

Exhibitionist

NEWS AND INFORMATION FROM THE **NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION** • SUMMER 1991
STANDING PROFESSIONAL COMMITTEE ON MUSEUM EXHIBITION OF THE AMERICAN ASSOCIATION OF MUSEUMS

President's Letter

As I assume the Presidency, before anything else, I wish to acknowledge Louise DeMars's enormous contribution to NAME. Her boundless energy in building a dynamic organization has been unpar-

alleled. In her five years as President, our membership has more than doubled, exhibit workshops have been assembled nationwide, major publications—including a dramatically expanded newsletter, an exhibits bibliography, and a membership directory—have been produced, our standing within the American Association of Museums (AAM) has been solidified, our relations with the AAM's other Standing Professional Committees have strengthened,

and we have been organized into a concerted voice within the AAM. This is not a complete list, nor can I overstate the significance of her contribution to the museum field in general.

Louise will be a tough act to follow . . . but, with the benefit of much background she's provided me, I'm ready to take the helm! You will notice a new course and perhaps a few bumps along the way, but I do not intend to change our formula for success—valuable membership benefits at a reasonable rate. I do see opportunities and challenges ahead.

I take comfort in the knowledge that NAME has the support of an energetic and dedicated board. These are the individuals who actually produce the programs and services provided for you.

The AAM Denver meetings in May were a turning point for NAME in several respects. Even before the meetings we reached a milestone with

the first Senior Retreat for exhibit professionals—*Insights: Exploring Diverse Models of the Creative Process* (see "About the Profession"). As an attendee, I can say that it was a remarkable confluence of talent and experience. I applaud the terrific efforts of the organizers, Darcie Fohrman, Kathy McLean, and Dean Weldon.

In Denver close to 300 of us celebrated the close of NAME's first decade with a birthday party—a delightful ca-

tered dinner in the Atrium, a landmark architectural feature of downtown Denver. I extend heartiest thanks to José Aguayo for handling local arrangements.

As for the slate of presentations during the conference, the 17 NAME-sponsored programs on the agenda were a strong voice for exhibits concerns. Louise, who sat on the AAM's Program Selection Committee, commented later to the NAME Board on what an arduous task program selection is and how fairly the committee handles it as it

continues next page



Outgoing NAME President Louise L. DeMars accepts a bouquet from incoming President Roger Vandiver at the NAME 10th Birthday Dinner in Denver.

Courtesy Louise L. DeMars

NAME
NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

Inside Exhibitionist

President's Letter	1
Editor's Letter	2
Feedback	3
News & Notices	5
Position Listings	5
What's New with NAME?	6
Electronic Bulletin Board	6
AIDS Exhibit Consortium	7
Pictures to an Exhibition	7
Interpreters Workshop	7
Warsaw Ghetto Exhibit	7
San Diego Aquarium	8
Agricultural History	
Exhibition	8
Rosenblatt Firm	8
Sea Studios Exhibits	9
Preservation Standards	9
Good Show!, 2nd Ed.	9
The Regions Report	10
About the Profession	14
Gearing up for Insights II	14
The NAME Re: Treat	14
Lest There Be Dragons	17
Exhibit Holiday	20
On the Technical Side	23
Designs of the Times	23
Interactive Exhibit Design	24
Video—the New Wave	25
Technical Editor Notes	28
Projects & Programs	28
NAME RFP Task Force	28
AAM Board Meeting	29
Low Tech Workshop	29
Marketplace of Ideas	30
NAME Booth at AAM	30
NAME in Denver	31
Membership Report	31
Membership by State	32
Treasurer's Report	32
Executive Board	39
Calendar	40

Editor: Diana F. Cohen
Technical Editor: Bob Francis
Designer: Mark Driscoll
Proofreader: M. H. Miller



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President's Letter continues

attempts to accommodate the diverse concerns of the museum field. To each of you who planned or presented any of the sessions, I commend you.

During the Denver meetings, the AAM Board received a report from its Task Force on Museum Education entitled *Excellence and Equity: Education and the Public Dimension of Museums* that could have significant influence on the ways we develop and use exhibits. NAME has been asked by the task force's chairperson to provide feedback. Darcie Fohrman is gathering responses from a core of people I've asked to review the report. If you have comments on the report, please send them to Darcie. A summary of our responses will appear in the winter issue of the *Exhibitionist*. Copies of the Task Force Report are available from the AAM office.

Turning to the course that lies ahead, I'd like to outline my goals as incoming President. Some projects have been kicking around for some time, some are new, and the last one surfaced during the Denver meetings. They are listed not necessarily in descending order.

1. Produce Low-Tech Exhibit Workshops (this November—see "Projects & Programs").
2. Investigate the feasibility of a journal of museum exhibition to be published under NAME's auspices.
3. Produce a detailed Long Range Plan.
4. Designate State Coordinators to work with state museum organizations in concert with the Regional Co-Representatives (see "News & Notices").
5. Build a network of sister organization liaisons.
6. Establish a NAME Archive (see "News & Notices").
7. Examine the issues pertaining to Requests for Proposals (RFPs) raised at the final NAME business meeting in Denver (see "Feedback: Letters to the Editor" and "Projects & Programs").

While my top concern is to maintain quality membership benefits—to continue the programs

and services you've come to expect while holding down the cost of membership—I have made the easibility study for a NAME-published museum exhibition journal a strong personal priority. In a nutshell, I think we can no longer afford not to examine our assumptions about the nature of our visitors' museum experience. As a result, I've asked Jane Bedno, of the University of the Arts in Philadelphia, and Kathy McLean, of IndEx in Berkeley, to initiate the feasibility study and report back to us at the November Board Meeting. Their findings will appear in the winter issue of the *Exhibitionist*.

So, here's to a productive year and yet more NAME accomplishments—together!

Roger A. Vandiver
NAME President

Editor's Letter

"Every little breeze seems to whisper . . ." Seems as though several of us will be whistling that tune for some time to come. . .

As I inherit the blue pencil from Louise, I plan to use it first to keep notes on the *Exhibitionist*. Which features do readers seem to find most useful? Which aspects seem most appealing? Do people find the material clear and easy to read? What else would readers like to see?

I am extremely fortunate to begin my task side by side with NAME executive board members who, like Roger, exude dedication and dependability. I am equally blessed with an excellent newsletter staff already in place—Mark Driscoll, our designer, and Bob Francis, our technical editor. In the months ahead I will be looking to board members as well as to all other NAME members for information, ideas, candid feedback . . . and—at least for the first few issues—lots of patience.

Please let me know if we are meeting our goal of making the *Exhibitionist* as clear, meaningful, and useful as it can possibly be. Remember, this newsletter is a tool—a forum—for all of us in exhibit work. While not every article will interest everyone, I believe we should each find something useful in every issue.

In my "other life" I am an exhibits editor at the Smithsonian's Office of Exhibits Central. Please help me make sure that exhibit staff from museums small and large and independents from all over are represented in the *Exhibitionist*.

Many thanks to those of you who contributed to this issue!

Looking forward to serving you,

Diana F. Cohen

Exhibitionist Editor

Submission deadline for winter issue: on the editor's desk by Nov. 15. Articles must be typed,

double-spaced, and in paragraph form. Factual information such as spellings and dates must be checked before submission. Accompanying artwork should be submitted with typescript. **Attention computer users:** Submission on diskette is strongly encouraged. Also, you may now submit articles to the *Exhibitionist* using the NAME Exhibitionist BBS (bulletin board system). The number is 203-271-2655. The modem is set up for 2400 Baud, No Parity, 8 Data Bits, 1 Stop Bit, Full Duplex (2400,N-8-1,F). (See "News & Notices" for more information.)

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

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

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

Feedback: Letters to the Editor

Louise, Please . . . and Thank You

Dear Louise,

I hope your 4th of July was an exciting one. Things were hopping here in spite of all the rain (we are now 42" over our normal rainfall for this time of the year).

As you may know, I was unable to attend AAM this year due to an exhibition on alligators I was preparing. I am, however, planning to go to the AASLH meetings in Dearborn and would love to see you if you are going to be there also.

The NAME Exhibitionist T-shirts are wonderful! I would like five of them—what great gifts they will make. Happily enclosed is a check for \$100.

Thanks. I look forward to seeing you soon.

Your friend,

Oscar Lee Bates, Curator of Exhibits
Louisiana State Museum, New Orleans

Recent and Recommended: The NAME Bibliography

Dear Louise,

Just when I thought you were finished . . . you turn up again!

Thank you for sending a copy of *Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field*.

As suggested I am sending a contribution toward the mailing expenses.

I hope all goes well and that you are beginning to enjoy a rest from the presidency. I really don't believe you are resting.

Sincerely,

James H. Johnson

National Building Museum, Washington, D.C.

Dear Louise,

Bravo! The Bibliography—what a wonderful and helpful surprise. Congratulations to all involved!

Jim Armbruster

The Chrysler Museum, Norfolk, Va.

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

Feedback continues

Dear Louise:

You and Kathy McLean are to be heartily congratulated upon the handsome and functional publication, *Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field*. A very impressive piece of work!

Sincerely,

Carol B. Stapp, Ph.D., Director
Museum Education Program
George Washington University
Washington, DC

Dear Louise:

As a member of NAME, the Federation received a complimentary copy of *Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field* in the mail today. The Federation had previously purchased a copy for our lending library. Although it is an excellent publication, I do not feel that we need another. I am, therefore, returning the one we received from you.

NAME is doing an excellent job, and the Federation has benefited greatly from our membership.

Sincerely,

Jean H. Cutler, Executive Director
Pennsylvania Federation of Museums and
Historical Organizations, Harrisburg, Pa.

Dear Louise:

re: the dedication to Michael Roberts

Thank you for the wonderful dedication to Michael. Though I didn't personally know Michael Roberts, I work with the team he once worked with and have carried on where he left off. It was nice that he was remembered.

Martha Corff, Exhibit Design Consultant
Oklahoma Historical Society

Dear Louise:

I liked the dedication to Michael Roberts!
Alex Black
Alex J. Black Design, Indianapolis

Dear Louise—

Enjoyed the bibliography: nice job, well done.
Thanks,
Elizabeth Bogle
LIMN Studios, Maple Glen, Pa.

Many, many thanks to the several of you who sent in donations to help defray mailing costs for Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field. Your generosity is appreciated!

Roger Vandiver

NAME President

Open Letter to Fellow Museum Designers:

Over the last year or so I have received a number of Requests for Proposals (RFPs) that indicate what I feel to be a disturbing trend. In addition to the submission of credentials, design philosophy, references, work process, staff and consultant resumes, clients have requested a "treatment," "design sketches," or have implied the same by stating that the proposal will be judged on its "creativity." This, in essence means design companies are doing design concepts, schematic design, and sometimes even a model without any compensation.

Out of fear that the next guy will do it and/or desire to work on a project, many designers, including myself, have done and continue to do this free work. This is both unethical and runs counter to all of our views that museum design is a process that involves the client in its creation. Museums do not realize that the time consumed to do speculative work is not in their interests or in the interests of the museum profession. The "free" designs either raise the overall professional cost of doing business and the cost of design services, or take time away from existing clients' work to prepare these time-consuming, money-eating proposals.

This trend will eventually kill off the smaller talented firms in favor of the larger, heavily staffed, capitalized firms. Fewer firms mean less choice and less creative input into the museum field.

Therefore, I propose—as I did verbally at the NAME breakfast in Denver—that we museum designers, both in-house and contract, create a set of standard practices, even a standardized RFP format that can be endorsed by the AAM and made available through NAME to museums across the country.

I have volunteered my services to co-lead a task force that has been created by NAME as a result of my speaking out in May in Denver. If you are interested or have any feedback on the subject, please contact me at 212-431-0200 or Jim Volkert, NAME 1st Vice President, at 202-287-3004.

Very truly yours,

Vincent A. Ciulla, Jr.

President

Vincent Ciulla Design, New York

News & Notices

Position Listings

Position wanted: Seeking position as museum interpreter/display designer. B.A. in History and Industrial Design. Learned design of objects through ideation, sketch models, mock-ups, and final models. Can operate most metal and wood-working tools. Recent employment includes National Trust for Historic Preservation, Chesterwood, Stockbridge, Mass. (designer, researcher, docent), and Purdue University (shop supervisor). *Sean M. Cross, 2240 Birch Circle, Clarksville, Ind., 47129, 812-945-4139.*


Positions available: Studio specializing in production of natural history exhibits for museums worldwide, located in the Ozark region of southern Missouri, has several positions available. Focus of well-established company is to design and produce exhibits of the highest quality related to natural history and the environment. Positions are as follows: Natural History Model Builders: Five full-time positions available for experienced persons. Background in one of the natural science disciplines and artistic ability required. Salary negotiable. Chief Taxidermist: Full-time position available for person experienced with both freeze-dry and conventional taxidermy. Salary negotiable. Exhibit Construction Designer/Draftsman; Graphic Artist/Silkscreen Production Artist; Scientific Illustrator; Diorama Background Artist: Full-time positions available immediately. To apply for any of these positions contact *Terry Chase, Director, Chase Studio, Cedar creek, Mo. 65627.*

Have you considered
joining the AAM?




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

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

 **What's New with NAME?**

Whitney Watson has been appointed by NAME's President to a one-year term as 2nd Vice President and Membership Chair. Whitney is the Assistant Director for Exhibitions with the Putnam Museum in Davenport, Iowa. He has been active on behalf of NAME for several years, representing our concerns to the American Association for State and Local History (AASLH), producing programs and presentations for both AASLH and AAM annual meetings, and assisting with NAME membership development. We wish him every success as an officer of the Board. . . . **Lynne Friman has been appointed NAME Secretary for one year.** Lynne is Chief Designer with the Detroit Historical Department. She has served NAME as Midwestern Regional Co-Representative for several years. We look forward to working with Lynne in her new capacity. . . . **NAME is seeking motivated people to serve as State Coordinators.** The positions will be appointed by, and report to, your Regional Co-Representatives. The primary responsibility will be to represent NAME to each of the state museum associations. People appointed to these positions need to be involved with their state museum association, willing to coordinate exhibit-related programs for the state museum meetings, and prepared to develop NAME membership within their state. NAME will provide literature and information resources for State Coordinators. Contact either one or both of your Regional Representatives. . . . **Archivist Needed.** Librarians! Registrars! Historians! Are you a compulsive organizer? NAME has ten years of records produced by numerous board members that document the history of the organization. At present they are spread among the current and past members of the board; there is a very real hazard of losing significant historical information if these records are not centralized, organized, and kept in a safe location. If

organizing and managing these vital records is something you can do, and your institution has suitable facilities for safe storage, consider becoming the NAME Archivist. Contact *Roger Vandiver*, 708-835-8273.

 **An Electronic Bulletin Board for NAME Members!**

Dan Chain, NAME member and principal of ATRIA Architects in Newington, Conn., has set up the "NAME Exhibitionist BBS"—an electronic bulletin board for NAME members. He is using a '386 IBM-compatible computer available 24 hours a day at his home in Cheshire, Conn. The phone number is 203-271-2655, and the modem is set up for 2400 Baud Rate, No Parity, 8 Data Bits, 1 Stop Bit, and Full Duplex (2400, N-8-1, F). The NAME Exhibitionist BBS uses Mustang Software's familiar Wildcat BBS program and includes bulletin areas, message areas, and file areas. The material initially available in the file areas includes a variety of useful shareware, public domain programs, and user-contributed files, ranging from operating system utilities to graphics and CAD drawing files. Callers are invited to upload files and programs that other NAME members will find useful. Although primarily intended for NAME members, the NAME Exhibitionist BBS will also be accessible to any member of the public who has a genuine interest in NAME activities.

ATRIA Architects has also created special areas for NAME members on its own business BBS, the ATRIA BBS, which is located in ATRIA's offices in Newington, Conn. It is accessible from 7:00 pm to 9:00 am weekdays and 24 hours on Saturdays, Sundays, and holidays. The phone number is 203-667-7668, and the modem settings are 2400, N-8-1, Full Duplex. The ATRIA BBS is also accessible through Telenet's PC-Pursuit system.

Both BBSs provide limited access to first-time callers, with all NAME members being granted full access within 48 hours after the first call. When the system operator (Sysop) is available on line, NAME members will be upgraded to full access immedi-

**Exhibitionist
Submission Deadline**

**November 15, 1991,
for a January 1992
distribution. Please
send your articles, job
postings, letters to the
editor, notices,
technical news, or
other materials to
Diana Cohen.
(See Board listing.)**

ately. Although the two BBSs are not linked by networks or echoes, the Sysop will make the most useful material available on both through SneakerNet and TireNet.

National AIDS Exhibit Consortium to Jointly Develop Exhibits and Demonstrations about AIDS with Centers for Disease Control

The National AIDS Exhibit Consortium is seeking to broaden the base of museums involved in exhibits and demonstrations about AIDS. One of the consortium members, the New York Hall of Science, plans to travel a 500-sq.-ft. exhibition about AIDS that includes two Science Link micro-computer stations, two videodisc stations, 12 panels, and extensive educational materials. *Dr. Barry Aprison, Senior Scientist, Museum of Science and Industry, 57th and Lake Shore Dr., Chicago, Ill., 60637, 312-684-1414.*

Pictures to an Exhibition

The one-hour film documentary *Pictures to an Exhibition: Morris Louis Goes to Milan* intimately follows 27 Morris Louis paintings, some 20 ft. long, as they are removed from homes, museums, and storerooms and carefully prepared and shipped to Milan for one of Europe's most comprehensive Louis exhibitions ever. From the scenes of art handlers meticulously folding, rolling, and crating these giant irreplaceable canvasses to the shots of the show's curator placing each masterpiece in the gallery, many NAME members will no doubt thrill to projections of our side of behind-the-scenes. Viewers from outside of the exhibition world have stated that they will never look at an exhibition the same way again. Co-written, produced and directed by NAME member Robert Pierce and Christopher Buchanan, the film was funded by a grant from the Maryland Institute College of Art in Baltimore, Md. It is airing regularly over The Learning Channel cable network and is available on video. *Bob Pierce, 202-337-8777.*


National Interpreters Workshop

The National Association for Interpretation (NAI) will hold its National Interpreters Workshop Oct. 1-5, 1991, in Vail, Colo. The NAI exists to meet the needs of those involved in discovering and communicating the meanings and relationships between people and their natural, historical, and cultural worlds. The group's motto, "Sharing what belongs to us all," conveys the mission of interpretive professionals engaged in the challenge of facilitating the sharing process. *National Association for Interpretation, P.O. Box 1892, Fort Collins, Colo., 80522, 303-491-6434.*


The Horrors of the Warsaw Ghetto through Nazi Eyes

"I didn't say anything about what I'd seen. I didn't want to upset my family. I thought, 'What sort of world is this?'"—Heinz Jöst, German soldier and photographer

The traveling exhibition *A Day in the Warsaw Ghetto: A Birthday Trip in Hell* offers rare views of World War II's Warsaw Ghetto from the point of view of a German soldier. The 85 photographs of the Nazi-created Ghetto—a 1 1/2-sq.-mi. area that housed as many as 500,000 Jews at one time—were taken by Heinz Jöst during his 45th birthday furlough on Sept. 19, 1941. Jöst's photographs have a particular archival significance, since the majority of Holocaust documentation is from official Nazi Secret Service (SS) propaganda units. The exhibition was organized by the Yad Vashem Museum, the Holocaust Martyrs' and Heroes' Remembrance Authority, in Jerusalem, Israel, and developed for circulation by the Smithsonian Institution Traveling Exhibition Service (SITES). It is fully scheduled to appear in a variety of U.S. exhibition venues through the spring of 1995.


 **New Aquarium-Museum for San Diego**

Construction is currently underway at the Scripps campus at the University of California, San Diego, for the new Stephen Birch Aquarium-Museum. The aquarium-museum will feature the Scripps Hall of Oceanography, which will contain an innovative, 3,700-sq.-ft. exhibition on ocean sciences entitled Exploring the Blue Planet. Speaking about the \$500,000 National Science Foundation grant that will fund about half of the exhibition, NSF Assistant Director for Education and Human Resources, Luther Williams, indicated that the exhibition would "[feature] the latest Scripps research that will allow children and adults to experience science as an approachable, creative process that can be used to understand "the changing world." The Scripps Institution, since its founding in 1903, has operated and maintained a public aquarium that serves as the interpretive center for research projects underway at the institution. Its goal is to provide ongoing information science education to the public and to promote wise use of the oceans and ocean resources. *Cindy Clark, Scripps Public Affairs Office, 0233, University of California, San Diego, La Jolla, Calif., 92093-0233, 619-534-3624.*

 **Fort Myers Historical Museum to Open "Ground-Breaking" Agricultural History Exhibition**

On Sept. 29, 1991, *Growing Pains: The History of Agriculture in Southwest Florida*, covering the period from the first pioneer families to the large commercial enterprises of today, opens at the Fort Myers Historical Museum. The exhibition features the histories of cattle, sugar cane, citrus, vegetables, pineapples, lumbering, flowers, and orna-

mentals as well as short biographical sketches of some of the families whose "roots" began in farming and who literally helped Lee County to "sprout." Indoors it charts the progression of these industries, and outdoors it presents a replica "crackers" house and garden showing how the turn-of-the-century settlers lived. *Fort Myers Historical Museum, 2300 Peck St., P.O. Drawer 2217, Fort Myers, Fla., 33902, 813-332-5955.*

 **Arthur Rosenblatt FAIA Announces New Consulting Firm**

Arthur Rosenblatt FAIA announces the formation of Arthur Rosenblatt FAIA, Museum and Cultural Facilities Consultants in New York City. The firm will assist architects in preparing requests for proposals, preliminary planning studies, and program and design development for cultural facilities and will also aid in the development of permanent exhibits and the design of display technology and security installations. Recent commissions include consultancy to New York City's Newport Harbor Museum project and aid in the design for a new museum for the Commonwealth of Puerto Rico. Mr. Rosenblatt brings extensive experience to the areas outlined above. During his 19 years (beginning in 1967) as Vice Director and Vice President for Architecture and Planning at the Metropolitan Museum of Art, Mr. Rosenblatt oversaw what the American Institute of Architects described as "the largest, most comprehensive and innovative Museum expansion program in history." He also has served as Senior Advisor for Architecture, Real estate, and Construction and as Director of Capital Projects for the New York Public Library. He is currently Vice President for Capital Projects of the Grand Central Partnership of New York City. With Hilton Kramer, the art editor and critic of the *New York Times*, he recently presented an illustrated dialogue on the design of museums at New York's Municipal Art Society. *Sally Siddiqi, Arthur Rosenblatt FAIA, Museum and Cultural Facilities Consultants, 1158 Fifth Ave., New York, N.Y., 10029, 212-348-6624.*

Sea Studios Introduces New Video and Interactive Exhibits

Some exciting new insights into the marine world are offered in a variety of new video and interactive exhibits by Sea Studios. *Live Link* at the Monterey Bay Aquarium's 400-seat auditorium features a live broadcast via microwave from a remotely-operated submersible and includes a visual encyclopedia on laser disc controlled by a touch-screen computer. The visitor has the opportunity to observe oceanographic research and communicate with scientists studying the Monterey Bay Submarine Canyon. *Stazione Zoologica 'Anton Dohrn'*, a narrated and musically-scored documentary shown at Italy's newly-renovated Naples Marine Station, recounts the history and current international research activities of the world's oldest marine station. *Filter Feeding: Life in a Bowl of Soup* at the Oakland Museum, a narrated video describing how different animals filter-feed, features Macintosh-generated animation sequences. These and some of Sea Studios' other programs are available for preview. *Michael D. DeLapa, Sea Studios, 810 Cannery Row, Monterey, Calif., 93940, 408-649-5152.*

Preservation Standards

The newly-formed preservation standards committee of the National Information Standards Organization (NISO) is developing standards for environmental conditions for the exhibition of library and archival materials. The committee welcomes input and comments. Its charge is as follows.

"The committee will formulate a standard for environmental and physical conditions for the exhibition of library and archival materials including individually bound volumes in various binding styles and composed of various materials, flat paper, and vellum items (manuscripts, art on paper, etc.), and photographs. The goal of the standard is to set parameters for exhibit conditions that will ensure that items are exhibited without damage. The standard will include

specifications for the microenvironment within the exhibition case (including temperature, humidity, air-pollutants, and exposure to light); the method of physical support for exhibited items (including support structures and materials used to construct the case, the case lining, and supports such as book cradles); and the relationship between the macroenvironment and the environment within the exhibit case. In developing the standard, the committee should consider requirements for existing exhibit cases as well as specifications for new exhibit cases. Recommendations for monitoring exhibits to ensure compliance with the standard should also be covered."

NISO Preservation Standards Committee, c/o Cathy Henderson (Chair), Research Librarian, Harry Ransom Humanities Research Center, P.O. Drawer 7219, University of Texas at Austin, Austin, Tex., 78713-7219.

Good Show!, 2nd Ed.: How to Purchase It

Mentioned in the spring *Exhibitionist*, the second edition of *Good Show!*, the exhibition planning and installation guide, can be ordered from *Publications Department, Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C., 20560.*

The Regions Report

Mid-Atlantic

On Mar. 25, NAME and the Pennsylvania Federation of Museums and Historical Organizations cosponsored Labelmania. This one-day workshop held in Allentown covered the writing and editing of labels as well as production techniques.

Coming up in Buffalo, N.Y., Oct. 27-29 is the Mid-Atlantic Association of Museums annual meeting. NAME will sponsor two programs: Exhibit Planning and Production Marketplace, and Accidents Cost Everyone: Safety in Exhibits Production. Call Max Cameron for more information on the MAAM annual meeting. Max is now with the Liberty Science Center and can be reached at 201-451-0006 x288.

On Nov. 19 in Washington, D.C., NAME and the Museum Education Roundtable (MER) will co-sponsor Public Space—Personal Space. Although still in the planning stages, this workshop intends to examine how the design of exhibit space affects the visitor's experience. Call me for more information.

Karen Fort

Mid-Atlantic Regional Co-Representative

Midwestern

NAME is instituting a system of State Coordinators to work with the Regional Representatives to better tend to NAME members, programs, and services. The Midwestern region currently has State Coordinators in Iowa, Michigan, and Indiana.

Some opportunities already exist to become involved with NAME on the local level. Central Indiana Exhibits Professionals: Are you interested in meeting with other exhibition professionals from the central Indiana area to discuss current projects and go behind the scenes of a local museum for a tour? Jean Hostetler, the Indiana State Coordina-

tor, is planning an exhibits roundtable for the second week in September. You should receive an announcement in your mailbox. Chicago Area Exhibits Professionals: Come to meetings with fellow exhibits people from around our area to talk about what we are doing. The meetings will be open to everyone involved with exhibit development and production. Chicago is a great museum town, with many excellent exhibits—we can learn a lot from each other. For more information contact *Daniel Weinstock, Chicago Academy of Sciences, 312-549-0606.*

NAME membership in the Midwestern region has risen to 236, from 188 members last December. (See "Membership Report" for breakdown by state.)

NAME will be presenting a workshop at the Midwest Museum Conference (MMC) to be held in Minneapolis-St. Paul Sept. 25-28. The half-day workshop will include a discussion of learning styles, a dramatization of the interactive team process, and models for planning and implementing successful exhibitions. Also planned is a panel discussion focusing on how visitors make choices when interacting with exhibitions and artifacts. The fee for this NAME-sponsored workshop is \$50. A NAME-sponsored business breakfast will be held during the meetings.

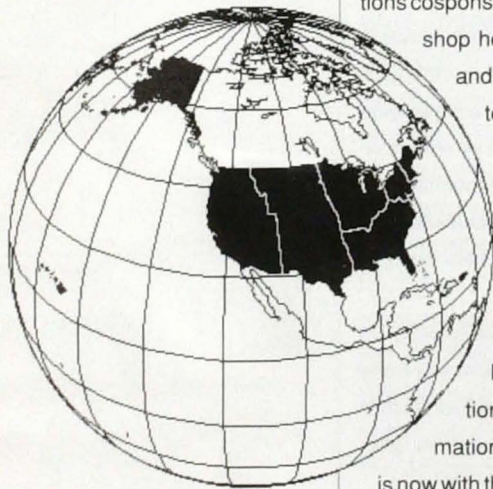
Lynne Friman, Midwestern Co-Representative for the past two years, has been appointed to the Executive Board as NAME Secretary. Congratulations to Lynne.

Amy Leidtke

Midwestern Regional Representative

Mountain Plains

Mountain Plains NAME membership is now at an all-time high of 143 members! We believe this is in large part the result of mailings to all known previous members and all attendees at NAME sessions at annual workshops and a number of state meetings. It has also resulted from individual and group inquiries regarding NAME membership and activities.



New England

A two-day exhibit design and construction seminar, Exhibit Design and Construction, was cosponsored by the Mountain Plains region Apr. 25-26, 1991, at the Center for Continuing Education, University of Oklahoma, Norman, Okla. The workshop was also sponsored by the Field Advisory Service, a program of the Oklahoma Museums Association, the Oklahoma Historical Society, and the Oklahoma Museum of Natural History. The seminar covered the design and fabrication of exhibits, choosing exhibit systems, developing floor plans, visualizing space with mock-ups, working with color and lighting, using mannequins or alternatives, and communicating through photographs, artifacts, and documents. The seminar also addressed the development and production of graphic design support materials including catalogs, posters, banners, and invitations. The second day of the seminar included demonstrations and hands-on training. An announcement of NAME activities and distribution of membership forms and other NAME literature was made at the workshop.

A pre-conference workshop, Interactive Exhibit Design, will be held Oct. 23 in conjunction with the Mountain Plains Museum Association (MPMA) annual meeting in Albuquerque, N. Mex., Oct. 23-26. Contact Reba Jones for more information.

Also in conjunction with the MPMA meeting, Mountain Plains will sponsor a session entitled "Choosing How to Get Anything From Here to There."

A business meeting for NAME members in the Mountain Plains region and anyone else wishing to attend will be held on Oct. 25, 7:30-9:00 am, at the MPMA annual meeting in Albuquerque.

Let us hear from you!

Reba Jones and Peter Tirrell

Mountain Plains Regional Co-Representatives

NAME has been very active in New England this past year: we had three successful meetings at museums in the metropolitan Boston area and plan to continue our series of get-togethers. The first of these informal meetings took place at The Computer Museum, on Museum Wharf in downtown Boston. The museum is the site of the new Walkthrough Computer, a greatly magnified, colorful exhibit that visually explains how computers process and store information. We walked through the "computer" with its designer, Richard Fowler, who described the design and installation process. Next in the series was an after-hours visit to the New England Aquarium to discuss the problems of designing around living collections. We had a peek behind the scenes, a glimpse of the programs, and a closer look at the special exhibit, *The Rain Forest: Secret Spaces, Darkened Places*. Our most recent meeting was held at the Museum of Our National Heritage in Lexington, Mass. Our host, Serena Furman, guided us through the exhibit halls and discussed the problems and pleasures of mounting traveling exhibits.

Each of our meetings lasts no more than 1 1/2 hours. All are informal and are followed by dinner at a local restaurant. The format allows us to quietly enjoy a museum exhibition immediately after work and to refresh ourselves over discussions, drinks, and dinner. Plans call for meetings at other museums in the six state area. If you would like to host a meeting of your colleagues, please contact us. We can help you pull one together—it costs your institution nothing but a bit of good will and a little time.

The New England Museum Association (NEMA) annual conference is being held Oct. 7-9 in Lowell, Mass. We submitted three proposals, all of which were accepted for the meeting. "Taking the Byte: Exploring the Promises & Perils of Interactive Computers in Exhibitions" will focus, in particular, on the recipients of grants from Apple Computer, Inc. "Session Without Walls: Exhibit Design and Production Marketplace" will offer practical information on exhibition production materials and tech-

continues next page

The Regions Report continues

niques (along the lines of the AAM Marketplaces). "Getting Your Feet Wet" will look at the design and fabrication of an exhibit on water power technology at Tsongas Industrial History Center in Lowell. As usual we will also sponsor a box lunch get-together for the exhibits crowd.

We have also worked with NEMA on the development of a database of resources for its members that will be available soon. We are also looking forward to the Low Tech Workshop to be held at New England Aquarium on November 8. See you there!

Richard Duggan and Penny Sander

New England Regional Co-Representatives



Southeastern

The Southeastern Museums Conference (SEMC) has set its sights on Jackson, Miss., for its annual conference, Oct. 6-9, 1991. The SEMC's program committee has accepted two NAME-sponsored sessions. Realistic Labels for a Low Budget Project is a workshop that will be conducted by Jonathan Noffke, Director of Curatorial Services at the Kentucky Derby Museum in Louisville, and Phyllis Rollins, Exhibits Director at the Museum of York County, North Carolina. Jonathan and Phyllis will offer hands-on experience and take-home guides for production of "Cadillac products on a Yugo budget."

"Low Tech/No Tech Hands-On" is a session that will inform delegates of methods of avoiding complicated, expensive, and valuable vehicles of interactive communication by substituting simple, inexpensive, and sturdy alternatives. This session will be conducted by Jim Walther, Curator of Exhibits at the Cumberland Museum, Nashville, Tenn.; Eric Strassner, Education Specialist at the Exploreum, Mobile, Ala.; and myself.

Jonathan Noffke, Southeastern Co-Representative for NAME, has announced his resignation in order to pursue graduate studies in the Cooperstown Museum Studies Program. Thank you, Jonathan, for the time you've spent as Co-Rep and supporting the professional enrichment and advancement of your colleagues. We wish you much success.

Michael Pierce

Southeastern Regional Representative



Western

On Sept. 23, the day before the Western Museums Conference (WMC), a seminar/workshop will be presented entitled Interactive Media: When Is It Appropriate? It will address the issues that arise when the novelty of technology wears off and museum people raise important questions about how well these information delivery systems work and when they are most appropriate for communicating to the museum visitor. Cosponsored by NAME and the WMC's media and technology committee, the workshop will run from 9:00 am to 5:00 pm at the Nevada State Museum and Historical Society, 700 Twin Lakes Dr., Las Vegas. The fee will be \$50 (does not include lunch). Please call me for more information.

The Western Museums Conference is Sept. 24-27, 1991; its theme is "Perception-Image-Reality." The WMC is a non-profit organization dedicated to serving museums, museum professionals, and related institutions by providing vision, enrichment, intellectual challenge, and a forum for communication and interaction. The annual meeting affords an important opportunity to meet your colleagues, attend workshops and symposia, and talk with nationally-recognized museum professionals and consultants. For more information please contact *Western Museums Conference, 5801 Wilshire Blvd., Los Angeles, Calif., 90036, 213-857-6307.*

Attention Bay Area Exhibits Professionals: How about attending a NAME after-hours meeting? There are plenty of museums in the greater Bay Area, and it should be fun and informative to have a get-together for NAME members and other similar-minded museum staff. Bring slides of new installations, lists of cases or materials to swap or trade, new information and techniques, or problems that others can help solve. Let's also talk about setting up a NAME Bay Area Network or Electronic Bulletin Board for Mac users. Join us at 5:30 pm on Thurs., Sept. 12, 1991. Contact me for more information.

Linda Grandke Kulik

Western Regional Co-Representative

Grasshopper, your actions are as this stone, skimming across the pond. As it touches, ripples are created. Observe. Each circle connects with the others, making a new pattern that spreads outward over all the water.

It is great to see our efforts on behalf of NAME and our peers coming together in the West. An individual at the Arizona Commission on the Arts was so inspired by the NAME-cosponsored exhibit design workshop in Tempe last year that she has offered grant money to expand upon that workshop and take it to rural areas of Arizona. NAME members have joined with curators and educators to form teams of presenters who will also be available as consultants. The Museum Association of Arizona has been strongly involved since the development of the original workshop.

The expanded workshop will offer low-cost ideas and solutions for exhibits and programming, along with ethical and conservation guidelines, to organizations that usually cannot afford to send people away for this kind of training. Many of these smaller communities are largely Hispanic or Native American, so the nuts and bolts will be presented with an emphasis on multiculturalism and professionalism.

NAME has been encouraging higher levels of involvement on the part of established exhibit professionals, several of whom recently participated in workshops preceding the second joint annual meeting of the Museum Association of Arizona and the New Mexico Association of Museums. One particularly successful session of the conference itself, "Begging, Borrowing, and Scavenging for Exhibits," also highlighted new blood. Special thanks are due to Peter Manchester, Andrew Gartner, and David Klanderma for their part in the conference.

I know there are more ripples crossing over out there. Keep us posted on interesting activities in the Western region. We are more than willing to act upon ideas, give advice, help you to find funding sources for workshops or speakers, and spread the word. As it is difficult for the regional reps for such a large area to keep in good contact with all of the Western states all of the time, we would be delighted if you would seek us out.

Start those stones skipping across all the still, deep waters. Together we'll keep the light dancing on the waves!

Paula Liken

Western Regional Co-Representative

"About the Profession" is written by NAME members for NAME members. Each article is the responsibility of the author(s) and does not necessarily reflect the opinions of NAME.

About the Profession

Reflecting and Gearing up for Insights II: the Senior Retreat Returns

When is the *next* retreat?

This may be the most frequently asked question of the summer. The overwhelming consensus of the retreat evaluation forms is that the Senior Retreat was an enriching and valuable experience on many levels, both professional and personal.

Over the past ten years, the NAME executive board has often discussed the need for an advanced seminar for exhibit developers and designers. At the 1990 AAM annual meeting, we brainstormed about the form the retreat should take. We agreed that we wanted an informal gathering for inspiration, rejuvenation, and fun. Furthermore we decided to bring in as guest speakers people from outside the exhibit field who are involved in similar creative collaborative projects.

The retreat went beyond all our expectations. No matter how well-organized one is, one cannot predict the dynamics of the group. The participants were highly experienced exhibit developers and designers from a wide variety of museums in the United States, Canada, and Germany. The guest speakers, representing many spheres of creative endeavor, truly helped us to fulfill the theme of the retreat, to "explore diverse models of the creative process," and deserve many thanks for their commitment and energy. The invited guests were administrators who, with their diverse backgrounds and concerns, offered valuable new dimensions to the retreat experience.

Fortunately everyone relaxed and we became a truly cohesive group. We managed to at least temporarily shut out the chaos of daily life and immerse ourselves in this revitalizing experience for 2 1/2 days. As many have noted, the commitment of time and energy was well worth it.

I would especially like to thank my co-coordinators, Kathy McLean and Dean Weldon, who not only had terrific ideas for speakers, but were willing to put in hours and hours in arrangements and planning.

If you are interested in buying (\$30-50) an edited videotape (4-6 hours) of this 2 1/2-day event, send your name and address to *NAME Retreat Video, P.O. Box 892, Monterey, Calif., 93942.*

Insights II is in the making. The NAME retreat will return—maybe not next year—but soon. Look for an announcement in your *Exhibitionist*.

Darcie Fohrman

Co-Coordinator, *Insights: Exploring Diverse Models of the Creative Process* (Senior Retreat)

The First NAME Re: Treat

In the last decade our creative options have multiplied. Technological devices are available to illustrate almost any idea. Computers are used to streamline the design process and allow for vast flexibility and change.

Also in the last decade curators, educators, and others are questioning, louder than before, the categories and models at the base of Western learning. Objects previously thought of as not exhibitible—domestic, anthropological, or part of popular culture—are now on display. "New" con-



The photographs on the following pages document the program and events at the Insights retreat.

Courtesy Darcie Fohrman

cerns such as cultural diversity and physical accessibility are in the forefront.

As one result of all this change, the expectations others have of us and those we have of ourselves have changed. Our greatest challenge is to find the time to keep in touch with the changes deep within our culture and the ways in which these changes are evolving in design—the ways they meet the public eye.

Creativity—What Now? The Experts Speak

In May 40 or so senior exhibition professionals came together to take much-needed time out to reflect on how and where the creative side of our work is going and to rejuvenate ourselves. We looked to individuals from other creative fields for their experience and ideas and found abundant metaphors for inspiration.

James Adams (Chair, Dept. of Values, Technology and Society, Stanford University) opened the session by revealing his tricks for uprooting stodginess and turning it on its head. While he provided few examples of how this might be done in museums—such as trading jobs with a co-worker or turning objects upside down in a case—he was most articulate about breaking down the walls to get to the creative ideas themselves. In his book he showed us the taboos and visual limits we unconsciously bring to our work; in his talk he discussed the ways that time, habit, detail, and bureaucracy begin to close down our imaginations. He challenged us to reward ourselves and our co-workers with new and creative approaches to our work—to identify the risks involved and to take them on.

Al Shacklett (Manager, Industrial Engineering, Walt Disney World) gave an overview of the

composition of their creative team and the phases of each project. Beginning with the “blue sky” where all possibilities converge into a solid plan, Shacklett moved to describing the final results: the Wild West flavor of the new Disney World in France, the attraction of the physical layout of EPCOT Center, and the complex crowd logistics required at all Disney locations.

Shacklett pointed out that Disney’s emphasis on public desires has contributed to the development of a new “science”: guestology. A guest, as opposed to a visitor, is invited in, made welcome, and asked what she or he would like to see. Disney’s responsiveness to its audiences is largely responsible, said Shacklett, for the success of the company’s enterprises. As most museums could be more sensitive to audience interests and needs, we can undoubtedly learn from these strategies. But since entertainment differs from education in its goal, while we would like to be as popular as Disneyland, we hope for more. We want the ideas behind what we show to be as compelling as the way they are seen. And, as Shacklett illustrated, we have stiff competition for audience attention in an era of visual commodities.

Michael Lee (Director of Design, Attractions Div., LucasArts) believes in the magic of special effects and hopes for a transformative experience in the projects his team creates. He showed a video montage of assorted villains of Lucas Evil battling the winsome heroes of Lucas Good, with happy endings all in a row, then revealed the special effects—FX—behind the images, from scale models to Foley sound. Lee described the teams operating at Lucas and the technical range of the illusions that have become their specialty. And he

“As ‘exhibitionists’ we are charged with mediating between fact and the fantastic—with making real, appealing, and accessible the visions of curators in a museum world teeming with new challenges.”



About the Profession continues

warned, as we have grown to suspect, that virtual reality is looming on the exhibit horizon. By drawing repeatedly from his personal experiences to convey what he means by putting the capital M in Magic, Lee gave us at least 36 flavors of his own creative process.

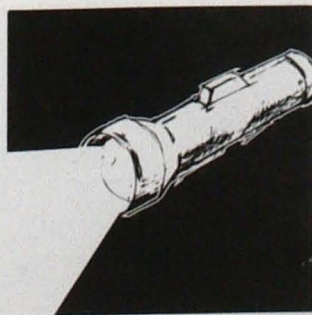
Kim Fowler (theater consultant, former Executive Director of TheatreArtaud) articulated many of the undercurrents of pressure in non-profit management that can rob one of creative insights. These include unclear and disparate objectives of board and staff, the dangers of creative burnout from a deadline-driven program, and the racial prejudices humming below the surface of not-so-new "multiculturalism." She led us through several team efforts to evaluate our trust in each other. In a late-night ceremony we shared our worries and fears of racial interaction and dissolved some borders in how we might approach each other in the future. Fowler advocates an honest self-assessment as the starting point to creative interaction and is an excellent example of how that translates into reality.

Richard Kimball (expert in team-building, Peak Performance, Inc.) also led us through group and paired activities designed to facilitate creative work. We helped each other through electric-charged mazes, untied ourselves from knots, found collective solutions to (literally) balancing nails, and realized how much fun sharing ideas can be in a non-competitive environment. Throughout the workshop, many voiced a concern that other museum professionals should be sharing in this exploration.

The team-building exercises gave us an enjoyable break, but we realized they work well because everyone is on equal footing with equal risks. In museums the team involved in any exhibition usually has a hierarchy of power and sometimes conflicting goals. How that team can be reconstituted in a more equitable way and with a united purpose is a creative and institutional challenge ahead for each of us.

Fumihiko Maki (Architect, Maki & Assoc.) shared insights into his visionary museum architecture, which emphasizes a harmony between people and art. As an artist of human space, he showed how relationships between buildings and things achieve a metaphorical wholeness, and how this can be communicated successfully to clients and the public. He drew us into contemplating the ideas underlying even the most simple designs and considering how a fresh idea arises analogously from an emotional response to the creative problem. He inspired us to think metaphorically about the experience we want a viewer to receive and to translate that into our approach. He reminded us that, as "exhibitionists," we are the artists within our institutions and we must struggle with the same frustrations and rewards as the creative artists we show.

For all of us who have been in the exhibition field for the last decade, a re-evaluation of our own creative approach is a great challenge. Some of the procedures we have put into effect can be comforting and hard to put aside, and some of our new and more creative ideas we realize might not end in success. And in an era of financial uncertainty, especially in the non-profit world, we must push uphill if we want a chance to try anything new, daring, imaginatively different. There are many



people we have to convince along the way.

In our final exchange with professionals from other fields, we found those who work in profit-making companies have greater freedoms but more substantial risks. And those in other non-profit organizations face the same burn-out from choosing to take on too much "meaningful" work. All of us strive to save the best parts of ourselves for the right creative moment. The NAME retreat gave us a jump start for that next bit of road.

Many of us look forward to the ideas that will emerge and grow from our days in Boulder. We raise a toast to Senior Retreat organizers Darcie Fohrman, Kathy McLean, and Dean Weldon, who creatively selected the speakers and participants and, as a team, imagineered the atmosphere of the event and its success.

Debra L. Pughe

Director of Exhibitions

The Fine Arts Museums of San Francisco

Lest There Be Dragons

Once upon a time . . .

There was a rousing Retreat on creativity in beautiful Boulder, Colo., in the spring of the year 1991. And the story goes like this:

On maps of antiquity the end of the world was indicated by a line and the phrase "Lest there be dragons." Museums today are at the edge of their familiar world facing a new world where resources are vanishing and visitors are changing. Shall we enter or shall we stop "lest there be dragons"?

"When the world changes, the very things that served us well in the past get in our way and block us," says Richard Kimball of Peak Performances.

What are the dragons that block our entrance into the new world? Fear, cost, time, failure, habit. How do we overcome these dragons? If you were face to face with a dragon, what would you wish for?

How about Magic? Michael Lee of LucasArts believes in the Magic that's all around us. "Magic comes from interaction with the stuff, the essence, the spirit and the relationship we have to that stuff." Lee shares with us, "I know what it is. I can't describe it, but every time I feel it, I get an idea."

Fumihiko Maki of the architecture firm Maki & Assoc. in Tokyo gathers inspiration from the environment, the surroundings, to find solutions. "Whenever we meet some problems, we try to make positive use out of it, rather than refusing the reality. We've been trained to do so, because architects, they're eternally optimistic." Maki continues, "The process to arrive at the certain solution . . . is a thought process. I don't know if this is the creative process."

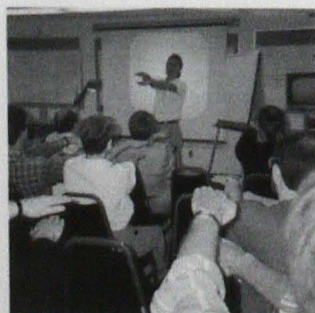
Ah, creativity. Maybe that's the answer. But what would happen if we were more creative? Wouldn't there be more chaos, more mistakes, less control, more hassles in life? Jim Adams of Stanford University suggests that creativity isn't what we really want. "Maybe you should be less creative and take more time off," he offers.

Whether the solution is more creativity or just more time, we still must face barriers to the problem-solving process. Do you recognize any of these dragons: authoritative leadership, lack of goals and direction, negativism, lack of humor and enthusiasm, lack of time, lack of resources for prototypes, lack of organizational support? What are we to do?

Adams offers several tactics, weapons, if you will, that we can use to slay dragons. They include

*"Offering dragons
quarter is no good,
they regrow all
their parts & come
on again, they have
to be killed."*

—John Berryman, 1964



About the Profession *continues*

- Clear goals
- Better use of cognitive habits (understanding why people are the way they are)
- Availability of resources (time, people, money)
- Use of appropriate reward systems
- Appropriate management style and use of groups
- Corporate understanding and acceptance of the process.

Clear Goals

Is your museum's mission or goal well defined? Many of us didn't think so. Kim Fowler, a theater consultant, believes, "If there's a lack of agreement as to what the organization is doing, a certain lack of trust just has to flow down, filter down into all areas. It's inevitable."

The Walt Disney Co., on the other hand, according to Al Shacklett of Walt Disney World, is organized for success. All decisions revolve around the mission: To meet the needs and wants of our guests. "The mission is the bottom line," says Shacklett.

Now that's a clear goal (whether you agree with it or not). Disney's focus and creativity come from the "guest" (visitor).

Better Use of Cognitive Habits

Is there a group of people you don't understand—computer programmers, writers, curators, administrators? Maybe their different points of view could enlighten you. "We need to get more clever about what kind of music is playing inside different people's heads. We tend to operate as if it's all the same or we tend to not make the best use of the

differences," says Adams.

"The basis of not having trust is some fear. Fear and trust are not only issues when talking about collaborations between design teams. We have some major issues around collaborations between ethnic groups. That [fear] still remains our biggest barrier when dealing with each other," says Fowler.

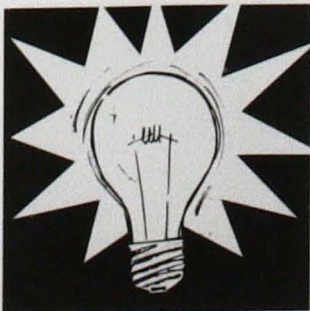
To Fowler's presentation on ethnic differences, Claudine Brown of the Smithsonian Institution, an invited guest, responds, "We have to push ourselves beyond our bounds, talk to people who we might not normally speak to and listen to people who we might not normally listen to. We need to step outside of who we perceive ourselves to be, and in doing that give up a little bit of power."

When facing dragons, there's strength in numbers. According to Kimball, "We get stuck striving for independence, trying to discover who we are. We need to get from independence to an interdependent state where we can capitalize on a collective IQ."

Availability of Resources

We all have limits. How well do you deal with them? Adams says the single biggest inhibition to personal creativity is time. The only way to gain time is to do less, to kill the stuff that's not working.

Guestology is Disney's science of studying guests. Disney's creativity is based on the quantitative data gathered from and about guests. Shacklett explains, "To make things work we need to look at both of them [the creative and quantitative] together. If we do, we've really done what we can to design a good facility." And if the numbers say the idea won't work, the idea gets revised or scrapped.



Use of Appropriate Reward Systems

What do you consider rewarding? A job well done, an award, a cash bonus, a thank you? "We're the most creative with internal rewards. If someone's doing what they love, and you want the ultimate creativity, you're better off just letting them be satisfied by their own excitement," says Adams.

It may not always be possible to let someone just go for their own gold, but you might try some creativity with your reward system. Maki inspires creativity in his staff by entering competitions.

"Competition is as an education to my young people," says Maki. "They always get excited about getting into a competition. When you enter competition, you can express your ideas without being intimidated by program or clients. And if you're lucky, you can build it."

Appropriate Management Style and Use of Groups

Is your design team collaborative or hierarchical? Do you want creativity or control? Creativity and control are in conflict. With more creativity comes chaos and mistakes, which cost money. With more control comes more constraints and less creativity.

Adams suggests, "If you want to maximize creativity, run the group collaboratively. If you want things to happen fast, run the group hierarchically." The challenge for managers is to know when to use a collaboration and when to use a hierarchy.

How do you get a group to collaborate? "The way to maintain creativity is to foster communication between different groups. The Disney organization is a synergistic organization. We are not involved with projects that don't support each other," says Shacklett.

Corporate Understanding and Acceptance

How well does your museum support or understand creativity? "Is creativity in your mission statement?" asks Fowler.

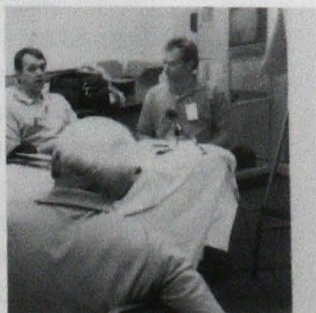
According to Lee, understanding means to stand under. "And when you stand under something, you're looking up," says Lee. "Everyone must realize that they stand under everyone else on the team. If two people have understanding, both know they're going to make mistakes. If they have that understanding, they'll communicate. You can't stop people from talking with each other if there's that mutual respect."

Back at the Castle . . .

Unlike dragons, creativity isn't an abstract concept. Its power is in action. Since the Retreat, participants have taken the tools they gained and faced their dragons.

"I came back all excited," says Sharon Barry of the National Zoological Park, Smithsonian Institution. After her return she met with curators and collection managers. "From my notes we pulled out key words, themes, that had to do with creativity and collaboration—like mission, magic, rewards, synergy. We got into a really meaty discussion and we keyed in on issues we faced. The ideas planted some seeds."

Al Shacklett, who was a participant as well as a speaker (as were most of the speakers), got to see exhibit development from a different perspective, a tactic suggested by Adams. "There were a lot of similarities in the needs and the requirements for museums and Disney. But I think that there's a different thrust in the museum business. There's a lot of concern over the exhibits themselves and their educational content, and less concern over



how to maximize your attendances and the visitor popularity of the exhibits. That was something that really struck me."

"I don't know that it [the Retreat] changed my life," says Andrew Merriell of Gerard Hilferty & Assoc. "There are some minor behavior changes seeping in. I do a better job of celebrating small wins [as suggested by Peak Performance]."

"I walked away with something that was even better than information," says Frances Kruger of the Denver Museum of Natural History. "I gained a sense of being in it together, sharing challenges and loves. There was a real sense of camaraderie. I felt affirmed by the experience, as if it validated directions and thoughts."

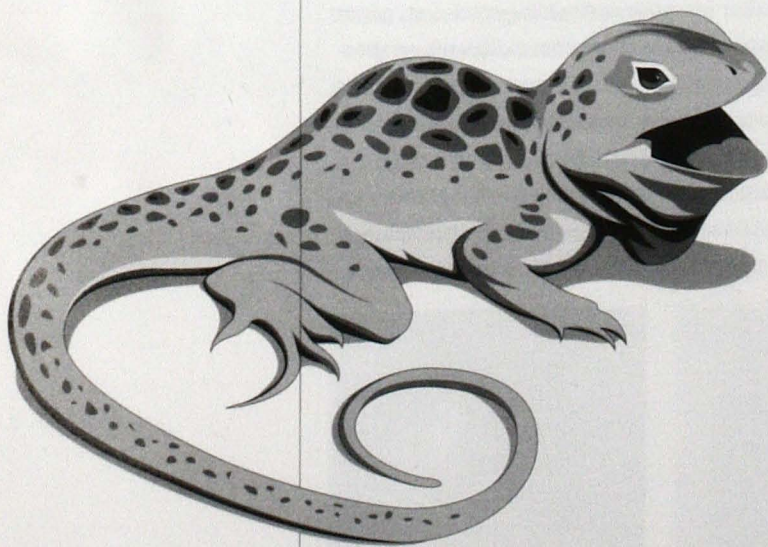
And so, the story goes . . .

Dragons kept guard over hidden treasures. Imagine the treasures that could be ours if we faced our dragons with creativity and collaboration!

Chris Parsons

Owner/Manager

Word Craft, Pacific Grove, Calif.



Getting Inspired?: The Exhibit Professional's Holiday

Going on vacation? Gotta make the annual pilgrimage to your in-laws' home in Mudville? Or—pennies from heaven—found a few extra bucks in this year's institutional budget? While you're at it, why not recharge your creativity with a visit to the local museum.

Even when travel takes us to the Great Outdoors, most of us exhibit professionals have to have our fix of the Great Indoors. How can you really enjoy a national park unless you see what's up at the Visitor Center? Some of us actually try to plan our travel to include the best and brightest exhibits we can find.

But finding out what's out there in the wide world of museums isn't easy—I know. I've been seeking out sources that publicize the most interesting new exhibit work. I thought I had the problem solved when I ordered through the AAM bookstore the *1991 Traveler's Guide to Museum Exhibitions* (Susan S. Rappaport, ed., published by Museum Guide Publications, Inc.). To my disappointment I found that this handbook offers only listings of current shows in art museums.

At the recent AAM meetings, I asked around to see if anyone knew a person or publication serving as a clearinghouse of information about current exhibits. No one did, and many people expressed the same frustration about being unable to find this kind of information. Most everyone agreed that NAME was the best organization to provide it.

I'm looking into the feasibility of a regular column in the *Exhibitionist* that would provide information about museums doing interesting, innovative work. Most of the people I talked to agreed that such a column should not issue critical reviews, but rather listings of exhibits and programs with brief comments about what made them interesting. People could write in with suggestions for listings, and an editor could compile those suggestions.

I'm willing to work with NAME members and *Exhibitionist* staff to get this column off the ground. I've already asked a few of my friends to tell me

what they's seen recently that they really liked. If you've got a favorite you'd like to see included in the *Exhibitionist*, please write to me. You can tell me about your own work, too—don't be shy. Most of us know about the big, well-publicized exhibits, though often it's the small, unsung exhibit that really sparks our interest—some unexpected gem with an imaginative treatment or unusual scope. It's my hope that we can include here both the blockbusters and the less well-known but deserving work.

I'll start with a couple of my recent favorites.

Lower East Side Tenement Museum, New York City—The exhibits aren't yet complete, but on weekends costumed actor/interpreters offer walking tours of the Lower East Side highlighting social history and significant events. This is a nice complement to the big and better-known museum at Ellis Island.

Sleeping Bear Dunes National Park, Michigan—A late 19th-century lifesaving station has been restored to include galleries devoted to Great Lakes shipping, shipwrecks, and rescues. It includes reconstructed living quarters for the Coast Guard crew. The museum also has a collection of Great Lakes vessels. Interpreters offer a variety of programs, including a simulated "rescue" that involves audience participation.

Henry Ford Museum, Detroit, Michigan—The museum's new exhibit about the history of the automobile and its impact on society includes a lot of wonderful vehicles and life-size installations: a tourist cabin (1920 vintage motel), early Texaco gas station, and 1950s diner. There are lots of really good graphics here, as well as brief and informative videos.

Tyler's Museum, Haarlem, Holland—If your travels take you through the Netherlands, make sure you check out this honest-to-God 18th-century curiosity cabinet. Its exhibits, lovingly restored to their original state, include paintings, drawings, fossils, early scientific apparatus, and coins and medals.

Museum of Jurassic Technology, Culver City, Calif., sort of near Los Angeles—Anyone who has ever appreciated a diorama, a mounted

animal, an interactive device, or a didactic storyline owes themselves a pilgrimage to this offbeat irreverent natural history . . . experience.

Alcatraz Visitor Center, San Francisco—Eileen Campbell of the Monterey Bay Aquarium recommends a trip to the Rock. The Alcatraz Visitor Center offers a new tour with imaginative use of background noise to augment the didactic information.

Cahokia, Ill.—Located near St. Louis, Cahokia was the site of the largest pre-Columbian city in North America. Although the firm he works for developed the exhibits for the new Visitor Center here, Andy Merriell wasn't shy about recommending a visit. He says there's a really successful walk-through diorama of the reconstructed village and a good orientation theater.

Minneapolis—My best informant was Paul Martin of the Minnesota Historical Society, who suggested several places worth visiting in his hometown—remember them if you're on your way to the Midwest Museums Conference. First was the Firefighters Museum, open only on Saturdays "under the Little 6 Bingo sign at the corner of Broadway and Central." They have a collection of 50 firetrucks and will take you out for a spin. They will also let you try on a firefighter suit. Paul also recommended a visit to the Museum of Questionable Medical Devices. The name says it all.

So send me information about your favorite exhibits. *Phyllis Rabineau, c/o Public Programs, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, Ill., 60605, 312-922-9410 x245, FAX 312-427-7269.*

Phyllis Rabineau

Master Exhibit Developer

Field Museum of Natural History, Chicago, Ill.

The Ten Commandments of Exhibition Development

1. Thou shalt not make decisions in a vacuum.
2. Thou shalt know thy audience and their needs.
3. Thou shalt admit that thou dost not know everything.
4. Thou shalt protect thy collection.
5. Thou shalt communicate (including listen) often and well.
6. Thou shalt leave thy ego at home.
7. Thou shalt work together.
8. Thou shalt respect thy neighbor's expertise.
9. Thou shalt not exceed thy budget.
10. Thou shalt not kill.

Louise L. DeMars
President Emeritus
and Advisor



Student Exhibit Design Competition
Sponsored by NAME
Winning exhibit will be built
\$500 First (and only) Prize*

Each year at the American Association
of Museums Annual Meeting
NAME has a booth in the exhibit hall,
along with hundreds of other exhibitors.

We'd like to stand out in the crowd

Design an exhibit for this trade show environment. Our jury will judge the entries on:
overall design • imaginative use of materials • ease of fabrication and installation
• presentation of information about NAME • oops, almost forgot—cost

Entry deadline is December 31. The winning entry will be built and
installed at next year's AAM Annual Meeting.

* The winning entrant will win \$250 and his or her school will
win \$250 to support the design program.

To register for the competition and receive
detailed rules and conditions—contact:
Paul Groenier
Exhibit Design Competition
PO Box 876
Bristol, CT 06011-0876

On the Technical Side

Designs of the Times

Where are the restrooms? Should your visitor have to ask or does your signage do its job?

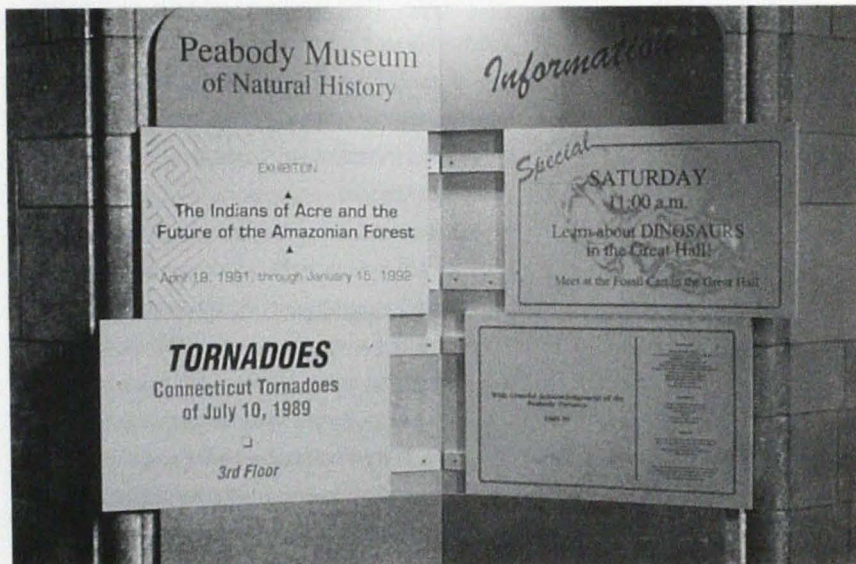
One problem facing all museums today is the enormous number of signs to be produced, including wayfinding and general information signs as well as daily and weekly event announcements. Finding attractive, inexpensive, efficient, fun ways of accomplishing both outdoor and indoor signage is something most museums have in common.

The Yale Peabody Museum of Natural History Exhibition and Graphic Design department accomplished approximately 300 graphic design jobs per year, many of which were signs. There was always a tremendous demand for this type of work, but very little in the budget for production. Peabody is fortunate to have an in-house design, production, and construction capability, so we were able to experiment with different methods and approaches to our signage.

I wanted to share with you three quick, relatively inexpensive signage ideas we created at the Yale Peabody Museum of Natural History in New Haven. They are as follows: the "mod" panel (a semi-permanent system for informational and special event signage), the "throwaway" (an outside special event sign), and the "sign hugger" (which accepts inserts).

The Mod Panel

About ten years ago I designed a semi-permanent signage system for both general information and changing event information, and during our latest lobby renovation I started to rework the system to accommodate our new look. There is a stationary upper and lower level of the sign that ties the framework together and caps off the appearance of the sign. There are four panels that slide in and out of a track system, which allows for a simple changing panel system. The panels have a groove constructed into the back so that the panels can slide into place for a quick change capability. The



formica face accepts all kinds of type applications, including screen printing, vinyl, or Leteron, which are the usual methods of type produced for signage by the Peabody. All of these methods are reversible, which allows the reuse of the panels. We have taught a volunteer how to use the Leteron machine, and she is responsible for changing the weekly film titles by removing the die-cut letters and applying the replacement copy. This is a terrific system—we have been very pleased with it. Panels are designed and prepared in advance and slid into place on a need-be basis.

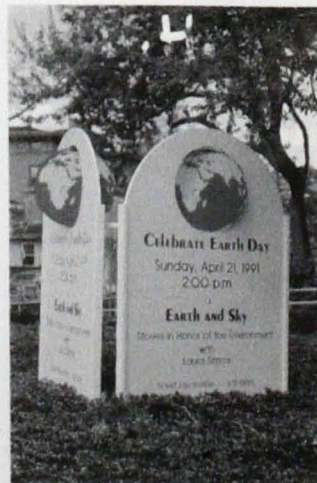
The Throwaway

I designed this sign as a "throwaway," but in reality nothing at Peabody ever got thrown away until we had recycled and recycled and recycled. This outside sign is constructed of MDF and has two panels mounted at 90° angles for viewing from both corner streets. The surface is painted, and vinyl letters are used to convey the message. The only unique element about the sign is the treatment of the globe, which has been inset into a cutaway circle designed at the top of the sign. The globe is put in place on hardware, which allows it to twirl in the wind. We tested it in the lab with an air hose to be sure it worked and were delighted to find that it did rotate in the wind once placed outside. We received many phone calls from individuals complimenting us on this sign. Needless to say,

continues next page

"Mod" panels with wood slat tracks reveal quick change capability.

Photograph by William Sacco



there were many running jokes through the design lab about "As the World Turns."

The Sign Hugger

Sometimes ideas for signs evolve over a period of years. Successful designs are improved upon and incorporated into new projects. This

Sign Hugger is a good example. Some years ago during a jam session with one of my Yale bursary students, we devised a system for signs that we wanted to be fun and informative.

The student had designed a layout that had the dinosaur wrapped around the sign panel so that he was peeking over and around the main message panel. We had a good response from these quickie signs, which conveyed the message and were fun.

I had been receiving many requests for signs to be used in the museum lobby, in other areas of the museum during special events, and to travel outside the museum for a variety of reasons. The requests were for dignified signage, serious signage, fun signage, exciting signage, table-top signs, easel signs. They were for signs for public education, public relations, the Associates, the Gift Shop, the development committee, the O.C. Marsh Fellows, etc., etc., etc. Could we develop a system that would accommodate most of our temporary signage needs? We had been playing with Sintra ever since Jim Harrington brought it to our attention in the *Exhibit File* years ago.

Using white Sintra as our sign material, we developed a system that would accommodate most of the above. The holders were developed by laying out the size of the insert panel and designing a dinosaur that wrapped around the insert panel. Our exhibit assistant developed three dinosaur sign hugger panels, which he then airbrushed. The body of the dinosaur was behind the insert blank, while the head, tail, and hands came around the front of the insert sign, helping to hold it in place. So the dinosaur actually hugged the insert to itself. The wrap-around parts of the dinosaurs were layered Sintra—Sintra bonded to Sintra—which provided

the track, or holder, capability.

The insert panels varied from serious signage to fun stuff. Needless to say, creating new signage is never a solo or simple event. From talking with your visitors and the staff members who work in the space, jamming with the design lab staff and construction shop group, to dealing with the wordsmiths, the process involves many who add their expertise and contribute to the relatively simple sign.

My roots are in sign painting. I started working for my father in our family sign business when I was four years old, sorting the decal alphabet fonts that arrived at the shop. As I got older I graduated to being allowed to fill in the large areas of signs that needed paint, to silkscreening posters, and then finally—the most trusted job of all—to going out to pick up the neon in the next town. Because of this history, signs have always been near and dear to my heart. I have always gotten a kick out of finding quick, inexpensive, and fun ways of creating new signage.

Louise L. DeMars

President Emeritus and Advisor

Louise Lauretano DeMars was the Head of Exhibition and Graphic Design at the Yale Peabody of Natural History until her termination in May 1991. Louise was a founding member of NAME and our President from 1986 to May 1991. She is also the immediate past editor of the Exhibitionist.

Interactive Exhibit Design—Doing It Right the First Time

Designing interactive exhibits that satisfy your design criteria, your visitors' needs, and the needs of your maintenance staff should not be an accident. It requires that you have a basic knowledge of the technology to be used and the trade-offs, if any, in using such technology. It's true that exhibits can be interactive and hands-on without a lot of technology, but if you choose a high-tech solution, you should know the risks, be aware of the real costs, and be prepared for the ongoing maintenance required.

Where do you get all of this information? First,



network with your colleagues and other NAME members. The *NAME Membership Directory and Resource Guide* is an excellent resource. Visit other museums that have done similar projects; talk to their staff and find out what worked and what didn't. Set up a brainstorming session in your own institution. You may even want to chat with some local vendors about possibilities. Develop a system for prototyping your ideas and testing them out with actual visitors.

As you consider the possibilities, know the abilities and limitations of your in-house maintenance staff. Meet with them during the design and production phases of the project and respond to their concerns. Since they are the ones who will ultimately live with this exhibit and be responsible for its daily upkeep, they will often offer a whole different perspective on the matter. Knowing the pros and cons before you start your project can not only help you spare your maintenance staff, but will also help you avoid costly surprises that go beyond your maintenance budget.

Although no interactive exhibit can be truly maintenance-free, the more you know, the better your chances of avoiding a maintenance nightmare. While you most likely will have a specialist working with you to create the mechanics, electronics, media, or computer system for your interactive exhibit, you must be able to communicate your needs with that specialist.

Lastly, read publications written by and for people in the museum field, such as *Museum News* and the *Exhibitionist*. There is a new publication, *Museumedia*, that aims specifically at the media and information technology needs of the museum community. Feature articles in the first three issues of *Museumedia* surveyed a variety of interactive projects at several museums from start to finish, covering budget, equipment, and design criteria, as well as the successful aspects of the resulting exhibit and its occasional trouble spots. The premiere issues included a series on copyright concerns of distributing your own media productions and what "fair use" allows you to do with off-air video recordings, a glossary of interactive terminology,

answers to media questions, and a series on computer-driven information systems called "Hypertext without the Hype." In addition to feature articles, the magazine promises to have regular columns on interactive media, electronic information systems, interactive projects in development, educational media reviews, a national calendar of interactive and media events, and resource lists.

Again, the more you know, the more likely you are not only to meet your audience's needs but to avoid disaster. Among the problems *Museumedia* recently reported on were digital audio message repeaters losing their memory in power failures, non-standard computer hardware that couldn't be replaced due to obsolescence and can only be repaired by a single vendor, and failures of equipment not designed for the rigors of continuous use.

If you would like any aspect of your museum's project mentioned in *Museumedia*, including information about the development, construction, evaluation, or funding of such, contact *Sharon Chaplock, Editor, Museumedia, 557 N. 68th St., Milwaukee, Wis., 53213, 414-778-1998*. Subscriptions to the bimonthly newsletter are \$75 per year and should be sent to the same address.

One last note: In the spring 1991 *Exhibitionist* I mentioned a forthcoming manual based on an accessibility project at the Museum of Science in Boston. *New Dimensions for Traditional Dioramas, Multisensory Additions for Access, Interest and Learning*, by exhibit planner Betty Davidson, provides useful reference material on a range of topics related to special needs. It is available for \$19.95 plus shipping and handling through the *Museum of Science, Publications Office, 617-589-0247*.

Larry J. Ralph

Interactive Exhibits Advisor

Video—the New Wave

Statistics show we live in a video society. Nintendo reached 70% of households with 8-15-year-olds last year. And it is not just kids—72% of American households have a VCR; 59% have

continues next page

cable television. Clicking buttons to control a moving image is fun and approachable. And within exhibits, button-activated video involves visitors more powerfully than any other medium.

But how do you incorporate video within a limited budget?

Consider video discs. They add splash, last years longer than tape, and cost less than computer-based programs. Discs convey a lot of information in a small space. Many museums transfer their slides, old film footage, and other archival visuals to video disc as a matter of preser-

vation. Video disc controllers can then show segments of the disc in exhibits when desired, with far less wear and damage than more traditional displays. In addition, the disc's capacity for quick random access (jumping from one segment to another) and still-frame images makes it very versatile. More and more institutions are making the investment.

Video discs are still a mystery to many exhibitors, however. Here are some video disc basics to help in demystification.

What Is a Video Disc?

The average, 12-in. video disc exists to hold up to 30 minutes of high-quality video and stereo audio material. Disc production houses record material onto a disc from a videotape supplied to them. A laser burns microscopic "pits" in the disc surface, which are arranged in a spiral, like a phonograph record. Each band of the spiral represents one video frame. On playback, a small laser in the player illuminates or "reads" the pits, and the information emerges as a standard television signal, as it would from a VCR. One interesting aspect of video discs is that if the laser is held steady while the disc rotates, the same frame will be read repeatedly as a still frame. Since there is no mechanical contact between the disc and the reading mecha-

nism (only light), a frame may be held almost indefinitely without concern of damage.

Audio

Standard video discs have two sound channels of excellent quality, well separated. They may be used for left and right stereo channels, or they may contain completely different programs, such as bilingual presentations. Certain discs and players can play four separate audio channels.

Equipment Required for Playback

In its simplest form, a video disc-based exhibit will consist of the following components: video disc player, video disc controller, and color television monitor. The video disc player must have the capability to be driven from an external computer, also called a Level III compatibility. The Pioneer LD-V4200 player is popular with exhibit builders, as are Sony machines. Unlike a VCR, players do not always have the output that allows a picture to be displayed through a standard TV set to Channel 3 or 4. Therefore, you will need a video monitor (a TV having direct video and audio inputs) rather than a receiver (with a built-in tuner, for home use). Monitors are available in screen sizes from 5-35 in. The best value can generally be found in the 13 in., 19 in., and 25 in. sizes. An often-overlooked requirement for exhibit work is that the monitor must be able to be turned on from a master power switch. In general, sets with mechanically-held switches rather than remote controls work more efficiently; the NEC PV series is great. Generally, the monitor will have an amplifier and a speaker, or two for stereo. If the monitor's speaker is on the side, the exhibit cabinet may interfere with the sound. In this case, an external speaker will be necessary, although you will still be able to use the amplifier. There are a number of excellent speakers designed for car stereos that mount easily into exhibit cases.

Controlling the Video Disc

There are two kinds of video disc applications: visitor-activated and visitor-interactive. Visitor-activated exhibits work like a "video jukebox," where a predetermined video disc segment plays when a certain button is pressed. Typically there may be one to four buttons that light up to indicate which

"The key to integrating video into exhibits successfully lies in keeping the technology simple. What should stand out is your museum's message, not the medium; substance should always come first."

selection is playing. Motion detectors or "electric eyes" can also activate the player. A single frame or a different video may play when none of the buttons have been pressed. This is the least expensive and most straightforward video disc application. Programming is minimal and can usually be done on-site, allowing the exhibitor to change the video disc segments at will. It is especially good for playing a single segment continuously. Museum Technology Source makes a range of these controllers. In visitor-interactive exhibits, the player receives commands from a computer. The visitor communicates with the computer via keyboard, trackball, touchscreen, or other device. Macintosh and Voyager have developed some interesting projects in this area. Developing a successful interactive program to fit a particular exhibit requires computer programming expertise, and unless such talent is available in-house, you will need a competent consultant or production house to realize your vision.

Getting the Disc Made

There are two ways to make video discs. The first involves the making of a master disc, from which copies are stamped out. Master discs usually cost about \$2,000, with copies about \$15 each. The second way is to have a DRAW (Direct Read After Write) disc made. DRAW discs are made one at a time, at a cost of about \$300 each. The process you select should depend on the number of discs required. You will need to supply the production house with a master videotape, which should be the 1 in. format, although some companies accept the 3/4 in., U-Matic format. An excellent guide to the technical requirements—*LaserVision Videodisc Production Guide Book*,—is available free of charge from *Pioneer Electronics, 600 East Crescent Ave., Upper Saddle River, N.J., 07458*.

How Much Will All This Cost?

A good basic video monitor, video disc player, and push button controller system will add up to about \$2,000. Motion detectors, additional speakers, and other features can bring the price up. The key to controlling costs is having a clear understanding of the exhibit's function. It is also impor-

tant to choose a system that requires as little maintenance as possible. Given the range of options available, a museum can easily find itself paying too much in time and money if the hardware is allowed to drive the exhibit rather than the other way around.

Choose Substance over Style

Keeping in mind that technology is a tool, you can avoid not only costly mistakes but visitor alienation. Interactive touchscreens, for example, which feature multi-branching and often bewildering complexity, are losing popularity. Too many of them sacrifice clarity for flash, exhausting a visitor's patience with seemingly endless levels of choice. Smaller museums often lack the technical expertise to install them, let alone write the programs. The Peabody Museum of Salem, Mass.; the Computer Museum in Boston; the Bradford Science Museum in Los Alamos, Tex.; and the St. Louis Center of Science and Industry are among the museums that have used visitor-activated video disc controllers in recent exhibits. Fred Johnson of the Peabody Museum installed a video monitor inside a case of Indian artifacts; the set-up allowed a closer interaction between the video disc and other materials than that afforded by tape or touchscreens.

Bringing Choice to Visitor and Exhibitor Alike


Video discs deepen the visitor's interest by allowing choice. The selection of different video segments at one screen accommodates a wide range of interests and learning levels.

To you, the exhibitor, video discs offer not only the opportunity to personalize the museum experience within a heterogeneous audience, but other choices as well—approachability, flexibility, low maintenance requirements, off-the-shelf equipment, and simple installation.

The "new" wave for museums in the '90s just may be video.

Elizabeth A. Brown

Museum Technology Source, Inc.
Winchester, Mass.

 Notes from the Technical Editor


From Robert Bullock of The State Museum of Pennsylvania: Removal of the protective film or paper that has become difficult to remove because of light exposure or age can be easily done by using Triple S Brand "Censor" vandalism mark remover, available from *Standardized Sanitation System, Inc.*, 141 Middlesex Turnpike, Burlington, Mass., 01803, 617-273-2020, or "Vandalism Mark Remover," from *Handi-Clean Products, Inc.*, Greensboro, N.C., 27402, 919-292-3083. These products probably work well on vandalism too.

An extremely interesting newsletter appearing four times a year is *DB Briefs*, which deals with the qualities and characteristics of energy-absorbing foams. There are a wide range of these foam products that would have application for the differing requirements in packing and shipping art and artifacts. Contact *Richard W. Holub, Editor, DB Briefs, EAR Specialty Composites Division, Cabot Safety Corp.*, 7911 Zionsville Rd., Indianapolis, Ind., 46268, 317-872-1111.

Thanks to all who responded to my question asking for the first seven tools in setting up an exhibit production shop. It was a great experience opening mail from all over the place and hearing from a great core of NAME stalwarts. There was a certain general agreement but interesting variations in the replies. In order to give those of you who have not responded to my question one more chance, I am going to wait another issue before revealing the results.

Be sure to drop me a line with your First Seven Tools Needed to Set Up an Exhibit Production Shop—and reasons!

Bob Francis
Technical Editor

 NAME Initiates RFP Task Force

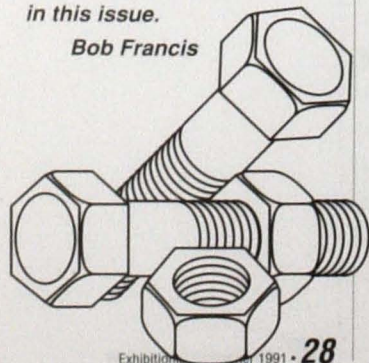
At the NAME breakfast during the AAM Annual Meeting in Denver, a member raised an interesting and complex issue of developing guidelines for Requests for Proposals (RFPs) for exhibit design work. RFPs are among the vehicles for matching design firms with clients and generally call for some response by a firm to a specific museum project. Since the intention of the process is to arrive at a method of matching client and firm, and because many projects develop unique criteria, a wide variety of approaches to RFPs have evolved. It seems that many have grown frustrated by the process in its present state. (See "Feedback: Letters to the Editor.")

The questions from both the design and institutional sides are vexing. Which is the best method for a design firm to demonstrate its areas of skill? How much information on a particular project should a client provide? Which services or creative efforts is the design firm willing to provide as part of the proposal process? Do bidding, procurement, and contract award procedures create an inflexible system? Would some standardization or guidelines be useful? What are the best methods of determining the right match?

It seems most appropriate that NAME take the lead in examining these and related issues, and to that end an RFP Task Force was formed. As part of my responsibilities as National Program Chair, I will be heading the group that opens the discussions. The following colleagues have volunteered to assist in the exploration: Lauriston Marshall, Deputy Director-Special Exhibitions, the United States Holocaust Museum, Washington, D.C.; James P. Snyder, Principal, Geddes Brecher Qualls and Cunningham, Princeton, N.J.; William Wallo, Director, Museum of Art, Edmond, Okla.; Lauren Dewey, Lyons/Zaremba Inc., Boston, Mass.; Vincent Ciulla, President, Vincent Ciulla Designs, New York, N.Y.; Lynne Friman, Design Coordinator, Historical Department, City of Detroit, Detroit, Mich.; Andrew

I would like to solicit readers for a response on the following question: If you were given the task of setting up a brand new exhibit production shop what are the first seven tools, power or hand, that you would get? We will assume that you have things like pencils, tape measures, paper, etc. Please send answers to me and I will announce the results sometime. Reasons for choices would also be good. My address is in the Executive Board list in this issue.

Bob Francis



Merriell, Senior Associate, Gerard Hilferty & Assoc., Athens, Ohio; Larry O'Reilly, Asst. Director for Exhibits, National Museum of Natural History, Washington, D.C.; and Ben Kozak, Principal, Exhibit Design Central, Wilmette, Ill.

The RFP Task Force is now in an initial information-gathering phase. I urge you to request a questionnaire regarding your current procedures, processes and thoughts on the issue from my office. Your assistance will help identify the goals and suggest possible end products for the task force.

This is a complex undertaking that will undoubtedly generate strong feelings from both sides of the contracting process. Whether the discussions result in panel sessions for AAM, guidelines for a variety of approaches, or a study summary, NAME will take a leadership role in opening the discussion. It is my hope and expectation that the RFP Task Force will proceed to explore the all sides of the issue in a balanced and measured way.

Jim Volkert

1st Vice President/Program Chair

AAM Board of Directors Meeting

What was formerly the AAM Council convened in Denver on May 18, 1991, prior to the opening of the 86th Annual Meeting. Ed Able, AAM Executive Director, announced the official name change of the council to "Board of Directors," as recommended by the Constitution and By-Laws Task Force and approved by the general membership. AAM Councilors will become board members. Doug Noble, Treasurer, introduced officers elected to serve 1991-93. Nina Archabal, Director, Minnesota Historical Society, St. Paul, Minn., and Dan Monroe, President, Oregon Art Institute, Portland, Oreg., were elected Vice Presidents of the AAM. New Board Members-at-Large elected to serve 1991-94 are Claudine Brown, Acting Deputy Assistant Secretary for Museums, Smithsonian Institution, Washington, D.C.; Louis Casagrande, Senior Vice President, Science Museum of Minnesota; NAME's own Louise DeMars; Nancy Kolb, Executive Director,

Please Touch Museum, Philadelphia, Pa.; and Lynne Poirier-Wilson, Vice President, Collections, The Strong Museum, Rochester, N.Y. During the afternoon session of the meeting, AAM President Ellsworth Brown presented five issues perceived by the AAM Executive Committee as having the greatest impact on museums presently and in the future. The Board was asked to break into small groups to informally discuss the following: ethnic and cultural diversity; national educational concerns; care, interpretation, and repose of natural and cultural patrimony, domestic and international; financial support and resources for museums; and human resources. The AAM leadership sees identification of the issues as a first step toward field-wide discussion to determine how AAM can organize to best address and deal with these and other issues in the future. Please let me know any concerns or opinions you have about these issues that might be relayed to the Board at the next meeting in November.

José Aguayo, AAM Board Member-at-Large
Director of Design
Colorado Historical Society, Denver

NAME-Sponsored Low Tech Workshop

So you would like to do CD-I, HD-TV, CLV, CAV, High 8, and ROM but can't afford all of those letters? Are there other solutions to interactivity with the museum visitor that rely less on microchips? What does *interactive* mean, anyway? Can museums engage the visitor in participatory experiences without unbalancing exhibition budgets? Can I learn how that world of technology really works?

On Nov. 8, 1991, NAME will present a one-day Low Tech Workshop concurrently at four sites across the country to address these and related questions. Modeled on NAME's highly successful exhibits workshops, the workshops will provide information and basic instruction in developing a foundation in the uses of technology and interaction in museum exhibitions. The emphasis is on low-technology solutions and applications.

continues next page

Projects & Programs continues

The workshop locations are Philadelphia, Pa., Sausalito, Calif., Chicago, Ill., and Boston, Mass. You may attend at any location.

The Low Tech Workshop is planned to help the participant

- develop an understanding of how audiences interact with exhibits
- develop a working knowledge of technology
- deploy methods of encouraging participation
- assess if you can do low-tech exhibit interactives yourself

The day will include

- instructional sessions
- Continental breakfast
- product and services literature
- lunch
- automatic NAME membership for non-members

Each workshop is limited to first 50 people who apply. Workshop fees: \$75 NAME members, \$90 non-members. Flyers will be sent to all NAME members, but everyone mark your calendar now. *NAME Low Tech Workshop, c/o Jim Volkert, National Museum of the American Indian, 490 L'Enfant Plaza, Suite 3306, Washington, D.C., 20560.*

Jim Volkert

Program Chair

NAME Marketplace of Ideas— AAM Denver

Banners, new materials, accessibility . . . these issues and others were the subject of the NAME Marketplace of Ideas in Denver. The session offered the opportunity to learn about computers in exhibit design, techniques for mounting objects for exhibition, and alternative style mannequins. Many participants showed particular interest in the discussions on banners and new materials. Several discussions incorporated accessibility concerns, with regard to new materials, for example. Session participants could discuss with other museum professionals not only the "what" of their specialty but

also the "how." A limited number of copies of handouts from this Marketplace are still available for a \$5 donation (to cover the cost of reproducing the handouts). Contact *Paul Groenier, NAME, P.O. Box 876, Bristol, Conn., 06011-0876.*

Whitney M. Watson

2nd Vice President

Booth Makes NAME for Itself— AAM Denver

More than 17 of NAME's finest staffed the exhibit booth at the AAM Annual Meeting in Denver, making it both a great marketing tool and a historic



Jim Walther informs AAM delegates of NAME's membership benefits as Gorby, the Persistent Preparator, carries out his never-ending chore.

Courtesy Paul Groenier

event—our first exhibit to be staffed throughout an AAM meeting. The New England Aquarium (thanks to New England Regional Co-Rep Richard Duggan) contributed the backlit exhibit system, and Dorfman Museum Figures donated a "preparator" mannequin. The Graphics Communication Group supplied the vinyl-cut graphics. This set the stage for the real action. In the exhibit hall, you could find NAME's Executive Board members hawking NAME memberships, the new Exhibitionist T-shirt, videotapes (shown continuously), the new NAME button, and "hot-off-the-presses" copies of *Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field*. Our sales were undoubtedly the best of any AAM meeting.

As history always repeats itself, NAME volunteers will be back with the booth again next year. But next year our exhibit will be designed by a student as a part of the Student Exhibit Design

Competition (contact Jim Volkert for more information). Contact me if you are interested in being a sponsor of the next history-making exhibit.

Paul Groenier

Marketing Advisor

NAME in Denver



10 years old! NAME birthday cake at Birthday Bash in Denver.

Courtesy Paul Groenier



Atrium before NAME descends for 10th Birthday Bash.

Courtesy Paul Groenier



Dinner at NAME 10th Birthday Bash in Denver. About 300 people attended.

Courtesy Paul Groenier

Membership Report

NAME is now more than 1,500 members strong! This seems remarkable when you consider that the association was founded a mere ten years ago. For more than a year we have been the largest Standing Professional Committee of the AAM. *Aviso* editor Bill Anderson noted our accomplishment and included a quote from Louise in a recent issue. Let's keep the momentum going!

Here are some of our membership goals and accomplishments.

- **Membership of 1,500.** Accomplished and exceeded!

- **Increase in proportion of AAM members.** Accomplished. Thanks due to Louise for a mailing last fall to all 10,000 on the AAM mailing list, to membership materials in January's *Museum News*, to the marvelous efforts of our Regional Co-Representatives, and to the success of the Regional Meetings.


- **Finalize membership's Long Range Plan.** The plan was sent to all Regional Co-Reps in January for review and assessment of the new responsibilities it will entail. Calls to each Region found general agreement with the idea of establishing a network of State Coordinators. Several State Coordinators are already in place, with very promising results.

- **Complete membership survey.** The survey was sent out, to selected members—you know who you are—and many were completed and returned. Thanks to all of you who did so. The survey will be completed in time for our fall Board Meeting and the winter issue of the newsletter.

- **Build contacts with sister organizations.** Progress has been made. NAME will be in evidence at the upcoming American Association for State and Local History (AASLH) meetings, and the Association of Science-Technology Centers (ASTC) is agreeable to exchanging information between our respective newsletters. Also, the *Exhibitionist* plans to run items of interest from other publications.

Roger A. Vandiver

President (Former Membership Chair)

 **Membership by State**

Total NAME members? **1,575!**

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Midwestern-236 • Iowa-9 • Illinois-71 • Michigan-40 • Minnesota-15 • Missouri-17 • Ohio-37 • Wisconsin-24

Mountain Plains-143 • Colorado-44 • Kansas-17 • Montana-4 • North Dakota-3 • Nebraska-8 • New Mexico-13 • Oklahoma-9 • South Dakota-3 • Texas-38 • Wyoming-4


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Southeast-230 • Alabama-8 • Arkansas-7 • Florida-37 • Georgia-18 • Kentucky-14 • Louisiana-10 • Mississippi-4 • North Carolina-32 • Puerto Rico-2 • South Carolina-5 • West Virginia-5 • Tennessee-25 • Virginia-63

Western-314 • Alaska-5 • Arizona-37 • California-204 • Hawaii-9 • Idaho-2 • Oregon-21 • Washington-20 • Nevada-7 • Utah-9

International-54

Louise L. DeMars
Advisor

 **Money Matters: Treasurer's Report**

What a business year! The organization has undertaken all of the projects that were planned for the 1991 Fiscal Year. This has required lots of work and cost a lot of money. Some of the significant changes to our costs are in postage increases and the printing of *Recent and Recommended: A Museum Exhibition Bibliography with Notes from the Field*.

NAME's Marketing Advisor, Paul Groenier, has been very busy keeping up with products sales and developing new ways to promote NAME. We will probably not receive income for all of our expenses during the remainder of FY91, which ends July 30. We will catch up as the year starts again.

Jim Walther

NAME Treasurer

NAME Balance Sheet

July 1991

Income

Dues	\$19,885.48
Fees	22,599.85
Workshops	903.50
Fund Balance Interest	832.00
Contributions	350.00
Miscellaneous	4,099.51
Total Income	\$48,700.34

Expense

Space Rent	\$ 3,587.50
Equipment Rental	3,266.08
Telephone	1,690.12
Typesetting	1,229.50
Photography	1,542.00
Printing	21,943.43
Postage	12,562.89
Travel	1,955.78
Consultation	3,044.00
Food/Beverage	631.02
Miscellaneous	3,884.34
Total Expenses	\$55,336.66
Balance 7/10/91	-\$6,636.32

Each year NAME requests from our members slides and videos of exhibitions projects they have completed between April 1 and March 30 to be produced into a videotape which shows an overview of exhibition design for the year. Submissions include information about the designer, the institution, the type of exhibition, square feet, development and fabrication time, and cost (including or excluding salaries).

Exhibitions 91 is a video tape of 53 entries which include:

Charting the Chesapeake: 1590-1990 **Curt Bowman** Calvert Marine Museum • Viva Las Americas! A Celebration of Latin America Culture **Conrad Cain, Carroll Simon** Buffalo Museum of Science • The World of Wayang Puppetry of Indonesia **Laura Amrhein Dunbar, Frangiamore Architects** Center for Puppetry Arts • Northern Mystery: Spain's Maritime Exploration of the Northwest Coast of America **Leslie Enge** Oregon Historical Society • Telesnesia **Joe Felz/Lynn LaBate** Fullerton Museum Center • All About You **Forrec Design International, Inc.** Cincinnati Museum of Natural History • Pathways to Change **Forrec Design International, Inc.** Cincinnati Museum of Natural History • Sleds and Seighs **Serena Furman** Museum of Our National Heritage • Jeux (Games) **GID Design Team** Museo de la Civilizations • Frank Lloyd Wright: In the Realm of Ideas **Mitchell Gaul** San Diego Museum of Art • A Golden Age: Art and Society in Hungary, 1896-1914 **Mitchell Gaul** San Diego Museum of Art • The Gold of Greece **Mitchell Gaul** San Diego Museum of Art • Dragon Robes of China's Last Dynasty **Mitchell Gaul** San Diego Museum of Art • Young Art '90 **Mitchell Gaul** San Diego Museum of Art • Nature Into Art: English Landscape Watercolors From The British Museum **Dan Gottlieb** North Carolina Museum of Art • Pre-Columbian Hall **Jane Herwegh** Natural History Museum of Los Angeles County • The Yosemite **Jane Herwegh** Natural History Museum of Los Angeles County • Shipwreck! **Gerard Hilferty & Associates** Corpus Christi Museum of Science & History • Pioneers of Bird Illustration **Joseph Hines** Anniston Museum of Natural History • Sharks **Don Hughes and Jody Armstrong** Monterey Bay Aquarium • Crossroads of Clay: The Southern Alkaline-Glazed Stoneware Tradition **Tom Kinnard** McKissick Museum • A Lynn Portrait **Leone Design Group** Lynn Heritage State Park Visitor's Center • Crosscurrents: Oregon and the North Pacific **Levy Design, Inc.** Oregon Historical Society • Lawn Bowls and Fishing Poles **Jeannine Lockwood** The Strong Museum • Trash: An Environmental Crisis **Jeffrey Northam** Coyote Point Museum • Home Sweet Home: Animal Dwellings **Jeffrey Northam** Coyote Point Museum • Port of San Francisco **Kevin O'Farrell Concepts** Bay Area Discovery Museum • Life in the Ancient Seas **Steven Makovenyi and Li Bailey** National Museum of Natural History • From Crystals to Gems **Ole Nielson, Brian Beaton, Robert Beaton** Canadian Museum of Nature • Harry Devlin: A Retrospective **Meg Poltorak** Morris Museum • Mirror of the Martyrs **Robert Regier** Kaufman Museum • Shards, Trails and Trees **Robert Regier** Kaufman Museum • Women in Motorcycling: Decades of Development **Jim Rogers** Motorcycle Heritage Museum • Night Journeys **Roach, Miller, O'Toole, Venditti** The Brooklyn Children's Museum • Animals Eat **Roach, Shrope, Milstead** The Brooklyn Children's Museum • Selling the Goods: Origins of American Advertising 1840-1940 **Fred**

NAME

Exhibitions 91

Diego Museum of Art • Nature Into Art: English Landscape Watercolors From The British

Shroyer The Strong Museum • By the River's Edge **Richard Schuler and Patty Marguet** Floyd County Museum • We Were Children Just Like You **Erik Schurink, E Design** Center for Holocaust Studies • A Child's World **Erik Schurink, E Design** Children's Museum of the Arts • Hubble Space Telescope **Peter Shrope and Charlene Cross** Maryland Science Center • Getting Comfortable in New York: The American Jewish Home, 1880-1950 **Lee Skolnick and Design Partnership** The Jewish Museum • Prehistoric Sea Creatures **Holly Segni** San Bernardino County Museum • Time Line **Holly Segni and Stuart Wakefield** San Bernardino County Museum • The World of Coca-Cola **Staples & Charles, Ltd.** Coca-Cola, Inc. • Photographing Montana 1894-1928: The World of Evelyn Cameron **Greg Stevens** Montana Historical Society • Wired for Sound: the Exhibitors' Dilemma **Barbara Stratyner and Donald Vlack** The New York Public Library for the Performing Arts • Whale Watching **Susan Gaughan Tissot** Mark O. Hatfield Marine Science Center Aquarium • Iridescence: Shimmering Splendor in Nature and Art **Anne Von Stuelpnagel** The Bruce Museum • Boating and Fishing **Mark Appleby** Fort Myers Historical Museum • The History of the Jews of Los Angeles **Darcie Fohrman** Wilshire Boulevard Temple • Real Sea Monsters / Our Sea: The Jersey Shore and Beyond **Meg Poltorak** Morris Museum • Return to the Dinosaurs **Rayola Pratt** Carter House Natural Science Museum • Vital Signs **Jeanne Vergeront** The Children's Museum •

The Exhibitions 91 video tape (VHS) is available at a cost of **\$35.00** each to NAME members and **\$45.00** each to non-members. **See the order form below or use the NAME stuff order form.** Exhibitions video tapes are available back to 1987.

Each year NAME produces a slide video of museum exhibits designed by many of our NAME members. In addition to pictures of the exhibits, information is provided about each exhibit. Videotapes (VHS) are available at a cost of \$35 each to NAME members and \$45 to non-members.



Please send your check and order form to:

NAME c/oStuart Parnes

Curator of Exhibits
Mystic Seaport Museum
Mystic, CT 06355



I would like to order:

- Exhibitions 91 \$ _____
- Exhibitions 90 \$ _____
- Exhibitions 89 \$ _____
- Total** \$

Name _____

Organization _____

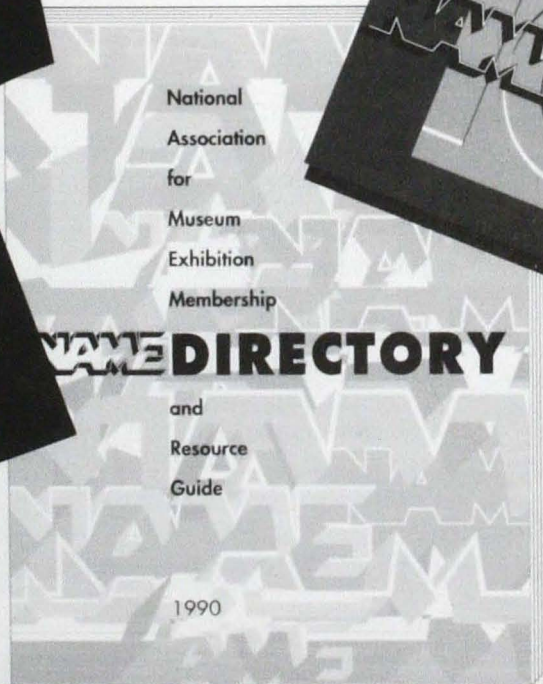
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City _____ State _____ Zip _____ Phone _____

Please allow 6 weeks for delivery.

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National
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for
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NAME Member #

Send as gift to

Name

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enclose a membership form)

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State

Zip

fill out order form on other side, enclose check payable to **NAME**, mail to:
NAME, c/o Louise L. DeMars, PO Box 876, Bristol, CT 06010 • Attn: Paul Groenier

NAME PRODUCTS ORDER FORM

■ Each year **NAME** produces a video of museum exhibits produced during the previous year. Check out what's going on in exhibits.

■ **NAME** buttons, usually square, always colorful, and produced in limited quantities. Get 'em while they're hot!

■ The **NAME Membership Directory and Resource Guide** is a very valuable resource. Members are listed alphabetically, by region, and according to their areas of expertise.

■ Issues of *Exhibitionist* are available back to Spring '83, if you've lost a good one or if you're a new member.

■ **NAME** is 10 years old in 1991 and we've marked the occasion with a special 10th birthday T-shirt—quantities are limited.

■ For holidays, birthdays, or just to show you care, give a gift of **NAME**—a one-year membership in **NAME**.

■ *Recent and Recommended: A Museum Bibliography with Notes from the Field*, published by **NAME** in 1991, is available from the AAM Bookstore.

Product Description	Quantity	Member	Non-member	Total
Exhibitions video tapes Available from 1987 through the present —list the years you wish to order below: <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>		••\$35.00	••\$45.00	\$
Current NAME button		\$1.50	\$1.50	\$
NAME Membership Directory * Members receive one copy as a benefit of membership. Additional copies are \$12.50		* \$12.50	\$15.00	\$
Back issues of Exhibitionist List the issues you want below—by season (winter, spring, or summer) and year <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>		\$5.00	\$5.00	\$
NAME 10th birthday T-shirt All cotton — one size (XL) fits all		\$20.00	\$25.00	\$
Gift of NAME membership Please include a NAME Membership Form or a complete name and address so we can send a form.		\$15.00	\$15.00	\$
TOTAL				\$

Please enclose check payable to **NAME**
Mail check and form to:

NAME, PO Box 876, Bristol, CT 06010 • Attn: Paul Groenier

MEMBERSHIP INFORMATION

NAME

The National Association for Museum
Statement
Exhibition—the Standing Professional
of Purpose
Committee on Museum Exhibition of the

American Association of Museums—was

established to provide an organization which

can aid in the professional enrichment and

advancement of all museum exhibition

professionals and further the goals of the

museum community. NAME was designed

also to provide a source of broad

dissemination of information on the

conception, planning, design, conserva-

tion, fabrication, installation, and mainte-

nance of museum exhibitions and to

serve those sharing these concerns.

MEMBERSHIP BENEFITS • Three issues of the

Exhibitionist • Six issues of *Exhibit Builder* magazine*

• Representation of professional interests • Exhibit-

related workshops and seminars • Products and

services information • Participation in future

programs and projects •

**Your membership
can make
the difference!**

**Please fill out the application
on the reverse and return it
along with your annual mem-**

bership dues check made pay-

able to NAME. Please send your

application and check to:

NAME, c/o Louise L. DeMars

PO Box 876, Bristol, CT 06011-0876

NAME has three

membership categories

each of which entitles you to all the
benefits of membership listed here.

The categories and annual dues are:

Regular—\$15.

(this is most of us)

International—\$20.*

(because it costs a lot more to mail)

Student / Retired—\$10.

(you know who you are)

Please check your category in the

appropriate box on the reverse.

***Exhibit Builder magazine not
included for International members**



NAME MEMBERSHIP APPLICATION

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

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

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

Name _____ Title _____

Organization _____

Address _____

City _____ State _____ Zip _____ Phone () _____

I am an AAM member • # _____ My organization is an AAM member • # _____
 I am an in-house museum professional I am an independent museum professional

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

- | | | | |
|---|---|--|---|
| Up to four areas of your expertise and/or business endeavor | ET <input type="checkbox"/> Exhibit Development | LA <input type="checkbox"/> Live Animal Facilities | SF <input type="checkbox"/> Security / Fire |
| AI <input type="checkbox"/> Architectural / Interior | EE <input type="checkbox"/> Exhibit Equipment | MA <input type="checkbox"/> Mannequins / Automata | SG <input type="checkbox"/> Shipping / Packing |
| AV <input type="checkbox"/> Audio-Visual Presentation | EV <input type="checkbox"/> Exhibit Evaluation | MU <input type="checkbox"/> Murals | SI <input type="checkbox"/> Signage |
| CO <input type="checkbox"/> Computers in Design / Office | EF <input type="checkbox"/> Exhibit Fabrication | MS <input type="checkbox"/> Museum Planning | SN <input type="checkbox"/> Special Needs / Accessibility |
| CE <input type="checkbox"/> Computers in Exhibits | EI <input type="checkbox"/> Exhibit Installation | MP <input type="checkbox"/> Museum Studies | SP <input type="checkbox"/> Specimen / Artifact Preparation |
| CN <input type="checkbox"/> Conservation | EM <input type="checkbox"/> Exhibit Materials | OD <input type="checkbox"/> Outdoor Exhibits | SR <input type="checkbox"/> Specimen / Artifact Replication |
| CS <input type="checkbox"/> Crafts | EP <input type="checkbox"/> Exhibit Production Management | PC <input type="checkbox"/> Photography / Cinematography | ST <input type="checkbox"/> Storage / Handling |
| DM <input type="checkbox"/> Dioramas / Models | GF <input type="checkbox"/> Grants / Fundraising | PE <input type="checkbox"/> Planetaria | TA <input type="checkbox"/> Taxidermy |
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| | IN <input type="checkbox"/> Insurance | SH <input type="checkbox"/> Safety / Health | OT <input type="checkbox"/> Other _____ |
| | IT <input type="checkbox"/> Interpretation | SD <input type="checkbox"/> Script Development | |
| | LI <input type="checkbox"/> Lighting | SC <input type="checkbox"/> Sculpture / Casting | |

Send application and check payable to NAME to: NAME, c/o Louise L. DeMars PO Box 876 Bristol, CT 06011-0876	NAME office use only	Check # _____	Ex Bldr sub _____
	Date rec _____	Amount _____	Prob handl _____
	Renewal date _____	Memb # _____	Process compl _____
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Amarillo, TX 79178
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AZ 85202
602-965-2787 FAX 602-965-5242

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Programs ...	Regional (Co-)Rep
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Slide Video	
Submissions	Don Hughes
Technical	
Information	Bob Francis

*Send completed membership
application form to

NAME, P.O. Box 876,
Bristol, CT 06011-0876

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

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

Mark Your Calendar

See inside for descriptions of many of these events.

SEPTEMBER

- TBD Central Indiana Museum Exhibits Professionals informal meeting. Contact State Coordinator Joan Hostetler
- 12 Bay Area exhibits people informal meeting. Contact Linda Kulik
- 23 Interactive Media: When is it Appropriate? workshop, Las Vegas, in conjunction with Western Museums Conference. Contact Linda Kulik
- 24-27 Western Museums Conference (WMC), Las Vegas
- 25-28 Midwest Museum Conference (MMC), Minneapolis-St. Paul

OCTOBER

- 1-5 National Interpreters Workshop of the National Association for Interpretation, Vail, Colo.
- 6-9 Southeastern Museums Conference (SEMC), Jackson, Miss.
- 7-9 New England Museum Association (NEMA) meeting, Lowell, Mass.

- 23 Interactive Exhibit Design workshop, Albuquerque, in conjunction with Mountain Plains Museum Association meeting. Contact Reba Jones.

- 23-26 Mountain Plains Museum Association (MPMA) meeting, Albuquerque.

- 27-29 Mid-Atlantic Association of Museums (MAAM) meeting, Buffalo, N.Y.

NOVEMBER

- 8 **NAME Low Tech Workshops at four locations nationwide. NAME members will receive priority information by mail.**

- 16-17 AAM Board meetings, Washington, D.C.

- 18-19 **NAME Board meetings**, George Washington University, Washington, D.C.

- 19 **Public Space—Personal Space**, presentation and workshop cosponsored with Museum Education Roundtable (MER) at George Washington University, Washington, D.C. Contact Karen Fort.

DECEMBER

- 15 Submissions deadline for *Exhibitionist*. Send submissions to Diana Cohen. (Distribution: early January.)

MAILING ADDRESS

Exhibitionist

NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

c/o Louise L. DeMars
P.O. Box 876
Bristol, CT 06011-0876



Mem # 1342MW Exp May 1992
Lynne I. Friman
Detroit Historical Department
5401 Woodward Avenue
Detroit MI 48202



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NATIONAL ASSOCIATION FOR MUSEUM EXHIBITION

c/o Louise L. DeMars
P.O. Box 876
Bristol, CT 06011-0876



Mem # 1342MW Exp May 1992
Lynne I. Friman
Detroit Historical Department
5401 Woodward Avenue
Detroit MI 48202

