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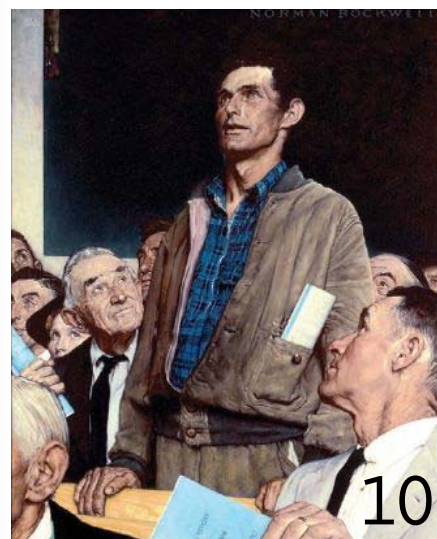
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The Sterling and Francine Clark Art Institute



The Spencer Museum of Art

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Strategy at Year One: Give Yourself A Hand!

A year ago, the Alliance rolled out our Strategic Plan for 2016-2020, confident that we were focused on the right priorities because we had heard them directly from you, in dozens of listening sessions. These were stretch goals for the field but also achievable if we worked together as an Alliance.

Looking back on the first year's progress, I am so pleased by just how much you have embraced the plan—contributing even more of your time, talent, and treasure than we could have hoped for. Thank you! Here's a sampling of our action and progress, which is delivering immediate benefits to all members.

Our **Advocacy** goal to champion museums has been thrust to the forefront with the president's federal budget proposal calling for the elimination of the Institute of Museum and Library Services, along with other vital federal programs that support our field. During Museums Advocacy Day, 50 percent more of you than last year visited 435 lawmakers from all 50 states. You immediately sent thousands of e-mails to lawmakers to ensure your voices were heard. This fight will continue, but we could not be off to a stronger start.

We introduced a goal of **Thought Leadership**, knowing that to influence and inspire action, we must build alliances within and outside of our field. We issued the Direct Care White Paper; hosted conversations on museum internships and the future of museum labor; and delivered resources and professional development around Building Arts Audiences in coordination with the performing arts sector.

Sage Morgan-Hubbard joined the Alliance as our Ford W. Bell Fellow for Museums & **P-12 Education**—and is brokering new conversations between museum educators and experts from our nation's learning ecosystem. We're partnering with the travel industry and those in economic development. And our Center for the Future of Museums engaged social impact investors at the high profile South by Southwest Conference in a presentation titled "Tapping into the Museum: A How-To Guide."

Much work is being done toward our **Access** goal to deliver relevant content and superior user experiences. If you have not yet checked out Alliance Labs or the Online Sample Documents Library, you are missing out! We have also begun important work to engage and serve museum trustees, with a first-of-its-kind survey last fall, the results of which will



be available soon. Trustees are not only essential to good governance, but they are key to **Excellence, Advocacy**, and exploring new business models in our strategic focus area of **financial sustainability**.

So many of you have been working for years in the areas of **Diversity, Equity, Accessibility, and Inclusion (DEAI)**. The Alliance is lifting up your work through our collection of DEAI resources, sharing successes through our new DEAI Awards program, and finding ways to make more progress together. I am co-chairing a working group, along with Johnnetta Cole, retiring director of the Smithsonian National Museum of African Art, to help us identify next steps and collaborations in this critical focus area.

The Alliance introduced new techniques in our own hiring process to reduce unconscious bias. We published an Issue Brief on DEAI to inform policymakers about this priority for our field. And, we've hired Nicole Ivy to the newly created position of director of inclusion to lead the Alliance's strategic initiatives around DEAI.

In year two, you can expect a continued emphasis on these areas—as well as a new mobile-friendly website, enhancements to the Annual Meeting experience, and **Global Thinking** work to connect US museums to the international community including the second Conference of the Americas in Medellin, Colombia, and much more.

Thanks for all you do, and please continue to let me know your thoughts. We sure can't do it without you.

A handwritten signature in black ink that reads "Laura Lott". The signature is fluid and cursive, written in a professional but personal style.

How Does Your Museum's Board Compare?

In the fall of 2016, AAM partnered with BoardSource and Northern Trust to conduct a survey about museum board policies and practices. Modeled on BoardSource's renowned Leading With Intent survey, 861 museum directors and 841 museum board chairs completed the survey, allowing museums to benchmark their governance practices with the common practices of other museums (and nonprofit organizations). Download the full report at aam-us.org after May 8.

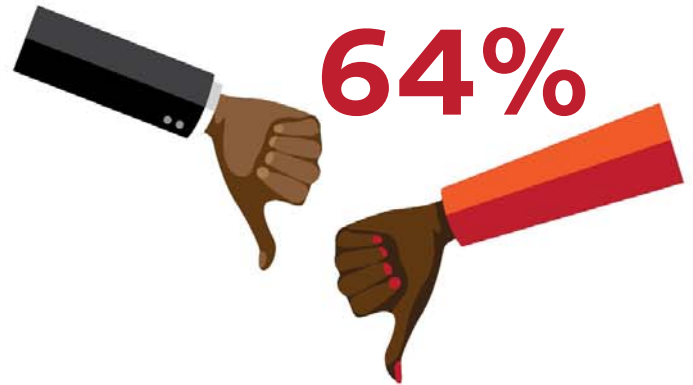
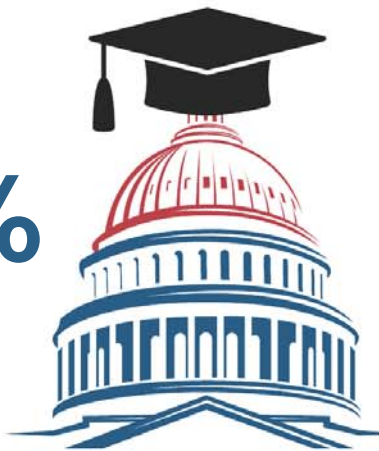
83%

The percentage of museum directors who are moderately or extremely satisfied in their positions.



28%

The percentage of museums that participate to some or great extent in educating policymakers on behalf of their organization, the museum field, or the nonprofit sector.



The percentage of museum directors who are dissatisfied with their board's racial diversity.

56%

The percentage of museum boards that agree that it's important to increase board diversity, however, only

10% have developed a detailed plan of action for the board to become more diverse.



The percentage of board members who have made a personal financial contribution, while just **16%** met with potential donors face-to-face.

What's New at Your Museum?

Nelson-Atkins Museum of Art

The Nelson-Atkins Museum of Art undertook a major renovation to welcome what it has deemed a “transformative” gift: the Marion and Henry Bloch Collection, a significant assemblage of impressionist and post-impressionist works. Now that the Bloch Galleries have opened to the public, these masterworks are being integrated into the museum’s collection.

Opening date: March 11, 2017

Location: Kansas City, Missouri

Project cost: \$12 million

Donor: Marion and Henry Bloch Family Foundation

Learn more: nelson-atkins.org/art/exhibitions/bloch-galleries



Abby Aldrich Rockefeller Folk Art Museum

Centuries before selfies, Americans had to hire artists to create their likenesses. Often, these portraitists had no formal training before they agreed to depict a sitter. About 40 of these “folk portraits” are on view at the Abby Aldrich Rockefeller Folk Art Museum, revealing the personalities of both their artists and subjects.

Exhibition title: “We the People: American Folk Portraits”

Opening date: May 6, 2017

Location: Williamsburg, Virginia

Dates: late 18th–mid-19th century

Learn more: colonialwilliamsburg.com/art-museums/rockefeller-museum/we-the-people

Dallas Museum of Art

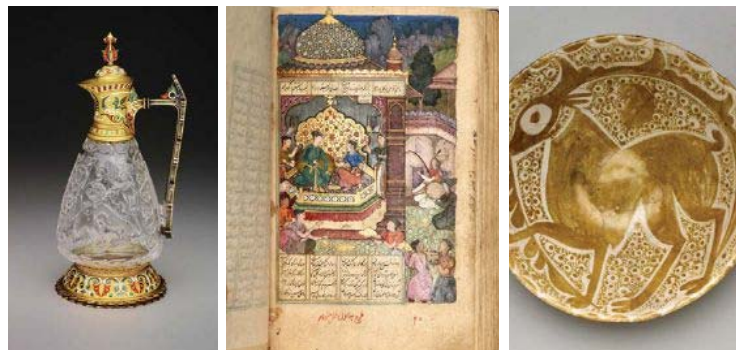
Iridescent pottery and glittering rock crystals—some of the world’s best—are among the nearly 2,000 works of Islamic art now at the Dallas Museum of Art. Collector Edmund de Unger (1918–2011) spent some 50 years assembling the Keir Collection of Islamic Art. More than 100 selections from this group are on view in its eponymous new gallery space.

Opening date: April 18, 2017

Media: pottery, crystal, metalwork, ceramics, textiles, carpets, works on paper

Coming soon: digital archive of the Keir Collection of Islamic Art

Learn more: dma.org/art/exhibitions/keir-collection-islamic-art-gallery





American Writers Museum

Celebrating scribes from John Steinbeck to Dr. Seuss, the American Writers Museum begins its own story this spring. The museum's mission is to educate, engage, enrich, and inspire the public about the country's wordsmiths and the words themselves. Installations will allow visitors to encounter both the real lives of famed authors and the worlds they captured or created in books, poems, and plays.

Opening date: May 16, 2017

Location: Chicago

Highlighted exhibits: "The Mind of a Writer," "A Writer's Room," "Word Play"

Learn more: americanwritersmuseum.org

Isabella Stewart Gardner Museum

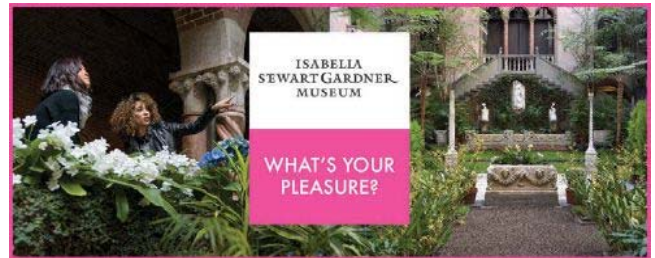
The phrase "C'est mon plaisir," French for "It's my pleasure," originally greeted visitors to the Isabella Stewart Gardner Museum. The museum has inverted its founder's motto for a new branding initiative. The "What's Your Pleasure?" campaign asks guests to engage with their senses and share what delights them while they visit.

Launch: January 2017

Location: Boston

Partner: LaPlaca Cohen

Media: print, radio, transit, outdoor advertising, and social media



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Henry Ford Museum of American Innovation

By adding three words to its name, the institution now known as the Henry Ford Museum of American Innovation has reinforced its commitment to education and creativity. While continuing its TV series dedicated to groundbreaking Americans, this year the museum will help develop curriculum designed to encourage innovation among middle schoolers.

Announced: January 23, 2017

Location: Dearborn, Michigan

"Henry Ford Museum has always been about ideas and innovations that changed the world," said Patricia Mooradian, president of The Henry Ford. "We believe adding the word innovation to the museum's name better serves our visitors as it clearly defines the museum's focus."

Learn more: thehenryford.org/visit/henry-ford-museum



The University of Arizona Museum of Art

The University of Arizona Museum of Art is drawing on the power of art to unite us. The new Our Stories initiative brings together a broad range of groups—LGBTQIA+ youth and seniors, military families, preschoolers, adults with disabilities, and members of a local senior living community—for conversations and collaboration, which lead to visitor-centered exhibitions.

Location: Tucson, Arizona

Lead: curator of community engagement

Goal: to foster community and bring different people together through shared experiences in art viewing and making

Partners: Southern Arizona AIDS Foundation, Art Works, St. Luke's Home, Operation Military Kids



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LSU Museum

In the face of climate change, artist Julie Heffernan imagines a fantasy world that has succumbed to all-too-real environmental calamity. A selection of her vivid paintings depicts a waterlogged landscape as both an allegory and a warning. These works are on view at the LSU Museum of Art now through September 18, when they'll begin an East Coast tour.



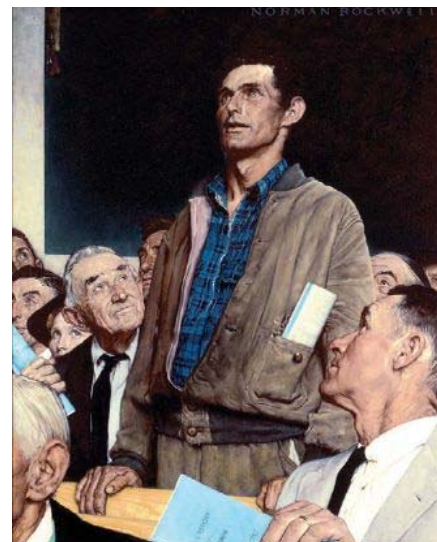
Location: Baton Rouge, Louisiana

Exhibition title: "When the Water Rises: Recent Paintings by Julie Heffernan"

Tour: stops through 2018 include Scarfone/Hartley Gallery, University of Tampa, Florida; Palmer Museum of Art, Pennsylvania State University, University Park; Museum of Contemporary Art, Virginia Beach, Virginia

Partners: LSU College of Art + Design and LSU School of Art

Learn more: lsumoa.org/julie-heffernan



Norman Rockwell Museum

Freedom of speech and worship, freedom from want and fear: together, these are known as Franklin Delano Roosevelt's Four Freedoms. Artist Norman Rockwell depicted each one in paintings that would become some of his most famous. Starting next year, an internationally touring exhibition organized by the Norman Rockwell Museum will showcase these important works alongside others by Rockwell and his contemporaries.

Exhibition title: "Enduring Ideals: Rockwell, Roosevelt, and the Four Freedoms"

Featured artists: J.C. Leyendecker, Mead Schaeffer, Ben Shahn, Dorothea Lange, and Gordon Parks

Tour: stops from 2018–20 include the New-York Historical Society, New York City; The Henry Ford Museum of American Innovation, Dearborn, Michigan; Norman Rockwell Museum, Stockbridge, Massachusetts; Museum of Fine Arts Houston; Mémorial de Caen, Normandy, France

Learn more: nrm.org/exhibitions



Dumbarton House

As the Dumbarton House wraps up its renovation project, the museum is engaging the public in its reinstatement. Visitors are invited to special programs investigating the house's architecture and its staff's process of uncrating historic looking glasses, assembling the bed, and resetting the table.

Location: Washington, DC

Project title: Preservation in Action!

Reopening: June 2017

Learn more: dumbartonhouse.org/events



San Bernardino County Museum

He was a trailblazing modern architect and a favorite of Frank Sinatra and Lucille Ball. She was a trendsetting designer known for her chic contributions to Los Angeles' public spaces. As African Americans, both Paul Revere Williams and Maria Kipp broke ground and shattered stereotypes. A new exhibition at the San Bernardino County Museum celebrates Williams' and Kipp's contributions to the design landscape of Southern California.

Exhibition title: "Visions of Southern California: The Midcentury Modern Designs of Paul Revere Williams and Maria Kipp"

Location: Redlands, California

Dates: February 4–August 31, 2017

Learn more: sbcounty.gov/museum



Fort Wayne Museum of Art

The Arts United Center is the only realization of architect Louis I. Kahn's dream for a dramatic arts campus in Fort Wayne, Indiana. The Fort Wayne Museum of Art uses the building—the last one Kahn saw finished before his death—and its blueprints to explore the architect's vision and process.

Exhibition title: "On the Pursuit of Perfection: The Legacy Architecture of Louis I. Kahn in Our City"

Dates: April 29–October 15, 2017

Partner: Arts United of Greater Fort Wayne

Learn more: fwmoa.org/exhibition/on-the-pursuit-of-perfection



EcoTarium

A 60-foot-long, three-dimensional mural of Worcester's iconic sites and structures is a highlight of "City Science," a new interactive exhibit at EcoTarium. The space encourages visitors to discover the science stories hidden within the urban landscape through games, hands-on activities, computer challenges, and more.

Location: Worcester, Massachusetts

Opening date: January 17, 2017

Highlighted activities: City Animals, Neighborhoods, Engineering Lab, Mapping it Out, Health Lab, City Systems, and Changing Landscapes

Sponsors: National Science Foundation and Institute of Museum and Library Services

Learn more: ecotarium.org/science-nature-exhibits/city-science-science-you-live



American Museum of Natural History

As the American Museum of Natural History nears its 150th anniversary, it's looking to the future. The museum announced plans to open the Richard Gilder Center for Science, Education, and Innovation in 2020. This 235,000-square-foot space will feature open storage holding some 3.9 million specimens, as well as an insectarium, butterfly vivarium, immersive theater, and educational spaces.

Location: New York City

Budget: \$340 million

Designer: Studio Gang Architects under the leadership of Jeanne Gang, with exhibit design by Ralph Appelbaum Associates and landscaping by Reed Hilderbrand

Learn more: amnh.org/about-the-museum/richard-gilder-center-for-science-education-and-innovation



Cape Fear Museum of History and Science

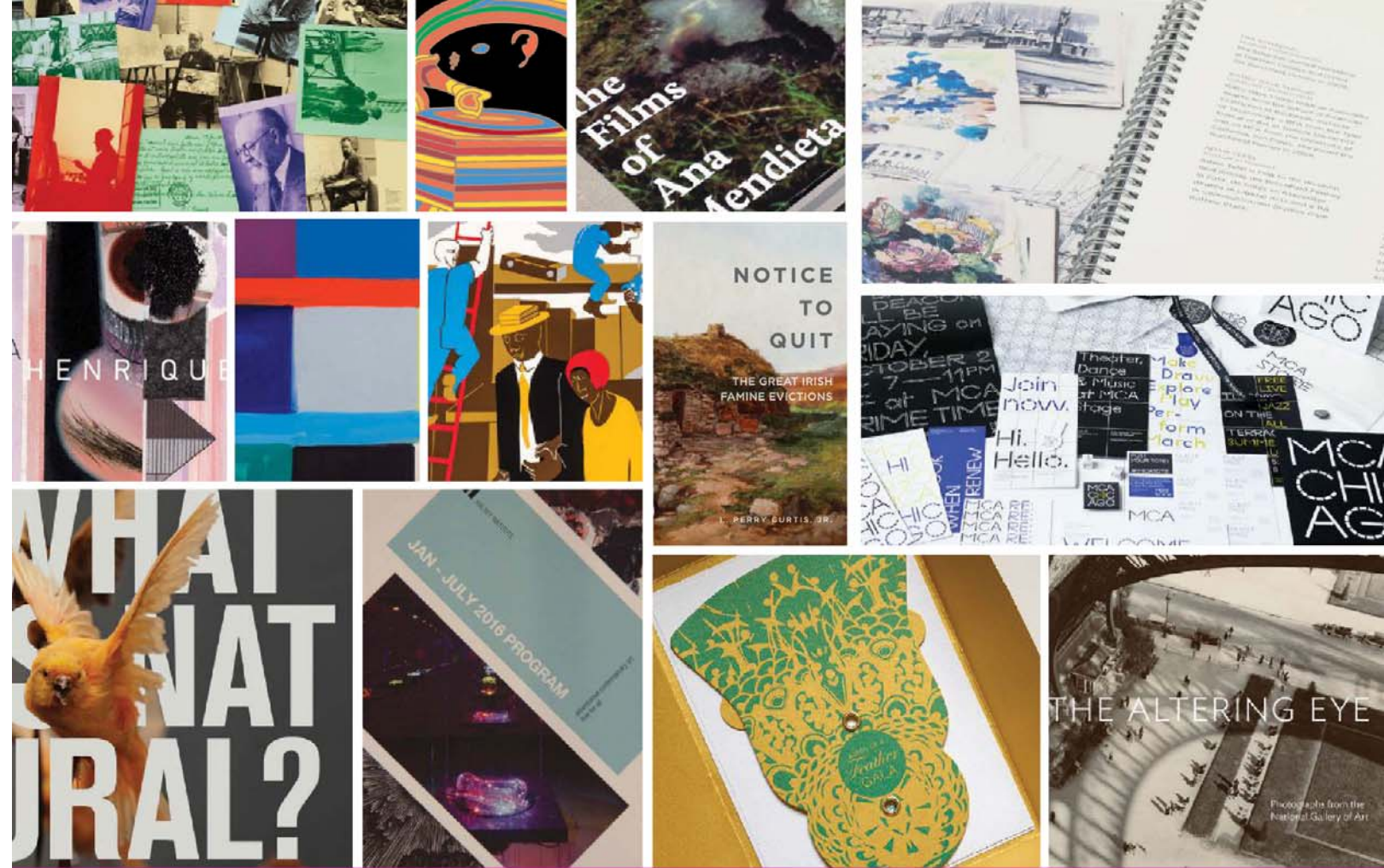
What was once the Cape Fear Museum of History and Science's gift shop is now an exploration of life beyond the earth's stratosphere. Modeled on the International Space Station, "Space Place" features STEM interactive activities, such as operating a robotic arm, that give visitors a sense of life on the spacecraft. The exhibit teaches how astronauts sleep, drink water, and do their work.

Location: Wilmington, North Carolina

Opening date: November 3, 2016

Partners: GE Foundation, GE Hitachi Nuclear Energy, GE Aviation

Learn more: capefearmuseum.com/exhibits/space-place



Call for Entries

What's Hot in Museum Publications?

Enter the Alliance's Museum Publications Design Competition

Museums can submit printed publications produced between January 1 and December 31, 2016. Entries must be postmarked by **June 16, 2017**. Application forms are available at aam-us.org/pub-comp

Beyond Collection Work: The Evolving Role for Curators

The AAM Curators Committee examined the Curator Core Competencies and what they mean for the field.

By W. James Burns and Sheila K. Hoffman

The words “curate” and “curator” are widely used, abused, and hotly debated. What does it mean to “curate” a collection, exhibition, or website? Today’s museum curators foster civic, social, and cultural dialogue about ideas through public interaction, research, interpretation, and exhibitions. Curators contribute meaningfully to philosophical issues that guide their institutions and communities. More than list-makers, guardians, or experts of old, today’s curators are information hubs, experience facilitators, and knowledge generators.

In January 2017, the AAM Curators Committee (CurCom) held a series of discussions to encourage meaningful discourse and feedback on the “Curator Core Competencies,” published in 2014 by the CurCom Standing Committee on Ethics and accepted by CurCom in 2015. This document outlines the knowledge, skills, and experience required of today’s curators, and addresses what curators need to be successful in their profession. Beyond explaining curators’ functional roles and the domains in which they work, the *Curator Core Competencies* define who we are, what we do, and why curators are important. Not intended to be a list of daily duties, the document presents three foundational areas—preservation, research, and communication—as vital efforts for curators, regardless of their respective institution’s focus area. From within these foundations, the core competencies are identified.

The national dialogue fostered by this year’s convenings yielded



Curators discuss collections during the AAM Annual Meeting & MuseumExpo.

additional important insight into the document, its purpose, and its potential. More than 100 curatorial and noncuratorial colleagues from various disciplines and types of museums gathered at 14 institutions (and on one conference call) for facilitated discussions. They focused on three guiding questions:

- What does the “Curator Core Competencies” document mean for curators and for the profession?
- How might the “Curator Core Competencies” document be used in your institution?
- What are the benefits and challenges associated with implementing the *Curator Core Competencies*?

These recent discussions built on years of study that had been conducted

to create the document. Starting in 2012 at the AAM annual meeting, CurCom held informal conversations with colleagues that provided valuable insights into the demands on curators, and revealed the growing need to more formally study curatorial education, experience, and training. In order to substantiate these anecdotal findings, in 2013, the CurCom Standing Committee on Ethics examined these factors, subsequently presenting the survey’s findings in 2014 at the annual conference of the International Council of Museums’ Committee on Museology (ICOFOM) in Paris. The convenings held in January were the most recent in this ongoing effort to study and aid the curatorial domain.

Across the January discussions, the



Attendees from the convening at the Minnesota Historical Society.

guiding questions raised the following key issues facing curators nationwide.

Aspirational or Practical?

Many participants initially viewed the *Curator Core Competencies* as more aspirational than practical in their daily work. They questioned whether this long list of wide-ranging competencies is a realistic standard for hectic, often underfunded institutions. Colleagues, particularly those from small and mid-sized museums, lamented that not all of the competencies may be achievable.

One particular example of how to balance aspiration with practicality was the difficulty of publishing, which came up in almost every convening. In particular, curators at small museums were concerned about not having the time or institutional support to publish in academic or peer-reviewed journals. Why was publishing so heavily outlined in the *Curator Core Competencies*, they wondered. Was it more important than label writing? At several convenings, the response to these questions centered on the longevity of written publications versus the temporality of exhibitions. As curators strive to make exhibitions more open and engaging to wider audiences, the academic axiom “publish or perish” has taken

on a renewed importance. Published (“made public”) writings could extend the outreach and relevance of curatorial work. Rather than thinking about publishing as an impossibility based on time or finances, participants began to reconsider it as an ideal to strive for.

As the conversations shifted to how the competencies might inform those outside the profession, concern seemed to change to relief that this document encapsulates an often-misunderstood role. Even participants unconvinced of the daily applicability of the *Curator Core Competencies* could envision ways to use it as an educational tool for a variety of constituents: board members, administrators, hiring agents, volunteers, interns, staff, and students in museum studies programs. Moreover, many participants ultimately viewed the document as crucial to re-engaging curators in meaningful conversations about the importance of their work. One colleague perfectly captured the document’s intent: “This demonstrates the art in curatorial work and highlights all of the skills I had to learn...skills that cannot be taught; they have to be learned.”

In general, the convenings seemed to foster a better understanding of both the aspirational and practical aspects

of the *Curator Core Competencies*. Said one participant, “It is very important that this document remain aspirational. We strive to become better, not just remain static. This should not be a job description; we have those. This is so much more.”

Time and Money, the Age-Old Barriers

Each of our institutions is unique, but a common theme emerged in the discussions regarding barriers to implementing the *Curator Core Competencies*. No matter how small or large the institution, colleagues expressed that a lack of time and money impeded fully enacting the document. These classic barriers were not unanticipated. Limited time and money acutely affect small and volunteer-run institutions, many of which are historical in nature (and which comprise a large percentage of AAM’s membership). In addition, when a curator has several titles and curatorial work is only a small percentage of the job, how can these competencies ever be achieved?

As the gatherings unfolded, the *Curator Core Competencies* came to be seen more like a touchstone. Perhaps, it was agreed, it was idealistic, but striving to achieve something greater

would ultimately benefit the profession. Moreover, while participants agreed that ensuring institutions' financial health should be a collective and administrative effort, the *Curator Core Competencies* could remind trustees and administrators of the vital role of museum curators. In the face of radically shifting cultures, technologies, and economies, this is an important consideration.

Community Curators

The role of curators is evolving at an ever-increasing pace as well. In the three years since the "Curator Core Competencies" was published, the trend of community curating has rapidly accelerated. The vast majority of participants in the gatherings expressed that they are increasingly collaborating with "community curators." Clearly, this emerging practice is becoming embedded in many curators' work and

perhaps should be reflected as a core competency.

CurCom and its Standing Committee on Ethics see this development as an opportunity. While the concept of "community curators" needs further study and definition, it holds great promise for engaging new audiences and creating new meaning for museum objects and exhibitions.

Continuing the Discussion

The *Curator Core Competencies* have opened exciting new directions for CurCom and begun to forge a renewed connectivity to the field. CurCom is committed to continuing this trend. The powerful questions generated by this year's discussions will be used to plan future professional development for curators. CurCom is planning a new series of discussions and is eager to expand the document to address new issues, such as community curating, within the

competencies.

CurCom welcomes your feedback about the *Curator Core Competencies*, including what they mean to your work, your institution, and the museum field. The document is available at: aam-us.org/docs/default-source/professional-networks/curator-core-competencies.pdf.

W. James Burns is chair of the AAM Curators Committee (CurCom) and director of the University of Arizona Museum of Art and the Center for Creative Photography. Burns can be reached at wjamesburns@email.arizona.edu. Sheila K. Hoffman is chair of the CurCom Standing Committee on Ethics and a dual doctoral candidate in museology, heritage, and cultural mediation (University of Quebec at Montreal) and art history (University of Paris, Pantheon-Sorbonne). Hoffman can be reached at sheila.hoffman@gmail.com.

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FutureProofing Museum Business Plans

Creating sustainable models for natural history research collections.

By Elizabeth Merritt

Last December, I co-taught a workshop in the Yale Peabody Museum of Natural History's newly renovated David Friend Hall, surrounded by a gorgeous exhibit of gems and minerals. Some two dozen museum professionals had assembled to brainstorm sustainable models for research resources in FutureProofing Natural History Collections, a workshop organized by the Peabody, the Ecological Society of America (ESA), and AAM. I was not blind to the irony of the setting. Surrounded by a collection with what I am sure is a very, very high price tag, we were encouraging attendees to explore how to monetize the value of their collections in almost any way possible—except putting them up for sale.

The workshop was funded by the National Science Foundation. In our proposal, my collaborators and I took an entrepreneurial approach to sustainability, outlining an agenda that encouraged participants to develop a variety of new business models in the context of long-term trends shaping society, in order to secure the future of natural history museums and collections. It's clear that the needs surrounding research collections already exceed available government support, and as collections grow and add new dimensions to their work, those needs will grow as well. As that statement is true for collections of all types, and for museums generally, I believe the approach the Alliance and its partners are pioneering through this workshop will be of wide-ranging benefit to our field.

I leapt on the opportunity to collaborate with ESA and the Peabody Museum because the topic

is a great fit with my current focus at the Alliance: helping museums rebalance their income streams and find new sources of support. The Center for the Future of Museums launched at the beginning of the 2008 financial crisis. I spent a lot of time in those first years studying the trends destabilizing museum finances: government support (primarily state and local, with a soupcon of federal); earned income (e.g., admissions, memberships, facilities rental, food, and merchandise); philanthropy (individual and foundation support); and for museums lucky enough to have an endowment, a modest draw on that fund. While the United States has rebounded from the crisis, that recovery has been marked by a fundamental restructuring of our economy which has reshaped nonprofit economics as well.

The Unraveling of the Traditional Museum Financial Model

Government support for museums, waning over the past four decades, declined dramatically after 2008, as states and municipalities scrambled to adjust to their own reduced circumstances. Many localities have not only reduced their funding for arts and culture, but also are aggressively seeking income from nonprofits, for example through payments in lieu of taxes, fees, or, most recently, legislation that requires nonprofits to pay property taxes or that removes tax-exempt status entirely.

Museums face increasing competition for earned income from a variety of sources. People, on average, now spend half their leisure time watching



Biomimicry 3.8 co-founder Dayna Baumeister (left), guides a group of Certified Biomimicry Professional students through an ecosystem in Louisiana.

TV. (This trend is accelerated by the fact that now we can access digital content anytime, anywhere via Internet-connected personal devices.) The general erosion of status accorded to authority, in this wiki-enabled, crowd-sourced age, may also contribute to the declining consumption of traditional culture (museums, classical music, opera) documented in the National Endowment for the Arts periodic Survey on Public Participation in the Arts. While that survey shows that people do indeed still enjoy music, dance, and the visual arts, much of their time and attention has shifted to nontraditional formats and venues. Even museum programming faces competition, as companies such as Museum Hack and Museum Sage build their own income streams around museum resources.

Competition for philanthropic dollars continues to grow as well. As the number of nonprofit organizations in the US soars, the growth of social nonprofits outstrips the increase in museums. In this competitive climate, social nonprofits hold the charitable high ground. Many prominent philanthropists—most notably Bill Gates, who has already given away more than \$28 billion—are influenced by the doctrine of effective altruism, as preached by Princeton professor Peter Singer. Singer argues that donors have an ethical obligation to do the most good they can with their charity. In this framework, giving to an art museum is a morally repugnant act, as that money could have been used to cure river blindness instead. (That is an actual example that Singer has used in his speaking and writing, and Gates has repeated it in public appearances.)

Many younger philanthropists who have made their money in the tech sector engage in impact-based philanthropy. Coming from a metrics-based

work culture, these donors expect organizations they fund to measure and report on the change they've made in the world. Such rigorous accountability poses a challenge for museums. The good that individual museums do is often squishy and hard to measure, and our sector lacks solid data on the impact of museums overall.

These specific challenges aside, I am watching a development that may disrupt the very core of nonprofits' fiscal and legal identities: the rise of hybrid organizations that combine the idealism of nonprofits with the financial independence of for-profits. One such hybrid legal structure is the Benefit Corporation, a for-profit company that is legally obligated to deliver a return both on financial investments and on a self-declared mission that delivers a public good. This structure tries to have the best of both worlds. Hybrid organizations are empowered to make mission-driven decisions that may compromise profits. Their robust earned income buffers them from the fickleness of foundation funding, while their corporate legal structure frees them from what many regard as a dysfunctional model of nonprofit governance.

The first Benefit Corporation legislation was passed in Maryland in 2010, and now similar legislation exists in 31 US states and the District of Columbia. (Similar systems are being introduced in Italy and Australia.) An independent nonprofit called B Lab has certified more than 1,600 companies in 42 countries as so-called B-corps, using a LEED-like system that scores organizations on their governance practices and on their effect on workers, the community, and the environment. Many companies that have earned B-corps status are legally organized as Benefit Corporations, but the

certification is available to for-profit and nonprofit organizations as well.

Most Benefit Corporations operate firmly in the commercial realm, but with a nonprofit twist. Possibly the most well-known is Ben & Jerry's, the ice cream company famously devoted to ecologically responsible sourcing of ingredients and socially progressive causes. (In 2016, the company created a new flavor—Bernie's Yearning—to show support for Vermonter Bernie Sanders' presidential campaign.) Some B-corps, however, are beginning to operate in a museum-like space. One such organization is Biomimicry 3.8, a for-profit certified B-corp in the process of becoming a Benefit Corporation. This company's mission is training, connecting, and equipping a global network of biomimicry leaders to transform the world by emulating nature's forms, processes, and systems to create more sustainable design. "Our vision," the company's change statement reads, "is for humans and all of our neighboring species to thrive in a world empowered by nature's genius." Sounds very much like a museum mission statement, yes? Biomimicry 3.8 funds its work by providing innovation services to organizations and companies around the world, through a suite of professional training programs, and through a speakers bureau that reaches thousands of people each year.

What This Means for Museums

The emergence of Benefit Corporations may impact the museum sector in several ways. First, these for-profit entities are beginning to tackle problems formerly left to nonprofit, charitable institutions—including education for underserved populations, hunger, poverty, and elder care. As they show measurable results, they both raise the bar for nonprofits (in terms of metrics), and undermine the perception that organizations that provide a social good need charitable support in order to succeed. Secondly, they've cracked the thorny nut of raising capital. Nonprofits, including museums, are perpetually hampered by an inability to raise the capital needed to launch or scale ambitious programs or services. By tapping into "social impact investment" money, Benefit Corporations can leverage funds to deliver on their missions. Indeed, the long-term goal in creating this legal hybrid is to grow an asset class for impact investing, creating the kind of massed investment opportunities that could leverage real money, such as from 401(k) plans, to accomplish social good.

None of this is to say that the museum of the future is going to be a Benefit Corporation, an L3C (low-profit limited liability company), or any other for-profit/nonprofit hybrid—though some might! But the existence of these mission-driven, profitable

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entities does challenge museums to up their game. That's exactly the challenge my co-instructors and I presented to participants at the FutureProofing workshop. James Chung of Reach Advisors primed our thinking with lessons from large for-profit companies. Some, like Borders and Blockbuster, have failed because their business models did not keep up with market forces. Both became stuck on particular methods of delivering value (books, videos) that were outstripped by e-commerce and digital platforms.

By contrast, General Electric thrived by pivoting from manufacturing to providing data-driven solutions. In the field of transportation, Chung pointed out, GE realized the real value they could capture lay not in building a better train, but in figuring out how to get existing trains to run more efficiently. In a rapidly changing and unpredictable environment, the success of for-profits and nonprofits alike lies in flexibility, adaptability, and the willingness to question assumptions about the core value they provide.

built around value. Support can be transactional, in which a buyer receives value for money (for example, consultancy services). Then there are third-party transactional relationships, in which a person or organization pays for a value that someone else receives, such as the government providing a grant to support activities that benefit society. In some kinds of philanthropic support, the funder supports the creation of value that aligns with their own goals.

The bulk of the workshop was devoted to brainstorming new business ventures that could be created around these kinds of support. Participants broke into business teams, each working with a fictional case study of a research collection with realistic challenges related to staffing, politics, and the economy. One case, for example, described an entomology collection at a state-run agricultural station. Another focused on a collection of astrophysical data at a large natural history collection. Each team created a plan for a new income stream directly based on the collections or collection's infrastructure (staff, expertise, facilities).

The workshop culminated with the teams competitively pitching their ideas to the workshop organizers, who acted as a panel of judges. The teams came up with some creative solutions! The entomology collection team proposed to provide consulting services to local farmers based on remote monitoring and data analysis. (For a double win, this would also provide data relevant to the collection's own research.) The team assigned to the astrophysics collection sketched a plan to license digital data to filmmakers and game designers for use in realistic virtual worlds.

During the workshop, participants created fictional solutions for fictional collections, but the process they used to generate ideas for new ventures is a methodology that can be applied at their own institutions. As the Alliance conducts this exploration with groups from museums of all kinds, we will build a portfolio of ideas—any one of which might be the nucleus of a new venture in the real world. In five years' time, if I read about a project like Biomimicry 3.8, I won't be at all surprised to learn that it's a new venture started by a museum.

Elizabeth Merritt is founding director of the Center for the Future of Museums at the American Alliance of Museums, and AAM vice president, strategic foresight. Merritt's conference keynotes, workshops, and museum engagements encompass strategic foresight in general, with a particular focus on creating new income streams for museums. She can be reached at emerritt@aam-us.org.



The new David Friend Hall at the Yale Peabody Museum features over 150 of the world's premier mineral and gem specimens including this amethyst geode from Uruguay (foreground).

Mapping the Value of Collections

All too often, conversations about the value of natural history research collections simply rehash old formulas: What did it cost to create a collection? What would it cost to create comparable resources today? While these formulas are useful for some calculations (notably, determining insurance values), they don't feed into an equation that yields income to maintain collections.

To avoid this pitfall, Emily Graslie of the Field Museum and Chris Norris from the Peabody Museum led the group in brainstorming new ways of mapping value. The resulting classification system was based on the nature of the financial relationship

Fresno Art Museum

Fresno, CA

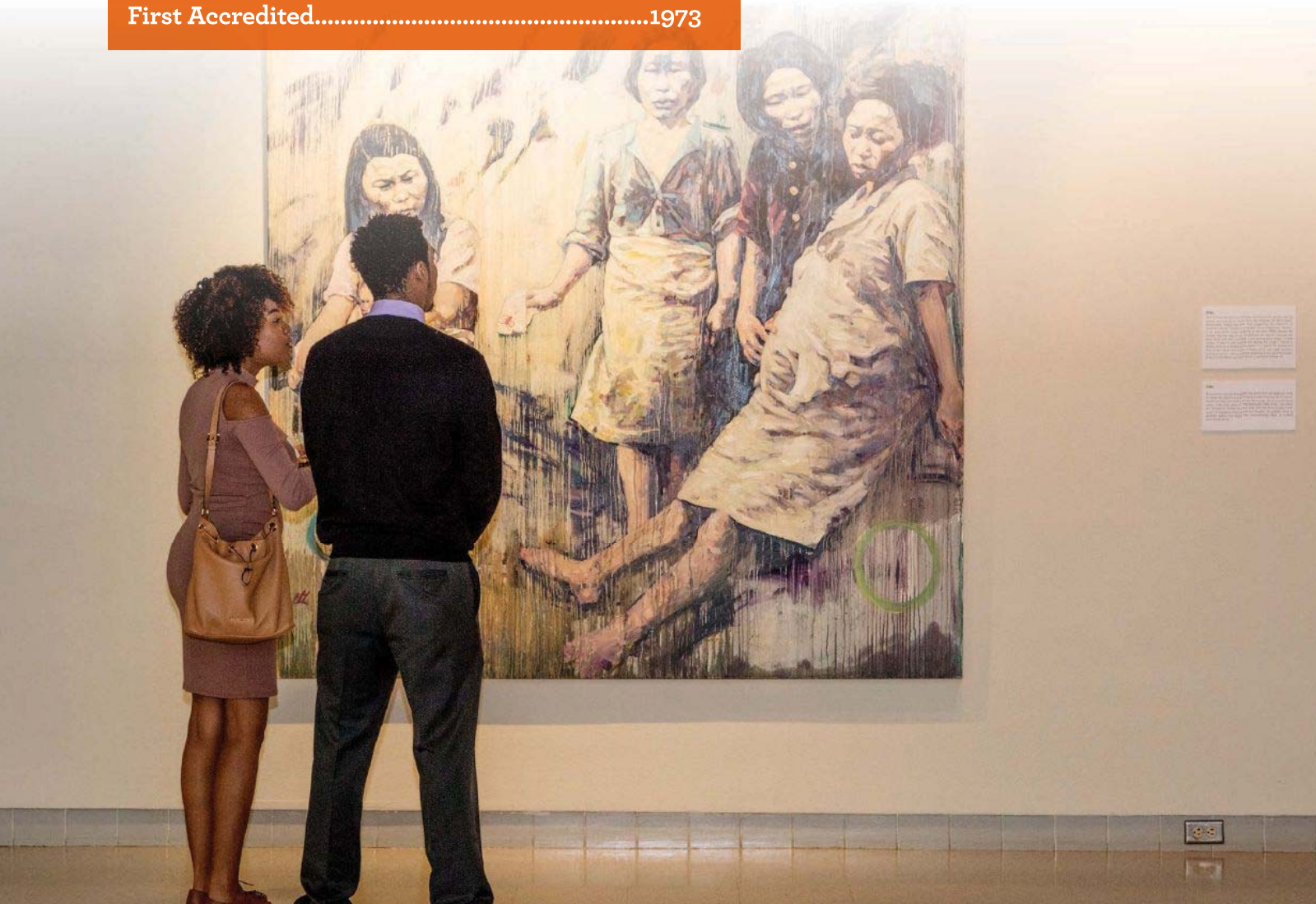
ACCREDITATION SPOTLIGHT

“ Accreditation ensures confidence in our institution by fellow museums, ongoing and potential donors, and to granting sources. I have been a professional in the museum field for 30 years, born and bred on AAM’s ethics and standards of excellence—way back to when I worked for the Oakland Museum of California three decades ago. I would not work for a museum that was not accredited or applying for accreditation. This is how seriously I believe in working under the AAM umbrella.”

—**Michele Ellis Pracy**, executive director and chief curator



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Ask, Don't Guess

How a visitor-centered business model led to record-breaking attendance for a historic house in Oregon.

By Marta E. Bones

Built in 1914 by an influential Portland newspaper publisher, Pittock Mansion has a story similar to that of many other early 20th-century mansions across the United States. The original residents passed away, and high maintenance costs combined with societal changes made owning an elaborate mansion unappealing. In 1958, when the last Pittock descendants moved out and put the home up for sale, few buyers took interest in the empty 16,000-square-foot French chateau overlooking the city.

With the mansion facing potential demolition, a group of dedicated citizens worked with city officials to purchase and restore the home and surrounding acreage to their former glory. After the effort devoted to physically saving Pittock Mansion, however, Portland faced the challenge of how to utilize the estate and ensure its preservation for generations to come.

Pittock Mansion opened to the public in 1965. Three years later, the nonprofit Pittock Mansion Society was formed to oversee and care for the increasing number of artifact donations. Initially, Portland operated the mansion to showcase community-loaned or donated antiques, including heirlooms from other prominent local families. The city added a holiday decoration event to the museum's business model. Attendance remained steady at around 35,000 per year through the 1970s





and grew to roughly 64,000 in the 1990s, with the annual holiday event accounting for one third of visitation.

In the early 2000s, attendance dropped slightly, to roughly 60,000 a year. At the same time, the City of Portland faced increasing budgetary constraints. As a result, the city transferred responsibility for the museum's day-to-day operations, including programs, exhibits, and staffing, to the Pittock Mansion Society in 2007. The city retained ownership and responsibility for the buildings and grounds.

The society then began to assess whether its focus on its collection of decorative arts would generate enough revenue to cover operating costs and collections care, as well as to fund future growth. In 2008, a snowstorm shut down the museum for 10 days during the holiday season. The society realized it needed to increase visitation throughout the year and therefore decrease reliance on the holiday event.

Developing a Strategic Plan

Now responsible for the visitor experience, the society began work on a strategic plan. The plan utilized the Pittock family as a catalyst for learning about Portland's history, including its transformation from an Oregon Territory settlement to a modern, industrialized city. As the museum's existing mission statement, "We bring Pittock Mansion to life for all," did not align with the society's goal to focus on Portland history, the society adopted a new

one: "to inspire understanding and stewardship of Portland history through Pittock Mansion, its collections, and programs." As former board member Randy Stevens explains, "We knew that Oregon history was prominent at other local museums and attractions, but Portland's history wasn't. So, what better way to change the look and feel of the mansion than to tell the story of the city in which it is located?"

The new strategic plan also included a master plan to enhance the visitor experience, with laudable goals to increase annual visitation by 50 percent and distribute it more evenly throughout the year. But how could this historic house museum increase its attendance from 60,000 to 90,000 while relying less on its holiday event? What possible changes to the business model could achieve this? Short-term options included discounting admission, renting out the house, and opting for programming choices that were simply popular—versus mission-related—such as wine tastings, "haunted mansion" tours, high tea service, and yoga classes.

Rather than turn the mansion into an event space, the society needed to develop a long-term plan that would lay the foundation for future growth. Inspired by cultural institutions that had adopted visitor-centered strategies to increase community impact and income—such as Lan Su Chinese Garden in Portland; Conner Prairie in Fishers, Indiana; and Brucemore in Cedar Rapids, Iowa—the society decided to start by asking visitors what they wanted.

Gathering the Data

How do we develop a deep, meaningful connection with visitors? Find out who they are and what interests them; then make decisions guided by the "happy visitor" concept. Happy visitors come back, spread positive word-of-mouth information, and ultimately generate more resources and sustainability for an organization.

At first glance, this approach appears simple—but appearances can be deceiving. What are the right questions? How do we ask them? Who does the work? With limited staff, the society concluded that its best initial investment would be to team up with consultants and hired a team led by Dialogue Consulting. The resultant visitor surveys and outreach, conducted by Visitor Studies Services, produced more than 160 pages of data. Responses from both visitors on-site and potential visitors were in some ways affirming, in other ways surprising, and overall extremely valuable.

The data showed that repeat visitors frequently brought out-of-town guests with them, facilitating visits from outside the community. It also revealed that visitors made strong personal connections,

Targeted storylines in strategic locations help visitors understand Pittock family connections to Portland history.





An interpretive panel in the music room explains which furnishings are original to the home and why the room is decorated as it is today.

often with particular rooms. Some respondents shared specific interests, such as “I’m very interested in Portland history” and “having more info on both the ‘upstairs’ and the ‘downstairs’ people would be engaging.” One respondent wanted “more information on period methods, fixtures, how stuff worked, etc.” Another asked, “Are there programs that illuminate the Pittock family history and provide connections to my current life in Portland?” Roughly 27 percent responded that they simply wanted more than decorative arts and Pittock family anecdotes—more information, more photos, and greater access to parts of the house.

One particularly illuminating piece of data came from a question regarding educational offerings: 41 percent of the respondents wanted guided tours, while more than half preferred self-guided tours. That 73 percent of respondents wanted refreshments was not overly surprising, considering the mansion sits in a beautiful public park overlooking Portland. Finally, the data reinforced that visitors needed better way-finding information for the museum and surrounding grounds, as well as improved pedestrian flow.

By mid-2012, the society had the results of the visitor outreach to guide its decisions regarding how to enhance and expand the interpretive model. The data also suggested how to give visitors what they wanted and more. The society began to move from research and analysis to development,



The new visitor experience at Pittock Mansion engages visitors of all ages.

creation, and implementation. It intended to complete the interpretive changes in 2014, the mansion’s centennial.

Transforming Ideas into Reality

As more than half of the museum’s visitors said that they preferred a self-guided tour, the society prioritized enhancing that experience. At the same time, visitors noted they had strong connections to the exhibits. To balance both needs, the society first



The new permanent exhibit in Henry Pittock's bedroom invites visitors to reflect on the museum's development and curatorial choices.

focused on deciding which new stories to tell, where to activate new connections, and how best to feature information on interpretive panels without interfering with the existing exhibits.

To make everyone feel welcome, whether they paid to enter the museum or simply came to enjoy the surrounding public park, the society decided to take the Pittock experience outside. Along the roadway leading to the parking lot, the society installed signs that highlighted interesting facts about the Pittocks. Other interpretive signs around the grounds addressed the family's outdoor activities as well as historic features of the grounds and of Portland.

By extending the experience outdoors, the society intended to inspire a greater interest that would motivate visitors to seek additional experiences and a better understanding of history in general. Some of those experiences could be at Pittock Mansion—a paid visit, a repeat visit, stopping in the museum store—but they could also be at another cultural or historic site in Portland, or even the visitors' hometowns.

Inside the museum, the new interpretive panels included targeted storylines and showcased many more historic images than they did before. While some panels expanded visitors' understanding of how the Pittock family lived, others pointed out the home's often-overlooked technological innovations.

To respond to visitors' curiosity about the Pittocks and the relevance of their and the mansion's history to Portland today, the society installed panels in the dressing rooms and closets. These

panels provide insight into the original residents' lives by highlighting stories that tie to Portland's current values—innovation, connection to the outdoors, commitment to the community, and support of the arts.

"Many people who live in Portland are originally from other places, and the city's history is a story of pioneers, risk-takers, and travelers," elaborates former board member Greg Fullem. "We felt that there was a great dynamic at play for us in connecting our curious and quirky local folks—and those who visit our city with the same open spirit—with the local history in a vibrant, interactive museum experience."

In the master bedroom, the society installed a permanent display to interpret the history of the museum's development, highlighting curatorial choices made at different times. The exhibit engages visitors by asking them to ponder and choose what they would do if given the same interpretive options.

The inclusion and strategic placement of interpretive panels both inside and out allowed the society to expand the museum's story and educational offerings while enhancing understanding of its original decorative arts focus. The approach was not about doing away with what had been done before; it was about building upon the current offerings and refocusing on a broader, more compelling story.

It Worked!

With the implementation of the new interpretive model, the society prepared to celebrate the

mansion's 100th anniversary in 2014. After bringing in a record 70,194 visitors in 2013, the society achieved its goal of more than 90,000 visitors in its centennial year. But the true test would come in the years that followed. After all the celebrations and anniversary programs ended, would interest in the museum fade and attendance decline?

If there was any doubt about the new interpretive approach, recent years have removed these traces. Attendance has continued to rise. The mansion welcomed a record-breaking 109,785 visitors in 2016, with the holiday event accounting for just 17,168 visitors.

"It was a delight for me to watch the Pittock team participate deeply in the visitor studies we did together in 2012, but the way they have used the research since then is where the value lies," Wendy Meluch of Visitor Studies Services stated upon seeing the end results. "The success of the new model leaves the society well positioned to develop the model even further."

By asking visitors what they wanted and then responding to those requests with a holistic and expanded interpretive model, the society created a foundation for continual engagement. The concept of the "happy visitor" seems like a basic idea, one that usually is connected to the front-of-house experience. Yet when this concept is incorporated


into a museum's business model and interpretive approach, it plants the seeds of connection.

What's Next?

As visitation remains high, so does the strain on the museum's staff and infrastructure. To relieve these pressures, continue to provide a quality experience, and enhance that experience even further, the society recently completed a new strategic plan. Current goals include creating programs to deepen engagement and attract new audiences. The society also has developed fundraising and staffing plans to secure the necessary resources to improve the visitor experience and help Portland preserve the estate.

The society's commitment to a welcoming, respectful, informal, and educational experience resonates with a large and broad audience. Its business model—rooted in the "happy visitor" concept and a focus on Portland history—works. That knowledge strengthens the society's commitment to continue using this model to launch new programs and engaging activities in the coming years.

Marta E. Bones is executive director of the Pittock Mansion Society in Portland. She can be reached at mbones@pittockmansion.org.



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The Witte Museum: Chronicling Texas Deep Time

The Witte Museum in San Antonio, Texas debuted a \$100 million transformation of the 90-year-old museum. The Witte focuses on Texas Deep Time; from millions of years ago when dinosaurs lived in what is now called Texas, thousands of years for the People of the Pecos, and hundreds of years for the legendary Texas history, all revealed in interactive galleries and associated hands-on Labs. The transformation, hailed as the New Witte, includes more than 174,000 square feet of renovated and expanded space.

The Witte has been long known for its outstanding research and collections in Texas history, art, archeology, anthropology, geology, and

now paleontology. Today, the 10-acre campus engages visitors in galleries with bountiful interactive displays and thousands of storied artifacts. Visitors encounter the land, water, and sky of Texas through native landscapes and water features harkening to the history of the region.

Prominent new spaces include the Naylor Family Dinosaur Gallery featuring full-size cast dinosaur skeletons, footprints, and artifacts from Texas-based excavations; the McLean Family Texas Wild Gallery, where beloved historic dioramas return in a high-tech space showcasing the wildlife from the eight ecological zones of Texas; and the Kittie West Nelson Ferguson People

of the Pecos Gallery, an immersive environment revealing people of the land 5,000 years ago, with a rare cache of artifacts from Witte excavations as well as virtual displays of rock art, considered to be the “oldest illuminated manuscripts” in North America.

The New Witte also boasts the Mays Family Center designed to host blockbuster exhibits and as an event rental space throughout the year; and numerous outdoor spaces, including the Will Smith Amphitheater, Zachry Family Acequia Garden, the Adventure Walk, and the Feik Family Orientation Pavilion.

These newly renovated and expanded spaces join recent additions including the Robert J. and Helen C. Kleberg South Texas Heritage Center, the H-E-B Body Adventure, and the B. Naylor Morton Research and Collections Center.

The Witte Museum, where Nature, Science, and Culture meet, is now open! Purchase tickets at WitteMuseum.org.

Kittie West Nelson Ferguson People of the Pecos Gallery





Where Nature, Science and Culture Meet

If it happened on Texas land, water or sky, you can experience it at the New Witte.

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A Magnetic Science Center

How one museum used a community engagement business model to drive programming and growth.

By Anne Bergeron and Beth Tuttle

Magnetic: The Art and Science of Engagement, a best-selling book published by the AAM Press in 2013, profiles six museums that strengthened their programs, finances, brands, and audiences by engaging internal and external communities. “Magnetism” is the ability to attract and grow four essential types of capital: core (i.e., program, facilities, human), financial, brand, and social.

One captivating story of programmatic reinvention, business transformation, and sustained growth features the Greensboro Science Center in North Carolina (formerly the Natural Science Center of Greensboro, as it was referenced in Magnetic). The Greensboro Science Center (GSC) has consistently demonstrated leadership and resolve for change while its home city has moved more slowly and carefully toward post-recession rejuvenation. This alone is a measure of GSC’s success—that it has thrived despite the city’s fiscal caution. Between 2010 and 2016, the science center opened seven new exhibits and programs, and annual visitation increased 45 percent, from 291,000 to 430,530. The operating budget has grown eightfold, from \$3.2 million to \$5.8 million, and full-time staff has more than doubled, from 20 to 45 employees.

Magnetic authors Anne Bergeron and Beth Tuttle recently sat down with GSC’s leadership team—Glenn Dobrogosz, president and CEO; Rick Betton, chief operating officer; and Beth Hemphill, chief financial officer—to understand what has fueled their ongoing progress.

What were the conditions that enabled GSC’s transformation?

In 1999, civic leaders created Action Greensboro, a consortium of nonprofits, foundations, and business leaders dedicated to rebuilding the economic vitality of the city. Greensboro was hungry for dynamic projects to increase its confidence and pave the way for growth. We were a beloved museum [founded in 1957] that had been static for years and were ready for a change. Greensboro also had business and educational interests that were directly linked to our potential for success—issues relating to quality of life, economic impact through cultural tourism, science education, and conservation. The rebounding economic and cultural conditions in Greensboro were a perfect match for Glenn, the director who arrived in 2004. We had a dedicated staff and board

ready to create impact and a new leader with no prior connection to Greensboro, unfettered by the past and eager to construct a new vision for the institution and with the city.

All successful business models are built on an underlying vision and value proposition that are compelling enough to engender sustained financial support. What has made GSC so attractive to its constituents?

Over the past decade, we have evolved from a sleepy, unaccredited municipal zoo to an independent, dynamic, and fully accredited all-in-one zoo, science museum, and aquarium. We focus on what can set us apart in terms of showcasing the diversity of life and science—a conservation center for endangered species, for example—as well being innovative

and risk-taking. These aren't just buzzwords for us but true imperatives. We also ensure that everything we do fulfills our four primary goals:

- to make Greensboro a better and more attractive place to live, raise a family, and build a business
- to inspire all age groups, through science education and technology, to think more deeply about and engage with the limitless worlds of life and science
- to create economic impact, plus build self-respect for and awareness of our city
- to establish meaningful partnerships in research and conservation that impact the field

GSC was a small organization without a lot of financial momentum in 2005 when this transformation was first envisioned. How did you change your business model?

We began by talking to the community. Then we created a master plan for phased growth over a 10-plus-year period that was mission-oriented and responsive to the marketplace. We defined our metrics of success relating to our four goals, and we allowed ourselves to be fluid and flexible in implementing the plan while remaining true to its original premise. Our approach has been to innovate and test while building our brand. We also sought to broaden our customer base beyond the local community, to the region, then the state. And now we're working to be recognized both on a national and international level for our education and conservation work.

Our first step was to revitalize the zoo into an animal discovery center, which provides a more intimate human-animal educational experience. This doubled our attendance. We capitalized on the public's growing interest by securing a \$20 million bond to build North Carolina's first inland aquarium. From there, we launched our first capital campaign. That leveraged \$10 million from the private sector to complete our next phase of growth, which enabled us to reinvent our museum and expand the zoo.

What did you learn in your first period of growth and change (2005–2013) that has supported and accelerated GSC's continued evolution (2013–present)?

We learned that our unique three-in-one destination model has resonated with our community's leaders and citizens by providing a signature asset for Greensboro. The concept of economic development through science-based tourism is making its way into the mainstream consciousness of a city that had not previously focused on the potentials of tourism. Greensboro has increasingly embraced science-based tourism every year, and this will be a huge plus moving forward. What will propel us through our next phase of growth is continuing to push forward with a commitment to offering diverse experiences for a range of audiences.

Taking risks creates reward, especially when a leadership team is surrounded by dedicated, driven, and impassioned colleagues, as well as board members who are inspired by change. At GSC, our stakeholders now expect frequent change instead of fearing it. As a science center and museum, we have learned to rely on our timeless icons—dinosaurs, animals, space, the human body, biology, chemistry, and physics—as long as we find new and inventive ways to rethink and remake how we use them to inspire new generations.



Giant Pacific octopus explores his new tank built and installed by the stars of the hit Animal Planet series *Tanked*.

We have worked hard to create a true public-private partnership with our community that is mutually reinforcing. The city invests in us and we serve its needs, and vice versa—we have become an inseparable part of the community's identity and a source of real pride. We were able to do this because just before Glenn arrived in 2004, the GSC reorganized from a city-funded agency to an independent nonprofit. This set us up to be a nimble organization that could move dynamically and take risks. Our abiding commitment to the city has fueled our growth as an economic engine and tourism driver.



Diver teaches visitors daily about ocean conservation and species adaptations before cleaning the corals of algae.

One of the most important lessons is that comfort and complacency go hand in hand—and it's a good idea to always reject both!

How were new fundraising approaches and earned revenue strategies a factor in GSC's growth equation?

The bulk of our livelihood comes in the form of earned income, including paid admissions, shop and café sales, and incremental revenues for special experiences like the OmniSphere [surround-sound and 3-D projection theater] or Penguin Encounter. We have focused attention on providing increased online opportunities for visitors to scan the range of experiences we offer, then plan and purchase their itineraries in advance. This has created an easier, more seamless experience for our guests that begins well before they arrive at the gate.

We used to expend a lot of energy on too many fundraising events throughout the year, and now have focused and streamlined those to five signature events that support our conservation activities and operations. We analyzed the true cost of these events and their return on investment, and used that data to decide which to continue. A result of this analysis is that the events have gotten stronger, are better attended, and are more profitable.

The Association of Zoos and Aquariums (AZA) advocates for individual zoos to allocate a certain percentage of their annual budgets to wildlife preservation and conservation, and GSC has adopted this concept. We not only have prioritized

this as a goal, but are engaging our visitors in helping us decide where to direct funds. Each paying guest receives a token worth 25 cents to direct toward one of a handful of conservation and research projects that GSC supports worldwide. Currently we have projects focusing on sharks and oceans, Komodo dragon conservation, and Venus flytrap habitats.

Tell us more about leveraging private support. How did you go from annually raising only \$220,000 of contributed revenue in 2010 to \$3 million in 2016?

We embraced philanthropy in ways we never had before. Initially, many of the staff were wary of donors having too much influence. But that perception has shifted through an internal education process. In late 2013, we hired our first director of development, who helped us set boundaries and draw the line that we're not willing to cross. Some of the staff who were originally the most hesitant are now fundraising champions.

After an external feasibility study indicated we could raise \$6 million, we launched our Think Big campaign in 2015. We've already raised \$8.7 million and anticipate closing the public phase of the campaign at \$10 million—and we did this in Greensboro, where there is a great deal of competition for limited philanthropic funds. We achieved this by being intentional and remaining true to our moral compass. Plus, we were accustomed to doing things on a shoestring budget, and we're still cautious



A five-foot long blacknose shark explores his Shark Reef exhibit as visitors stand just seven inches away.

with money. Donors trust that we will use their gifts wisely, and in turn, staff members demonstrate their appreciation for the support.

What role does data play at GSC in terms of decision-making, ongoing planning, and business modeling?

We began this journey without data—we proceeded just on instinct and a lot of big ideas. Once we rallied people behind our new vision, we then built the capacity to do things like modeling and scenario planning. Today, GSC has become an excellent data-driven business thanks to new people coming on board and talented longtime team members developing new skills. We always knew our gut instincts would need to be backed up by data—audience and financial metrics, and a real understanding of the ways expanded attendance and more program offerings can diversify and increase revenue. We subscribe to a never-ending drive toward research to identify and understand cutting-edge opportunities in our profession.

To get here, we needed to be more transparent and build financial literacy throughout the staff and board. Our trustees now want more metric analysis to show at a glance where we are and where we are going. GSC's department heads know which performance indicators matter, such as general admission trends, and those are things we monitor constantly. We developed a report called the "Cork Board" to capture, visualize, and convey data, which we distribute monthly.

Our active participation in AAM, AZA, and the Association of Science-Technology Centers has provided invaluable learning and professional development opportunities. In the last three years,

seven staff members have become AZA inspectors, which is the best learning opportunity team members could have.

Organizations don't change unless the people within them change. That happens in one of two ways: either new people join the team or existing people develop new skills and embrace a mental shift. How did this play out at GSC among your staff and board?

The existing GSC team was exceptional, and we just needed to add some new people. We have worked hard to create a culture that is open and transparent. Everyone keeps the mission and vision in mind, even when they come from different perspectives.

We've also evolved from an organization that was a few strong minds taking some gutsy moves to a team that is phenomenal and able to imagine and take those risks more broadly. Our internal mantra is "Dream, Design, Build." We've been fortunate to attract some new talent with different expertise and have given them the freedom and room to grow. We also hire wisely, assessing not just what someone can do, but who they are as a person and how they will fit within the GSC culture.

We've experienced enormous change on the board, evolving away from general management to immersive leadership around our core values. We now actively seek three categories of trustees—doers, connectors, and donors. And we have a formal governance committee and nominating process, which has moved beyond tapping buddies to assessing candidates' willingness to work, raise money, and actively serve on committees. We also have an energetic Finance Committee that aids the management team in vetting new projects and ensuring that our financial approaches are strategic and sound.

You mentioned the importance of culture. How would you characterize GSC's culture?

Trust, innovation, impact, passion, and boldness are five words that come immediately to mind. Everything we've done was made possible by first creating an environment of trust among our staff, leadership team, and board. This has allowed us to feel safe enough to take calculated risks to leap forward, knowing that we might sometimes fall short.

We have also committed ourselves to seeking innovation at every turn and in every decision. The COO has been known to say, "Around here, if it ain't broke, we just might fix it anyway!" and that has been a major factor in our success. We don't rest on our laurels. Our audience is always asking us, "What's next?" And we ask ourselves, "What can we do better or differently that will add real value to our

visitors and to our region as a tourism destination?”

Our staff focus every day on creating and sharing positive stories of people making a difference through science and in the lives of animals. Over the last several years, this has meant that both internal and external stakeholders can see the impact they have and the meaning they play a part in making. This sense of impact stokes the passion that each of us feel for the work we do together. It means that our team is inspired to work hard, be inventive, do a lot with few resources, and have fun while doing it.

Lastly, our staff and board embrace the challenge of change boldly and without fear. We regularly set off into uncharted waters with the recognition that opportunity is awaiting discovery. Such is the beauty of science!

In 2013, when *Magnetic* was published, you were just about to open the SciQuarium, which telegraphed your transition from a zoo to a zoo-science museum-aquarium. Tell us about the evolution of GSC's programs and offerings.

The SciQuarium, now called the Wiseman Aquarium, opened in 2013, and the following year we had record high attendance of more than 430,000 guests. During that year, we also opened a new ticketing area and lobby, expanded our gift shop, and enhanced the OmniSphere experience. We added a café, which donates all of its profit to GSC.

In 2015, we opened “Skywild,” a treetop adventure course [that mimics animals’ behavior in their habitats, comprising seven courses and zip lines more than 45 feet high] to attract the teen to 30-something demographic. This year, we will open several new attractions and animal encounter experiences, including a 5,000-square-foot expansion of the Wiseman Aquarium featuring 17 new exhibits, plus giant touch-wall technology.

Describe to us how GSC has continued to be “magnetic” since it was profiled in the book.

Prior to 2013, we were experimenting with projects and ideas, and taking risks that we thought could or should captivate and magnetize audiences. We were molding a broad vision into something more specific and quantifiable. Since 2013, we have more confidence that we have earned some degree of credibility as innovators, calculated risk-takers, and out-of-the-box thinkers. However, this newly found confidence must be exercised carefully. It must be managed without ego and always be community-centric. It requires increased financial acuity and the ability to understand our demographic boundaries

within the boundary-less world of science. Most importantly, it always needs to be focused on science inspiration and literacy. And somehow, we need to maintain the exhaustive process of continually predicting what people will want and need five to ten years in the future.

Have we become more “magnetic”? Our team has learned so much, and we are better professionals today than we were during our earlier “learning years.” We are better at developing programs, operating facilities, raising funds, managing finances, and using social media to increase awareness. Our brand is about unpredictability, change, and never being just one thing. Our brand is being “unbranded.” It is like we’ve made it through a Marine basic training obstacle course. Now we’re ready to take those new skills and increased muscle mass to begin a new phase of maturation while retaining the dreams and aspirations of youth.

The top two zoos in the country are in Omaha and Columbus, which are not the top two markets in the country. But visionary leaders in partnership with visionary communities looked ahead, thought big, and convinced others to join in the dream. That’s what we hope to do here in Greensboro.

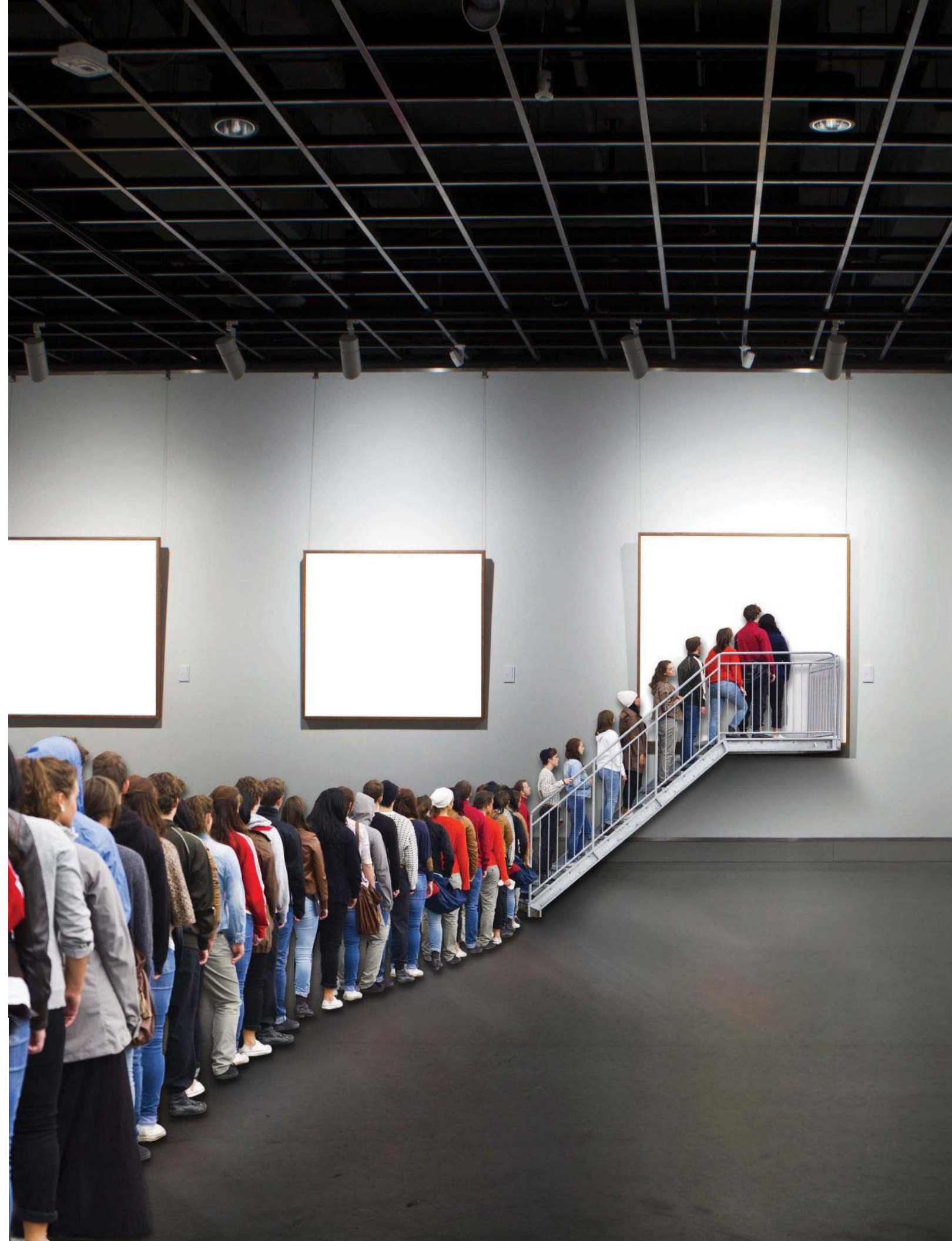
We’re on track to complete our master plan by 2020. We’ve been able to make steady progress because we have been clear about our goals from the beginning, and we ensure that everything we do fulfills those goals.

Anne Bergeron is managing director of the Brown Arts Initiative at Brown University. Beth Tuttle is president and CEO of DataArts (formerly known as the Cultural Data Project).

An adapted excerpt from *Magnetic: The Art and Science of Engagement* (2013, the AAM Press) can be found in the online Building Cultural Audiences Lab: <http://labs.aam-us.org/buildingculturalaudiences/magnetic-the-art-and-science-of-engagement/>.

Magnetic: The Art and Science of Engagement can be purchased from the AAM Bookstore through our partners at Rowman & Littlefield: <https://rowman.com/ISBN/9781933253831/Magnetic-The-Art-and-Science-of-Engagement>.

A four-part webinar series on Magnetic Museums can be found in the AAM Recorded Webinar Library at: aam-us.org/resources/online-programs/mission-and-institutional-planning-webinars.



WHY **NOT** TO RUN YOUR MUSEUM “MORE LIKE A BUSINESS”

Many elements that make businesses successful do not work for museums.

By John Wetenhall

First, some relevant credentials. I have been involved in five capital campaigns and cut the ribbon on nine museum buildings, three renovations, and a sculpture garden and trail. I have doubled attendance and operating budgets and quadrupled a membership program and an educational program. I have become an undisputed agent of growth. And now, as I enter my third decade as an art museum director, I have come to realize that my likeminded colleagues and I may have been as much a problem as a solution.

Earlier in my career, my Ph.D. in art history seemed to shine very little amid the glittering constellation of art museum leaders. Then, I earned an MBA, and search firms dubbed me a “rising star.” Why? Because so many museums today—operated by boards of trustees stacked with leaders of industry, entrepreneurship, and civic wealth—want their institutions to be run “more like a business.”

No one disputes that nonprofits must be efficient, control costs, generate income, and cultivate donations to fuel their programs. Nor do we generally disagree that museums should maximize their capacity: fill galleries with visitors, offer programs to many people, and even operate successful stores and restaurants within the confines of the not-for-profit mission. We all want energy and excitement, and to offer meaningful experiences that enrich lives and enhance communities. But while many basics of revenues and costs, HR management, strategic planning, and even law and ethics apply equally well to for- and not-for-profit enterprises, the elements that do not align should concern us greatly. These include measures of success, perspectives on time, employee incentives, the value of our people, and the prominence of reputation—in short, the things we truly value.

Success and the Siren Song of Growth

Ambitious museum directors, like me, take pride in growth: increasing attendance, membership, participation in programs, collections, and budgets and building new facilities. We also understand that pure numbers belie the value of our endeavors. We know that adding a few first-rate collection objects is far preferable to taking in volumes of second-tier work, and that enriching audiences with inspiring educational programs is more fulfilling than entertaining crowds with superficial fluff. But when annual reports get compiled, and when we make our cases for funding support, we also understand that attendance stands as a proxy for success and for our public value.

This explains blockbuster shows, popular programs, and the urge to grow and expand. We know the trade-offs and compromises museums make to attract crowds: favoring popular genres such

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as Egyptian pharaohs, impressionist paintings, and contemporary glass, and promoting known names from King Tut to Monet to Chihuly. Many balance these exhibitions with shows of refinement, taste, and scholarly heft. But assets and attention lean toward what’s popular in an effort to build excitement in the press and crowds in the galleries—sometimes to the point that patrons can barely see the objects they came to admire. You know the challenge. But is bigger really better? I believe it may be worse.

Collection Mania

A quasigravitational force brings collections to museums. Part of it concerns altruism and patrons’ genuine desire to share. Another derives from ego and the need to be known publicly for having owned important things. And part of it, at least in America, comes from the tax code and the incentive to write off the appreciated value of donated possessions. Add to these donations the annual contributions and restricted endowment proceeds that many museums use to buy precious artifacts, and it becomes clear that an influx of objects—however important, attractive, or valuable—threatens to overwhelm museum storage facilities, if not gallery spaces.

In the world of corporate measures, growth is good. More collections make a museum better, as it becomes known as the go-to place for artist x, y, or z or as the regional, national, or global leader in a subject. But where does this lead?

If you think about the most memorable museums you’ve ever visited, what springs to mind—the number of items you saw? No, you probably remember only a few of the very best pieces. We all know the principles of supply and demand. We raise supply to meet demand or raise prices to control it—unless we operate museums where supply, or the volume of objects that donors want to give and that museum leaders crave to accept, drives decisions independent of visitor demand. We museum professionals hunger to succeed in this endless quest for more, even as it weakens our institutions for the long run.

Very few museums have crafted deaccession policies as ambitious as those for acquisitions. Few museums

project the limits of their storage capacity and the costs of accepting each object. Instead, staff celebrate their new trophies, congratulate each other on strengthening their collections, and pass along to future generations the costs of housing all this stuff. These costs likely will drain staff and funding away from galleries and programs and lead some collections to become abandoned, safe in closed storage but orphaned from the display and scholarly study they merit. But you don't have to forecast this future. See it for yourselves in the storage facilities of many a natural history museum today. Some of our finest have been built over decades of archaeological digs and species collecting, with rooms holding thousands of collections. They are ripe for study and display, but bereft of scholarly care as financial pressures constrict the expertise necessary to bring these objects to life.

Before building facilities to accommodate such growth, we need to consider a number of things: Very few new wings lead to sustainable visitation growth anywhere near enough to pay for their operations. When funding new

museum architecture—an enterprise almost guaranteed to go over budget—the prudently estimated funds for operational endowment are almost never raised and may get consumed in cost overruns. The operational requirements of climate control and security are rarely included in the endowment components of building campaigns. And the need for more mission-critical staff will always (and I mean always) come last and are usually deferred. I would submit that many expansions may weaken, rather than strengthen, a museum's long-term, mission-fulfilling prospects.

**THE END GOALS
OF MUSEUMS AND
BUSINESSES ARE
FUNDAMENTALLY
DIFFERENT.**

**Quarterly Goals Shorten
Long-Term Perspectives**

The problem with growth for its own sake is that it poses a strategy without a conclusion. In business, this is not a concern, as companies work toward their own consumption or transformation. With success comes a buyout, merger, or in exceptional instances, enough growth to render the company a “cash cow” that spins off quarterly dividends to shareholders. Given the mandate to grow,



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quarterly announcements and annual reports have established short-term time horizons for business. But what is the purpose of museum governance if not to preserve its treasures in trust—not quarterly nor annually, but across generations? And museums have been very good at this.

The Dow Jones Industrial Average, a measure for the accumulated value of corporate stock, was first published in 1886. It contained 12 companies. How many are left today? Only one: General Electric. But had someone created a benchmark for America's 12 leading museums of that time, how many by now would we have lost? Probably none. Not the Metropolitan Museum of Art in New York, not the Museum of Fine Arts, Boston, not the Cleveland Museum of Art, nor Andrew Carnegie's museums in Pittsburgh...you get the idea. And were we to look abroad, to Europe, the long-standing success of museums to simply endure would be even more impressive, sustaining through world wars.

The mindset of quarterly reports drives frenetic activity—new programs, more shows, and the ever-popular “innovation” to produce original research and publish catalogues—all of which take time, perseverance, and thought. The end goals of museums and businesses are fundamentally different. Companies work toward “exit strategies”; museums must develop strategies to exist. Why? Because most shareholders of your museum's mission have yet to be born.

Misaligned Incentive Plans

Having frowned upon the value of pure growth and cast suspicion on the time horizons of corporate objectives, turn with me toward another value—that is, values themselves. We know from the business world how incentive plans work: hit targets or exceed goals and receive a bonus or a raise. The problem with museums is we don't have these. Worse, we really don't want them.

Don't get me wrong. Museum employees will not stay for long if exploited or underpaid, nor should they. But if salaries are fair and high enough to live a decent life, raises generally do not motivate museum employees. They labor for a nobler purpose.

Notwithstanding such idealism, a

MUSEUMS ARE ABOUT PEOPLE AND VALUES, NOT MONEY.

WE KNOW THE TRADE-OFFS AND COMPROMISES MUSEUMS MAKE TO ATTRACT CROWDS.

business-savvy motivator might suggest that a hearty two or three percent raise could lift the spirits and energies of any employee. Until you ask: three percent of what? For most museum wage scales, the salary base is so low that the percentages generate tens of dollars per paycheck. Although often couched as “merit raises,” they amount to nothing more than cost-of-living adjustments. Such raises probably make the board members who approve them feel better than those who receive them.

Beyond dubious mathematics, cash does not address the reasons people entered the museum field, nor why they pursue their passions now. Business-based incentive plans should address careers themselves. Travel and training, two of the first line items to be cut in any budget-tightening process, should be the last. What dedicated professionals want is validation of their profession and investment in it: travel to a conference, tuition for career development, and support to learn new skills.

My suspicion is that we directors sometimes become so caught up in managing the boardroom that we forget the true sparks that fuel our passion. It is not so much that the business leaders have forcibly foisted their thinking on us—it is that we have so willingly accepted it, even at the cost of our own convictions.

Confusing Expenses with Vital Assets

Salaries and benefits account for more than half of most museum budgets. So, some museum directors decide to cut staff to control expenses. Diminishing the ranks makes business sense—that is, unless we care about what our collections mean. Through the knowledge and understanding of the objects we preserve for current and future generations, curators are the links that make our collections valuable to people.

Through years of study and practice, training and experience, research and reflection, curators can tell us why their collections matter, how they relate to cultural understanding, and ultimately, how they shed light on our existence as human beings. They are the interpreters of the treasures we hold in trust. Diminishing their ranks reduces our

ability to fulfill our mission as it undermines our commitment to collections in the first place. Yet, reduced to numbers on an annual budget, these assets appear from a business perspective as an expense. Curatorial line items often are cut—and often substantially over time. The deforestation of the curatorial ranks that some museums have perpetrated in recent years diminishes the value of the collections under their care, as learning and discovery become replaced with the values of a warehouse.

One can make a similar case for educators, conservators, and other mission-contributing professionals. Those personnel who serve as a link between collections and the public constitute vital assets of a museum. They are, in business parlance, the research and development branch of the enterprise. Whatever fiscal prudence there may be in diminishing such R&D in the short term, it is only a trade-out for the future.

Structural Flaws Skew Museum Balance Sheets

One of the most basic measures of a

business's value is the balance sheet—the statement that lists the assets and liabilities of the enterprise. But missing from the balance sheet are two enormous items so central to the institution that they render the document fundamentally wrong. First is the collection. Museums do not list the value of their collections, for important reasons. Numbers of objects don't mean very much, because the aesthetic quality, historical importance, rarity, or scientific import simply cannot equate to monetary value. Even in art museums, where object prices are discernable through the art market, monetary values could mislead even if listed. Worse, the market value might incentivize selling off collections to pay expenses—a violation of museum ethics. So, the museum's balance sheet purposefully omits this core asset.

The second missing item is just as important: reputation. Museums are respected for their authority—the knowledge that they share about their collections and all that those objects tell us about our place in the world. It is museums' credibility—their integrity

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Clockwise from upper left: Record (also known as Asubura, also known as Water Well) (detail), n.d., manufactured by Visco, Netherlands; Dutch Wax Block on cotton, 48 x 12 inches, Courtesy of Beatrice Benson Collection; Brenda Biondo, Miracle Playground Equipment, Burlington, CO, 2007, color photograph, 24 x 30 inches, Courtesy of the artist; Yoan Capote, The Kiss, ND, Bronze, cotton, and perfume: 3 1/2 x 2 x 2; Harold Feinstein (American, born 1931), Coney Island Teenagers (detail), 1949; gelatin silver print, original 16 x 20 inches; Harold Feinstein Photography Trust; Howard Scott, United Service Organization (USO), 1942, offset print, 11 x 7 inches, Courtesy of private collection; Diófilo, Candomblé Ceremony (detail), 1992, acrylic on canvas, 19 x 27 inches, courtesy Con/Vida - Popular Arts of the Americas; © Diófilo. Image: Paul Primeau

of exhibitions, quality of programs, refinement of aesthetics, and judgment of scholarly pronouncements—that makes these institutions special and vital to their communities.

Reputation is also the currency museums use among themselves when deciding with whom to collaborate and who should represent a standard for excellence. It is the most important brand we own, and it is supported by the reputations of our staff members. In the corporate world, there certainly exists a power in product brands and value in a company's reputation, but businesses account for this as "goodwill," a fuzzy term for the amount someone would pay for the company on top of its hard assets. In museums, reputation is as real as any depreciable asset, but it is often illusive and undervalued. Museums are about people and values, not money. Their output is experience, learning, and wonder—outcomes to be measured by human understanding and emotion, not dollars and cents.

What Really Matters

All of you in the field, through the sacrifices made to pursue your career paths, have personally demonstrated that the humane values museums represent are more, not less, important than the values of business. Yes, we know we must balance budgets and strengthen financial positions. But we must also act with the resolute understanding that unrestrained growth undermines our sustainability, that underappreciating staff devalues our collections, and that compromising institutional integrity can fundamentally threaten our futures.

If you share my belief that museums must hold their own values above those of business, then you will share my vision of a future in which we:

- celebrate new endowments as festively as new wings
- temper measures of quantity with the matrices of quality and impact
- treat salaries not as expenses but as mission-critical investments, supported by staff development, travel, and training
- value reputation as much as any asset on the balance sheet

Stated another way, you will consider the way collections are used to be as important as the objects you own or how many people come to see them. Most of

you, probably all of you, already do.

As I look back on a career as a turnaround specialist and institution builder, my fondest recollections have little to do with any of this. I'll give you one. Some years ago, as director of a small museum in Nashville, Tennessee, I organized an exhibition of Andrew Wyeth's illustrations of Maine—a chronological series of beautiful and emotional watercolors. They spanned the artist's life from his early 20s, on the very day when he met the woman he would marry, to a time years later, when two dear friends (a brother and his sister who would become the model for his famous "Christina" painting) passed away only a few days apart. It was a moving exhibition, as much a love story as an aesthetic tour de force. As people proceeded through the images, they learned to read the symbols in the paintings, to appreciate how objects in still lifes stood for beloved people in the artist's personal life. Toward the end, as viewers experienced renderings of the lonely final days of Christina and her brother Alvaro in the frigid winter of northern Maine, emotions of sadness, loneliness, and loss fell upon many a visitor.

One day, a colleague rushed into my workspace and told me with giddy excitement that a star of country music was walking through the display. I hustled out to the museum's rotunda, with a clear view of the last few watercolors in the show, ready to introduce myself and bask in the glow of celebrity. I watched this musician as she passed before the final images, staring in rapt silence into sorrowful, empty scenes of passing, memory, and love. And on her cheek, in profile, I witnessed tears streaming. There was nothing to say. I turned and walked away.

Each of you has a story just like this. No attendance clicker can measure it, and you will not find it in the annual report. But it is the essence of what we all do.

**MANY EXPANSIONS
MAY WEAKEN,
RATHER THAN
STRENGTHEN, A
MUSEUM'S LONG-
TERM, MISSION-
FULFILLING
PROSPECTS.**

John Wentenhall is director of The George Washington University Museum and The Textile Museum, and concludes his service as an AAM board member this month. This article is adapted from his presentation at

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Correction: From the article "Strategizing Me: Making a Personal Career Plan," which ran in March/April 2017, Anne W. Ackerson's title is principal of Creative Leadership and Management Solutions, executive director of the Council of State Archivists, and co-author of Leadership Matters.

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Advocacy Day

This February more than 380 museum staff, students, board members, volunteers, supporters, and independent professionals who work for and with museums traveled to Washington, DC, to advocate for federal support for America's museums, making visits to over 400 House and Senate offices on Capitol Hill. Participants at the ninth annual Museums Advocacy Day presented Congress with powerful research and stories on the economic, educational, and community impact museums make locally and nationally. Participation was more than 50 percent higher than last year.

Advocates heard issue briefings on the first day, followed by a day of visits to Congressional offices. In meetings with legislators and staff, they advocated for federal agencies—including the Institute of Museum and Library Services, the National Endowment for the Humanities, and the National Endowment for the Arts—that support the work of museums. They also urged Congress to protect the full scope and value of the charitable deduction in any tax reform legislation.

Use #museumsadvocacy2017 to see more about Museums Advocacy Day 2017 on Facebook and Twitter.



Star Advocates were recognized for participating five times or more in Museums Advocacy Day.



Georgia advocates meet with staff of Congressman John Lewis (D-GA).



Advocates from North Carolina listen to issue briefings on Monday.



Sen. Mike Enzi (R-WY) takes time for a photo with advocates from "The Equality State."



Christine Holm (right) from Northern Trust accompanied advocates from Illinois on visits to Capitol Hill.



Advocates gathered by state to discuss strategy for their Congressional visits.



Museum Champion, Congressman Paul D. Tonko (D-NY), addressed advocates at the Congressional kick-off breakfast.



Advocates from South Carolina, including Kevin Russell from Blackbaud (second from right), packed into Congressman Joe Wilson's (R-SC) office.



Margaret Benjamin (left) was recognized by Alliance President and CEO Laura L. Lott as the 2017 Champion of Museums for her years of board service and advocacy work for the field.



Congressman Michael E. Capuano (D-MA) enjoys a light moment with advocates from Massachusetts.



Sen. Thad Cochran (R-MS) poses with Mississippi advocates after speaking at the Congressional kick-off breakfast on Capitol Hill.

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Nicole Ivy Joins AAM as Director of Inclusion

The Alliance has named Nicole Ivy as its new director of inclusion. In this newly created position within the executive office, Ivy will lead the Alliance’s strategic initiatives around diversity, equity, accessibility, and inclusion.

“I look forward to making inclusion a greater focus of

how the Alliance does its work,” said Ivy. “I suggested the word ‘inclusion’ for the job title based on a survey of multiple professional associations and of the museum field. ‘Inclusion’ focuses on an outcome. It’s not only about museums getting an assortment of people,

but also making sure that multiple perspectives get a voice—in the collections, in the exhibitions, in the community outreach, and, yes, in the staff and boardroom, too.”

Ivy first joined the Alliance team in July 2015 as a museum futurist as part of the Mellon Foundation and American Council of Learned Societies (ACLS) Public Fellows program. In that role, she has studied and published on future museum trends, focusing specifically on diversity and labor. She has served as a featured speaker at several conferences, including the Future of Libraries and Museums, hosted by the Institute of Museum and Library Services (IMLS), and the Alabama Museums Association’s annual meeting. Most recently, Ivy was part of a 13-day, 10-city road trip for AAM’s Center

for the Future of Museums. She visited more than 20 museums and several schools in 7 states to collect stories and examples of museums that play a starring role in their communities’ PreK–12 education programs.

Ivy starts in her new role on July 13, upon conclusion of her Mellon/ACLS Public Fellowship. Among the projects she’s exploring is an AAM partnership with a technology company and several pilot museums to test an online tool that could help museums reduce unintended bias in their hiring processes.

Ivy earned her Ph.D. in African American studies and American studies from Yale University, and she has done post-baccalaureate coursework at Cornell University. She earned her undergraduate degree in English from the University of Florida.—*Joseph Klem*

New Accredited and Reaccredited Museums

Six museums have been accredited and nine museums earned reaccreditation in February.

Through a rigorous process of self-assessment and review by their peers, these museums have demonstrated that they meet National Standards and Best Practices. They also have shown themselves to be core educational entities that are good stewards of the resources they hold in the public trust.

The following museums were awarded accreditation. First-time awards are indicated with an asterisk:

- **Amarillo Museum of Art**, Texas
- **Arkansas Arts Center**, Little Rock

- **Chazen Museum of Art**, Madison, Wisconsin
- **Crocker Art Museum**, Sacramento
- **Culture and Heritage Museums**, Rock Hill, South Carolina
- **Harwood Museum of Art**, Taos, New Mexico*
- **Imagine Children’s Museum**, Everett, Washington*
- **Kelsey Museum of Archaeology**, Ann Arbor, Michigan
- **Museum of Danish America**, Elk Horn, Iowa*
- **National Museum of Wildlife Art**, Jackson, Wyoming
- **Nichols House Museum**, Boston*
- **North Carolina Museum of Natural Sciences**, Raleigh

- **The Mob Museum—National Museum of Organized Crime and Law Enforcement**, Las Vegas, Nevada*
- **Old Salem Museums and Gardens**, Winston-Salem, North Carolina
- **Tempe History Museum**, Arizona*

Of the nation’s estimated 33,000 museums, 1,061 are currently accredited. To learn more and start the path toward accreditation, visit aam-us.org/resources/assessment-programs.

—*Joseph Klem*



Invite Congress to Visit Your Museum

When was the last time you invited local, state, or federal elected officials to visit your museum?

Invite Congress to Visit Your Museum 2017 is set for August 12-19. For several years, #InviteCongress has provided US museums of all types and sizes a powerful opportunity to directly engage state and local legislators, US representatives and senators, and key congressional staff in their events, exhibits, and the work of their museums.

There's never been a more important time for every museum to make the case for their museum directly to elected officials. Whether you are a

seasoned advocate or just beginning to get your museum involved in advocacy, Alliance tools make it easy for you and your museum to get involved.

Our step-by-step "How To" Guide walks you through the process and provides an outline of how to prepare for, and what to expect during a visit. See the guide at



<http://bit.ly/InviteCongress>. Use #InviteCongress to post about your visits on social media.
—Ember Farber

Road Trip Explores the Future of Education



The southeast leg of the Future of Education Road Trip—an open laboratory on wheels, led by AAM fellows Sage Morgan-Hubbard and Nicole Ivy—included meetings with educators, students, school board members, storytellers, and museum professionals in seven southern states to explore trends and innovations in education.

From the Levine Museum of the New South and the Atlanta History Center to

the Whitney Plantation and the National Civil Rights Museum, schools and museums rolled out the red carpet for AAM, convening roundtables and providing a first-hand look at innovative educational programs.

Several themes emerged: the role of partnerships in leveraging community power, the value of informal and formal assessment; participatory projects; shared community accountability; the expansion of museum schools, and innovations for building a diverse leadership pipeline.

Thank you to the museums already mentioned and the following museums (and their amazing staff) for sharing their time and their wisdom: High Museum of Art, Rosa Parks Library and Museum at Troy University, Birmingham Civil Rights Institute, Stax Museum of American Soul Music, Children's Museum of the

Low Country, Florence County (SC) Museum of Art, Mississippi Museum of Art, Musée de Free People of Color, Lower Ninth Ward Living Museum, House of Dance and Feathers, and Louisiana Children's Museum.

Learn more about the Future of Education Road Trip on the Center for the Future of Museums blog at <http://futureofmuseums.blogspot.com>, on the Future of Education website at <http://futureofeducation.aam-us.org/future-of-education-road-trips/>, and on Twitter using #AAMRoadTrip.

Five more trips are being planned from July 2017–August 2018. Each trip will have its own particular focus and theme within education. To invite the AAM crew to visit your museum, contact Sage Morgan-Hubbard at smorganhubbard@aam-us.org.—Sage Morgan-Hubbard

More Ways to Save with the Alliance Purchasing Cooperative

We're excited to announce that Deb Group has joined the Alliance Purchasing Cooperative as our newest preferred vendor for skin care and hand hygiene solutions! Deb Group, an SC Johnson company, is a world leader in away-from-home occupational skin care and hand hygiene solutions. The company invented both foam soap and alcohol foam sanitizer and is at the forefront of innovation, offering its clients comprehensive, high-quality, and sustainable products.

Alliance members will typically save 20 to 35 percent on skin care products when switching to Deb Group, in addition to receiving free dispensing solutions. If you order before July 31, 2017, you can receive free custom-branded logo dispensers (some restrictions apply).

We're also pleased that GP PRO renewed its contract with the purchasing cooperative. GP PRO, a division of Georgia-Pacific Consumer Products LP, manufactures and sells well-known brands such as enMotion®, Compact®, Angel Soft Professional Series®, and Brawny® Professional. GP PRO designs products to meet and address the high-demand needs of your facility's restrooms and maintenance areas.

Alliance members receive discounts on restroom and janitorial supplies, plus a free sustainability audit. In addition, a GP PRO sales professional will visit your facility to provide customized dispenser solutions.

To learn more about how Deb Group and GP PRO can help your museum, visit the Alliance



Purchasing Cooperative website at alliancepurchasingcoop.org.
—Jennifer Adams

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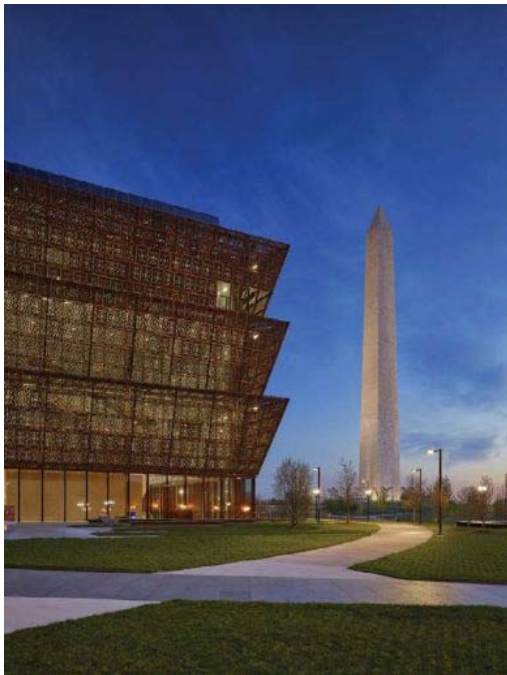
Bryce Canyon National Park Visitor Center
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AAM 2017 Awards

The AAM Awards program recognizes unusual excellence and distinguished contributions to the museum profession. The AAM Board of Directors is thrilled to present the 2017 awards to the following individuals, institutions, and programs.



Chair's Leadership Award

Presented on rare occasions of outstanding leadership and extraordinary accomplishments.

**Lonnie G. Bunch III, director, and the board and staff
Smithsonian National Museum of
African American History and Culture
Washington, DC**

Board Chair Douglas S. Jones is pleased to present the Chair's Leadership Award in recognition of the museum's historical opening in 2016 and international impact through its celebration and documentation of African American life, history, and culture.



Award for Distinguished Service to Museums

Recognizes an individual's excellence and contributions to the museum field for at least 20 years.

**Johnnetta Betsch Cole
Emerita Director
Smithsonian National
Museum of African Art
Washington, DC**

Recently retired, Cole is honored for her outstanding contributions as an accomplished scholar, educator, museum director, humanitarian, and national and global leader in a career spanning more than 50 years.



Awards for Diversity, Equity, Accessibility, and Inclusion

New in 2017, these awards honor and celebrate individuals, organizations, and programs advancing the museum field in the areas of diversity, equity, accessibility, and inclusion.

Program Award

Field for All
The Field Museum
Chicago, IL

To ensure that visitors and families feel welcomed and supported, Field for All offers events tailored to meet diverse needs, designs resources that remove barriers and enhance the museum experience for all, and develops partnerships with informed and specialized community organizations.

Institutional Award

Missouri History Museum
St. Louis, MO

The Missouri History Museum honors inclusivity and collaboration in all that it does—from collecting initiatives that ensure its exhibitions and programs reflect the diversity of its community; to special exhibitions and programming that provide a safe space for visitors to grapple with difficult topics; to providing staff training on topics such as identity, diversity and anti-bias work, culturally responsive teaching, and serving visitors with disabilities.



Nancy Hanks Memorial Award for Professional Excellence

Honors a museum professional with less than 10 years' experience in the museum field.

Emily Graslie
Chief Curiosity Correspondent
The Field Museum
Chicago, IL

Graslie demonstrates how effective, personable science communication can bring museum work to masses of people. Her YouTube channel, The Brain Scoop, has been viewed more 18 million times by passionate learners from all over the world.



Welcome New AAM Board Members

We are pleased to introduce our new and returning board members, whose terms will begin following the AAM Annual Meeting & MuseumExpo in St. Louis.

The new board members are: **Devon Akmon**, director, Arab American National Museum, Dearborn, Michigan; **Eduardo Díaz**, director, Smithsonian Latino Center, Washington, DC; **Christine A. Holm**, vice president and regional director—Foundation and Institutional Advisors, Northern Trust Company, Chicago; **Andrés Roldán**, executive director, Parque Explora, Medellín, Antioquia, Colombia.

Five board members have completed their terms and will rotate off the board: **Ellen Charles**, president emerita, Hillwood Estate, Museum and Gardens, Washington, DC; **Joel Hoffman**, executive director, Vizcaya Museum and Gardens, Miami; **Nik Honeysett**, director and CEO, Balboa Park Online Collaborative, San Diego; **Van A. Romans**, president, Fort Worth Museum of Science and History, TX; and **John Wetenhall**, director, The George Washington University Museum and The Textile Museum, Washington, DC. We thank them for their service to the Alliance and the museum community.



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Director
Florida Museum of Natural History
Gainesville, FL



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Washington, DC



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Rochester, NY



Kelly McKinley
Deputy Director
Oakland Museum of California
Oakland, CA



Stephanie Stebich
Director
Smithsonian American Art Museum
Washington DC



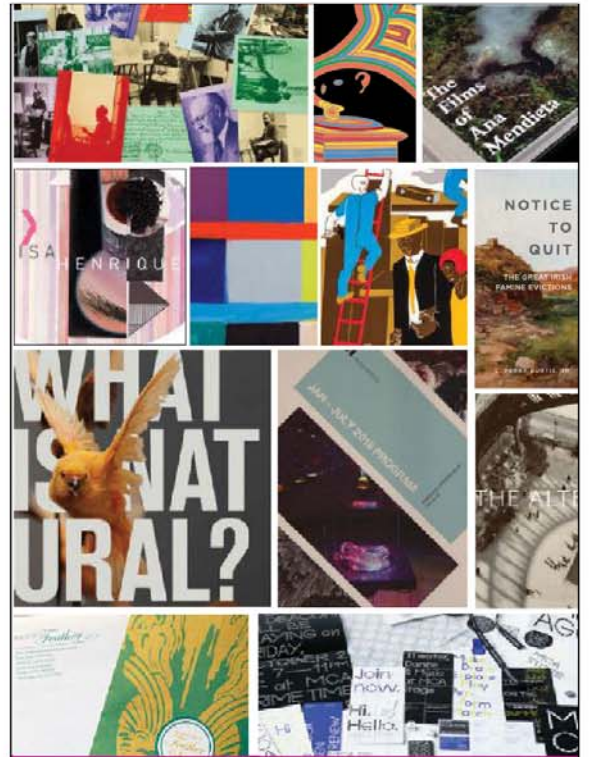
Lisa Yun Lee
Director
National Public Housing Museum
Chicago, IL



Lawrence Pijaux
Independent Consultant
Birmingham, AL



Carlos Tortolero
President
National Museum of Mexican Art
Chicago, IL



Call for Entries

What's Hot in Museum Publications?

Enter the Alliance's Museum Publications Design Competition

Museums can submit printed publications produced between January 1 and December 31, 2016. Entries must be postmarked by **June 16, 2017**. Application forms are available at aam-us.org/pub-comp

NEW JOBS

California



Samuel Scott, curator of aviation, collections, SFO Museum, San Francisco.



Alisa Eagleston-Cieslewicz, conservator, SFO Museum, San Francisco.

District of Columbia



Catherine Eagleton, associate director for curatorial affairs, Smithsonian National Museum of American History.



Stephanie Stebich, Margaret and Terry Stent Director, Smithsonian American Art Museum.



Paul Anthony "Tony" Zeiss, executive director, Museum of the Bible.

Georgia



Kierstin Veldkamp, curator of education and public engagement, Georgia's Old Governor's Mansion, Milledgeville.

Illinois



Marissa Davis, events coordinator, Driehaus Museum, Chicago.



Susan Frankenberg, interim museum director, Spurlock Museum of World Cultures, University of Illinois at Urbana-Champaign.



Alison Gass, Dana Feitler Director, Smart Museum of Art, University of Chicago.



Voula Saridakis, curator, Museum of Science and Industry, Chicago.



Catherine Shotick, curator of collections and exhibitions, Driehaus Museum, Chicago.



Elisabeth Stone, director of education, Spurlock Museum of World Cultures, University of Illinois at Urbana-Champaign.



Liz Tillmanns, marketing manager, Driehaus Museum, Chicago.

Maine



Michael P. Mansfield, executive director, Ogunquit Museum of American Art.



Anne Witty, chief curator, Maine Maritime Museum, Bath.

Maryland



Timothy Rhue II, senior informal education specialist, Space Telescope Science Institute, Baltimore.

Michigan



Janet DeYoung, interim director, Holland Museum.



Suzanne Fischer, director, Michigan History Center, Lansing.



Diane Gutenkauf, executive director, Ella Sharp Museum, Jackson.



Chris Shires, executive director, Gilmore Car Museum, Hickory Corners.

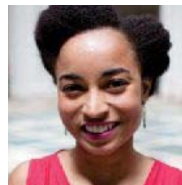
New York



Connie H. Choi, associate curator, Studio Museum in Harlem, New York City.



Marcela Guerrero, assistant curator, Whitney Museum of American Art, New York City.



Rujeko Hockley, assistant curator, Whitney Museum of American Art, New York City.

Oregon



Grace Kook-Anderson, curator of Northwest art, Portland Art Museum.

Texas



Michael Duchemin, president and CEO, Briscoe Western Art Museum, San Antonio.



Elizabeth Mayfield Jackson, vice president, Briscoe Western Art Museum, San Antonio,

Virginia



Jenny Furnas, museum shop manager, Chrysler Museum of Art, Norfolk.



Meredith Gray, director of communications, Chrysler Museum of Art, Norfolk.



Kathleen Kaurup, corporate and foundation relations manager, Chrysler Museum of Art, Norfolk.



Jonathan Markham, manager of curriculum and gallery programs, Chrysler Museum of Art, Norfolk.



Alisa Reynolds, associate registrar, Chrysler Museum of Art, Norfolk.

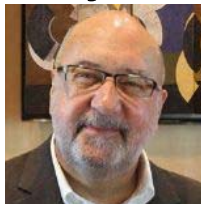


Julie Ribits, National Endowment for the Humanities Conservation Fellow, Chrysler Museum of Art, Norfolk.



Liz Williams, director, Gadsby's Tavern Museum, Alexandria.

Washington



Mark Holcomb, interim executive director, Tacoma Art Museum,

KUDOS

In January, former President Obama appointed **Karol Wight**, president and executive director of the Corning Museum of Glass to the US Department of State Cultural Property Advisory Committee. Wight will serve a three-year term.

The committee advises the president and other government officials on memoranda of understanding designed to protect foreign countries' cultural heritage. One goal of these measures is to ensure antiquities are not illegally excavated and illicitly removed from their country of origin.



At the 2017 Sun Valley Film Festival, Idaho State Historical Society Executive Director **Janet Gallimore** received the Grande Dame Award in the category of "Cultural Leadership." The award was presented by Academy Award winning actress, Geena Davis, during the Grande Dame Brunch and Women's Leadership Celebration. The awards celebrate outstanding women for their contributions to business, public policy, education, and their communities.

The Center for Curatorial Leadership (CCL) has announced its ninth class of curatorial fellows, including four AAM members. These emerging art museum leaders have demonstrated curatorial excellence within their field, as well as a commitment to connecting with diverse audiences, fostering collaboration across departments, and addressing

art museums' challenges in innovative ways. They will soon join a distinguished network of CCL alumni that includes almost 100 individuals who are shaping the future of arts institutions across the world. AAM members include: **Richard Aste**, curator of European art, Brooklyn Museum; **Peter Barberie**, The Brodsky Curator of Photographs, Philadelphia Museum of Art; **Valerie Hillings**, curator and manager, curatorial affairs, Abu Dhabi Project, Solomon R. Guggenheim Museum; and **Theresa Papanikolas**, curator of European and American art, Honolulu Museum of Art.



Terrie S. Rouse, president of Rouse Consulting, and former AAM Accreditation Commissioner, was recognized by the National Coalition of 100 Black Women, Inc.,—MECCA Chapter during its 5th annual scholarship and fashion fundraiser in March. The scholarship event recognizes the accomplishments of African-American women in education, arts and cultural affairs, corporate and community service.

IN MEMORIAM



Barry Lord, co-founder of Lord Cultural Resources, died March 9. He was 77. He founded Lord Cultural Resources with wife Gail Dexter Lord in response to the need for a systematic approach to planning museums in 1981.

They published the world's first book on museum planning, *Planning our Museums/Planification de nos Musées* in 1983. The approach was elegant in its simplicity with three sections: Planning for People, Planning for Collections, and Planning for Facilities. Putting the public first was a new idea at the time, however it resonated with museum professionals around the world. Lord engaged tirelessly with museum planning projects, and was a frequent speaker on the topic at conferences and museum studies programs.



Liana Paredes, chief curator at Hillwood Estate, Museum & Gardens, Washington, DC, died on March 26. Paredes, an esteemed expert on French decorative arts and historic and 20th-century jewelry worked at Hillwood for over 25 years. In addition to prudent stewardship of Hillwood's collections, Paredes was widely published and curated a number of exhibitions, including "Sèvres Then and Now, Prêt-à-Papier: The Exquisite Art of Isabelle de Borchgrave", and "Cartier: Marjorie Merriweather Post's Dazzling Gems." Her untimely death preceded the launch of her last major project, *Spectacular Gems and Jewelry from the Merriweather Post Collection*, a publication and accompanying exhibition opening at Hillwood this June.



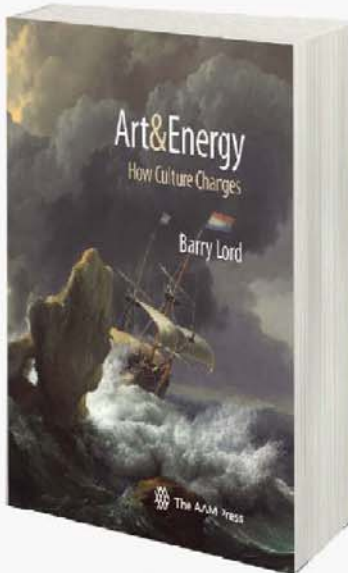
Like much of America's terrain, Cape Cod's has transformed since Edward Hopper first summered there in 1930. Jim Holland's 2008 depiction of Hopper's seaside cottage is at once an ode to the late artist and a fresh take on traditional landscape painting. "Hopper's House" is among the works by nearly 50 living artists in "Painted Landscapes: Contemporary Views," an exhibition that updates the visions conjured by this classic genre. On view through October 9 at Heritage Museum and Gardens in Sandwich, Massachusetts.



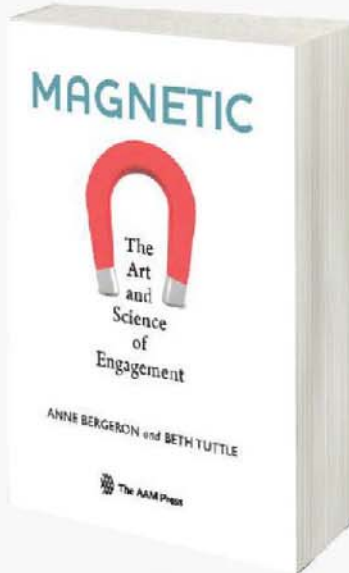
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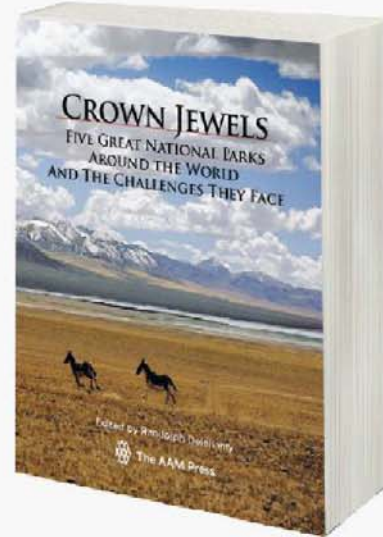
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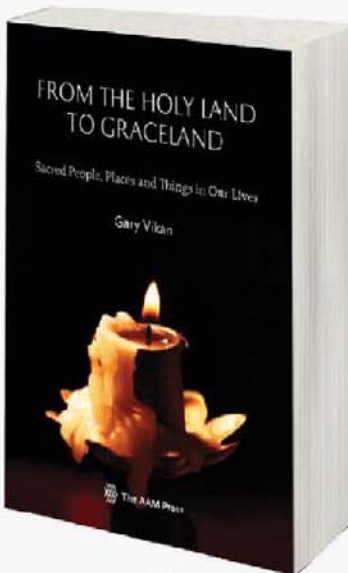
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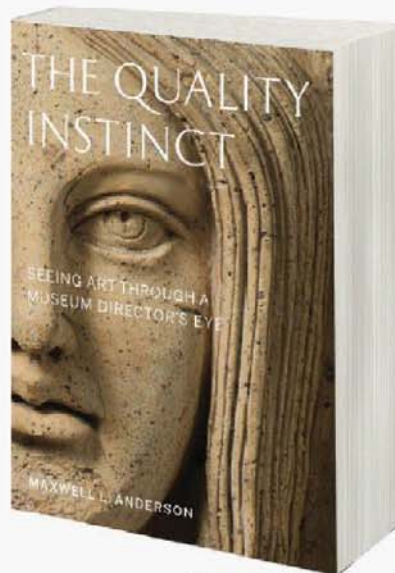
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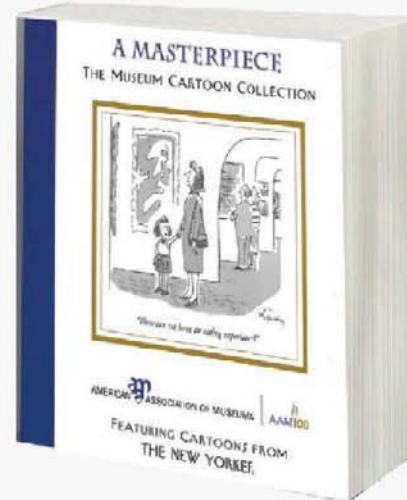
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