and tell stories in a different way and that if used in only strategic places, it could be accessible for smaller organizations. I would like to see if this is a conversation that could be shared with the community in WMA.

Audience

Audience: Curators/Scientists/Historians, Technology, Events Planning, General Audience

Professional Level: Emerging Professional, Mid-Career

Other Comments: I have several proposed participants for the panel but if there is another museum (preferably small - medium) who would be interested in speaking from their perspective, that would be acceptable.

Participants

Melissa Isom (Submitter, Moderator, Presenter) Director, Business Development Quebec Government Office Los Angeles, CA melissa.isom@mri.gouv.qc.ca 310-390-7943	Seema Rao (Moderator, Presenter) SXO Akron Art Museum Akron, OH SRao@akronartmuseum.org 440-289-0222
Nathalie Gelinas (Presenter) Producer, Immersive and Museum Experiences TKNL Montreal, QC n.gelinas@tknl.com 514-524-8520 #231	Claire Tousignant (Presenter) Managing Partner MASSIVart Montreal, QC claire@massivart.com 514-419-3995
Nicolas Roy (Presenter) Creative Director Dpt, Inc. Montreal, QC nicolas@dpt.co (514) 823-5322	

Participant Justifications

Melissa Isom: I am not on the panel but can contact the proposed participants

Seema Rao: She has had a lot of experience with technology use in museums.

Nathalie Gelinas: Nathalie has extensive experience in developing immersive experiences for cultural entities such as museums. She was the primary producer of a project called Northern Lights in Ottawa for which she will present her case study (mentioned in description of the session.)

Claire Tousignant: MASSIVart works with museums and cultural institutions using a modern and unconventional approach to create exhibits with interactive and engaging content and design. MASSIVart collaborates with emerging and established talent from all over the world to provide multisensory stimulation, connectivity, and engagement through art. We work closely with emerging and established creators along with leading cultural institutions,

developers, architects, design firms, and commercial venues to deliver exclusive art-driven experiences, events, unique content, installations, collections, and spaces.

Nicolas Roy: Nicolas is the creative director at Dpt., an interactive storytelling studio. He has been directing and producing award winning, rich, immersive experiences for brands, museums, education and the entertainment industry for over 15 years. His work on has been recognized internationally, including by One Show, NUMIX, IDFA Digital Storytelling Award, the Webby Awards, Applied Arts Interactive, Communication Arts, Geminis and FWA. Nicolas is also a speaker, having given talks at numerous events including SXSW, World VR Forum, Mutek and Immersivity.

Innovation in partnership financing

WMA2020_SP106

Financing new exhibits and projects is always one of the biggest challenges to any institution. The concept of public “ private partnerships is a model being used in tourism and other cultural industries and in municipal development projects. Is this a model that can be adapted to the museum industry? Examine a case study of such a public private partnership and explore the potential for using this type of innovative financing in your future projects.

Session Information

Uniqueness: Financial solutions can also bring innovation to industry. When we are not boxed into traditional financial models, opportunities that we never considered appear.

Objectives: The importance and freedom of breaking out of traditional financial models. When new partners are involved, it can open the box on creativity and potential for a project. We hope that this conversation will inspire museums of all sizes to look outside their regular funding sources. How to position a project to a potential partner based upon his goals and objectives, as well as your own.

Relationship to Theme: Innovation and creativity in financial models takes us from where we are toward new potential. If that is not Forward, I am not sure what is.

Additional Theme Comments: This was a last minute suggestion from one of the companies that I work with and it has not been completely fleshed out in terms of participants but I felt that the subject was really compelling for museums and cultural institutions of all types. If it is accepted in the preliminary selection process, I will flesh out the details with some other presenters/moderators.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Technology, Events Planning, General Audience

Professional Level: Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: Ideally there would be someone from the museum side and corporate side in addition to the creative design team. Due to time constraints, I did not have time to reach out to these contacts

but am willing to do so, if the session is accepted. I am also open to other suggestions.

Participants

Melissa Isom (Submitter, Moderator, Presenter) Director, Business Development Quebec Government Office - Los Angeles Los Angeles, CA Melissa.isom@mri.gouv.qc.ca 310-834-4173 ext 59613	Dildel Lavoie (Moderator, Presenter) Creative Director Cadabra, Inc. Montreal, QC dlavoie@cadabra.one 438-290-5000 ext.107
Martha Almy (Presenter) Executive Producer Gallagher & Associates Portland malmy@gallagherdesign.com info@gallagherdesign.com	TBD TBD (Presenter) Human Resources Director TBD San Francisco, CA
TBD TBD (Presenter) Director, Curator, Programming Lead TBD TBD	

Participant Justifications

Gretchen Coss: Gretchen Coss is a visionary leader, educator, and designer with over twenty-five years of experience in global brand management, experience design, and placemaking. Prior to G&A, Gretchen was Vice President/Director of Graphics for Gensler LA; and owned her own agency, Coss Creative, where she led design and development for large-scale, mixed-use projects for over 11 years. Gretchen joined G&A at its inception to lead strategic visioning and pursuits, contributing to the firm's worldwide growth and esteemed reputation. She is a passionate educator and active industry leader, serving on the board of the Society for Experiential Graphic Design for six years, where she was a past president and helped to launch their education foundation; and as a past adjunct professor for the Master of Exhibition Design at the Corcoran College of Art + Design, where she won a faculty award for exemplifying innovative teaching techniques. Gretchen continues to lead museum planning and visioning workshops throughout the world for organizations such as ICOM, IMCC, SEG, and AAM. Gretchen will be a moderator for the session. She's a passionate educator with a deep knowledge of the industry and the importance of using community and stakeholder engagement early and often. She will pose the right questions to engage the panelists

and uncover the most effective learning points for attendees to take home.

Martha Almy: Martha Almy specializes in the production of high-visibility multimedia projects intended to connect people to culture in ways that engage and inspire. A creative leader with more than twenty years of experience, her career is rooted in documentary filmmaking with cross-platform expertise extending across linear, interactive and place-based interpretation. She has worked with diverse media professionals from Spike Lee to Walt Disney Imagineering, and SFMOMA to the Palace Museum in the Forbidden City, Beijing. At G&A, she leads two projects requiring deep community engagement to bring together communities who have been underrepresented, to ensure their voice is heard in the visioning for their community projects. The upcoming Destination Crenshaw and the San Francisco LGBT Historical Society. Martha is a thoughtful speaker and subject-matter expert and can provide a thorough analysis of the different forms of engagement and a proven framework for institutions to take action.

TBD TBD: This person has been approached to join this panel because they play an integral role in community and stakeholder engagement, including framing the inward voice of the institution as well as the outward voice. Understanding the needs of their own staff and how it's reflected back into their programming for the community. It's a different lens and will contrast nicely with Martha's experience working with many clients from many different institutions.

TBD TBD: We are seeking a third panelist to contrast with the voices of the previous two. This person would be best as a director or leadership level of a cultural institution who has undergone a significant development and used different forms or levels of community engagement to show their approach and lessons learned. Seeking support with this 3rd person, as we'd like them to be outside of our organization for a more well-rounded panel.

“My Name is Āpākaheia:” Storytelling, Reconciliation, and 200 years of missionaries in Hawai‘i.

WMA2020_SP108

How has the bicentennial of the first voyage (1819-1820) of Christian missionaries bound for the Kingdom of Hawai‘i served as an opportunity for education? This session, which presents a one-man play by writer/actor Moses Goods that shares this exchange from a Hawaiian perspective, will be followed by discussion. This Hawaiian Mission Houses Historic Site and Archives program, which traveled throughout the East Coast and Hawai‘i, inspired profound engagement and dialogue and serves a model for reconciliation.

Session Information

Uniqueness: Demonstrating the educational and healing power of storytelling through a 20 minute presentation of the life of Āpākaheia, who inspired missionaries to sail to Hawai‘i.

Objectives: WMA sessions often discuss program development, implementation, outcomes and impacts, yet rarely are we afforded the opportunity to experience the program itself. Due to the manageable time frame of this program as a 20-minute storytelling presentation, this session will (1) allow attendees to experience the program and then discuss it, in much the same way it has been shared throughout the East Coast and Hawai‘i. (2) There will also be ample time to address the how and why of the particular programmatic choices, ie how the program was developed, researched, received, etc. Finally, (3) the session will conclude with a candid discussion as to the role of museums in facilitating dialogue and reconciliation and whether this is a model program, moving us forward. It is also hoped that audience members will be inspired, seeing how effective storytelling is as a medium for conveying difficult subject matter, as well as taking away concrete advice on how to develop similar programs.

Relationship to Theme: Bicentennials and commemorations serve as opportunities for deep reflections and historical critique while simultaneously opening up pathways for discussion and reconciliation. In these ever-divided times, how can intimate storytelling serve as a means for building empathy and understanding across divides, demonstrating what moving FORWARD looks like? This session looks

at how the 200th anniversary of the arrival of missionaries to Hawai'i's shores served as a means of developing a presentation that shared Hawaiian perspectives on this complicated and contested history.

Additional Theme Comments: I was personally moved to tears by this play and am looking forward to the opportunity to demonstrate how effective the medium of storytelling can be.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Events Planning, General Audience

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We do not need any additional presenters

Participants

<p>Noelle Kahanu (Submitter, Moderator, Presenter) Assistant Specialist, Public Humanities and Native Hawaiian Programs American Studies Dept., University of Hawaii at Manoa Honolulu, HI nmkahanu@hawaii.edu mooianea22@gmail.com (808) 375-9125</p>	
<p>Moses Goods (Presenter) Writer, researcher, actor/presenter Independent, contracted b Hawaii Mission Houses Historic Site and Archives Honolulu, HI mosesgoods@yahoo.com (808) 258-2199</p>	<p>Po'ai Lincoln (Presenter) Program Assistant Hawaiian Mission Houses Historic Site and Archives Honolulu, HI poai.lincoln@gmail.com (808) 990-0384</p>

Participant Justifications

Noelle Kahanu: As a moderator, following the storytelling presentation and discussion, I will open up the conversation as to how the program was conceived of, created, implemented, and its impacts.

Moses Goods: Moses is one of Hawai'i's most prominent theatre artists. Originally from the island of Maui, he has traveled nationally and internationally performing his original work to a wide range of audiences. His body of work ranges from full length plays to theatrical storytelling pieces, most of which are strongly rooted in Native Hawaiian culture. Moses has two solo pieces that he is currently touring throughout Hawaii and the Continental U.S. His solo piece, "My Name is Kaha" documents the life of Henry Kaha, one of the first Hawaiians to leave the islands whose journey changed the course of Hawai'i's history.

Po'ai Lincoln: Po'ai was born and raised in Waimea on the Big Island. A program assistant at Hawaiian Mission Houses Historic Site and Archives, she is also an actress and storyteller, a hula dancer and a professionally trained musician who focuses on the perpetuation of Hawaiian music styles and history. She and Moses traveled throughout the East Coast in 2019 to share the story of Kaha and she will facilitate the dialogue immediately

following the presentation of the play, as she often did throughout their numerous presentations. She will also share the programmatic experiences and first-hand audience reactions.

Collaboration is Messy

WMA2020_SP109

Co-creation is a powerful approach for museums producing dynamic work, but it can be complicated! While creative projects benefit from including a diverse group of perspectives and skill sets, how can we encourage each team member's contributions within frameworks that keep everyone moving forward, together? Join team representatives as they present three different multimedia project case studies to launch a deeper exploration of various philosophies, methodologies, and tools employed in collective problem-solving.

Session Information

Uniqueness: Co-creating multimedia projects--even if it's with a familiar team--always presents new challenges and opportunities for improving collaboration.

Objectives: This session examines strategies for cultivating environments where teams are encouraged to overcome interpretation and design challenges faced when producing multimedia projects. Through case study presentations, ensuing panelist discussion, and audience participation, panelists dive into methodologies inspired by the following topics: saving space for risk-taking; shaping a collective idea; strategically balancing experimentation with stakeholder review; and building team trust and camaraderie. By exploring the creative process through different lenses, attendees will understand how they can apply these philosophies within their own teams. In addition to theoretical applications, the case studies also provide project tools and specific examples that led to successful or productive outcomes. These takeaways include actual processes, workflows, and ideas for team member inclusion. Attendees will feel welcome to take and adapt these approaches. By candidly engaging in the nuances of creative collaboration, and discovering that it presents similar stressors and challenges across a diversity of disciplines and institutions, attendees will leave the session feeling a part of a community where they find inspiration and support.

Relationship to Theme: FORWARD manifests in the case study content and deeper exploration of tools and methods to inspire inclusive, supportive, and trusting team environments. By representing a diversity of multimedia projects, the discussion is anchored by innovative production examples. Collective, creative problem-solving places value upon different perspectives, and with the right structures

and processes in place, promotes original ideas and impactful museum experiences.

Audience

Audience: Curators/Scientists/Historians, Marketing & Communications (Including Social Media), Technology, General Audience, Creative team members: designers, digital media producers and technologists, content specialists or curators, writers, project managers, directors

Professional Level: Student, Emerging Professional, Mid-Career, Senior Level, General Audience

Other Comments: We're very excited about the presenters and moderator we've included and are confident that all of them can attend WMA and participate in this session if it's accepted. However, Megan Dickerson (presenter) and Sarah Crawford (moderator) have not yet determined if their respective organizations have the budget to send them to the conference. In the event that either of them cannot attend, we'd be grateful for any assistance or advice that could help us fill in the gaps!

Participants

Greg Mercer (Submitter, Moderator, Presenter) Creative Director Workshop 108 Boise, ID greg@w108multimedia.com gregorymercer@gmail.com 3123153433	Sarah Crawford (Moderator, Presenter) Senior Manager, Exhibition Design and Development NHM Los Angeles, CA scrawford@nhm.org 810.240.5421
Tim Lee (Presenter) Exhibit Manager and Senior Exhibit Designer Natural History Museum of Utah Salt Lake City, UT tlee@umnh.utah.edu n/a	Megan Dickerson (Presenter) Senior Manager of Exhibitions New Children's Museum San Diego, CA mdickerson@thinkplaycreate.org n/a
Greg Mercer (Presenter) Creative Director Workshop 108 Boise, ID greg@w108multimedia.com gregorymercer@gmail.com 312.315.3433	

Participant Justifications

Greg Mercer: Building off of processes that shaped successful projects during his time at the Field Museum, Greg Mercer teams up with museums and cultural institutions to co-create multimedia experiences. For his recent partnership with The Morton Arboretum, he led an interdisciplinary team to conceptualize and produce The Canopy Career Chronicles, a web-based comic that inspires high school students to explore STEM careers through eight unique narratives. This case study demonstrates the winding path needed to focus their approach along with efforts to facilitate teammate contributions across three time zones.

Sarah Crawford: Sarah possesses a unique toolkit as an exhibition developer with a strong grasp of the design process. She's been an asset to teams working with diverse content across a variety of institutions: Peggy Notebaert Nature Museum, Field Museum, San Diego Museum of Man, and NHM. Sarah launched and emceed the

successful series, “That Belongs in a Museum”, where the public was invited to a casual Chicago venue to share stories hidden within both personal treasures and seemingly ordinary objects. With a lively personality, a love of museums, and a passion for storytelling, Sarah will undoubtedly lead an engaging discussion.

Tim Lee: Tim, NHMU’s Exhibit Manager and Senior Exhibit Designer, genuinely loves to collaborate at all levels of his work, from solving design riddles with his internal team to bigger-picture ideation with outside partners. For this session, he will share the “Diorama 2.0” project from the museum’s newly-opened Nature All Around Us exhibition (www.nhmu.utah.edu/museum/exhibits/nature-all-around-us). Projection mapping green screen animal footage into realistic 3D scenes, Diorama 2.0 presents an illuminating example of community co-creation as well as formidable design and production challenges (many of which stemmed from collaborating with animals) the team ably worked to overcome.

Megan Dickerson: Megan leads NCM’s creative teams as the Senior Exhibitions Manager. She and her team fully embrace the idea that collaboration is messy and use it as a tool within their process--this is especially evident in their commitment to rapidly prototype concepts and designs with visitors. Her presentation will showcase the award-winning The Wonder Sound exhibition (www.thewondersound.com) as well as the museum’s general community-based artist residency approach it takes to developing new installations. Megan will confirm or decline her participation as soon as her 2020 conference budget is finalized.

Greg Mercer: Building off of processes that shaped successful projects during his time at the Field Museum, Greg Mercer teams up with museums and cultural institutions to co-create multimedia experiences. For his recent partnership with The Morton Arboretum, he led an interdisciplinary team to conceptualize and produce The Canopy Career Chronicles (www.mortonarb.org/canopy-career-chronicles), a web-based comic that inspires high school students to explore STEM careers through eight unique narratives. This case study demonstrates the winding path needed to focus their approach along with efforts to facilitate teammate contributions across three time zones.