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Security

■ Security

Over the past decade, there has been an increase in the loss and deterioration of the world's art and cultural legacy through theft, fire, vandalism and negligence. Because of this unfortunate reality, it is the duty of everyone who mounts an exhibition containing valuable objects to familiarize himself with museum security and to provide a safe environment for those objects. See page 167 for a bibliography on the subject with special reference to Robert Tillotson's book, *Museum Security*.

Some organizers, very much aware of the problem of security, have classified each of their traveling exhibitions into one of three types of security requirements to which an exhibition lessee must adhere. They are 1) high security, 2) moderate security, and 3) limited security. If you book a traveling exhibition and the organizer has not spelled out the security requirements in sufficient detail, you have the responsibility to find out what kind of security you must provide.

Using the Smithsonian Institution Traveling Exhibition Service's security classifications as a guideline for other traveling exhibitions or for exhibitions you might organize yourself, they are:

1. A High Security Exhibition

These contain objects extremely valuable or sen-

sitive to light, humidity and temperature. This includes original art and antiques such as paintings, sculpture, rare prints, drawings and manuscripts; certain objects made of wood; porcelain; certain textiles; objects of gold, silver and objects containing precious metals and jewels; most archaeological treasures and other highly valuable items.

The Lessee: A qualified institution, i.e., a museum or a well-established gallery.

Space: A gallery with limited access, preferably a room with one entrance also used as an exit. An open mall, hallway or lounge area is not acceptable.

Protection:

- a) Trained professional security personnel in sufficient number and in shifts to adequately protect the exhibition's contents.
- b) Night guards and/or an electronic security system
- c) Provisions to prevent the public from touching wall-hung objects through an appropriate hanging system, the use of barriers, platforms and/or guard supervision.
- d) Locked glass cases for small objects. In some instances laminated safety glass. Plastic or Plexiglas cases are not acceptable for high security exhibitions.
- e) The handling of objects only by a trained professional, i.e., a curator or a museum registrar or conservator.

Environmental Controls:

- a) Temperature and light control are required for all exhibits in this category. Humidity control is required for some and desired for all others.
- b) Fire system and other protection devices ac-

ording to local ordinances.

Other Considerations:

- a) Informing local law enforcement agency of the arrival of the exhibition and the length of its stay.
- b) Periodic visits to the gallery by local police.
- c) Safe area where the contents can be unpacked and temporary secure area where they can be stored before installation.
- d) Limited access by authorized personnel only to storage area and exhibit gallery while objects are being installed.

2. A Moderate Security Exhibition

Various exhibitions that contain original art works, prints and graphics, original specimens, artifacts, or original photographs are classified as moderate security exhibitions.

The Lessee: All qualified galleries.

Space: Limited access, a gallery-type area. An open mall, hallway or lounge area is not acceptable.

Protection:

- a) Professional guards, or other trained persons whose *sole* duty is the supervision of the exhibition.
- b) Locked glass cases or secure plastic or Plexiglas must be screwed to wall or base cabinet, not just resting on top of a unit.
- c) The exhibit area must be locked and secure during closing hours. Alarm and/or guards during night hours are preferred but not required.
- d) Handling of objects must be done by a person trained in the handling of museum objects, e.g., curator, registrar, conservator, preparator or exhibit technician.

Environmental Controls:

- a) Temperature and light control are required. Humidity control is desired.
- b) Fire protection according to local ordinances.

Other Considerations:

- a) Safe area where the exhibition can be unpacked and temporary secure area where objects can be stored before installation.
- b) Limited access by authorized personnel only

to storage area and exhibit gallery while objects are being installed.

3. A Limited Security Exhibition

These are either panels containing no original materials, or displays of artifacts, photography, or children's art that are considered less of a security risk.

The Lessee: Any qualified organization or gallery.

Space: Exhibits may be shown in a gallery or lounge area, but preferably not in hallways. Exhibits are not to be installed outdoors, in tents or in temporary buildings, unless they are specifically designed for such spaces.

Protection:

- a) Supervision by guard, volunteer, student or receptionist. Someone must watch the exhibition at all times but may be performing other duties as well. No exhibit is to be left unattended at any time while open to the public. Even panel and photo exhibits are sometimes the object of theft or vandalism.
- b) The exhibit area must be locked and secure during closing hours.

Environmental Controls:

- a) Direct sunlight should be diffused or eliminated to prevent fading of panels and photographs.
- b) Fire protection according to local ordinances is required.

■ Guards

Guards and attendants can be strategically stationed not only to protect the exhibition's contents, but also to answer questions and give information about the related activities. In a sense, they take the part of the hosts and can perform a valuable public-relations function but only to the degree that this does not interfere with their primary job, namely guarding the exhibition. Regardless of whether you hire outside security professionals or use your own in-house personnel, guards should be trained in the special prob-

lems faced by museums and galleries. Of prime concern are:

1. Strategy for protecting the most valuable objects.
2. Attitude toward the public.
3. Fire and panic control.
4. Knowledge of first aid.
5. Familiarity with the layout of the gallery and/or building.
6. Understanding what is and what is not permissible within the law.
7. Special indoctrination by your local police and fire departments.
8. Ability to answer questions concerning related programs, such as films, lectures and general education. Each guard should be given a calendar of events.

When hiring, use an employment application form specifically for museum guards and explore in an interview the prospect's attitudes toward people and museums. Look for evidence of antisocial behavior. Temperament, too, is important. Guards should be able to act calmly and authoritatively in emergencies; they should be able to sustain their powers of observation through long hours of duty; they should be able to deal with children and unruly teenagers firmly and with understanding; and they should not get impatient with endless questions. Past experience in a related job is often evidence of a temperamental affinity for the type of work required.

■ Mechanical and Electronic Devices

If an institution is committed to an annual program of six to eight changing exhibitions, many of them high security, it should seriously consider installing a security system for the gallery. There is a multitude of mechanical and electronic systems from which to choose. These include smoke and heat detectors, vibration detectors, photoelectric eyes, door and window alarms, closed-circuit television, glass-breaking sensors, contact mats, microwave motion detectors, ultrasonic motion detectors, passive infrared devices, weight sensors, vibration switches, and many,

many others.

This is a complex subject. We can only make you aware that these systems are desirable and that professional assistance should be relied upon. With the help of a security specialist, your exhibition and storage requirements can be secured according to your specifications. Compare systems and devices proposed by the consultant and talk with users to see if they function as they should. The final selection may consist of a combination of devices from different manufacturers. Selection criteria to remember are:

1. The system should be tested after it is installed. A guarantee with periodic testing should be included in a contract with the supplier/installer.
2. The system should be installed with precision and neatness.
3. The system should operate simply and not require a degree in electronics to be understood.
4. It should require a minimum of maintenance.
5. The equipment should be guaranteed.
6. The false-alarm rate should be low or non-existent.
7. The system and its circuits should be tamper-proof. Keep a circuit diagram in a safe place.
8. Continuous current should be provided for the security system. In case of a power failure, have a reserve emergency power available for at least 48 hours.*

We recommend that, before talking with a security consultant, you draft an outline of the kinds of protection you need based upon the kinds of exhibits you regularly schedule. If you use a variety from wall-hung paintings to freestanding cases of decorative arts and jewelry, note this information. Also, prepare a breakdown of attendance figures, indicating peak and low attendance by day, week and month. Include a description of the audience. The security consultant will want to know everything there is to know about your op-

* Prime source: Tillotson, Robert G. *Museum Security*, International Council of Museums, Paris, 1977

eration so he can provide the best possible system.

■ Protective Barriers

One can go only so far in protecting objects without making the exhibition area look like an armed camp. Small items of value, of course, must be placed in locked glass cases; large valuables can be protected by alarms and sheets of glass or plastic. But there are many large objects that need only to be protected by a physical or psychological distance. Period furniture, costumes, farm equipment, large ethnographic objects, historic technological objects and others can be separated from visitors by velvet ropes, railings, plants or raised platforms. These psychological barriers are not foolproof, they are only a deterrent. Anyone determined to touch or vandalize an object will have to scale the barrier and with some effort reach his target. It is therefore up to your guard force to anticipate a visitor with that irresistible urge. It is essential that your guard force be trained as careful observers and be able to recognize certain peculiar mannerisms and characteristics of a potential wrongdoer. Security experts agree that alert guards are very effective in preventing theft or damage.

■ Safety

Every public space, whether it is a large museum or a small gallery, should have a written policy covering accident prevention. However, a written accident prevention policy is useless unless it is practiced and enforced. Periodic surveys of the building and grounds should be made and all hazardous conditions remedied or clearly posted. You and your staff should also arrange regular safety meetings.

The following is a list to consider:


1. Fire alarms should be clearly marked.
2. Fire extinguishers should be readily accessible in public as well as in non-public areas. Your staff should know where they are and how

to use them.

3. Do not let a gallery become overcrowded. Since it is a public space you should know the maximum density.
4. Repair loose carpeting so people will not trip and fall. Anti-skid mats should be used on wet days for slippery floors.
5. Look out for physical hazards such as trailing cords or sharp angles.
6. Entrance and stairways should be marked and well illuminated.
7. Exits and emergency doors should be well marked.
8. Electric tools should contain safety devices.
9. Follow workshop safety precautions when using tools. No one should use shop tools unless he or she is proficient.
10. Always keep the workshop clean.
11. Store inflammable materials, especially paints and thinners, in explosion-proof lockers.
12. Throw dirty rags in special covered waste containers.
13. Use yellow extension cords in a workshop and gallery so they can be seen.
14. Always have two persons use a ladder; one to climb and one to hold and steady it.
15. Establish a first-aid routine and always have a first-aid kit handy during fabrication and installation periods. A first-aid kit should also be available for gallery personnel when the exhibit is open. You, your staff and volunteers should be schooled in first aid.
16. Post emergency telephone numbers next to telephones.
17. Smoking should be limited to specific areas only.
18. Check your exhibit daily to make sure that everything is in working order. If not, make repairs immediately. □

PLEASE POST

MISSIN




Edvard Munch's
THE SCREAM

LAST SEEN: Aug. 22, 2004
 TAKEN FROM: The Munch Museum in Oslo, by two men, at least one armed, during daylight hours
 ESTIMATED WORTH:
\$75 MILLION

PLEASE POST

MISSIN



Edvard Munch's
MADONNA

TAKEN FROM: The Munch Museum in Oslo, in the same robbery in which 'The Scream' was taken
 ESTIMATED WORTH:
\$15 MILLION

A R T

UP FOR GRABS

A shocking theft puts museums on notice: No treasure is truly safe

By RICHARD LACAYO

WILLIE SUTTON, A ONCE CELEBRATED American crook, was partly famous for saying he robbed banks because "that's where the money is." Actually, museums are where the money is. Where else can you find so many portable items of stupendous value within arm's reach? In a single gallery there can be canvases worth more, taken together, than a whole fleet of jumbo jets. And while banks can hide their money in vaults,

museums, by their very mission, are compelled to put their valuables in plain sight. So the theft last week of one of the world's best known paintings was discouraging news not only for anyone who cares about art but especially for museum officials and gallery owners, who know how vulnerable their treasures are. Nothing could be worse than the thought of a canvas as important as *The Scream*, Edvard Munch's indelible image of a man howling against the backdrop of a blood-red sky, disappearing into a criminal underworld that doesn't care much about the niceties of art conservation. Art theft is a vast problem around the

world. As many as 10,000 precious items of all kinds disappear each year. And for smaller museums in particular, it may not be a problem they can afford to solve. The thieves who snatched *The Scream* and one other Munch canvas from the Munch Museum in Oslo, Norway, subjected them to rough handling from the start. On Aug. 22, at 11:10 a.m., about an hour after the museum opened, two men wearing hooded sweatshirts, gloves and ski masks burst through a side entrance. One of them waved a pistol, terrifying visitors, then pointed it at the head of an unarmed female guard and barked in Norwegian, "Lie

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PLEASE POST

MISSING



Jan Vermeer's **THE CONCERT**

LAST SEEN: March 18, 1990
TAKEN FROM: The Isabella Stewart Gardner Museum in Boston, by two thieves dressed as policemen

ESTIMATED WORTH:
\$80 MILLION

MISSING



El Greco's **THE EVANGELIST**

LAST SEEN: March 24, 1987
TAKEN FROM: A museum in Rosario, Argentina, by robbers pretending to deliver a telegram after hours

ESTIMATED WORTH:
\$7 MILLION

down!" Meanwhile an accomplice dashed through the ground-floor galleries until he came upon Munch's *Madonna* from 1893-94. The apotheosis of the painter's many femmes fatales, sexually inviting, weirdly commanding and more than a little poisonous, it's probably his next best known image.

In a frenzy, the thief yanked the frame downward to snap the wires that held it. Mary Vassiliou, a tourist from New Jersey who witnessed the robbery, told *TIME*, "It looked like he was crazy. He was banging it against the wall. Then he got it off the wall, and he was banging it on the floor." Witnesses say the same man next went after *The Scream*, which he ripped in the same brutal way from the partition—not even a solid wall—it was hung on. "They dragged them and twisted them and did all sorts of things," says museum director Gunnar Sorensen.

Like many great works, neither painting was insured for theft. The high premiums on very famous pictures would be budget busters even for the largest

museums. An earlier version of *The Scream*—there are four—was stolen from the National Gallery in Oslo 10 years ago. Three months later, officers from Scotland Yard posing as art experts from the J. Paul Getty Museum in Los Angeles approached the thieves with an offer to buy the painting, then arrested them when they produced it.

But with some other high-profile art-theft cases, the outcome is still in doubt. Last year two men posing as tourists stole Leonardo da Vinci's *Madonna with the Yarnwinder* from Drumlanrig Castle near Dumfries, Scotland. That case is still unsolved. So is the most spectacular art robbery in the U.S., the 1990 break-in at the Isabella Stewart Gardner Museum in Boston. Thieves disguised as policemen made off with 13 pictures, including a Manet, three Rembrandts and Vermeer's magnificent small canvas *The Concert*.

PAINTINGS: FROM LEFT, SUSAN R. JOYE; ART BY 11/23; ISABELLA STEWART GARDNER MUSEUM; EL GRECO; DRUMLANRIG CASTLE COLLECTION

2

ALSO MISSING

Have you seen these masterpieces? They're among the many the FBI and Interpol list as stolen. So if you stumble on a Da Vinci at a flea market, it's hot.



Nativity with St. Francis and St. Lawrence

by Caravaggio

Last seen: Oct. 19, 1969

Taken from: The altar of the Oratorio de San Lorenzo in Sicily, allegedly by the Mafia

Est. Worth: \$36 million



Madonna with the Yarnwinder

by Leonardo da Vinci

Last seen: Aug. 27, 2003

Taken from: A Scottish castle, by two thieves posing as visitors on a public tour

Est. Worth: \$54 million



Nature morte à la Charlotte

by Pablo Picasso

Last seen: Jan. 12, 2004

Taken from: A restoration warehouse in Paris

Est. Worth: \$4.4 million

Although large museums have had their share of embarrassing robberies—in 1911 the *Mona Lisa* was taken from the Louvre—the greatest problem is small institutions like the Munch Museum or private homes open to the public. Neither can afford elaborate security. Large museums attach alarms to their most valuable canvases, but a modest alarm system can cost \$500,000 or more. Some museums are looking into tracking devices that would allow them to follow stolen items once they leave the premises. “But conservators are concerned that if they have to insert something, it might damage the object,” says Wilbur Faulk, former head of security at the Getty Museum.

Meanwhile, smaller museums can barely afford enough guards, relying instead on elderly docents. Just last month *A Winter Landscape* by the Dutch painter Esaias van de Velde was stolen from the Wallraf Richartz Museum in Cologne, Germany. The thief testified at trial that, after finding only two guards for three floors, he simply slipped the painting, valued at \$240,000, under his shirt and went out the door. He told the court, “It’s probably more difficult to steal a T shirt.”

Now that they have *The Scream*, what can the thieves do with it? The very thing that makes some paintings especially valuable—fame—makes them very difficult to fence on the black

market. *The Scream*, an image nearly everybody knows, is not the kind of thing an unscrupulous buyer could hang in his mansion in plain sight. For that matter, it’s hard to imagine some Russian kleptocrat or Colombian drug lord lusting to own anything by the gloomy, sepulchral Munch, not so long as there’s an Impressionist landscape to be had instead.

Thieves sometimes try using artworks as collateral for other underworld deals. The masterminds of the 1986 robbery of

Russborough House near Dublin, who snatched 18 canvases, tried in vain to trade them for Irish Republican Army members held in British jails. Others demand a ransom from the museum that owns the pictures. Ten years ago, thieves in Frankfurt, Germany, made off with two major canvases by J.M.W. Turner that were on loan from the Tate Gallery in London. The paintings, worth more than \$80 million, were recovered in 2002 after the Tate paid more than \$5 million to people having “information” about their whereabouts. Though ransom is illegal in Britain, money for leads in an investigation is not, provided that police agree the source of the tipoff is unconnected to the crime. All the same, where information money ends and ransom begins is often a gray area.

Famous pictures usually surface in the end, after whoever took them realizes how hard they are to sell. But along the way the thieves can devastate a delicate image. The one who snatched Vermeer’s *Love Letter* from a Brussels museum in 1971 crammed it under his bed, leaving creases that required restoration. *The Scream* is especially vulnerable because it was painted on cardboard, which is less supple than canvas and also does not absorb paint as well. The slightest bend could cause pigment to flake away. If that happens, the anguished little man in Munch’s picture won’t be the only one who feels like screaming.

—Reported by
Walter Gibbs/Oslo, Lina Lofaro and Carolina A. Miranda/New York, Jeffrey Ressler/Los Angeles, Aatish Taseer/London and Charles F. Wallace/Berlin

How I Stole a Ming Scroll

Patrick Bucklew is a New York City artist who dabbled in theft in the '80s. This is his story:

I stole a Ming dynasty scroll from the Berkeley Art Museum and got away with it.

It was my mom’s birthday. My sister lives in San Francisco, so we met there to celebrate. I was an art student in Los Angeles, and I flew up. We all decided to go to a Richard Avedon photography show in Berkeley. I was kind of a con artist—small jobs, like getting in movies free—and I guess I was ready for a big job. While they were all looking at



the photographs, I went to the next gallery, where the museum was installing scrolls from the Ming dynasty. The room was unguarded, and I slid an 8-ft. piece of Plexiglas out from its holders, removed the scroll and rolled it up. I then placed it in the sleeve of my Windbreaker and carried it out, kind of swinging it in a natural arm motion. I leaned the scroll on a ledge right in front of the security guard and went over to the Berkeley art school where I found a bag and a batik print in the garbage. I went back and rolled the scroll in them. My mom, sister and a friend came out and, with surprised expressions, asked, “What is that?” I said, “It’s your birthday

present, Mom.” Later, I gave her the batik print.

I kept the scroll in my closet for several months. Occasionally, I would bring it out to show friends. I even had an offer from a shady friend of a shady friend to acquire it for five grand but decided not to sell. Then, when I was going home to Washington State for summer break and was about to run out of gas near Berkeley, I decided to take the scroll to its rightful owners and claim the \$500 reward that had been offered for it. The curator was very nice and told me I could leave because I returned the scroll unharmed. I said that I wanted the reward. He said, “O.K., if that’s the way you want it,” and called in the police.

The cops kept asking me to repeat the story of how I found

the scroll, and they kept telling me that I was changing it and tripping me up. After an hour, they said, “Patrick Bucklew, did you steal the scroll?” I said, “No.” And they asked again and again. Finally, I cracked. I just wanted to go home. They locked me up, and I called my dad, who hung up on me. Then he got me a very good lawyer. I spent three days in jail. After I was released, I didn’t have the 50¢ it cost to take a bus to my lawyer, so I had to bum money from someone who asked what it was for. I told him I was an artist and needed help. He then showed me an article that had just come out—the title read ARTIST STEALS ART. I said, “Hey, that’s me!”

My criminal days ended with the judge giving me a \$500 fine and telling me never to come to California again.

Sly art prankster hangs own work in New York museums

By APRIL AUSTIN
The Christian Science Monitor

"These galleries are just trophy cabinets for a handful of millionaires. The public never has any real say in what art they see."

They are not amused. That's the report, at least, from four museums that became targets of an art prankster earlier this month in New York.

A shadowy British artist who calls himself Banksy walked into the Museum of Modern Art, the Metropolitan Museum, the Brooklyn Museum and the Museum of Natural History sometime around March 13 and surreptitiously mounted his own artwork on the walls.

The four framed pieces — including two oil paintings appropriated and embellished by Banksy and an insect "specimen" — were not discovered in some cases for several days. The bogus acquisitions have now been removed, but the museums are not talking about whether further action will be taken. A spokeswoman for the Museum of Modern Art, where Banksy left a painting of a discount can of tomato soup (à la Andy Warhol), would only confirm the work was found tucked away in an elevator lobby on March 17.

"They're dumbfounded," said Marc Vincent, associate professor of art history at Baldwin-Wallace College in Berea, Ohio.

an art prankster who hangs work in metropolitan museums wrote in an e-mail

BANKSY

"The museums are probably very worried" because of the security concerns this raises, he says.

If someone can come in, find an uncrowded gallery and attach a painting to the wall without guards seeing him, what would stop someone else from bringing in a more dangerous object, he asked.

Still, the museums have taken about as many security precautions as they can, Vincent said. "They can't make it harder for people coming to the museum, there are already long lines."

Banksy is no stranger to controversy, having perfected his stealth methods as a graffiti artist around London and in similar pranks at the Tate Britain gallery and the Natural History Museum in London. At the Tate, his painting of a quaint rural scene — marred by police crime-scene tape — fell off the wall because of weak glue, according to press reports.

This tweaking of the art estab-

lishment has precedents in the 20th century, Vincent said. "He's taking out the middle man, the curator."

Part of the modus operandi of contemporary artists has been to stand hierarchy on its head. Banksy fits into this category. "These galleries are just trophy cabinets for a handful of millionaires," he wrote in an e-mail exchange published in a news article. "The public never has any real say in what art they see."

"He is making a serious point," said Julian Spalding, former director of Glasgow's Museums and Art Galleries. "The public have no access whatsoever to what goes on in the sacred spaces of modern art galleries."

What makes Banksy's exploits effective as attention getters, however, is the degree to which he uses the tools of the curators against them. His paintings' ornate frames and the plaques that accompanied them mimicked those found in galleries. "He's using their language, their style

of presentation," Vincent said. Banksy also may be tweaking museumgoers. "Look at how many people rent Acoustiguides when they tour the galleries," Vincent said. "They're like sheep being led around. They want to get their money's worth out of the experience. Why do you need someone else to tell you what is important?"

By planting bogus works that escaped the attention of casual viewers and guards, Banksy may be pointing out how little knowledge people bring to the viewing of art. "That's the trade-off in the democratization of art," Vincent said. More people have access, but fewer people bring any background to the experience.

At the same time, those who get the joke find Banksy's exploits clever and amusing — as long as his pranks don't cause harm. Among them is Spalding. If others in the museum world share his view, however, they are keeping quiet.

Banksy has returned to England, where he preserves his secret identity through intermediaries. He was quoted saying that not getting caught was part of the "buzz" he got from such pranks. "I've wandered around a lot of art galleries thinking, 'I could have done that,' so it seemed only right that I should try," he said.

8

Evaluation



■ Evaluation

There seems to be general agreement among most museum professionals that exhibitions, including traveling ones, should be evaluated for their effectiveness. A few institutions are somewhat reticent because the results could be “ego damaging.” We believe that the evaluation process is not a form of punishment but a constructive process whereby we can learn from our mistakes as well as successes. It makes sense to say that the

purpose of an exhibition is to provide pleasure, educate and enlighten visitors by conveying information, increase interest in a particular subject, and reinforce certain beliefs and attitudes. Therefore, if we want to achieve these goals, evaluation can be a valuable tool in showing us how we may improve our performance.

Evaluation can start in the early design phase and continue after the exhibit and related programs are under way. Certain design solutions can be tested in the scale-model stage and then



easily changed. If you apply for grant funds for its development and execution, special monies should be designated for evaluation as well as for use in correcting ineffective areas, once testing shows a weakness or lack of communication.

Important questions to answer for putting on more effective exhibits are:*

1. Who makes up the audience? What are they interested in? What are their objectives?
2. What are your objectives? Do you have information to convey, attitudes to change, or both? Has anyone tried to specify them?
3. How best can you reach your own goals and objectives and those of your audience? What content and what media are most appropriate? How much time, money, talent, do you have to work with?
4. Once you decide to put an exhibit together, does it really work? If it doesn't, where is the problem and how can it be fixed? Can you pre-test an idea before putting a lot of money into it?
5. What have you learned from your experience that would help yourself and others to do even better the next time? Did you document and share your findings?

Harris Shettel, a leader in testing the effectiveness of exhibits, offers six recommendations that he feels need to be implemented in order to upgrade educational exhibits. They are:

1. Teaching exhibits must have explicitly stated objectives.
2. When you know what you are trying to achieve with a target audience or audiences, you are ready to consider the appropriate content through which to reach your objectives.

* Primary source for discussion on evaluation is Shettel, H.H., "Exhibits: Art Form or Educational Medium?" *Museum News*, Vol. 52, No. 1, 1973.

3. It is essential that careful thought be given to the order in which information is to be learned and to ensure through the exhibit design that this order is followed.

4. One of the most powerful principles to emerge from the general field of behavioral psychology and its application to instruction has been the idea that active participation heightens the acquisition and retention of information.

5. Closely related to participation is reinforcement.

Shettel's recommendations in their combined form can be seen as a means of controlling viewer behavior; that is he suggests that the exhibit be designed so the content is controlled, the sequence is controlled, and an incentive to continue responding to the learning from the exhibit is the end result.

His final recommendation, as a #6, involves "a process that has become an integral part of most programmed instructional materials and other so-called innovative approaches to education: the need to test and revise materials before they are considered ready for public consumption."

All of this testing and analyzing would seem to indicate the need for a considerable amount of time, especially when planning, design and execution time is limited. However, as mentioned earlier, one can test during the early design stage by using exhibit models, photographs of the objects for display and early drafts of label copy. A simple graphics, drawing or painting exhibition can be improved by making sure that label copy identifying the objects as well as describing the cultural context in which they were created is clear, concise and informative. For more didactic (story-telling) exhibitions, the need for testing is even greater.

Since evaluation requires a knowledge of education and psychology, it is a good idea to contact a specialist or a college educational psychologist. He or she may be willing to take on your evaluation as a class project—a "living laboratory" for the students. □

9

People with Disabilities

■ People with Disabilities

The recently passed (July 1990) Americans with Disabilities Act provides civil rights for all persons with disabilities, including the right to have access into all public buildings and cultural programs.* This means that exhibitions must be made accessible through the provision of barrier-free structures such as ramps and elevators. It also means that lectures, art education programs, studios, displays or performances that are open to the public must be accessible to persons who are blind, visually impaired, physically challenged in wheelchairs, deaf, hearing impaired or otherwise disabled. In other words, the legislation aims to provide accessibility to all cultural programs for the nation's disabled citizens, roughly 45 million people.

The law does allow some flexibility in that "establishments are not required to provide an auxiliary aid or service that places an 'undue

burden' upon them or that would 'fundamentally alter' the service or goods they provide. . . . The size and nature of the business is considered under the law in determining whether an auxiliary aid is an undue burden." Museum administrators, it is advised, should seek legal counsel in order to define "undue burden" for their particular institution, and whether the size of the institution exempts it from the law.

Here are some of the things you can do to accommodate people with disabilities:

1. Familiarize yourself with the "Americans with Disabilities Act" and other available literature.
2. Consult with city, county, state and federal agencies concerned with people with disabilities.
3. Talk to educators dedicated to teaching the disabled.
4. With the help of local advocacy groups, form an advisory committee of persons with disabilities to assist in program development and staff training.
5. Develop a training program for staff docents and volunteers to provide sensitivity and skills for working with disabled persons.
6. Seek to hire disabled persons on your staff.
7. Raise funds to make your building and gallery barrier-free.
8. Rehabilitate your restrooms to accommodate wheelchair users.
9. Install braille indications in your elevator(s).
10. Lower some drinking fountains and telephones so people in wheelchairs can reach them.
11. Install TDD and amplifier devices in some public telephones.
12. Make sure that there are curb cuts for wheelchairs on the streets near your facility.

*Details of the new Uniform Federal Accessibility Standards are available for purchase through your closest U.S. Government Printing Office outlet (usually located in the main post offices of large cities).

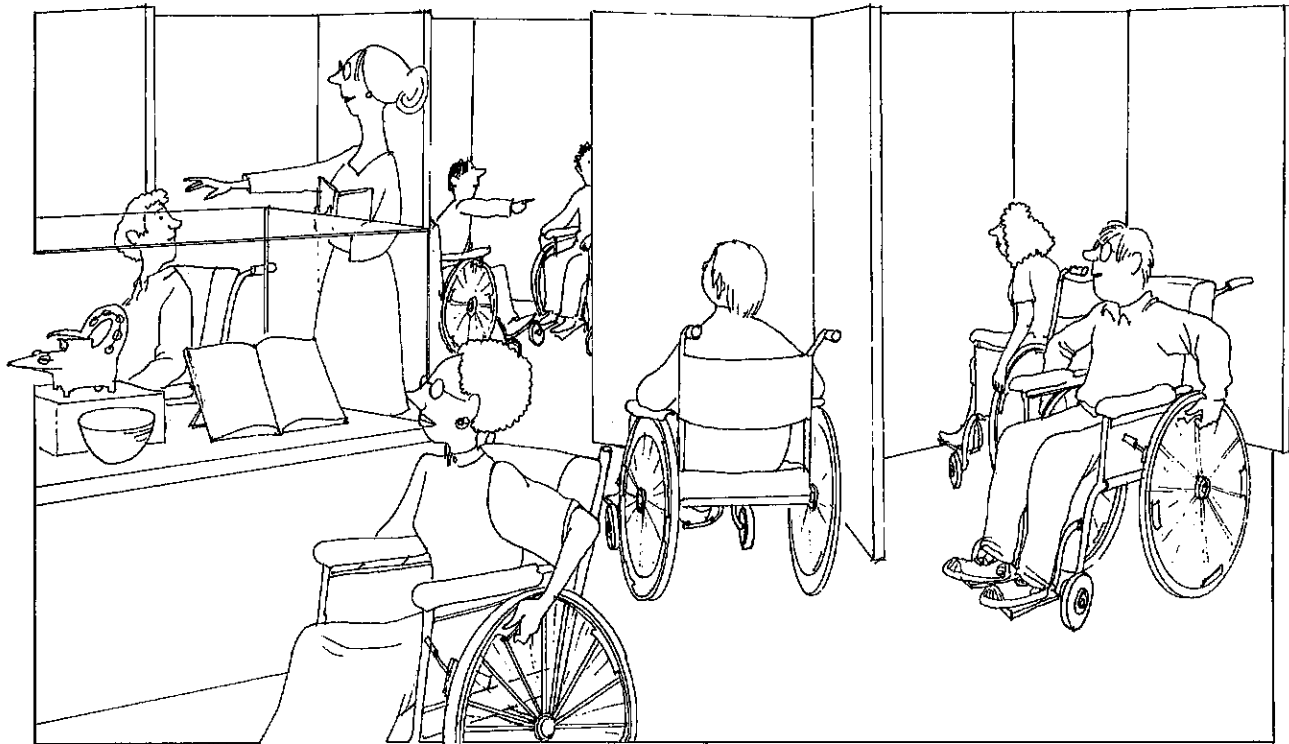


Figure 102

If your exhibition is made accessible to the disabled,

your entire community will benefit.

13. For the hearing impaired and deaf, provide scripts or abstracts of audio-visual presentations; provide an interpreter for films and lectures. Apply captions to film and video programs whenever possible. This will help not only hearing impaired and deaf visitors but new readers and non-native speakers of English.

If you intend to offer interpreter services for public programs, make sure your organization has its own TDD so that your hearing impaired and deaf public can call you for information.

14. If appropriate within exhibitions, use recorded music or quotations from literature to enhance the flavor of a culture or historic period. Everyone will benefit. By the same token, use sound effects or animal calls in natural history exhibitions.

15. Provide cassette tours of exhibitions; also install "hands-on" objects that can be touched. Again, everyone will benefit.

16. Make aisles wide enough to accommodate wheelchairs. Also consider the placement of label copy for the wheelchair user.

17. Apply non-slip surfaces to all ramps.

18. Develop a "hands-on" program stressing the process of creating art from raw materials into aesthetic forms and the integration of art experiences with nature, history and art.

19. Sponsor workshops related to special exhibitions for:

- Children with learning disabilities
- The blind and visually impaired
- The deaf and hearing impaired.