

NEWSstandard

[What's the BIG IDEA?]

This feature presents the history, theory or critical points of the theme to provide a broad context for the issue.

What's So Important About Planning?

By Elizabeth Merritt, Director, Museum Advancement and Excellence

Life offers two great gifts—time, and the ability to choose how we spend it. Planning is a process of choosing among those many options. If we do not choose to plan, then we choose to have others plan for us.

—Richard I. Winword

No plan can prevent a stupid person from doing the wrong thing in the wrong place at the wrong time, but a good plan should keep a concentration from forming.

—Charles E. Wilson

Planning has long been recognized as an important element in assessing a museum's performance. *Museum Accreditation: A Report to the Profession* (1970)—the first published guidelines for the AAM Accreditation Program—lists "future plans" as one of five "aspects of museum operations" to be examined. It is notable that the other aspects (administration, curatorial, exhibition program, and educational and interpretive program) each have bulleted lists of what, specifically, under these headings will be reviewed. "Future Plans" stands alone without elaboration. This lack of detail begs the question of how, exactly, a peer reviewer assesses the quality of such plans.

In the subsequent thirty-five years, the museum field has filled in a great deal of the blank space below that heading. The Accreditation and Museum Assessment Programs have played their roles as venues for exploring this topic, enabling museum staff, peer reviewers, and the Accreditation Commission to evaluate what elements of a plan, and what characteristics of museum planning, are key to success. The conclusions reached through this process are encapsulated in the recent revisions of the Characteristics of an Accreditable

Museum and The Accreditation Commission's Expectations Regarding Institutional Planning.

The Characteristics, for example, say that such planning should include involvement of the museum's audiences and communities. The Expectation details that planning needs to be:

- current (up-to-date, and reflective of an ongoing process)
- comprehensive (covering all relevant aspects of museum operations)
- timely (geared to significant events in the museum's life cycle, such as changes in size, scope, purpose, governance, etc.)
- formal (process and outcome documented in writing and approved by vote of the governing authority)

The Expectations also emphasizes that
Continued on page 2

THEME

This issues looks at why planning is such an important element in assessing a museum's performance.

THEME ARTICLES

- 1 What's the BIG IDEA?**
What's So Important About Planning?
- 3 In Sight**
Diverse Approaches, Common Purpose
- 4 On the Ground**
Recognizing the Best Laid Plans

DEPARTMENTS

- 5 Peer Review Manager's Corner**
- 6 Reference Desk**
- 7 Hot Off the Web**
- 8 Opportunity Knocks!**

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the Big Idea continued from page 1

both the process of planning and the written plan itself deserve attention in the assessment process. A plan can look great on paper but be useless if it was generated in a vacuum; a group of stakeholders can arrive at a wonderful plan that never gets implemented because it is not documented and shared.

Standards about planning have become this detailed because of the level of attention planning gets in the review process. In 2005, twenty-three percent of the reasons the Accreditation Commission cited in tabling their decision regarding museums in review involved planning. Often planning, or the lack of it, lies at the root of a museum's problems. An initially promising museum stagnates, never fulfilling its initial promise of success. Why? Because it has no vision, captured in a plan, of how it wants to develop. A museum has grand dreams of a new building and better services, but they remain dreams. Why? Because there is no financial plan to generate the money to realize these dreams. A museum lurches in one direction then another, taking on many individually good projects that fail to form a coherent whole, and straining its resources to the utmost. Why? Because there is no plan setting priorities and unifying the museum's choices.

There are other reasons, both philosophical and practical, that planning is examined so closely in museum assessment. Philosophically, it is in alignment with the whole approach of the Museum Assessment and Accreditation Programs, which assess a museum against its self-identified goals as documented, for example, in its mission and planning. From a practical point of view, museums typically engage in accreditation review once every ten years, and museums rarely undertake a given MAP assessment more frequently. Any assessment is in some sense a snapshot

in time—and a snapshot doesn't reveal what happens the moment after the shutter clicks. What is the best indicator a MAP surveyor has regarding whether the museum board, director, and staff are all on the same page and headed in the right direction? What will provide the Accreditation Commission some measure of confidence that an excellent museum will still be healthy and viable next time it comes up for review? The answer to both of these questions is the same: the museum's written plans.

As the standards become more detailed, peer review treads an ever narrower line between being lax or over-prescriptive. It is tempting to give a high-performing museum a pass, despite its lack of a written plan or a healthy, inclusive planning process. What does it matter so long as the collections are well kept, the exhibits and programs excellent, the community well served? But, in the museum community, our obligations are to our future audiences as well as the people currently coming in the door. It is planning that provides generational equity—that ensures that resources will not be used up serving the current generation, and that the museum will be sustained into the future. Conversely, each of us has our own experience of what constitutes a successful planning process—top-down, bottom-up, cross-departmental, director-driven—and it is tempting to believe that this is what would work best for other organizations. But museum assessment standards embrace the diverse ways in which planning can be done successfully—there is no one successful model to which all museums must adhere. We continue to learn through observation, building on MAP, Accreditation, and each museum's experiences, what few universal statements we can make about what good planning looks like. The attention you as peer reviewer give to planning in the assessment process will help determine what these standards look like in another thirty-five years. ●

Diverse Approaches, Common Purpose

By Vanessa Jones, Peer Review Manager

As Elizabeth Merritt points out in the lead article, a museum’s planning process can take many forms while still fulfilling common objectives. To explore why and how museums embark on an institutional planning process, I interviewed three peer reviewers who are also directors of museums recognized by AAM as having completed successful planning. My questions centered on why they embarked on the process, how they did it, what benefits the staff and organization as a whole derived, and what challenges they experienced.

The interviews confirmed the notion that while different approaches to planning are appropriate for different situations, overall the motivations are the same. Despite facing different circumstances, all three directors agreed that thinking strategically about the future and developing priorities for both board and staff were the main reasons for initiating the planning process. They also saw the need to professionalize their institutions by bringing them in line with established standards and best practices and looking outward at their communities and the field at large in order to identify and respond to trends.

PATRICIA MURPHY, EXECUTIVE DIRECTOR, OBERLIN HERITAGE CENTER, OHIO

Governance: private not-for-profit history museum

Budget: \$250,000

Number of staff: 9 (4 full-time equivalent)

We already had a strong tradition of planning, but the previous planning processes were each for two years; this time we needed a more comprehensive plan that would lead us for five years. We were now more mature as an institution and needed to focus on new programs and setting more ambitious goals.

We established a strategic planning committee composed of selected board members and key staff people. We wanted a smaller and more constant group, because we had learned from our previous experiences involving the entire board that it was too time consuming to keep everyone up to date on discussions and decisions. The staff was really glad that they were involved this time because it gave them a sense of inclusiveness, while the board realized that staff have a lot to offer. We used a facilitator. He was able to convince some skeptics that we were on the right path by pulling in examples from previous planning processes with us.

We have experienced many benefits from this process. It forced us to examine every aspect of our operations and helped to clarify our strategic issues. It helped to get board members to buy into certain initiatives. It also developed a stronger focus for staff in their day-to-day work and operations, and showed them how what they do fits into the larger whole of our organization.

There were challenges. Certain board and staff members initially felt that this process would be a “waste of time” and were reluctant to participate until they realized the importance of what we were doing for the future of our organization. We struggled with the tension between those who wanted to “dream big” and those who felt we should “live within our means.” But these different perspectives provided a diversity of views and prompted healthy discussion.

G. ROLLIE ADAMS, PRESIDENT AND CEO, STRONG MUSEUM, ROCHESTER, NY

Governance: private not-for-profit childrens/youth museum

Budget: \$7.7 million

Number of staff: 225 (120 full-time equivalent)

We developed our first strategic plan in 1988 in response to declining attendance and a realization that we needed to review and refine our focus. As the new CEO, I was charged with developing a plan that would make the institution a critical educational resource that was prized and utilized by the community. We are now in year two of implementing our fourth plan. Our planning initiatives have been based on the notion that an institution should plan its future around the intersection of its assets and the needs of its community.

For the first planning process, the museum employed a local firm as an outside facilitator and market researcher. This firm first studied the museum’s market and gathered input from educators, the museum board, and the museum staff. Then it conducted a series of planning exercises with the board and staff. The firm also led discussions with a board-staff planning team consisting of trustees and senior staff members participating as equals. This team crafted the plan with the facilitator’s help.

The next planning effort, in 1993, was similar except that the museum hired a single consultant who partnered with the senior museum staff to lead the planning process. This time, the team benefited from market research performed prior to the planning process.

In a practical sense, the museum has never finished strategic planning. Each plan has had an “evergreen” provision calling for the continuation of the planning team and for that team to [annually] review progress against the plan

Continued on page 6

Recognizing the Best Laid Plans

By John Stanley, Deputy Director of Operations, Museum of Fine Arts, Boston (Accreditation Visiting Committee Member and MAP Surveyor), & Alex Nyerges, Director, Dayton Art Institute (Accreditation Visiting Committee Member)

And so now you are on-site as a peer reviewer. When it comes to the critical subject of strategic planning, what should you look for? What questions should you ask, and what answers might be “red flags”?

The obvious place to start is the museum’s formal, board-approved strategic plan. In addition to checking that the plan has been reviewed and approved by the board, ask about the planning process. Active involvement of the board and staff is critical to a good planning process and helps produce a well-balanced plan.

Moving into the document itself, it should ideally be grounded in current market research with an eye toward competitive forces. Research might include entrance and exit interviews, focus groups, and some form of broad, community-based survey. We all believe we know our institutions best, but without knowing how we are viewed from the outside, we can suffer from institutional myopia.

The strategic plan should be backed by a business plan that includes financial modeling, indicating that the strategic direction is feasible. The model should include analysis of how sensitive it is to changes in the values of important variables. The institution needs to have this sense of “what-if.” What if attendance goals are not met? What if investment returns are lower than expected? What if fund-raising goals are not met?

While the plan should provide an overall vision, it also needs to include details that show how it will be implemented, including major goals, initiatives, and action items. Stating goals without tactics begs the question of how a plan will

be achieved. The plan should also be written in a way that allows flexibility for changing circumstances over time. Finally, and perhaps most importantly, there should be associated, measurable indicators, including timelines, that enable the museum to know if it is succeeding—or not.

In the role of peer reviewer, it is important for you to keep the plan in mind as you make your rounds and have discussions with board members and staff.

You will want to ascertain a number of things about the plan, including process, understanding, and buy-in. Look for four elements that should stand out in any discussion of the planning process:

- Understanding of the plan
- Agreement with the direction and particulars of the plan
- Commitment to the plan as a unified effort
- Process—how was the plan developed?

Understanding is most important. A plan is only effective if all the constituencies understand what the plan means in terms of both inputs and outcomes. It is a clear warning sign when only a few people truly understand the plan and its intended effect. Can staff and trustees cite, without referencing the plan itself, key principals and goals? Can they speak to the alignment of the museum’s mission to the plan? Were they even a part of its development? Can they articulate their own roles and responsibilities? Do they know how their performance will be measured against the plan? Does the plan cascade down the organizational structure into institutional, divisional, departmental, and individual goals? Are merit pay adjustments based, in part, on the successful fulfillment of these goals?

Agreement among stakeholders is paramount if the plan is to succeed. Watch for hints of dissension or conflicting priorities. A plan without agreement or buy-in by everyone is potentially doomed to failure.

Commitment is essential. Everyone, from trustees to staff and the public, needs to believe the plan is the right one. If you perceive a lack of commitment, there is a good chance that the plan is weak and will likely fail. Has the plan been presented to all levels of staff? Were they all involved in some way, perhaps via an all-staff questionnaire? Is there a reporting and tracking process so that all staff and trustees know how the institution is doing? Is there a reward or recognition program for those who excel in its implementation? Do the staff and trustees believe the plan to be financially, physically, and psychologically doable?

In terms of process, you want to understand how formal the process was and who was involved. Did the institution use an objective third-party facilitator or consultant? Was market research used to underpin the conclusions and direction? Was there participation by members of the governing authority as either reviewers or active members of a planning committee? Is there a staff and/or board planning committee, and what is its composition? Does it offer a diversity of opinions, insight, and experience? Does the plan cover all aspects of the institution, both capital and operating?

As you consider the answers you receive to these questions, look for the following red flags. Certainly the first is hesitation or the inability to answer any of the above questions. Also troubling are comments such as:

- “We’re a cultural organization, not a business; we don’t need it.”
- “We’ve gotten along fine so far without a plan.”
- “It’s all in my head; the staff knows what I’m thinking, so there’s no reason to commit it to paper.”
- “We did a plan 10 years ago.”
- “We’re too busy with day-to-day business to plan.”
- “We don’t need a plan; we’re all in agreement.”
- “I really don’t know. I wasn’t involved in the plan that much.”
- “It is really the director’s (or chairman’s, or board’s) plan, not mine.”

And one more thing to look out for: a heavy layer of dust on the cover jacket of the plan! However good the plan is, it is just paper if it is not actually being used.

There is no one strategic planning prescription for all museums. But whether you are reviewing museums that are large or small, art or historical, there are basic questions you should ask and universal things you should look for. It has been said that life is what happens while we plan for the future. While this may be true of humans, the life span of most every institution will be longer than any one of us. It is critical, then, not just to consider the day-to-day but to look beyond the time we might spend at our respective institutions. As peer reviewers, it is essential that we, too, consider the long term and how the reviewed institution is addressing it. ●

PEER REVIEW MANAGER’S CORNER

Greetings! It is a pleasure and an honor to introduce myself to such a distinguished group of museum professionals. I joined AAM at the end of July and have been charged with building on the excellent foundation established by my predecessor, Karen Bellnier. It is my goal to support your work and development as peer reviewers. I am actively exploring new ways to provide you with learning opportunities and training. In the meantime, I hope you will take advantage of some we already have planned for next year’s annual meeting in Boston.

AAM’S 2006 ANNUAL MEETING IN BOSTON, MA

Help AAM celebrate the last 100 years of museums! Take part in a variety of exciting sessions and events, including those aimed specifically at peer reviewers:

- **Peer Review Orientation:** In this small group session, experienced peer reviewers and I will give you an overview of the peer reviewer’s role in MAP and Accreditation, advice on tackling your first visit, and answers to any questions you have about being an AAM peer reviewer. Designed for new reviewers and anyone who wants a refresher.
- **Reception for Volunteer Leaders, Mentors, and Advocates:** This year’s reception, while still partnering with IMLS, will honor all AAM volunteers, such as mentors and advocates, as well as peer reviewers. This is your opportunity to meet and mingle with your fellow reviewers and other AAM volunteers.
- **Assessing Public Trust & Accountability—Workshop for Peer Reviewers:** This workshop will highlight the Accreditation and MAP expectations relating to museum accountability and provide you with an opportunity to both clarify your understanding of the issues and explore the implications of these changes on your work as peer reviewers.

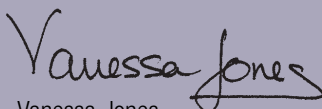
PEER REVIEWER RECRUITMENT

On a more urgent note, we are in dire need of more peer reviewers in order to meet the needs of both the MAP and Accreditation programs in the next 3 to 5 years. My role in supporting you also includes ensuring you don’t burn out from too many visits or are burdened by too many assignment requests. Therefore, we will be launching a major recruitment initiative in the coming months. You can play a role by vocally promoting peer review among your colleagues. If you let me know when you plan to attend a museum-related gathering, I can provide you with peer review brochures or other literature to give out. Most importantly, let your passion and enthusiasm for the professional and personal benefits of peer review show through as you promote the program. So don’t forget—anytime you are among museum colleagues, take the opportunity to spread the word about AAM’s peer review program!

And finally, you may have been wondering why this issue of *NEWStandard* took so long to arrive. We shifted the production schedule of this bi-annual newsletter from Fall/Spring to Summer/Winter so we can get AAM Annual Meeting information to you earlier in the year.

I look forward to meeting many of you in the months and years to come as we collaborate to strengthen the MAP and Accreditation programs and the museum field as a whole.

Sincerely,



Vanessa Jones
Peer Reviewer Manager

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REFERENCE DESK

The following resources may help peer reviewers understand the institutional planning process.

The Alliance for Nonprofit Management, in a series of 15 FAQs, explains key planning concepts, describes the basic steps in a planning process, provides tips for conducting a situation assessment and a competitive analysis, lists the elements of a strategic plan, and offers guidance in determining whether to use an external consultant. It also explains the purpose of an annual operating plan and identifies the three characteristics of an effective operating plan: an appropriate level of detail, a format that allows for periodic progress reports, and a structure that coincides with the strategic plan. (http://www.allianceonline.org/FAQ/strategic_planning)

The National Endowment for the Arts (NEA) offers a planning toolkit with 27 articles and a bibliography. Peer reviewers may find these five of particular interest: "How to Conduct an Organizational Self-Assessment" reviews different methods for gathering information from internal and external stakeholders. It includes a sample questionnaire to use with the board and staff, sample focus group questions, and a sample agenda for a planning retreat. The "Organizational Self-Assessment Checklist" is a simple tool for evaluating 12 aspects of an institution's operations. "Data Review: Templates & Questions" has 10 templates a museum can use to summarize and analyze prior financial data and make future projections in a realistic fashion. "Plan Review Criteria" lists questions that potential funders may use when reading an organization's plan; museums may find the questions useful in strengthening their planning process and presentation. An article on the special challenges of "Public-Sector Planning" may be useful to museums that operate within a university or a unit of government. (<http://arts.endow.gov/resources/Lessons/index.html>)

The Support Center for Nonprofit Management describes the current traditional approaches to strategic planning in nonprofits, some emerging approaches, and the potential for further rethinking. The article notes that traditional approaches use a rational, step-by-step planning process that produces the "right" goals to allow an organization to exercise some control over the future. New approaches help an organization be more mindful of the constant changes and possibilities and to make value-based decisions. (<http://www.supportcenteronline.org/futuring.php>)

Secrets of Institutional Planning, edited by Elizabeth E. Merritt and Victoria Garvin (AAM, spring 2006). This book features museum-specific case studies, sample documents, and advice from experts, originally presented at an AAM seminar in 2003.

ATTENTION VISITING COMMITTEE MEMBERS:

NEW ACCREDITATION SELF-STUDY QUESTIONNAIRE

Museums in the Accreditation Program have started using the new Self-Study; the first completed ones are slated to be submitted in fall 2006. This means you will begin to see the new version in your site visit materials as early as 18 months from now. So you can become familiar with the new questions and format, you'll be mailed a copy of the questionnaire on CD in mid-2006.

In Sight continued from page 3

and upgrade its goals and strategies. The plan is used during budgeting as the basis for determining operations and activities for the following year. In addition, the museum is continually engaged in market research and benchmarking of various types, measuring our performance and exploring new ways of doing just about everything.

ED SCHNEIDER, CEO, SANTA BARBARA BOTANIC GARDEN, CA

Governance: private not-for-profit arboretum/botanic garden

Budget: \$2.8 million

Number of staff: 32 full-time equivalent

When I was appointed CEO in 1992 there was a need to professionalize the organization and think strategically about its future. There had never been a strategic planning process prior to my arrival. There have been several planning activities since then, with the most recent plan spanning the period 2005-07.

We took a cascading approach to planning. The trustees shaped overarching goals, with my full participation and some limited involvement of senior management. Then I worked with senior management and department directors to add another sub-layer of goals. The specific objectives and action plans were determined by individual departments—including measurable indicators for benchmarking and assessing progress.

Strategic planning at SBBG is a continual and dynamic process with monthly reports to the Board, Board committee, and staff and volunteer committees directly corresponding to goals and action items.

We experienced a number of benefits from the planning process, both immediate and long-term. They included staff buy-in to the direction of the institution; total transparency and increased trust among staff; staff working towards the same goal and thinking strategically rather than task-to-task; and a sense of accomplishment because of the ability to look back and see how far we have come. In the longer term we increased our endowment and earned income, and improved our collections and programs, which are the two areas the plan is most focused on.

In order for the planning process to be a success it is very important to have a strong and committed core leadership at the board level to promote strategic planning and support the director. So board quality (chemistry, involvement, interaction, vested interest) is of utmost importance for such a process to go well.



These interviews reveal that it would be wise for peer reviewers to keep an open mind when they are evaluating a museum's institutional plan, and to remember that the process and resulting report will not always look the same from museum to museum. The key is to look for certain important qualities. The *On the Ground* article, by two accomplished peer reviewers, highlights some of these qualities and provides practical tips on how to identify and assess them. ●

HOT OFF THE WEB

NEW, EASIER LOGIN PROCESS FOR THE AAM WEB SITE FOR AAM MEMBERS

In October, AAM simplified the Web site login process and added new features. You can now go online to:

- change your username and password to something of your choosing
- easily update your contact information
- view your membership expiration date and other account information

The new login system is a first step toward offering other online services including online registration.

How do the login changes affect you?

For individual members:

If you have not used the new login yet, go to www.aam-us.org and login using your AAM member number (no leading 0s or initial letter) for both your username and password. You will be prompted to change your username and password to something of your choosing. To update your member profile, click on <Edit Account> and then on <Update Profile>. You will be able to view your account and edit your contact information.

For staff at member museums:

Staff at member institutions can now create their own customer accounts, rather than sharing a single institutional login. Simply click on <Sign Up> on the AAM Web site, enter your contact information, locate your institution, and complete the sign-up process. When you login next, you will inherit the membership benefits of your institution and be able to access the Information Center, AAM Latest and other online resources.

For Directors/CEOs of member museums:

As the designated Director/CEO, you can review and edit organizational information, identify administrative contacts, and add or remove individuals from your organization's roster. If you have an AAM membership number, simply login using the instructions for individual members above. When you have logged in, select <Edit Account> and then click on <Manage Organization> to manage your museum's information. If you do not see a <Manage Organization> link, you may not be correctly identified in our system. Please contact membership@aam-us.org, or call (202) 218-7681 if you have questions.

PEER REVIEWER WEB SITE (NO LOGIN REQUIRED)

Don't forget about the variety of resources available to you on the peer review section of the AAM Web site. I strongly encourage you to consult these resources when you commit to a review, to refresh your memory about your role during the site visit and the format of the report. Go to www.aam-us.org/peer-review to find:

- position descriptions for both MAP Surveyors and Accreditation Visiting Committee members
- Peer Review Manual
- Visiting Committee Travel Expense Form and the Visiting Committee Advisory Conclusion Form
- guidance for writing reports
- past issues of NEWStandard

OPPORTUNITY KNOCKS!

2006 ANNUAL MEETING

April 27 – May 1, 2006, Boston

A Centennial of Ideas: Exploring Tomorrow's Museums

(See www.aam-us.org/am06/index for more information)

Registration Deadlines and Fees

First Call Deadline – January 31, 2006

Member \$305, Non-member \$445

Early Bird Registration – February 28, 2006

Member \$320, Non-member \$460

Advanced Deadline – March 31, 2006

Member \$380, Non-member \$520

On-Site – After March 31, 2006

Member \$420, Non-Member \$560

EVENTS FOR PEER REVIEWERS

AAM Peer Review Orientation

Friday, April 28, 4 pm – 5 pm

AAM and IMLS Reception for Volunteer Leaders, Mentors, and Advocates

Friday, April 28, 5 pm – 6 pm

Assessing Public Trust and Accountability: A Workshop for AAM Peer Reviewers

Monday, May 1, 9 am – 12 pm

PROFESSIONAL EDUCATION

CEOs and Governance

January 27–28, 2006 – San Francisco

Hone your leadership skills, gain the tools and knowledge you need to develop a high-functioning governing board, and build your network of colleagues interested in sharing solutions and experiences as a museum CEO. This seminar presents best practices in governance and is led by Maureen Robinson, author of *Nonprofit Boards that Work*. Highly recommended for CEOs and directors with less than several years in the position.

Legal Issues in Museum Administration (LIMA)

March 29–31, 2006, Chicago

This annual seminar provides museum directors, administrators, trustees, legal counsel, and others with the most current knowledge and information regarding today's legal issues in museum operations.

Learning in Museums

Interpretive Teams: Planning to Evaluate

June 16–17, 2006, St. Louis

If museums are going to thrive as places of learning, shifts in the way they create and deliver educational opportunities must occur. Developing an interpretive vision and uniting traditionally distinct and separate museum departments in interpretive teams ensure that education is an institution's highest priority and all staff's responsibility—from the planning stages through evaluation. This seminar will show you how your institution can maximize visitor learning through institution-wide collaboration.

Secrets of Accreditation

September 22–23, 2006, Pittsburgh

This seminar is for any museum currently in the Accreditation process, about to begin subsequent Accreditation, or merely deciding whether to pursue Accreditation. Learn valuable tips and strategies first-hand from program staff and an Accreditation Commissioner on how to ensure a smooth process and a successful outcome.

OTHER IMPORTANT DATES

2007 AAM Annual Meeting

May 13–17, 2007, Chicago

Museum Assessment Program (MAP) Streamlined

Through a new cooperative agreement between the Institute of Museum and Library Services and AAM, MAP just got easier! Here's what's new:

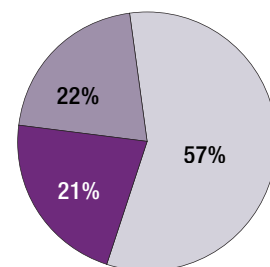
- Museums with budgets of \$125,000 or less participate for FREE
- To be eligible, museums need only be open 90 days a year instead of 120
- Participants do not receive grants. However, AAM covers all Surveyor travel costs (up to \$850) and honoraria.
- One application instead of two
- Applicants hear results within three months instead of six
- New deadline: February 15, 2006

For an application or more information visit www.aam-us.org/map, call 202/289.9118, or e-mail map@aam-us.org.

Did You Know...?

- There are 930 peer reviewers
- In 2005, they conducted 101 MAP assessments and 72 Accreditation visits
- Over 40% of peer reviewers are museum directors
- Over 20% serve as both MAP and Accreditation peer reviewers

PEER REVIEW ROLES



- MAP Surveyors
- Accreditation Visiting Committee Members
- Both (peer reviewers who conduct MAP and Accreditation visits)