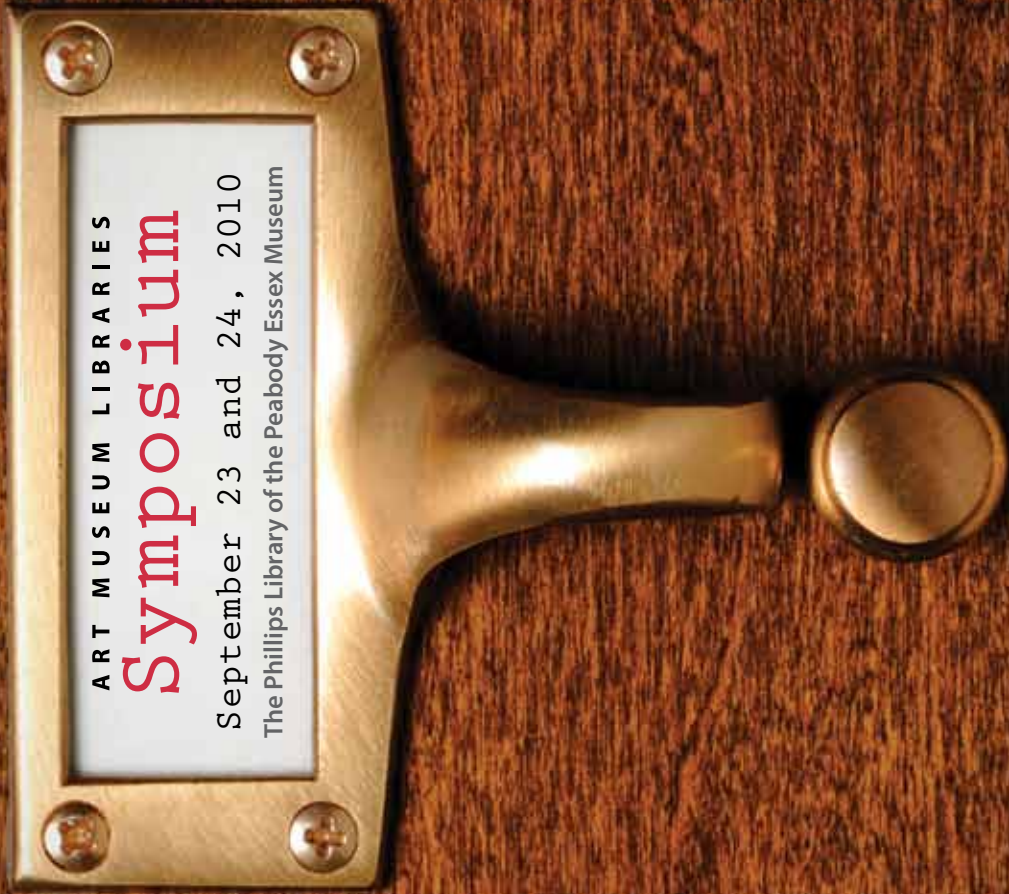


ART MUSEUM LIBRARIES

# Symposium

September 23 and 24, 2010

The Phillips Library of the Peabody Essex Museum





## Welcome

Libraries, archives and museums must deal with similar issues: acquisitions, funding, staffing, cataloging and so forth. Libraries and archives in museums have a second layer of concerns: How do they relate to their parent institutions? We at the Phillips Library of the Peabody Essex Museum have convened this symposium to address some of the key issues in our profession.

What is the role of libraries and archives in an art museum? Can we achieve data unity among the three constituencies, and if so, what is the best way to do it? Who are our audiences, and how can we serve them best? How can libraries and archives help the parent institution with fundraising, and how can successful development campaigns benefit all parties? What forms of collaboration in the museum will help the greatest number of parties? Where are we headed in these professions? How will libraries and archives in art museums evolve in the future?

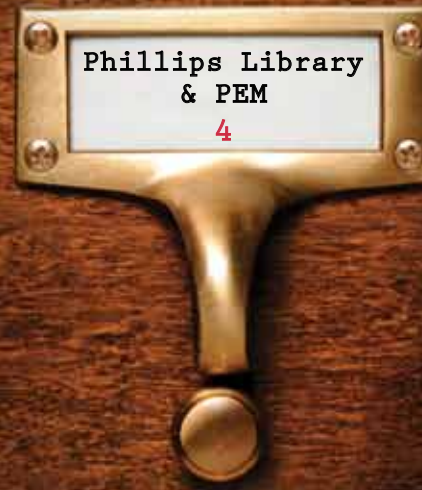
In preparing for this symposium, our steering committee identified a host of topics common to our institutions. The ones I have just delineated rose to the top of our interests because of the impact they have on our professional lives. In future symposia we hope to address many other concerns for us.

In addition to two experienced, knowledgeable keynote speakers, we have assembled experts who will look at the symposium's topics from the perspective of the museum and that of the library/archive. We trust that their presentations will raise questions and lead to discussions. All sessions will be recorded, edited and published in a paper-based and online *Proceedings* that will benefit professionals in the fields represented.

We would like to acknowledge all of the people who have made this event successful. Our steering committee: Barbara Kampas, Irene Axelrod, Paula Richter, Susan von Salis and Andrew French. Many thanks to our speakers for their knowledge and expertise, to the Peabody Essex Museum Creative Services Department, to the entire museum staff and to all of our participants for helping to bring this symposium to fruition.

**Sidney Berger**

The Ann C. Pingree Director of the  
Phillips Library | Peabody Essex Museum



## The Phillips Library

The Phillips Library has continued to provide its patrons with access to a wide range of research materials since the museum's founding in 1799. Located in two architecturally noted structures, the John Tucker Daland House and Plummer Hall, the library's holdings reflect the social, cultural and economic history of Essex County, one of the nation's earliest settled regions. The collection, originally created for personal use by local merchants and mariners, is global in scope and provides a wealth of documentation on maritime exploration and international trade from the late 18th and early 19th centuries.

The Phillips Library has an international reputation as a major repository for some of the finest collections in the world concerning maritime history and art, New England life and culture, Asian art and culture, American decorative art, Native American history and art, and Oceanic art and culture. The library also houses the Herbert Offen Research Collection on Chinese, Japanese and Korean furniture, architecture and gardens; the Frederick Townsend Ward Collection of more than 10,000 volumes of Western-language books on China; the Edward Sylvester Morse Collection of materials on Western Trade with Japan; the Nathaniel Hawthorne family papers; and one of the largest collections of photographs in a United States museum, with more than 800,000 images. Researchers have access to original manuscripts, books, pamphlets and documents created for personal, business, legal, artistic and scholarly use. More than 400,000 printed volumes, over a mile of shelves of manuscripts, an extensive collection of ephemera, broadsides and pamphlets, and a substantial run of periodicals provide a wide variety of scholarly sources for researchers.

## The Peabody Essex Museum

PEM was among the first museums in America to collect international works of art and culture. Its collection — contemporary and historic American, Asian, maritime, Oceanic, Native American and African art — and its archival Phillips Library and historic American and Chinese houses — are among the finest of their kind.

PEM's roots date to the 1799 founding of the East India Marine Society, an organization of Salem captains and supercargoes who had sailed beyond either the Cape of Good Hope or Cape Horn. The society's charter included a provision for the establishment of a "cabinet of natural and artificial curiosities," which is what today we call a museum. True to that spirit, PEM is dedicated to creating a museum experience that celebrates art and the world in which it was made.

The museum offers unique opportunities to explore a multilayered and interconnected world of creative expression by presenting art and culture in new ways, by linking past and present, and by embracing artistic and cultural achievements worldwide. Through its exhibitions, programs, publications, media and related activities, PEM strives to transform people's lives by broadening their perspectives, attitudes and knowledge of themselves and the wider world. The Phillips Library is the research center of the museum, serving its personnel and the wider world of scholarship beyond.



Welcome



## Day 1 | Thursday, September 23

- 8-9 am** Registration and Coffee
- 9-10 am** Keynote Speaker | Dan L. Monroe
- 10:15-11:30 am** Session One | The Role of the Library and Archives in an Art Museum  
Susan von Salis, James Ulak
- 11:30 am-12:45 pm** Lunch | East India Marine Hall
- 12:45-2 pm** Session Two | Data Unity in the Institution  
James Forrest, Rose Sherman, Elizabeth O'Keefe
- 2-3:15 pm** Session Three | Serving Various Audiences  
Deirdre Lawrence, Michelle Elligott
- 3:15-3:45 pm** Break
- 3:45-5 pm** Tour Opportunity | Phillips Library and/or PEM Exhibitions
- 6 pm** Dinner | Atrium

## Day 2 | Friday, September 24

- 8:30-9:30 am** Registration and Coffee
- 9:30-10:30 am** Keynote Speaker | Kenneth Soehner
- 10:30-11:45 am** Session Four | Fundraising for Museums and Libraries  
Milan R. Hughston, David Cole
- Noon-1:30 pm** Lunch | East India Marine Hall
- 1:30-2:30 pm** Tour Opportunity | Phillips Library and/or PEM Exhibitions
- 2:30-3:45 pm** Session Five | Collaboration among Personnel  
Barbara Rominski, Kaywin Feldman
- 3:45-4 pm** Break
- 4-5 pm** Session Six | Wrap-up and Future Trends  
Neal Turtell, Joshua Basseches

This two-day symposium takes place in Morse Auditorium, at the Peabody Essex Museum. Registration is in the lobby near the auditorium. Lunch is provided both days in East India Marine Hall. Dinner on Thursday evening is in the Atrium. Tours of the Phillips Library and the Peabody Essex Museum are offered both days.

# 2010 Art Museum Libraries Symposium Topics

The Art Museum Libraries Symposium includes six sessions, three each day on topics relevant to museums, archives and library professionals. Each session has speakers representing libraries and museums. Once the speakers have presented their observations, the session will be opened for questions and for wider discussion by the audience.

## Session One

### The Role of the Library and Archives in an Art Museum

Free-standing or academic libraries have distinct clients. So do libraries in art museums. Many a museum library caters only to its "local" patrons: the personnel of the museum who are doing research to further the museum's goals. However, in many institutions, the library and archives in an art museum serve a much wider clientele, like scholars and students, genealogists and historians, writers of fiction and nonfiction, people interested in local history and others. In either case — with only internal patrons or with clients from throughout the scholarly world — the library and archives must define their strategies, based on their own patrons, and direct their activities accordingly. This session focuses on strategies for making such assessments.

## Session Two

### Data Unity in the Institution

Libraries catalog their printed items in a particular way, adhering to specific cataloging rules promulgated by professional bodies for over a century. Likewise, for their manuscript and archival materials, processors create finding aids, guided by industry standards. Museums use their own professional practices to catalog their objects. The aim of each approach is access: giving all researchers the ability to locate the objects or information they need. Through data unity, researchers would be able to research all of the institution's holdings at one time, accessing information about museum and library objects. This session will focus on determining the goals of data unity and how the needs of each component of the organization and their patrons are met. It will also consider appropriate methods to achieve these goals.

## Session Three

### Serving Various Audiences

Resources can be stretched only so far. What is the primary audience for the library? For the institution's archives? Is it the curators and the administration of the museum, or is it also a wider clientele of scholars in the world beyond the institution? How do libraries in art museums prioritize their efforts? How do they balance their resources to offer the best services to their most central clients? How do they decide who these clients are? How do they expand their audiences and determine how to serve these new users without negatively affecting services to existing audiences? This session focuses on how libraries, archives and art museums serve various audiences.

## Session Four

### Fundraising for Museums and Libraries

Just as a museum can never have enough money, libraries can acquire endless resources. When a library resides inside a museum, how should fundraising be done to the benefit of both? How does one separate development for one from development for the other? Should development campaigns be separate? This session focuses on creating strategies for the smooth integration of fundraising.

## Session Five

### Collaboration among Personnel

Administrators, curators, librarians and archivists at a museum have individual responsibilities, which are not mutually exclusive. In fact, they are essentially all working toward the same goal: the overall success of the institution. How does one define "success" for each of these constituencies? How can these parties work together to serve the mission of the museum? How does each group achieve its goal while providing context and support for the other? This session addresses forms the collaboration could take and how collaboration can be achieved.

## Session Six

### Wrap-up and Future Trends

This session recounts what was learned in the symposium and helps predict where the two parts of the institution are headed. The conversation following the presentations at this session should be insightful, inventive and revealing.



## Keynote Speakers



### Museum Perspective

#### **Dan L. Monroe**

Executive Director and CEO | Peabody Essex Museum

Since 1993, Dan L. Monroe has been executive director and CEO of the Peabody Essex Museum (PEM). He led the consolidation of two predecessor museums: the Peabody Museum of Salem (established in 1799) and the Essex Institute (established in 1821), which merged in 1992 to create the new Peabody Essex Museum.

During his tenure, PEM has achieved national and international standing, visibility and recognition as a highly progressive museum of art and culture; more than \$40 million worth of additions to collections has been made through purchases and gifts. PEM operates the 15th-largest art museum facility in North America.

Monroe has had many regional and national museum leadership roles. He was president of the American Association of Museums and AAM-ICOM between 1992 and 1994. He is presently active in the Association of Art Museum Directors, where he chairs the AAMD Art Issues Committee.

During his tenure as president of AAM, Monroe spearheaded sweeping changes to its system of governance and established a new Code of Professional Ethics. Monroe was instrumental in the passage of the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990. He is currently a member of the NAGPRA Review Committee. He has written and lectured widely on NAGPRA.

Monroe also was president of the Western Museums Conference and was a grants panelist for the National Endowment for the Arts, National Endowment for the Humanities and the Institute of Museum Services. He served as senior museum advisor to the Getty Trust's Museum Management Institute from 1991 to 1994.

Monroe has written and lectured nationally and internationally on a wide range of topics related to museums and their future. He was featured speaker at national museum conferences in Japan and Korea. He co-authored *Gifts of the Spirit* and has organized or co-curated several exhibitions in the fields of photography, contemporary art and Native American art. Monroe has also been a professional musician, an art photographer who has had one-person exhibitions at museums and an award-winning filmmaker.



### Library Perspective

#### **Kenneth Soehner**

Chief Librarian | The Metropolitan Museum of Art, New York

Kenneth Soehner has been a librarian at The Metropolitan Museum of Art for the past 15 years. He began at the Met as bibliographer/acquisitions librarian and for the past 13 years has served as Arthur K. Watson Chief Librarian. The libraries at The Metropolitan Museum, including the Robert Goldwater Library, the Nolen Library, The Lehman Collection Library, The Menschel Library in the Department of Photographs, the Thomas J. Watson Library and others within the museum's library system, comprise one of the nation's largest and most encyclopedic collections of research material relating to the history of art.

During Soehner's time at the Met, the library has undergone many changes, accelerating over the past two or three years, especially with respect to the library's policies, staffing and structures. A key organizational change in moving away from a rigid, unit-based structure to a flexible, team-based one that benefits from extensive cross-training and staff innovations took time to develop but proved vital when the economic crisis forced a significant staff reduction. At the same time, the library has maintained its uncompromising commitment to building the collection and increasing its depth and global scope. Reflecting the encyclopedic nature of the museum's collection, the library's collection has been international in scope for 140 years, but the range of collection building for the library is now wider than ever. Four years ago the library began an Outstanding Service Initiative, and its success is expressed by increased hours (30 percent to outside visitors and 20 percent to museum staff) and an increased number of outside visitors and items circulated.

Before arriving at the Met, Soehner was bibliographer/acquisitions librarian at Barnard College Library. He has also worked at Queens College and Union Theological Seminary. He is active in ARLIS at the national and local levels and was president of ARLIS/NA in 2008–09. He helped spearhead collaborative projects among New York's art museum libraries as one of the participants in NYARC. For the past seven years he has been visiting associate professor at Pratt School of Library and Information Science, where he teaches classes on Art Librarianship and Museums & Library Research.



## Session One

### The Role of the Library and Archives in an Art Museum

#### Susan von Salis

Archivist | Harvard Art Museum

Susan von Salis holds a B.A. in Religion and Afro-American Studies and an M.A. in History/Public History. As curator of the Harvard Art Museum Archives, she is responsible for appraising, accessioning and cataloging records and personal papers; strategic planning; preservation of archival collections across the museum; and reference and archives technology. Von Salis is the author of many books and articles, and she has presented numerous professional papers on museum archives, EAD privacy issues in archives, archival outreach and various topics in social history for the Society of American Archivists. She recently was on the Society of American Archivists program committee for the 2009 annual meeting. She is co-chair of the Museum and Archives Professional Affinity Group of the New England Museum Association.

#### James Ulak

Deputy Director | Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution

James Ulak is the deputy director of the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution. A specialist in the history of narrative painting production in 14th- and 15th-century Japan, Ulak received his Ph.D. from Case Western Reserve University in 1994. He was a researcher at the Cleveland Museum of Art, associate curator of Asian art at Yale University Art Gallery, associate curator of Japanese art at the Art Institute of Chicago and curator of Japanese art at the Freer and Sackler galleries. In addition to supervising curatorial, research, archival, conservation, conservation science activities and fine arts collections management at the Freer/Sackler, Ulak has been extensively involved in the development and funding of programs for research in East Asian painting conservation. He has published on a wide range of topics in Japanese art.

## Session Two

### Data Unity in the Institution

#### James Forrest

Web Creative Director | Peabody Essex Museum

James Forrest is the award-winning Web creative director of the Peabody Essex Museum and also the principal of Ambalogic Interactive Studios. With a background in new media design, fine art and sound design, Forrest has created new possibilities for the changing experiential landscape online and beyond. His work has been featured in many articles, presentations and shows about personalization, bookmarking, cultural exchange and community outreach. As part of PEM's Integrated Media team, he works to create rich, engaging experiences in varying learning models and cultures.

#### Rose Sherman

Director/Chief Information Officer, Enterprise Technology & Business Development | Minnesota Historical Society

Rose Sherman joined the Minnesota Historical Society in 1999 as director of enterprise technology. In addition to planning and managing the society's enterprise technology architecture for two museums and 20-plus historic sites and their business applications, Sherman has been guiding the society to produce award-winning websites at mnhs.org, featuring e-commerce with digital products, user-generated content of stories and comments, and social media. Her most recent website accomplishments include wotr — a user commenting tool — Placeography.org, GreatRiversNetwork.org, MNGreatestGeneration.org and an in-gallery video postcard application using streaming video. Sherman holds a B.A. in Marketing and Economics from Augsburg College.

#### Elizabeth O'Keefe

Director of Collection Information Systems | Morgan Library and Museum

Elizabeth O'Keefe has been director of collection information systems at the Morgan Library & Museum since 1997. She is responsible for overseeing the integrated system used to manage the Morgan's library and museum collections and to disseminate collection information through the Morgan's online public catalog, CORSAIR. O'Keefe has lectured on object cataloging and integration of library and museum information at many conferences, and is on several data-standards committees, including the MARC Advisory Committee, the Cataloging Advisory Committee of the Art Libraries Society of North America, the Cataloging Cultural Objects Advisory Group and the Descriptive Cataloging of Rare Materials (Manuscripts) Editorial Team.





Woodblock illustration from 1903 volume on ancient Japanese ceremonies.

## Session Three

### Serving Various Audiences

#### Deirdre Lawrence

Principal Librarian | Brooklyn Museum of Art

Deirdre Lawrence has been the principal librarian at the Brooklyn Museum since 1983. Before coming to the Brooklyn Museum, she was associate librarian at the Museum of Fine Arts, Boston. She received her M.L.S. from Pratt Institute in 1979 and has studied art history on the graduate level. At the Brooklyn Museum she established the Museum Archives and implemented many projects to preserve and make accessible the research collections (Arcade.org). Lawrence has written articles on the collections and lectured frequently on the research collections in the Libraries and Archives of the Brooklyn Museum as well as on Brooklyn Museum history. She is a visiting professor at Pratt's School of Information and Library Science and is a board member at the Center for Book Arts, in New York.

#### Michelle Elligott

Museum Archivist | The Museum of Modern Art, New York

Michelle Elligott is the museum archivist at The Museum of Modern Art (MoMA). In addition to directing the department, she organizes archival exhibitions and co-edited the museum's first self-published history: *Art in Our Time: A Chronicle of The Museum of Modern Art*. She was also co-curator of the MoMA exhibition 1969, held at P.S. 1 Contemporary Art Center. With her "Modern Artifacts" column, she is a regular contributor to the art magazine *Esopus*. She has taught seminars in Havana, Caracas and Buenos Aires. She lectures and publishes widely. Elligott holds degrees in Art History from Smith College and the City University of New York and also studied at the Université de Paris IV, Sorbonne, and the American School of Classical Studies in Athens, Greece.

## Session Four

### Fundraising for Museums and Libraries

#### Milan R. Hughston

Chief of Library and Museum Archives  
The Museum of Modern Art, New York

Before assuming his duties as chief of library and museum archives at The Museum of Modern Art in September 1999, Milan R. Hughston was a librarian at the Amon Carter Museum (1979 to 1999). During that time, he published comprehensive bibliographies in museum publications, including "Thomas Eakins" (1996), the photography collection catalog (1993), "Eliot Porter" (1989) and "Laura Gilpin" (1986). In 2000, he established, with May Castleberry, The Library Council, to promote the research resources of MoMA through a membership program and publications of artists' books in a series called Contemporary Editions. He is also a founding member of the New York Art Resources Consortium, which coordinates collaborative projects among the research libraries of MoMA, the Frick Collection, the Brooklyn Museum and The Metropolitan Museum of Art.

#### David Cole

Director of Development and Strategic Initiatives  
Harvard Art Museum

David Cole is director of development and strategic initiatives at the Harvard Art Museum, where he focuses on the planning and execution of the museum's Expanding Vision capital campaign and on the development of community partnerships in the greater Boston area. He has been a research fellow in organizational learning at Harvard's Project Zero and is a graduate of the Ed.M. program at the Harvard Graduate School of Education. A lecturer on museum development and community engagement strategies in Harvard's Museum Studies program, Cole earned a Ph.D. in Art History and American Studies from the University of Texas at Austin.



Art Scrap Book, depicting trade cards from the late 19th Century.

## Session Five

### Collaboration among Personnel

#### Barbara Rominski

Librarian | The San Francisco Museum of Modern Art

Barbara Rominski is head of the San Francisco Museum of Modern Art (SFMOMA) Research Library and Archives. As the department's first active participant in the institution's Collections Division, she has increased museum-wide perception and understanding of the library through promotion of its resources and participation in interdepartmental projects. In 2006 she established the museum's first archives program under a grant from The Getty Foundation. Prior to joining SFMOMA, she worked with the private collection of Harry and Mary Margaret Anderson and The Reva and David Logan Collection of Illustrated Books at the Fine Arts Museums of San Francisco.

#### Kaywin Feldman

Director | Minneapolis Institute of Arts

Since 2008, Kaywin Feldman has been the director and president of the Minneapolis Institute of Arts, one of the leading art museums in the country. Prior to moving to Minneapolis, Feldman was director of the Memphis Brooks Museum of Art, Tennessee's oldest and largest encyclopedic art museum, where she oversaw major acquisitions in all areas of the permanent collection and significantly increased holdings of works by African-American artists. During her nine-year tenure, the museum's membership tripled, attendance increased by 35 percent, and a \$5 million lead gift for a proposed capital campaign, the largest gift in the institution's history, was secured. She began her career at the British Museum, where she worked in the education department after receiving her M.A. in Art History from the Courtauld Institute of Art in London.

## Session Six

### Wrap-up and Future Trends

#### Neal Turtell

Executive Librarian | National Gallery of Art

Neal Turtell has been the executive librarian at the National Gallery of Art in Washington, D.C., for the past 23 years. Previous to this, he was the assistant chief librarian, assistant professor of Library Science at the University of Wisconsin, and librarian and chief of Catalog Records at the Smithsonian Institution. He has been an active member of the Art Library Society of North America since 1987, and in 1996 became associate editor of *The Cicognara Project* at the Vatican Library. Turtell has published many book reviews for *Library Journal* and has organized numerous book exhibitions for the National Gallery of Art. Before earning his M.S. in Library Science from the Pratt Institute in 1975, he received his B.A. in Art History from Fordham University.

#### Joshua Basseches

Deputy Director | Peabody Essex Museum

Joshua Basseches is deputy director of the Peabody Essex Museum, where he oversees education, public programs, the Phillips Library, exhibition planning and all of the museum's finances and operations. Basseches collaborates closely with the Ann C. Pingree Director of the Phillips Library to establish the vision and priorities for the library. Prior to joining PEM, Basseches was executive director of the Harvard Museum of Natural History, where he led the effort to make Harvard's vast intellectual and collections resources in the natural sciences accessible to a wide public. He holds an M.B.A. from Harvard Business School and is completing an M.A. in Art History at Boston University. He currently is first vice president of the New England Museum Association.

Session  
Speakers



## Lodging

The official symposium hotel is the Hawthorne Hotel, one block from PEM. Special conference rates are available on a first-come, first-served basis. Participants are encouraged to reserve rooms early.

### To make reservations, call or e-mail.

Mention the Art Museum Libraries Symposium. If you try to make reservations online, it will say the hotel is full because they are blocking the public from taking our rooms.

### Hawthorne Hotel

website: [www.hawthornehotel.com](http://www.hawthornehotel.com)  
e-mail: [info@hawthornehotel.com](mailto:info@hawthornehotel.com)  
phone: 978-744-4080 or 800-729-7829

### PEM's preferred hotel partner.

### How to check your group block reservations:

- Go to [www.hawthornehotel.com](http://www.hawthornehotel.com)
- Click on *Book Your Next Stay*
- Click on *Book Now*
- Enter promotional code **PEMARTS09**

*The site will then tell you everyone who has booked and/or canceled a reservation in your block, as well as their check-in and check-out dates.*

### Salem Waterfront Hotel

website: [www.salemwaterfronthotel.com](http://www.salemwaterfronthotel.com)  
e-mail: [info@salemwaterfronthotel.com](mailto:info@salemwaterfronthotel.com)  
phone: 978-740-8788

### Other Accommodations

Bed & Breakfast and Inn accommodations are also available. Please visit:

[www.salem.org](http://www.salem.org)  
[www.northofboston.org](http://www.northofboston.org)  
[www.salemweb.com](http://www.salemweb.com)  
[www.massvacation.com](http://www.massvacation.com)  
[www.vgp.com](http://www.vgp.com) (Boston's multilingual guide)

## Travel

### Shuttle and Car Service

[www.northshoreshuttle.com](http://www.northshoreshuttle.com)  
[www.bostoncoach.com/home.jsp](http://www.bostoncoach.com/home.jsp)

Custom Coach Airport Limo  
978-741-3330  
35 Norman St., Salem, MA 01970

Tri-City Taxi, Salem, 978-744-4772

The average cost of a limo or cab transport from Logan Airport to Salem is \$60.

### Bus from Logan Airport to Salem

Bus #459 runs Monday through Friday from Logan

Airport Terminal C to Salem. For more information, visit [www.mbta.com](http://www.mbta.com).

### Bus from Boston to Salem

Available from Haymarket Square and South Station in Boston on Bus #450 or #455.

Exact change (about \$4) is required for all buses. For a useful map of Salem, visit [www.salem.org/map.shtml](http://www.salem.org/map.shtml).

### Bus from Logan Airport to North Station, Boston

Follow signs at the airport for local transportation and buses. Take the Massport bus to the T (subway) Blue Line Airport stop. For more information about the bus, go to [www.massport.com/logan](http://www.massport.com/logan).

The best bus routes to take are 11 or 22 as they go only between the airport and the Airport T stop.

From the Airport T, take the subway inbound toward Boston. Change trains to the Orange Line at the State Street stop, and take that train to the North Station stop.

### For a map of the T, go to [www.mbta.com](http://www.mbta.com).

### Commuter Train from North Station, Boston, to Salem, Mass., and PEM

For information call 800-392-6100 or 617-722-3200, or go online to [www.mbta.com](http://www.mbta.com).

At North Station, follow signs to the Commuter Rail. Take the Newburyport/Rockport Line to Salem.

On exiting the train in Salem, turn left toward the stairs. Proceed straight on Washington Street; take the 3rd left onto Essex Street to the end of the pedestrian mall. The museum is on the right. Commuter rail fare from North Station to Salem is \$5.25 one way. You may purchase your ticket at North Station or, with a \$1 surcharge, on the train.

### Subway ("T") from South Station to North Station

Amtrak and most bus lines arrive and depart at South Station.

Take the South Station Red Line inbound to the Downtown Crossing stop, and change to the Orange Line toward Oak Grove, to North Station.

## Parking

Two parking garages are located within walking distance of the museum: Museum Place parking garage (about \$10 per day) and the South Harbor parking garage on Derby Street (about \$10 per day). For information call 978-745-8120.

## Listening Devices

Assistive listening devices are available in Morse Auditorium. Please ask a PEM staff member.