



**Judy Rand**

**Rand & Associates LLC**

Interpretive Planning

Content Development

Exhibit Writing & Editing

**We make exhibits that people enjoy.**

Original, affectionate, thoughtful, inspiring, often witty, and always well-crafted, our interpretive exhibits reach out to visitors, encouraging them to explore, engage, read and remember.

Our success springs from our love for the subject; our desire to understand your visitors and help you connect with them; and our drive to solve tough creative problems—all propelled by an efficient process that comes from 30 years of experience.

Our services include interpretive exhibit planning, project management and creative direction, research, writing, editing, and scripting.

## Judy Rand: Profile

In her 12 years at the Monterey Bay Aquarium, Judy created and ran the Exhibit Research and Development Department, responsible for exhibit planning, development, label writing, and production. She and her team produced books, curriculum materials, programs and scripts.

**Judy's work was key to the success of the original aquarium and *Open Waters* wing.** She developed the aquarium's interpretive plan and set the interpretive style and formats for all exhibitions. As master developer, she launched a series of groundbreaking special exhibitions, each 8,000 to 10,000 square feet. *Mexico's Secret Sea* won the American Association of Museums Curators' Award.

**In 1985, Judy founded Rand & Associates.** As the label consultant for Chicago's **Field Museum of Natural History**, she set up a new approach to communicating with the museum's visitors, establishing museum-wide standards and style. She provided interpretive planning, writing, editing, and editorial project management for more than a dozen exhibitions, including *Gems, Sizes, Tiffany, Families at Work, Inside Ancient Egypt* and *Traveling the Pacific*.

**Judy provides professional development workshops** for individual museums and museum groups, and teaches interpretive label writing at the University of Washington.

**Dozens of museums have asked for her help** with their exhibit plans, programs and interpretive label systems. From Chicago to Saskatchewan, each museum gets individual attention, because each has different audiences, different goals and different needs.

Judy's recent work includes:

Exhibits Editor, writer	<i>Heritage Garden, Desert Botanical Garden</i>
Exhibits Editor, writer	<i>Changing California</i> galleries, Oakland Museum
Exhibits Editor, writer	<i>True Northwest: the Seattle Journey</i> , MOHAI
Exhibits Editor, writer	<i>Underwater Beauty</i> , Shedd Aquarium
Exhibits Editor, writer	<i>Amphibians</i> , Shedd Aquarium
Exhibits Editor, writer	<i>Neighborhood Nature</i> , Brooklyn Children's Museum
Exhibits Editor	Bill & Melinda Gates Foundation Visitor Center refresh
Exhibits Editor	Brooklyn Botanic Garden Discovery Garden
Interpretive Master Plan	Desert Botanical Garden
Interpretive Master Plan	Rancho Santa Ana Botanic Garden
Interpretive Concept Plan	Blomquist Native Plants Garden, Duke University
Interpretive Concept Plan	Pike Place Market heritage displays
Exhibit Developer, writer	Tillamook Visitor Center
Editorial Project Manager	Museum of Westward Expansion, Gateway Arch

## ***For 30 years, I've been working to bring people closer to nature, and closer to each other.***

As an experienced **interpretive exhibit planner** with a national reputation for excellence, I help museums focus their ideas, understand their audiences, identify their best stories, develop a storyline, find an engaging voice, tone and style; organize content effectively, write readable, relevant, accurate labels, and work with designers to create engaging experiences.

I know how to:

- plan experiences and script exhibitions that resonate with visitors
- unify and clarify a museum's voice, vision and communications
- translate your staff's passion and knowledge into compelling visitor experiences
- accommodate different visitors' needs, interests, and levels of understanding
- develop experiences and write interpretive labels that are physically, intellectually, emotionally, socially and culturally accessible
- establish high standards, and maintain quality control
- set up a thoughtful, thorough, inclusive and effective work process

I've worked on **more than 100 exhibitions** across the country in the past 30 years. Nine-time winner of the AAM Curators' Committee Citation for Excellence, I've been cited for **award-winning work** on exhibitions I developed (*Mexico's Secret Sea*), scripted (*True Northwest*; Museum of Woodbine Heritage), edited (*Animal Eyes*) and coached teams on (*Amazon Rising*; *Polar Play Zone*; *Dinosphere*; *Underwater Beauty*). My colleagues see me as a leader in the field.

### **Relevant projects include**

- Leading all interpretive exhibit development, writing & editing: **Monterey Bay Aquarium**
- Leading all label writing & editing: ***Changing California***, OMCA
- Leading all label writing & editing: ***True Northwest: The Seattle Journey***, MOHAI
- Leading all label writing & editing: ***We the People***, National Constitution Center
- Leading all label writing & editing: ***Underwater Beauty*** and ***Amphibians***, Shedd Aquarium
- Interpretive labels editor, writer: **Bill & Melinda Gates Foundation Visitor Center**
- Interpretive planner; interpretive labels editor, writer: **Tillamook Visitor Center**
- Label writing/editing: ***Heritage Garden***, Desert Botanical Garden
- Label writing/editing: ***The Search for Life Beyond Earth***, NY Hall of Science
- Label writing/editing: ***Neighborhood Nature***, Brooklyn Children's Museum
- Label writing/editing: ***Guitar Gallery*** and ***Northwest Passage***, Experience Music Project
- Label writing/editing: ***Forbidden Drive***, Philadelphia's Fairmount Park
- Label writing/editing: **Field Museum of Natural History**
- Label editing: **Old Slave Mart Museum**
- Label editing: **African Burial Ground Visitor Center**
- Label editing: ***World Brooklyn***, Brooklyn Children's Museum
- Label editing: ***Discovery Garden***, Brooklyn Botanic Garden
- Interpretive Master Plan: **Desert Botanical Garden**
- Interpretive Master Plan: **Rancho Santa Ana Botanic Garden**
- Interpretive Concept Plan: Pike Place Market heritage displays

## ***I work with all kinds of museums, from East to West.***

### ***History, culture and arts***

National Constitution Center  
Oakland Museum of California  
Pike Place Market Foundation  
Tillamook Visitor Center  
Museum of Woodbine Heritage  
Old Slave Mart Museum  
MOHAI (Museum of History & Industry)  
Museum of Westward Expansion

The Bill & Melinda Gates Foundation  
Heritage Garden  
Peabody Essex Museum  
Manetti-Shrem Museum  
African Burial Ground Visitors' Center  
National Museum of the American Indian  
Experience Music Project (MoPOP)  
The Bishop Museum

### ***Natural history, science and nature***

Monterey Bay Aquarium  
Oakland Museum of California  
New York Hall of Science  
California Science Center  
Field Museum of Natural History  
New Mexico Museum of Natural History  
San Diego Museum of Natural History  
Fort Worth Museum of Science and History  
Santa Barbara Sea Center  
Punta Culebra Marine Discovery Center  
Grand Canyon *Trail of Time*  
National Park Service  
Philadelphia Zoo  
Wissahickon Valley Park  
Golden Gate National Parks Conservancy

Desert Botanical Garden  
Rancho Santa Ana Botanic Garden  
The Witte Museum  
Museum of Science, Boston  
'Imiloa Astronomy Center of Hawai'i  
Alaska Sea Life Center  
John G. Shedd Aquarium  
Panama Museum of Biodiversity  
Red Rock Canyon Conservation Area  
Seymour Marine Discovery Center  
Georgia Aquarium  
Pacific Science Center  
Stephen J. Birch Aquarium  
Blomquist Native Plants Garden  
Nature Research Center

### ***Traveling exhibitions***

*Bats: Masters of the Night*  
*EarthQuest: Race to Save the Planet*  
*Electric Space: Bolts, Jolts and Volts from the Sun*

*Backyard Monsters: A Bug's World*  
*Animal Eyes*  
*Charlie & Kiwi's Evolutionary Adventure*

### ***Youth and family museums***

Brooklyn Children's Museum  
Elizabeth Morse Genius Children's Garden

Children's Museum of Indianapolis  
Brooklyn Botanic Discovery Garden

## ***I work with design firms that work for museums.***

Academy Studios, Andrew Merriell & Associates, BIOS: Inc, Bruce Mau Design, BCRA Architects, Farallon Media, Hilferty & Associates, James Peterson Designs, Kraemer Design + Production, Olson Kundig, Pacific Studio, The Portico Group, WEATHERHEAD Design Group

## ***I've been developing and writing exhibitions for 30 years.***

### **Monterey Bay Aquarium**

### **Master Exhibit Developer/Senior Editor**

Judy Rand established the aquarium's first Exhibit Research and Development Department, planning and developing all exhibitions. We researched, wrote, edited and co-created all interpretive labels, exhibit scripts, natural history books, exhibit media and public programs.

Rand's work includes the original 75,000 sq. ft. three-story aquarium and 60,000 sq. ft. *Open Waters*. She developed the institution's interpretive plan; set the editorial style and label system, and developed a series of special exhibitions, each 7,700 sq. ft. or more:

#### ***Whalefest***

Five interrelated theme exhibits covered more than 10,000 sq. ft. *Whalefest* featured interactive devices, touchable models, labels and programs. Each visitor got a Whale Trail Guide with riddles to answer at five stamper stations throughout the aquarium.

#### ***Mexico's Secret Sea***

This exhibition blended walkthrough historical sets, themed interpretive graphics and environmental videos with living plants and animals. Visitors carried a colorful Dive Card to identify the reef fishes. *Mexico's Secret Sea* won the 1989 **AAM Curators' Award**.

#### ***Living Treasures of the Pacific***

Visitors followed the clues on a Treasure Map to answer riddles about sea life. Families enjoyed the interactives; large treasure chests, magnifiers and involving interpretive labels.

#### ***Sharks: Magnificent and Misunderstood***

*Sharks* featured an innovative combination of video, animals, labels, artifacts and interactives. The show aimed to correct misconceptions, and succeeded: evaluation showed nearly 90% of the visitors understood the main message and underlying conservation theme.

#### ***Planet of the Jellies***

This exhibition, the first ever to showcase live jellyfish, used a "travel" theme to introduce visitors to the lifestyles of the soft and gelatinous. People enjoyed the immersive walkthrough sets with giant 3D jellies, labels in the form of travel guides, and a video theater: 83% of visitors rated it "excellent."

#### ***Mating Games***

An interactive exhibition for families, *Mating Games* continued the philosophy of providing different experiences for different learning styles. Big climb-in turtle eggs, a docent-staffed "Egg Lab," a mating-call listening game, a blue-footed booby dance floor and a comment board encouraged everyone to participate.

### **The Field Museum of Natural History**

### **Chicago, IL**

Working as consultant to the Field Museum for seven years as part of Mike Spock's modernization, Judy Rand set up a new voice, tone and style for the interpretive labels, establishing museum-wide standards. She created labels for **13 major permanent exhibitions**, including: *Families at Work*, *Traveling the Pacific*, *Inside Ancient Egypt*, *Gems and Minerals*, *Sizes*, *Tiffany* and *Into the Wild*.

## ***I help visitors explore the past and present...***

### **Tillamook Visitor Center**

**Tillamook, OR**

Judy Rand led interpretive planning for Tillamook Creamery's new visitor center, facilitating workshops, developing the interpretive framework, creating a label system and writing and editing the labels for 8,000 s.f. of exhibits. The center interprets Tillamook history; life on a dairy farm; and the step-by-step cheesemaking process, revealed at 12 windows that give visitors a birds'-eye view of the factory floor where workers turn fresh milk into blocks of cheese---then cut, wrap, check, and ship it.

### **Museum at the Gateway Arch**

**St Louis, MO**

As editorial project manager for Word-Burning Stove, Judy Rand organized the four-writer interpretive team writing story panels for six theme galleries spanning time from 1764 to 1965.

### **Museum of History and Industry (MOHAI)**

**Seattle, WA**

Rand led the six-writer R&A team responsible for outlining, scripting, writing and editing the interpretive labels for *True Northwest: The Seattle Journey*. The 20-gallery inaugural exhibition in the new, reinvented MOHAI won a 2013 AASLH Award of Merit. In 2014, the museum asked Rand to edit the interpretive labels for the community-driven special exhibition *Revealing Queer*.

### **National Constitution Center**

**Philadelphia, PA**

Judy Rand led the six-writer R&A team responsible for outlining, scripting, writing and editing the interpretive labels for *We, the People*, the inaugural exhibitions in a new kind of museum, focused on the 200-year history of the United States Constitution.

### **Museum of Woodbine Heritage**

**Woodbine, NJ**

Rand led the R&A team that scripted the interpretive labels for this historic site, a former synagogue. The museum tells the story of the Russian Jewish immigrants who founded this NJ town in the 1880s.

### **Old Slave Mart Museum**

**Charleston, SC**

Working with writer Toni Wynn, Rand edited the interpretive labels for this historic site, the only building still standing in South Carolina known to have been used as a slave auction gallery.

### **African Burial Ground Visitor Center**

**New York, NY**

Teaming again with Toni Wynn, Rand edited the interpretive labels written for this new visitor center.

## ***...And think about the future.***

### ***Whales to Windmills: Inventions Inspired by the Sea***

**Monterey, CA**

As team coach, Judy Rand helped the Monterey Bay Aquarium's Programs division conceive, plan and implement a NOAA-funded program on climate change. *Whales to Windmills* won the 2011 award for Best Cultural Media Installation at the Jackson Hole Wildlife Film Festival.

### **Bill & Melinda Gates Foundation Visitor Center**

**Seattle, WA**

The world's largest philanthropic organization, the Gates Foundation tackles big problems: poverty, global health, and education. Their new Seattle campus includes an 11,000 sq ft visitor center designed to share the foundation's work and mission: to help people around the world live healthy, productive lives.

Rand served as Exhibits Editor for the inhouse team creating the center in 2012—and continued to work with the Center as they refreshed and renewed their exhibitions in 2017 and 2018.

## ***I like to help museums connect with their visitors.***

### **John G. Shedd Aquarium**

**Chicago, IL**

The Shedd asked Judy Rand to guide four staff writer/developers as they developed content and interpretive labels for two new wings: *Amazon Rising* and *Wild Reef*. *Amazon Rising*, the first Shedd exhibit to include stories of human impact and indigenous peoples, won the AAM award for excellence.

She continues to work with the Shedd team as they develop major new exhibitions, including *Pacific Northwest*, *Polar Play Zone*, *Jellies*, and *Amphibians*.

In 2018-2019, Judy led the team through interpretive planning, exhibit development and label writing and editing for their newest special exhibition, the award-winning *Underwater Beauty*.

### **Desert Botanical Garden**

**Phoenix, AZ**

Teamed with Jeff Hayward of People, Places and Design Research, Judy co-created the Desert Botanical Garden's landmark Interpretive Master Plan: a two-year, audience-research-driven creative project to unify and link the Garden's interpretive messages, media and experiences for visitors across 140 acres of gardens, trails, exhibits and programs.

### **Rancho Santa Ana Botanic Garden**

**Claremont, CA**

Teaming again with People, Places and Design Research, Judy is leading Rancho Santa Ana Botanic Garden's first-ever Interpretive Master Planning process. The two-year, audience-research-driven work will help RSABG connect with their audiences; articulate and organize their stories; and create satisfying interpretive experiences for visitors exploring the 86-acre garden devoted to California native plants.

### **Pacific Science Center**

**Seattle, WA**

Rand was lead content developer for The Museum Group consulting team creating PSC's new Content and Experience Master Plan, a two-year planning project to guide the next 15 years of decisions.

### **California ScienCenter**

**Los Angeles, CA**

California ScienCenter asked Rand & Associates to serve as label system consultant and editor/writers for a major expansion. We wrote and edited labels for *World of Life* (a 20,000 sq. ft. exhibition on biology), editing the labels for *Creative World* (an 18,000 sq. ft. exhibition on the built environment). Bonnie Wallace was CSC's *Creative World* content developer and writer.

### **The Smithsonian Institution**

**Washington, DC**

After helping the National Museum of Natural History establish a new direction for labels at the Smithsonian Insect Zoo, Rand served as advisor for the websites *Ocean Planet* and *Revealing Things*. In recent years she has been asked to provide advanced training for writers at the National Museum of Natural History, National Zoo and Air and Space Museum.

### **The Bishop Museum**

**Honolulu, HI**

Rand edited and wrote labels for *X-Treme Science! Exploring Oceans, Volcanoes and Outer Space*, a 17,000-sf exhibition on Hawai'i scientists who do research in extreme environments like the deep sea.

### **Puente de Vida Bridge of Life Museum of Biodiversity**

**Panama City, Panama**

The new 45,000-sf museum, designed by Frank Gehry, focuses on Panama's natural history. After leading an Interpretive Planning Workshop to help scientists and designers clarify and articulate the ideas they want to share with visitors, R&A produced an Interpretive Framework to guide their work.

***Want to know more?***

## **Publications**

***Finding Your Voice***, Western Museums Association conference, fall 2018.  
Author, “Less is More. And More is Less,” *Exhibition* magazine, spring 2016.  
Chapter author, “The Visitors’ Bill of Rights: A List of Important Human Needs, Seen from the Visitors’ Point of View,” in *Reinventing the Museum*, AltaMira Press, 2012.  
‘***I wish somebody had told me.....***’ Museum STORYslam, 2014 AAM conference  
‘***Write and Design with the Family in Mind***,’ in the book *Connecting Kids to History with Museum Exhibitions*, Left Coast Press, 2010  
***Adventures in Label Land***, IMLS Family Learning Idea Incubator speaker, Boston, 2010  
***Less is More and More is Less: Editing as Exhibit Development***, 2010 AAM conference  
***A Way with Words***, Association for Heritage Interpretation Journal, UK, Spring 2010  
***What Makes an Exhibition Memorable? Talking about RACE***, 2008 AAM conference  
***Scientists and Visitors: Do We Speak the Same Language?*** 2008 AAM conference  
***Where Did the Time Go? Time Management for Teams***, 2006 ASTC conference  
***Exhibitions That Changed My Life: Old Town***, 2006 AAM conference  
‘***Beyond Interactivity***,’ in the book *Are We There Yet?* Exploratorium, 2004  
***Set the Mood, Show Me the Way, Tell Me A Story:***  
    **The Important Work of Graphic Design**, 2004 AAM conference  
***Hot Tips for New Exhibit Developers***, 2004 AAM conference  
***Mission, Message & Visitors***, w/J. S. Ramberg, J. Tomulonis, *Curator*, 45(4): 2003  
***Future Trends***, 2002 AAM conference  
***How to Get What You Need From Your Exhibit Design Team***, 2001 ACM conference  
***The 227-Mile Museum***, *Curator*, 44(1): 2001  
***Seeing Out Loud: How Visitors Think About Art and Objects***, 2000 VSA conference  
***The 227-Mile Museum, or Why We Need a Visitors’ Bill of Rights***, 1996 VSA Keynote  
***Critiquing Museum Exhibitions: Academy of Sciences***, 1995 AAM conference  
***Building on Your Ideas***, in the book *Museum Visitor Studies in the ‘90s*.  
    Sandra Bicknell, ed. London: Science Museum, 1993  
***The Rise and Demise of Sharks***, 1991 AAM Annual Conference  
***Anemones: A Love Story***, presentation at the Metropolitan Museum of Art, 1990  
***The Writing on the Wall***, 1989 AAM Annual Conference  
***Fish Stories That Hook Readers***, 1985 AZA conference

## **Honors**

**AAM Curators Award for Excellence Label Writing & Editing**  
    2001, 2002, 2003, 2006, 2010, 2011, 2012, 2013, 2019  
2013 **AASLH Award of Merit**, *True Northwest: The Seattle Journey* (exhibit text team lead)  
2011 **Best Media Installation**, Jackson Hole Wildlife Film Festival (coach, co-developer)  
2004 Indianapolis **Arts Council Award**: *Dinosphere* (exhibit developer coach, editor)  
2001 **AAM Curators Award**: *Amazon Rising* (exhibit developer coach)  
1998 **AAM Curators Award for Excellence** in Exhibition: *Mexico’s Secret Sea*



## ***Advisory Committees***

Advisor, **Balboa Park Learning Institute**, Balboa Park Cultural Partnership  
Advisor, USS *Constitution* Museum, **Family Learning Across the Nation** project  
Advisor, The Exploratorium, **Active Prolonged Engagement** project  
Advisor, Children's Museum of Indianapolis, **Family Learning** project  
Advisor, American Museum of Natural History **Biodiversity Committee**  
Advisor, Smithsonian Museum of Natural History **Ocean Planet**

## ***Professional Activities***

**"Museum Week Northwest"** Organizing Committee, 2013-2015  
**Public Programs Committee**, 2014 American Association of Museums conference  
**2012 IMLS 21st Century Museum Professionals Presenter**,  
Idea Incubator *Family Learning Across the Nation* workshops  
**Co-author**, *Charlie & Kiwi's Evolutionary Adventure*, Simon & Schuster, 2011  
**Chapter author**, **"Write and Design with the Family in Mind,"** in the 2010  
Left Coast Press book *Connecting Kids to History with Museum Exhibition*  
**Advisor**, Indianapolis Children's Museum, **Family Learning** project  
**Advisor**, Exploratorium, NSF *Active Prolonged Engagement* project  
**Lecturer, University of Washington**  
Teach interpretive text writing; serve as thesis advisor to graduate students,  
UW Museology Masters Degree Program.

## ***Professional Affiliations***

American Association of Museums (AAM)  
American Association of State and Local History (AASLH)  
National Association for Museum Exhibition (NAME)  
California Association of Museums (CAM)  
American Public Gardens Association (APGA)  
Visitor Studies Association (VSA)  
Western Museums Association (WMA)  
Museum Computer Network (MCN)  
Member, The Museum Group (TMG)

***Want to know more?***

## ***Professional References***

**Leonard Garfield**

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***Want to know more?  
Just write me, or call.***

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