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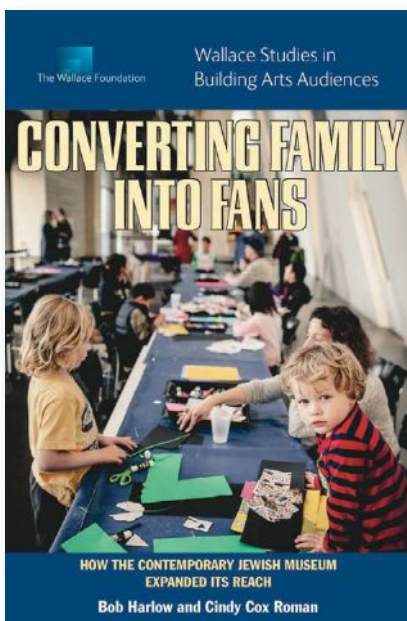
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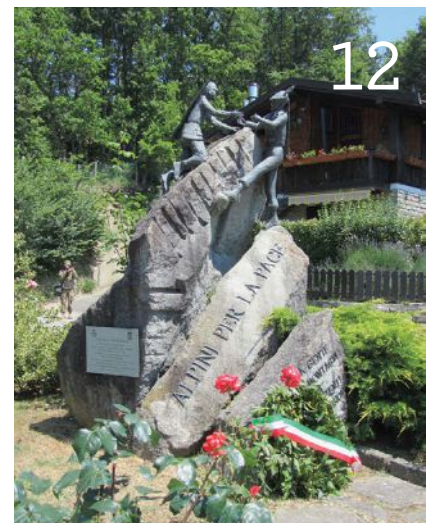
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Cover: ThomasVogel





## CURATING *in the* SOCIAL MEDIA AGE

Words & photo by Mellany Armstrong  
for Moore College of Art & Design

Li Sumpter, PhD, admits she doesn't spend a lot of time on social media, but she says digital platforms are creating an evolution in the practice of curating.

"It can get overwhelming, those platforms, in terms of all the images and things that are coming at you," she said. "But at the same time, when it's done really well, it can be really powerful and pretty amazing in terms of what everyday people can do with these tools to curate images that then convey messages or stories."

Sumpter teaches Curatorial Projects as well as Thinking and Working Like a Curator at Moore College of Art & Design ([moore.edu](http://moore.edu)) in Philadelphia, which has the first undergraduate Curatorial Studies major of its kind in the country.

She says Instagram, Facebook and Snapchat are putting the spotlight on the trained eye of a curator. Sumpter also says curators must emphasize education and help viewers understand the artist's vision and intentions when engaging with various art forms.

"That's something that I think is also a trend, that now curators are really thinking hard about how to engage audiences beyond just putting art on the walls or having a screening or even performance art," she said.

Another trend she's noticing is a push for diversity. "One of the things I'm really happy to see, as far as changes in the field, is that there are designated fellowships now for expanding the field in a diverse way," she said, pointing to fellowships created at the Pennsylvania Academy of the Fine Arts and at the Philadelphia Museum of Art for curators of color. "I think that it really says something about the idea of access and agency, inclusion and equity."

Sumpter said, "When you think about the fact that images define our world, it's very important that the people who have that power to create and curate this visual experience, that all walks of life are represented and have that power."

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# What Are You Waiting For?

**In times of uncertainty**, or when faced with a daunting task, it's helpful to have one or two simple, concrete steps to take to get unstuck and move forward. When I meet with museum directors, regardless of the type or size of institution, they often tell me they feel stuck in their efforts to engage, mobilize, or advance their board and their governance overall.

Through my experience working with various types of nonprofit organizations, I know how hard it is to change the work of a board when you feel like it's stuck in a rut. Rest assured, you are not alone. Unfortunately, our new *Museum Board Leadership* report revealed that many of us feel stuck in governance ruts that are not effective in propelling our organizations forward. Only one in four respondents report that their museum board meetings focus on strategy and policy rather than on operational issues.

The survey also showed that museum directors and board chairs believe board diversity and inclusion are important to advance their missions, but they have largely failed to define action steps to advance these priorities. The result is that 46 percent of museum boards are all white (compared with 30 percent of nonprofit boards). In the area of financial sustainability, one-third of the field dipped into reserves or endowment funds to cover operating costs, a truly disturbing fact. And only about a quarter of museum boards and directors monitor or engage in advocacy around public policies that affect their museums' mission delivery and resources.

The first step in making change is identifying—and acknowledging—that change is needed. But even if you think change is needed with your board, where do you start?

I'm proud to say that in the 18 months since we announced the Alliance's increased focus on museum trustees and governance, part of our five-year Strategic Plan, the Alliance has developed several new tools to help museum directors take those first steps. Here are five things your museum can do now to better engage your trustees:

- 1. Advocate for advocacy.** Set aside time at your next board meeting to ask this question: If we could advance our mission more effectively by changing one law, public policy, or public attitude, what would that change be? Use our free publication *Stand for Your Mission*, which has helpful discussion guides to help you take those first steps with your board.



- 2. Show your power.** A first-of-its-kind report for the field, *Museums as Economic Engines: A National Study*, shows museums' powerful contribution to our economy. See state-by-state details on how museums support jobs and generate tax revenue.
- 3. Keep up on trends.** Distribute the annual *TrendsWatch* report, which summarizes emerging trends identified through AAM's Center for the Future of Museums. Trustees can learn how each trend is playing out in the world, understand what this means for society and for museums, and see examples of how museums are engaging with the trends.
- 4. Benchmark.** How does your board compare to other museums—and other nonprofits—in terms of the people, the work, and the culture? The free *Museum Board Leadership* report grades boards on a wide variety of policies, practices, and performance.
- 5. Read all about it.** Read and share copies of this and other *Museum* magazine issues with your board. In this issue we explore how museum boards can tackle fundraising and advocacy, and how to define the role of a board member.

These tools are free to you as an Alliance member.

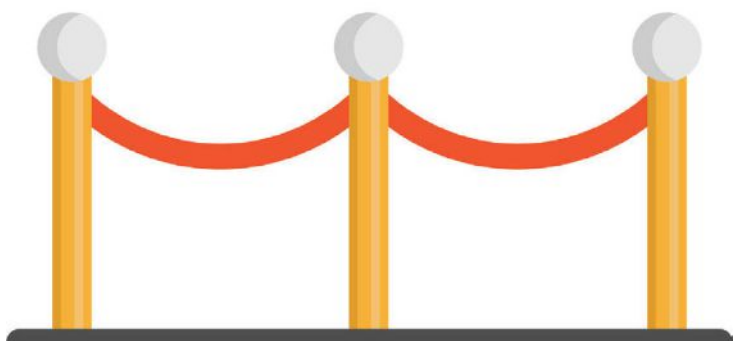
The next board meeting is already blocked out on your calendar. All that's missing is that little push from you, that first step to get your board out of the old routine. So make the commitment now, and let us know how we can help.

# Museums Feed the National Economy



**\$50 billion**

**GDP** contribution in 2016. This is made up of direct, indirect, and induced effects as the impact of museums spreads through the US economy.



**\$12 billion**

Fiscal contribution in 2016. This was made up of **\$8 billion in federal taxes** and **\$4 billion in state and local taxes**.



**726,200**

Jobs supported in 2016. This includes the **372,100 jobs** that are directly provided in the US museum sector.

This data is from *Museums as Economic Engines: A National Report*, an economic impact study commissioned by the American Alliance of Museums and conducted by Oxford Economics. The report will be available soon on the AAM website at [aam-us.org/EconomicEngines2017](http://aam-us.org/EconomicEngines2017).



**Baltimore Museum of Art**

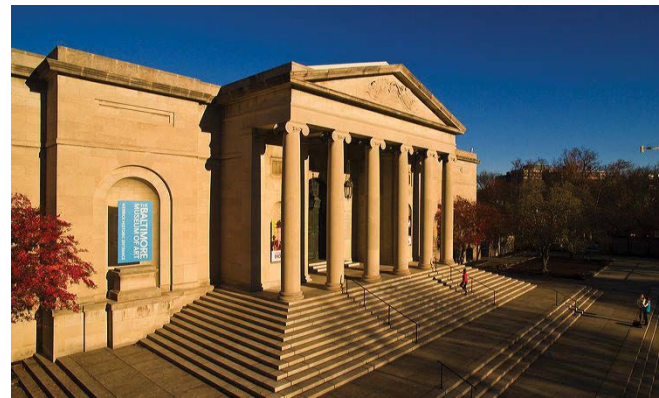
The "Crossing Borders: Mexican Modernist Prints" exhibition explores an unprecedented period of cultural and intellectual exchange between Mexico and the US in the 1930s and 1940s through 30 prints and drawings by artists such as Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, and Elizabeth Catlett. Often through bold and expressive figurative imagery, the featured prints underscore the political, social, and cultural shifts taking place in the years following the Mexican Revolution.

**Dates:** November 19, 2017–March 11, 2018

**Location:** Baltimore, Maryland

**Learn more:** [artbma.org/exhibitions/p-d-mexico](http://artbma.org/exhibitions/p-d-mexico)

Steven Spartana



Harbor Defense Museum Photo Collection

**Harbor Defense Museum**

"A Soldier's Journey During WW I" marks the centennial of the United States' involvement in World War I. The exhibition honors the service of more than four million American soldiers and helps educate and inspire our current soldiers. First Class Gunner Angelo A. Rizzo (shown here) enlisted in the 13th Coastal Defense Corps National Guard of New York on May 29, 1916. Rizzo and his unit saw combat during the St. Mihiel and Meuse-Argonne offensives.

**Location:** US Army Garrison Fort Hamilton, Brooklyn, New York

**Learn more:** [hamilton.army.mil/index.php/about/Garrison/harbor-defense-museum](http://hamilton.army.mil/index.php/about/Garrison/harbor-defense-museum)

**Oshkosh Public Museum**

"People of the Waters" explores prehistoric and early life in Oshkosh and the Lake Winnebago region over a period of 13,000 years. The key storyline and interpretive elements of this experience link strongly with the state's fourth-grade curriculum, including how the Ice Age formed Wisconsin's natural features, how early people in this region lived, and the impact of the fur trade.

**Location:** Oshkosh, Wisconsin

**Partner:** Split Rock Studios

**Learn more:** [oshkoshmuseum.org/oshkoshPublicMuseum/exhibitionsPrograms/permanentExhibitions/peopleWaters](http://oshkoshmuseum.org/oshkoshPublicMuseum/exhibitionsPrograms/permanentExhibitions/peopleWaters)

Oshkosh Public Museum





Emily Sobeski

### The Children's Museum of the Upstate

"The Boxcar Children" exhibition celebrates *The Boxcar Children* book series, written by Gertrude Chandler Warner and originally published in 1924. The series tells the story of four orphaned children in the 1920s who create a home for themselves in an abandoned boxcar in the forest. As children play in settings simulating those found in the first book of the series, they will explore the familiar themes of literacy, family values, resourcefulness, and empathy that *The Boxcar Children* books are known for.

**Dates:** October 14, 2017–May 6, 2018  
**Location:** Greenville, South Carolina  
**Learn more:** [tcmupstate.org/portfolio-view/the-boxcar-children/](http://tcmupstate.org/portfolio-view/the-boxcar-children/)

### Virginia Museum of Natural History

"Dinosaurs: Reign of the Giants" features the Smithsonian's iconic *Stegosaurus stenops* skeleton that was first displayed at the National Museum of Natural History in 1917 and re-cast in 2003. The exhibition also includes a full skeleton cast of *Triceratops horridus* on loan from the Shenandoah Valley Discovery Museum, along with a variety of fossils and casts.

**Location:** Martinsville, Virginia  
**Partners:** Smithsonian Institution; Shenandoah Valley Discovery Museum  
**Learn more:** [vmnh.net/dinosaurs](http://vmnh.net/dinosaurs)



Virginia Museum of Natural History

### Taft Museum of Art

"Louis Comfort Tiffany: Treasures from the Driehaus Collection" premieres at the Taft Museum of Art before embarking on a national tour through 2021. The exhibition features 60 objects that have never before traveled together outside their home in Chicago, including vases, lamps, windows, and other functional and ornamental works.

**Dates:** February 17–May 27, 2018  
**Location:** Cincinnati, Ohio  
**Partners:** Richard H. Driehaus Museum; International Art & Artists; David A. Hanks  
**Learn more:** [taftmuseum.org/upcoming-exhibitions-draft](http://taftmuseum.org/upcoming-exhibitions-draft)



John Faier, Driehaus Museum



### University of Colorado Museum of Natural History

"Cannabis: A Visual Perspective" features a juried selection of botanical illustrations rendered in watercolor, acrylic, oil, colored pencil, pastel, print, and mixed media. This first-of-its-kind exhibition in the nation explores the diversity of the genus *Cannabis* and spotlights the groundbreaking research conducted at the University of Colorado Boulder to expand our knowledge of this much-discussed group of flowering plants.

**Dates:** Sept. 8, 2017–Jan. 26, 2018  
**Location:** Boulder, Colorado  
**Partner:** Rocky Mountain Society of Botanical Artists  
**Learn more:** [colorado.edu/cumuseum/cannabis](http://colorado.edu/cumuseum/cannabis)

Ida Pemberton, University of Colorado Museum of Natural History

Kristen Grace, Florida Museum



### Florida Museum of Natural History

The “Beverly & Jon Thompson Discovery Zone” is an interactive, free, permanent exhibition that showcases a range of science-based activities for children up to age 8. The 2,000-square-foot exhibition features an array of objects and resources that invite exploration and discovery, from a touchable replica of a T. rex skull and a meteorite to insects, fossils, shells, and more.

**Location:** Gainesville, Florida

**Partners:** Lee H. Skolnick Architecture + Design Partnership, Brentwood Construction, Brilliant Creative Fabrication, Walker Architects Inc.

**Learn more:** [floridamuseum.ufl.edu/exhibits/discovery-zone/](http://floridamuseum.ufl.edu/exhibits/discovery-zone/)



Maine Maritime Museum

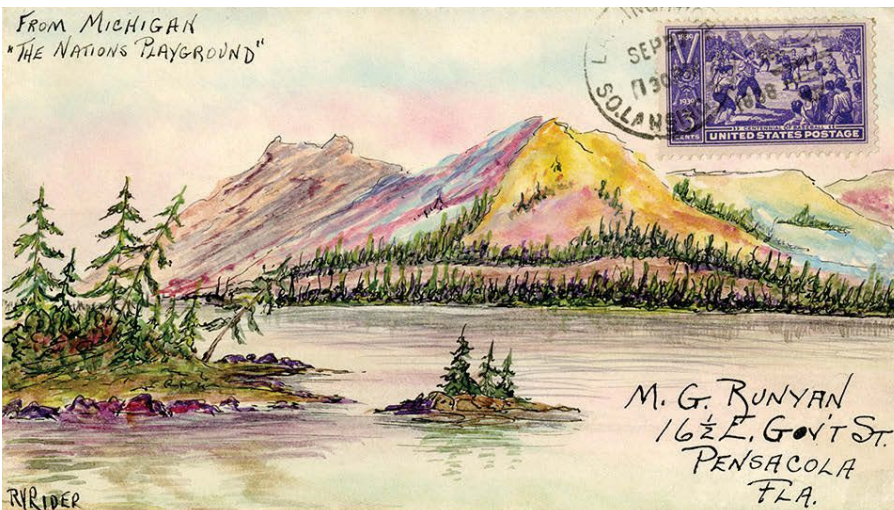
### Maine Maritime Museum

“Into the Lantern: A Lighthouse Experience” features a full-scale replica of the top of Maine’s Two Lights lighthouse tower, which houses the original ca. 1874 second-order Fresnel lens that once guided ships into Portland, Maine. The immersive permanent exhibition includes a 180-degree projection of time-lapse video filmed from the top of the tower over the course of a year.

**Location:** Bath, Maine

**Learn more:** [mainemaritimemuseum.org/exhibits/into-the-lantern/](http://mainemaritimemuseum.org/exhibits/into-the-lantern/)

UWF Historic Trust



### The University of West Florida Historic Trust

The “Philately & Friendship: The Art of ACE” exhibition at the T.T. Wentworth Jr. Museum features 50 illustrated envelopes, as well as pages of personal correspondence, created by members of the Art Cover Exchange, also known as ACE. With over 300 members in the United States, Canada, England, France, Japan, and Australia, ACE was active from 1935 into the 1950s. Correspondence highlights day-to-day life as well as some of the major issues of the day.

**Dates:** August 24, 2017–February 27, 2018

**Location:** Pensacola, Florida

**Learn more:** [historicpensacola.org/plan-your-visit/museums-properties/tt-wentworth-museum/](http://historicpensacola.org/plan-your-visit/museums-properties/tt-wentworth-museum/)



### 9/11 Memorial & Museum

“Cover Stories: Remembering the Twin Towers on *The New Yorker*” features 33 covers from *The New Yorker* magazine that highlight more than four decades of the evolving New York City skyline. The exhibition takes visitors through the magazine’s depictions of the city’s experience as the Twin Towers were constructed and stood as icons of the city, their sudden absence when they were destroyed, the widely felt grief and anxieties in the aftermath of the 9/11 attacks, their commemoration in the years that followed, and the rebuilding of the World Trade Center site, now home to *The New Yorker* and the 9/11 Memorial & Museum.

**Dates:** May 2017–May 2018

**Location:** New York City

**Learn more:** [911memorial.org/coverstories](http://911memorial.org/coverstories)

Jin Lee, 9/11 Memorial & Museum

### Orland Park Public Library

The “Conquering Low Earth Orbit” exhibition is a compilation of space shuttle artifacts, including a 1:15 shuttle model, shuttle tire, astronaut gear, shuttle tile, and numerous other shuttle artifacts and models. The exhibit has been updated to include a 1:50 scale cutout of the Space Launch Vehicle, NASA’s newest vehicle that will travel beyond lower earth orbit.

**Dates:** June 2, 2017–April 28, 2018

**Location:** Orland Park, Illinois

**Partners:** NASA, Marshall Space Flight Center

**Learn more:** [orlandparklibrary.org/nasa-exhibit.html](http://orlandparklibrary.org/nasa-exhibit.html)



Orland Park Public Library

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**Charles M. Schulz Museum and Research Center**

Mixing one part blockhead and two parts mud pies, Charles M. Schulz served up a unique and humorous approach to food throughout the history of the *Peanuts* comic strip. The "Mud Pies and Jelly Beans: The Flavor of Peanuts" exhibition highlights how Schulz's own palate influenced numerous storylines, including Snoopy's love of chocolate chip cookies and Charlie Brown's distaste for coconut.

**Dates:** September 16, 2017–March 11, 2018

**Location:** Santa Rosa, California

**Partner:** Clover Sonoma



**What's New at Your Museum?**

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# Growing Your Audience

A military museum director joins a civilian tour of World War II battlefields—and sees a way to expand the museum's reach.

By Joseph (Sepp) Scanlin



Top: Three generations of Italian Alpini and a grandson of a 10th Mountain Division veteran serve as an honor guard for the Remembrance Ceremony, Quericola, Italy, in June 2017. Bottom: Exhibit of 10th Mountain Division items donated by 10th Mountain Division veterans to Museo Iola di Montese in Iola, Italy.

**A** long line of bodies, weighed down with packs, slowly moves toward the German observation posts on the fortified heights of Riva Ridge in the Apennine Mountains of northern Italy. Anxious to be done with the climb and wondering what they will find at the top, the group sweats each step.

Though they're taking the same route, this is not the arduous initial combat assault of the 86th Infantry Regiment of the 10th Mountain Division on the night of February 18, 1945. This is the "Return to Italy" trip, organized by the 10th Mountain Division Descendants, on a sunlit day in June 2017. Participants are literally following in the footsteps of their family veteran, while physically building their own understanding of the veteran's experience.

These tours—part battlefield study, part genealogical exploration, and part old-fashioned team building—have been occurring since the late 1950s and are now being sustained by the fourth generation of family members. The Return to Italy tours allow participants to see the places their veterans may have mentioned but did not readily talk about.

As a US Army museum professional, this tour allowed me to engage with an audience that has a strong connection to and interest in the military—the children, grandchildren, and great-grandchildren of our veterans. As more family members have become involved in preserving the history of veterans, we professionals at the US Army Center of Military History and across the military history field would be wise to capitalize on this audience's interests.

## Contributing to the Trip

Several educational and museum programs have begun tours to battlefields to support various audiences, such as history teachers and interested general visitors. The Return to Italy trip is organized by the 10th Mountain Division Descendants, which is dedicated to teaching and honoring the legacy of the World War II veterans of the 10th Mountain Division.

The tour schedule and itinerary has varied over the years, and the 2017 tour focused on visiting the hill towns along the remnants of the famed Gothic Line that the Division breached in winter and spring of 1945. Over the years, the 10th Mountain Division Descendants has developed a host of relationships both personal and professional that make the trips an exceptional experience. As the tour bus pulled into each hill town, signs affixed to every tree along the road greeted the 10th Mountain Division.

En route to each day's location, family members were encouraged to share stories that their veteran family member had shared or that they had learned through researching their individual veteran's military service. These stories ran the gamut from comical to heartwarming to heartbreaking. Once we arrived at the site of the day's visit, we were often greeted by the village mayor prior to participating in a formal wreath-laying ceremony at monuments dedicated to the division. After these formal events, participants could tour the local battle sites and chat with local residents, who would share their experiences and stories. We deliberately avoided historical sites that honored specific individuals, instead focusing on giving all the attendees an appreciation of where their ancestors shared in the challenges of the battlefield. In true Italian fashion, the day's formal activities would end with a large Italian lunch: piles of pasta and local wine.

The tour's genealogy-based approach was new to me, and I initially



10th Mountain Division and Italian Alpini memorial, which is located on Piazza 10th Mountain Division in Quericola, Italy.

*I, along with several Italian battlefield museum professionals, became the trip's military answer men.*

struggled to understand how to apply my experience as a historical educator. Not a descendant myself, how could I contribute to this trip? Slowly, as I got to know the participants and they got to know me, I received my answer.

The families had varying levels of knowledge about their veteran's personal military story, but most lacked a translation of the military-speak they had heard or read. I was able to explain to several people what a foxhole was and how it would have appeared in 1945 while standing over its remnants in 2017. I also explained

how various units would organize to maneuver across the battlefield, which helped explain why combat and casualties were particularly high in certain areas. Most moving to me, I was able to share the kudos that senior military leaders sent to the division's soldiers, courtesy of the unpublished memoirs of the division's commander.

I, along with several Italian battlefield museum professionals, became the trip's military answer men. *What does this mean in my father's letter? Why did they attack here and not*



Left: A restored 10th Mountain Division World War II jeep in front of the Museo Iola di Montese in Iola, Italy. Right: The US flag flying at the Florence American Cemetery and Memorial, where 4,399 US military dead rest in honored glory.

there? And, most profound, *what did my father's sacrifice accomplish?*

These are some of the same questions we try to answer every day on the walls of our exhibitions and on the tours of the museum, but in this case we were able to transport the experience to the battlefield. I was able to expand participants' existing genealogical knowledge with an understanding of the larger forces that had put their ancestors on these bullet-scarred slopes 72 years earlier.

### Serving an Underserved Audience

As I explored the battlefield and on the long flight home, I began to see an opportunity for the 10th Mountain Division & Fort Drum Museum back home, but also for the larger military history community. We have an underserved audience: The families of our veterans need a place to understand their loved ones' experiences, particularly if the veterans are unable or unwilling to share them themselves.

Veterans' family members need a guide to the US military, which is a strange place to outsiders. These people are interested in history, but they aren't the military history buffs or armchair generals we often cater to within our walls. Instead they are coming to us with profound stories and simple military questions.

For example, on the trip I explained how the units were organized and fought on the battlefield, which helped several families better understand why their veteran's units were a jumble of letters and numbers. The simple description of a foxhole helped people better visualize the battlefield, but also understand their veteran's photos and complaints of constant digging. Explaining how a transportation unit functioned helped one family understand how their veteran could have seen so much and been wounded despite not being on the front lines.

After the trip, I thought of many small and simple things I could have done—and that I hope to provide in

the future—to make this trip even more meaningful. Using period documents from our archives and our insider knowledge of military history, I hope my museum can create a simple guide to the military that these men were a part of—an archival diagram of a foxhole included.

For some families, the Return to Italy tour became their first true taste of their veteran's experience. Other families used it to reconnect with friends made based on their veteran's experiences on the battlefield over 70 years ago.

As a museum director, I learned of a vast new audience to serve—those who ask us to help them understand their family experience. This may be done through the exhibits in our galleries, with the education programs we run at home, or, for those lucky few, in the beautiful hills of Italy.

---

*Joseph (Sepp) Scanlin is the museum director at the 10th Mountain Division & Fort Drum Museum, located on the US Army military installation at Fort Drum, New York.*





## Engaging the Millennial Museum-Goer

Using Falk's motivational framework, here's how to better engage today's largest generation.

By Judith Koke

In August 2016, I was the educator in residence at Boston's Isabella Stewart Gardner Museum, a role that offers museum leaders the unusual opportunity to think and write about their practice. I decided to use this time to look more deeply at how to engage millennial audiences, an institutional priority at my current museum, the Art Gallery of Ontario (AGO).

Precise definitions of this generation vary depending on which source

one references, but generally, millennials are considered to be those born between 1980 and 2000. This generation (at least in North America) has been defined by three key influencers: extreme globalization, incredibly rapid technological change, and dramatically shifting demographic diversity.

In my experience, many of the discussions in the field about how to target the millennial audience are oversimplified—the default recipe

seems to be “add technology and late-night social events.” My years of visitor research suggest that our approach needs to be significantly more nuanced than that.

As a former senior researcher at the Institute for Learning Innovation, I am a strong advocate for John H. Falk's motivational identity framework as a scaffold to support thoughtful experience development in museums. In his book *Identity and the Museum Visitor*

*Experience*, Falk outlined a predictive model of visitor experience designed to help museum professionals better meet visitor needs. He identified five key motivational descriptions of museum visitors: experience seeker, explorer, facilitator, recharger, and professional/hobbyist.

I have successfully used this framework in research, developing effective exhibition experiences, and training visitor-centered staff and volunteers. My residency offered me the opportunity to research millennial engagement through the lens of the Falk motivational identities.

In my research, I moved beyond just museum writing, focusing on related work in other fields. For example, in thinking about rechargers, I looked at research exploring what yoga practitioners and religious organizations are doing to engage and retain this audience. For experience seekers, I looked at research on tourism trends, Airbnb, and “voluntourism.” I ran my research by Sean Lyons, an expert in intergenerational behavior at the University of Guelph, and I reviewed my thinking with John Falk to ensure my interpretation of the psychographics of the identities remained consistent.

With this article, I seek less to offer a recipe of solutions—though I do offer some potential engagement options—and more to stimulate experimentation and innovation in engaging this critical audience.

### Overlaying the Falk Framework on Millennial Museum Experiences

**Explorers** are those visitors who are motivated by curiosity and the opportunity to learn. They are usually comfortable with museum environments and trust that they will happen upon something of value.

Millennial explorers have a deep desire to learn something new but a very low tolerance for the singular expert voice of the museum. Consider

how active millennials’ classrooms have been, how group work and inquiry-based learning have defined their learning experiences. Millennial learners want to hear and consider multiple perspectives.

To engage these audience members, we need to offer a range of perspectives, so they feel they are shaping their own experience. Many museums are already doing this in their public programming, where panel discussions showcasing diverse points of view are frequently taking the place of the formerly ubiquitous talk or lecture.

This approach is more difficult in exhibition spaces. Science museums present the best scientific thinking of the moment, yet rarely share how that thinking has evolved, or that it might change in the future. (How many T-rex skeletons were quietly restructured when our understanding changed?) Art museum exhibitions are “authored” by curators who present their singular perspective much as a writer would in a publication.



Pop Up On the Dot Talks are 10-minute art chats offered on the half hour at the Art Gallery of Ontario. They offer an in-the-moment, serendipitous experience that is perfect for millennial facilitators.

In both cases, visitor opportunities to participate, decide, and contribute are relatively infrequent. Can we layer additional points of view or expertise to these exhibits by offering digital sharing, drawing, or response stations?

**Rechargers** are motivated by connecting with and affirming their core values—and getting away from their everyday life.

In fact, fully 50 percent of AGO millennial visitors say they come to the museum to escape their busy lives, computers, and the virtual world to spend time with the timeless and the authentic. In addition, millennial rechargers want to feel connected to something larger than their own lives. More so than previous generations, millennials are more aware that life is different in other parts of the world, and they seek personal connections across difference. Millennials tend to distrust institutions, and they crave authenticity and transparency in those they visit.

Museums often struggle to move into an authentic and transparent space; we work to keep labels concise to increase the likelihood that visitors will read them. These short “stories” often highlight the most compelling narrative in the most concise manner, which is not always conducive to multiple voices. However, multiple perspectives could be more frequently offered through digital and audio delivery systems.

Millennial audiences, in particular, want museums to focus on universal themes: How does this specific story fit into the larger human story? Prioritizing narratives related to social and global issues will increase our relevance to this group.

**Experience seekers** are motivated to see or be seen at a place or event.

Millennial experience seekers want to be a part of a unique experience, and—taking it one step further—they want to “publish” their participation

## Millennials tend to distrust institutions, and they crave authenticity and transparency in those they visit.



The Art Gallery of Ontario's Pop Up On the Dot Talk in action.

on social media to connect with others or curate their image. In addition, they want to feel like a true part of—not a poser in—this place or event. This desire explains the success of Airbnb, which offers an opportunity for travelers to become part of the community they are visiting, mingling with locals rather than tourists.

In our museums, these experiences must be immersive and interactive—and the food, drink, and retail experiences are all important pieces of the complete experience. Events such as those based originally on Café Scientifique ([cafescientifique.org](http://cafescientifique.org)) and Adam Lerner's Mixed Taste program at the Lab at Belmar ([belmarlab.org](http://belmarlab.org)), invite audiences to participate in the work of museums—the exploration of new ideas and the identification of common threads and values—through presentation and conversation in relaxed settings that offer alcohol and familiarity.

**Facilitators** are motivated by the desire to deepen a connection with someone important to them, and they

look for opportunities to create shared experiences and memories.

Millennial facilitators complicate things by often doing things in groups while still wanting to be appreciated as individuals with diverse interests and needs. They resist advance planning, but they want the opportunity to have a customized experience.

At AGO, we are finding that visitor talk-back stations, art carts with participatory art activities and games, and pop-up talks work well for this group. The serendipity of happening upon something occurring for a limited time in the gallery spaces creates the sense that the experience is unique and exclusive.

Finally, **professionals/hobbyists** want to deepen their preexisting expertise and connection with the museum's content. These visitors are looking to be actively challenged to use or share their experience and expertise.

Millennial hobbyists, in particular, want to share what they know with us. Could we better deploy that knowledge and enthusiasm in more interactive

and compelling ways, such as holding wiki-pediathons to grow our museums' content online or by crowdsourcing input for future exhibition development and/or marketing campaigns?

As well, this group is motivated by opportunities to connect with experts. We can build on successful "ask the expert" programs, such as The Nelson-Atkins Museum of Art's "The Curator is IN!"

Looking across these five motivational identities, it can seem overwhelming to meet all the demands. However, the Falk framework does not ask us to be all things to all people but, rather, to consider the disparate needs of diverse audiences and to create opportunities throughout the museum—throughout the experience—for different types of visitors.

In thinking about millennial audiences, true engagement is the thread that connects the approaches described above. When museums create experiences designed with millennial values in mind, those experiences will live in a space that is some intersection of participation, special event, and social relevance.

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*Judith Koke was most recently the Richard and Elizabeth Currie chief, public programming and learning, at the Art Gallery of Ontario.*

### Resources

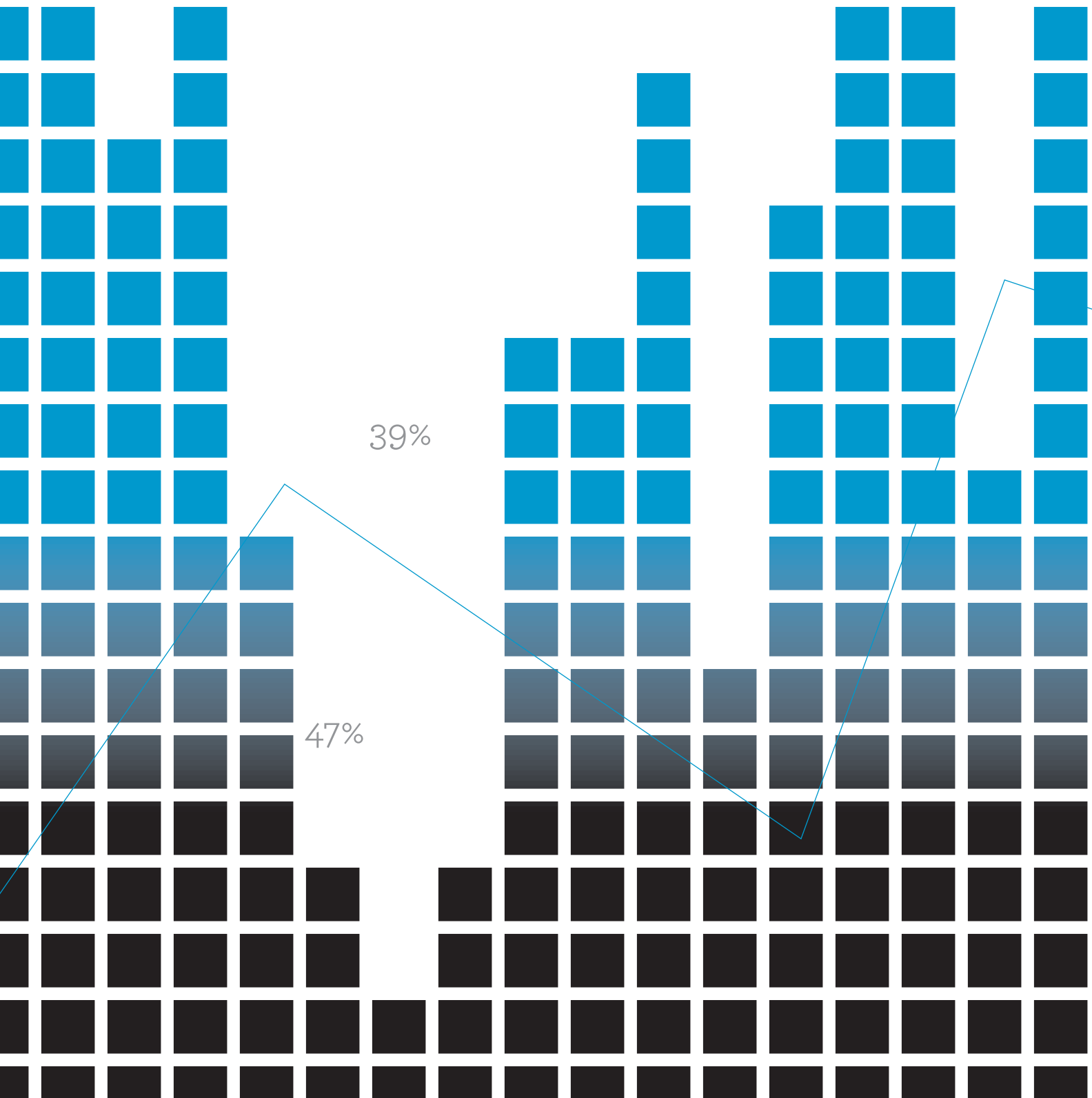
"Embracing Millennial Perspectives," *Museum*, March/April 2016

[aam-us.org/about-us/publications/museum-magazine/archive/embracing-millennial-perspectives](http://aam-us.org/about-us/publications/museum-magazine/archive/embracing-millennial-perspectives)

"The Millennial Museum," *Museum*, March/April 2016

[aam-us.org/about-us/publications/museum-magazine/archive/the-millennial-museum](http://aam-us.org/about-us/publications/museum-magazine/archive/the-millennial-museum)

# Units of



85%

# Measure

Key findings from *Museum Board Leadership 2017: A National Report*.

In the spring of 2017, the American Alliance of Museums (AAM) released the results of a national governance survey of museums it conducted in partnership with BoardSource and Northern Trust. *Museum Board Leadership 2017* grades boards on a wide variety of policies, practices, and performance.

The survey was modeled after BoardSource's *Leading with Intent: A National Index of Nonprofit Board Practices*. For more than two decades, *Leading with Intent* has served as a resource and tool for understanding how nonprofits govern their organizations, providing the most up-to-date compendium of information on nonprofit board policies, practices, and performance nationwide.

This article provides a summary of the report's key findings and highlights board and chief executive demographics, with a particular focus on diversity and inclusion. To read the full report, which includes further detail on board structure, responsibilities, and culture, visit the AAM website ([aam-us.org](http://aam-us.org)) and search on the title: *Museum Board Leadership 2017*.

61%

# BOARD COMPOSITION

The following is a snapshot of current board and chief executive demographics, as reported by museum directors.

## GENDER, AGE, RACE/ETHNICITY\*

GENDER	Museums			LWI**		
	Director	Chair	Board	CEO	Chair	Board
Male	38%	62%	55%	28%	58%	52%
Female	62%	38%	45%	72%	42%	48%
Other	0.3%	0.4%	0.0%	0.0%	0.1%	0.2%

AGE	Director	Chair	Board	CEO	Chair	Board
Less than 40 years old	12%	5%	10%	11%	11%	18%
40 to 49 years old	19%	12%	16%	20%	17%	25%
50 to 64 years old	51%	39%	40%	57%	44%	41%
65 years or older	19%	44%	35%	13%	29%	17%
Mean	54.8	60.9	NA	53.8	56.6	NA

RACE	Director	Chair	Board	CEO	Chair	Board
American Indian or Alaskan Native	1.0%	1.3%	1.4%	0.4%	1.0%	0.9%
Asian	0.7%	1.1%	1.9%	1.5%	2.2%	3.0%
Black/African American	2.0%	3.0%	5.2%	4.1%	4.8%	7.8%
Caucasian	93.0%	92.6%	89.3%	90.2%	89.9%	84.3%
Native Hawaiian or Pacific Islander	0.4%	0.1%	0.4%	0.4%	0.1%	0.4%
Two or more races	1.7%	0.7%	0.3%	1.8%	0.5%	2.8%
Other, please specify	1.3%	1.1%	1.6%	1.7%	1.4%	0.8%

46% of museum boards are 100% white; 30% of all nonprofit boards are 100% white.

ETHNICITY	Director	Chair	Board	CEO	Chair	Board
Hispanic or Latino of any race	3.5%	2.2%	3.4%	2.9%	3.3%	4.7%
Not Hispanic or Latino	96.5%	97.8%	96.6%	97.1%	96.7%	95.3%

\* This survey followed the U.S. Bureau of the Census that distinguishes between race and ethnicity. Race categories are White, Black, Asian, Native American/Alaskan Native, Hawaiian, and other Pacific Islander, "some other race," and "more than one race." There are only two ethnicities in the Census classification: Hispanic/Latino, and not Hispanic/Latino. Hispanic people can be any race.

\*\* Data taken from BoardSource's *Leading with Intent 2017*.

## SUMMARY OF KEY FINDINGS

**1. Museum board performance is largely on par with other nonprofits.** The average grade for board performance in 16 categories, ranging from understanding the mission to monitoring performance against goals and objectives, is B- for museum boards and other nonprofits. While there is room for improvement, there are no failing

grades in any of the categories.

**2. Museum directors and board chairs believe board diversity and inclusion are important to advance their missions, but have failed to prioritize action steps to achieve it.** The report found that almost half of museum boards (46 percent) are all white, i.e., containing no people of color. Yet, the vast majority of museum

directors and board chairs agree that diversity and inclusion matter when it comes to “enhancing the organization’s standing with the general public,” “understanding the museum’s visitors,” “developing creative solutions to new problems,” and “understanding the changing environment from a broader perspective.” Nonetheless, only 10 percent of directors indicate that their boards have developed a plan of action to become more inclusive. The top three priorities for recruitment of board members are passion for the mission, community connections, and ability to fundraise.

3. **The vast majority of museum boards do not assess their performance.** Seventy percent of boards have not conducted a formal written self-assessment to evaluate their own performance. Though widely accepted as a best practice, only 16 percent have conducted a board-self assessment in the past two years, compared to 48 percent for other nonprofit boards.
4. **Two-thirds of museum directors say their boards have a moderately to extremely positive impact on their job satisfaction.** Further, board chairs receive high marks (61 percent received a grade of A from their directors and 23 percent received a B) for cultivating a productive, constructive partnership with the director.
5. **Eighty percent of museums give themselves a grade of C or lower on monitoring legislative and regulatory issues** with potential to impact the organization. Only 28 percent of museum directors monitor (to some or a great extent) the impact of local, state, and federal policy on the organization’s mission delivery and resources; and only 28 percent educate (to some or a great extent) policymakers on behalf of the organization, the museum field, or the nonprofit sector.
6. Museum board chairs express a high level of comfort related to fundraising activities, but overall, **fundraising is the board performance area most in need of improvement.** More than half of board chairs describe themselves as very comfortable when it comes to attending fundraising events, making a personal contribution, providing names for letters/calls, and even meeting potential donors face-to-face. Nonetheless, 77 percent of chairs and 75 percent of directors agree that fundraising is the most important area to strengthen.
7. **Museum boards meet frequently, but attendance is mediocre.** Seventy-three percent of museum boards are meeting five or more times per year, but average attendance falls short: 25 percent of boards have 90-100 percent attendance; 51 percent have 85-89 percent attendance; 21 percent have 50-74 percent attendance; and 2 percent have less than 50 percent attendance. Although 77

percent of board chairs feel (to a great extent) that meetings are well run (efficient), only 27 percent report that meetings focus on strategy and policy rather than on operational issues (effective).

## DIVERSITY AND INCLUSION

One of the most striking changes in the composition of the United States since 1984 has been the dramatic expansion of the minority population. A fundamental challenge for museums is that while the population is already one-third minority, heading towards majority minority, today only 9 percent of the core visitors to museums are minorities and approximately 20 percent of museum employees are minorities. If museums want to be relevant to their communities, they must address these discrepancies.

As leadership teams recognize the need to adapt their organizations to society’s changing needs, this includes examining who is sitting around the boardroom table, which is where critical decisions are made. Various backgrounds and experiences (professional and personal, as well as cultural and ethnic) add to the quality of the board. A board is often expected to “represent” the organization’s community as a way to create accountability and form a link with the public.

The demographic profile of museum board members reveals considerable ethnic and racial homogeneity along with minimal age diversity. Board composition is tipped to white, older males—more so than at other nonprofit organizations. In fact, 46 percent of museum boards are all white, compared to 30 percent of nonprofit boards.

Research suggests that lack of diversity in board composition may be a network problem. Ninety-one percent of white Americans’ social networks are other white Americans, which is the racial group that dominates nonprofit board and chief executive positions. Board members tend to be older and from wealthier populations, and their social networks also tend to be majority white. These factors both explain and perpetuate the problem of board diversity.

Whether hiring the museum director, recruiting board members, allocating resources, or serving the community with authenticity, the board’s commitment to diversity, equity, and inclusion matters. The data show that museum directors and board chairs are in agreement that diversity and inclusion are important to help advance their missions, especially when it comes to “understanding the changing environment from a broader perspective,” “understanding the museum’s visitors,” and “enhancing the organization’s standing with the general public.” Further, 77 percent of museum directors and 66 percent of board chairs indicate that expanding racial/ethnic diversity is important or greatly important.

Museums fall short, however, when it comes to taking action. According to museum directors, only 10 percent of boards have developed a plan of action for the board to become more inclusive, and only 21 percent have modified policies and procedures to be more inclusive.

### What We Found

Of the various diversity categories, museum directors are most dissatisfied with the lack of racial diversity on boards. While 57 percent of museum directors have agreed that it's important to increase board diversity, only 10 percent report that the board has developed a detailed plan of action to become more diverse.

- 64 percent of museum directors are dissatisfied with the board's racial diversity.
- 43 percent of museum directors are dissatisfied with the board's age diversity.
- 24 percent of museum directors are dissatisfied with the board's gender diversity.

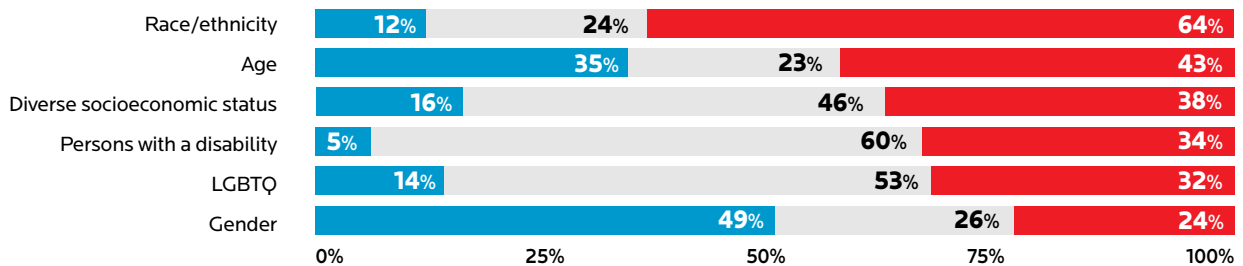
### Why It Matters

Museum directors understand that the lack of diversity impacts their ability to advance the mission and meet the needs of their members, yet, like many nonprofits, museums are struggling to adapt their board recruitment practices.

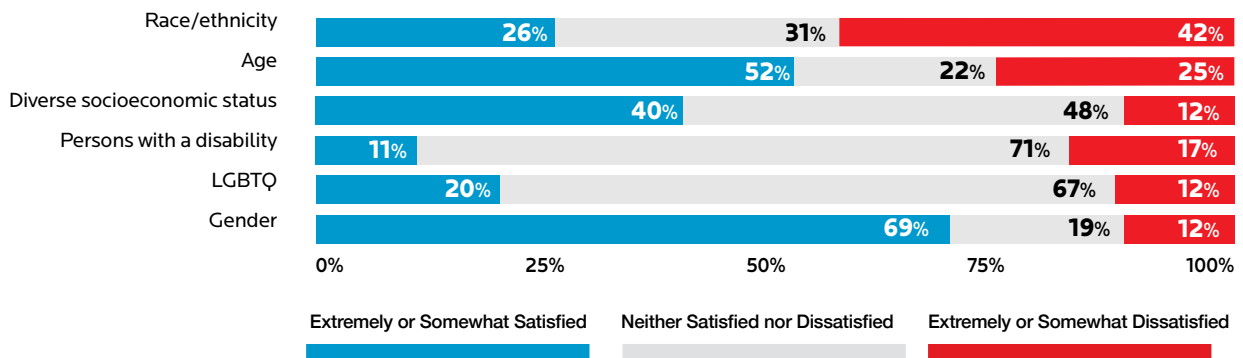
Becoming more diverse requires moving beyond conversation to intentionality. It requires an action plan and the examining of interpersonal dynamics and the cultural fabric of the board and organization. To help move the board forward, consider the following questions:

- What information and data are needed to better understand the community you serve?
- What opportunities might be missed or what blind spots exist due to lack of diversity?
- How can the museum embrace the inclusion of individuals coming from diverse or traditionally marginalized communities?

### SATISFACTION WITH DIVERSITY – MUSEUM DIRECTORS

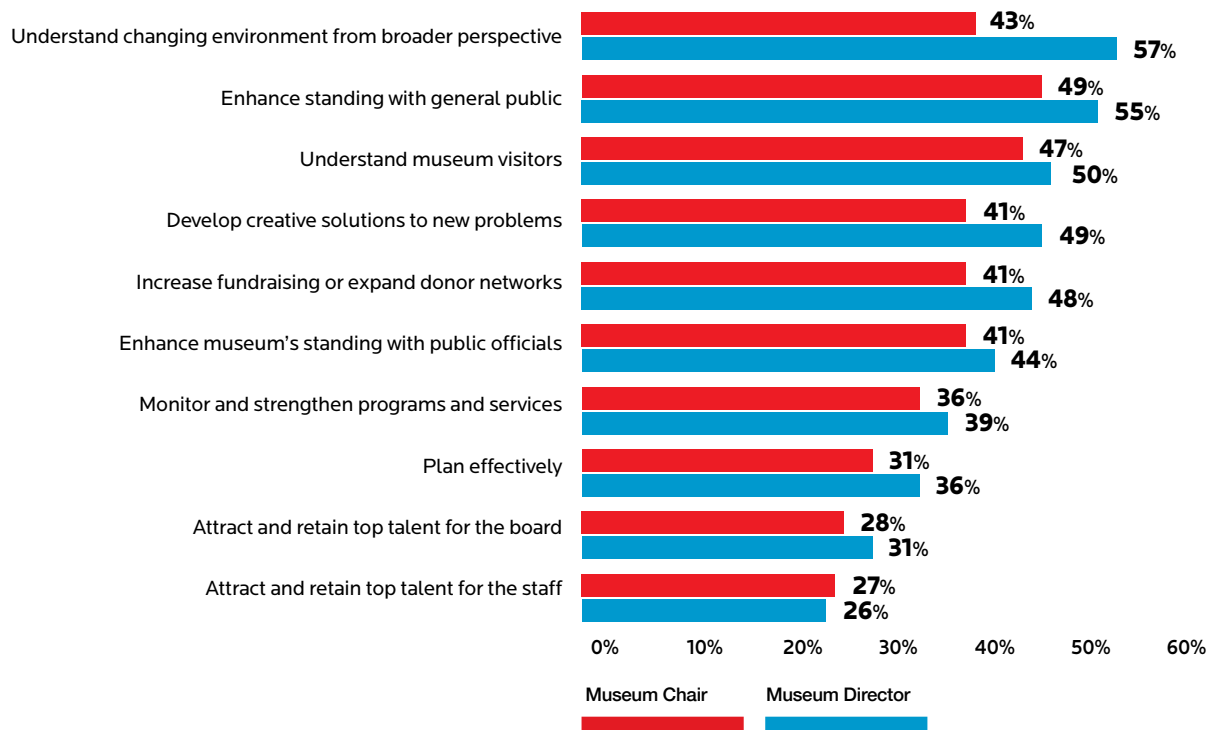


### SATISFACTION WITH DIVERSITY – MUSEUM CHAIRS

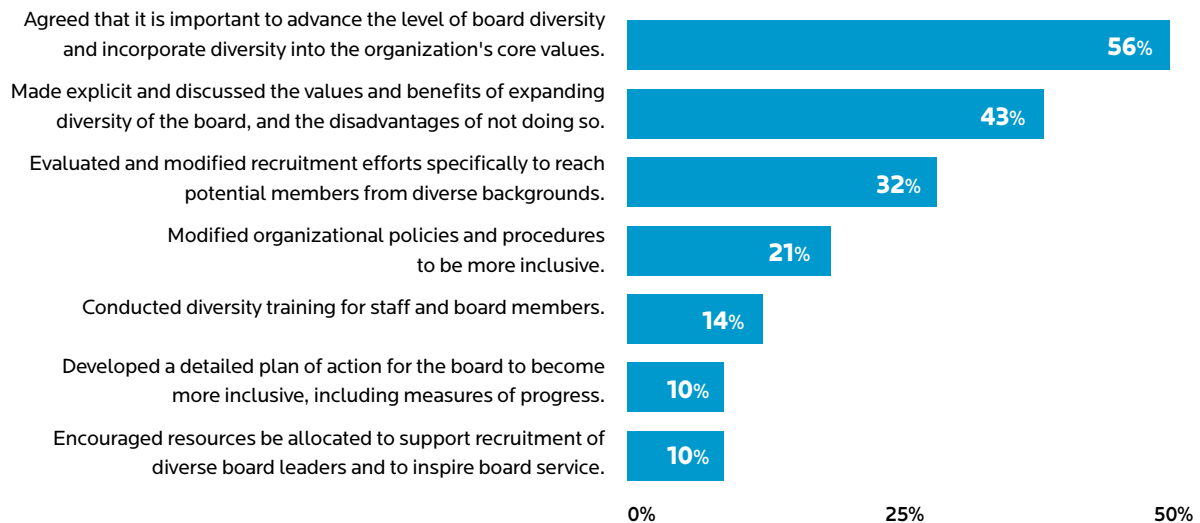




## VALUE OF BOARD DIVERSITY AND INCLUSION *percent of "Very Important" rating*



## BOARD ACTIONS RELATED TO DIVERSITY AND INCLUSION



## RECRUITMENT PRACTICES

An organization's board is a critical resource, and the board is responsible for its own composition and leadership. An effective board is composed of individuals who contribute critically needed skills, experience, perspective, wisdom, contacts, time, and other resources to the organization.

It is difficult to create an effective recruitment strategy without first assessing the present composition of the board and identifying the missing links. Only then can the board develop an effective recruitment strategy—one that ensures that the museum is prepared to support the community's changing needs for years to come. Ensuring

diversity on the nominating/governance committee is a key element to increasing heterogeneity.

### What We Found

Forty percent of museum directors and 43 percent of board chairs agree that it is difficult or very difficult to find people to serve on their boards.

When it comes to recruitment, the following percentage of museum directors assigned these qualities as “high priority”:

- 75 percent – passion for the mission
- 60 percent – community connections
- 42 percent – ability to assist with fundraising
- 39 percent – desired skills
- 30 percent – professional occupation
- 28 percent – donor or ability to contribute
- 24 percent – demographic characteristics (age, race/ethnicity, gender, etc.)

### Why It Matters

Finding and recruiting top talent is essential, and it does not appear to be getting any easier. Museums are competing for board leaders and need to be strategic in how they pursue individuals, as well as whom they pursue.

A well-conceived board-building plan helps the board to identify and recruit members and cultivate officers. Agreeing not to do the “same-old, same-old” is hard but necessary to get different results. Also, approaching recruitment as a year-round process is a solid step towards strategic board building.

The governance/nominating committee can play a key role by cultivating a continuous pool of candidates. In doing so, the committee should consider including young professionals who have access to networks of talent and resources that aren’t easily accessible to older members of the community; individuals who have connections and skill sets not currently present on the board; and individuals who, in addition to their skill sets, add racial, gender, or socio economic diversity, to help ensure diverse perspectives.

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Museum Board Leadership 2017: A National Report was prepared by Rosemary Tenuta, project consultant, and Vernetta Walker, vice president of programs and chief governance officer at BoardSource.

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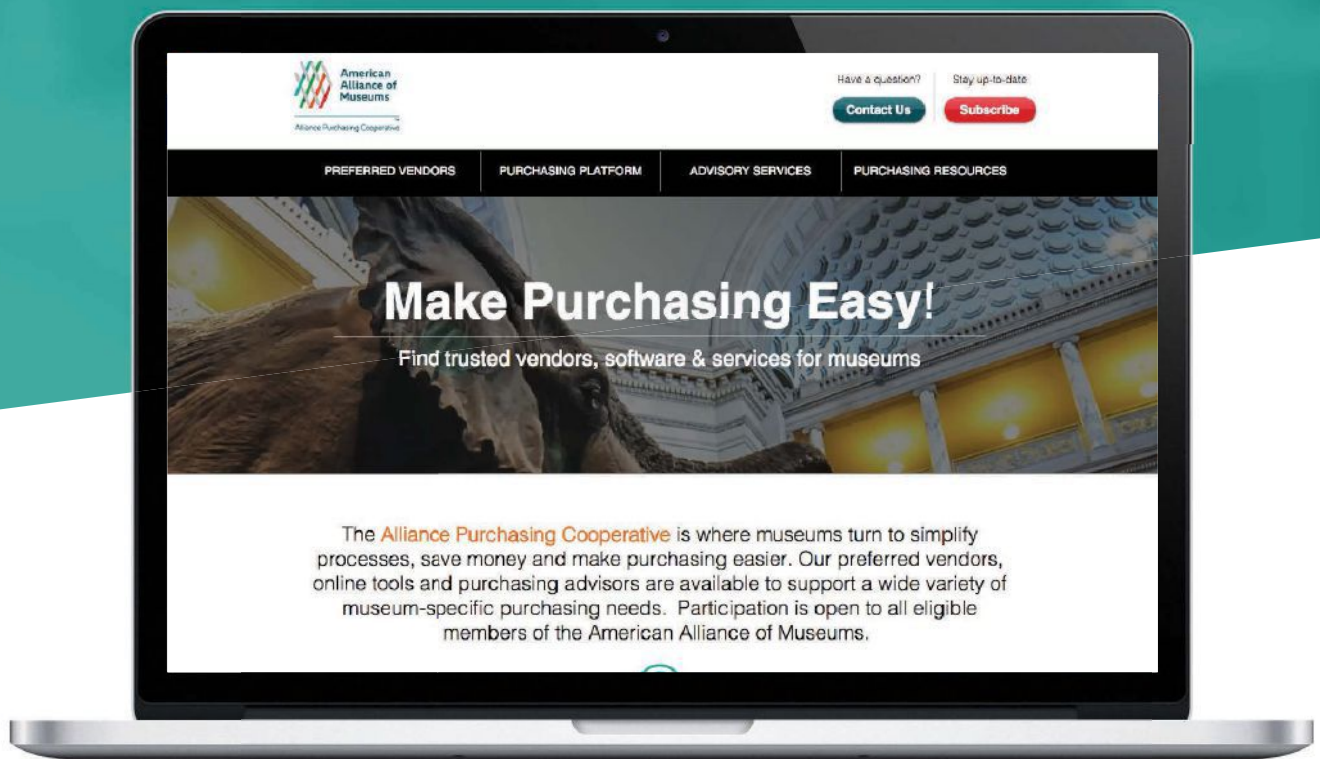
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# MEETING OF THE MINDS

By Karen S. Coltrane



To get the most from your board, figure out what you need—and what trustees can provide.



**Academics and practitioners** have written for decades about the roles nonprofit board members should perform. With all this scholarship, you'd think it would be a settled topic. Yet board work remains a hot topic whenever two or more nonprofit CEOs get together. When I find myself in one of these conversations, we are not generally debating the board's fundamental roles as much as exploring the raggedy edges around role fulfillment.

During a particularly thoughtful conversation at a recent QM2 CEO Roundtable, I was struck by how the diversity of our field impacts our

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experiences and perspectives about boards. At the roundtable, the CEO of a large, high-visibility museum was discussing work to expand the board's peer-to-peer fundraising results, while the CEO of the small natural history center was struggling just to get her board to make personal gifts. Both were describing their board's role in fundraising, but they were in very different places within that board responsibility.

As I listened to the discussion, I thought about how so many things today seem to be situation-specific. From precision medicine to individualized education, the macro-trend seems to be adaptation of universal standards to the unique circumstances of a basic unit.

Maybe we have asked and answered the question "What are a board's duties?" Now we can begin to ask, "What are *this* board's duties?" This is a subtle but significant shift—and, naturally, the answer will be different for each institution. However, I have found that there are three key board member attributes that can help any organization get and stay on the right track.

## Roles and Responsibilities 2.0

First, let's review the standard board roles and responsibilities. Some experts emphasize organizational governance as the board's highest responsibility. Others highlight financial sustainability and fundraising. Passion for the organization's work, a laser-like focus on the mission, and an unwavering commitment to ethical practices typically make an appearance on most lists.

Below is a good summary of the basic duties of a nonprofit board, courtesy of BoardSource's *Ten Basic Responsibilities of Nonprofit Boards*, now in its third edition.

1. **Determine mission and purpose.**
2. **Select the chief executive.**
3. **Support and evaluate the chief executive.**
4. **Ensure effective planning.**
5. **Monitor and strengthen programs and services.**
6. **Ensure adequate financial resources.**
7. **Protect assets and provide proper financial oversight.**
8. **Build a competent board.**
9. **Ensure legal and ethical integrity.**
10. **Enhance the organization's public standing.**

But if board members are to perform these duties in real-world situations, we need to consider the skills and experiences these members bring to the role. Therefore, let's reconsider the above list through the frame of a staff job description. The board member job description might look something like this:

1. **Strong strategic capabilities, including a history of correctly distinguishing strategic and tactical issues, with considerable experience with the former**
2. **Ability to think strategically and recognize potential disrupters in an industry different from your own**
3. **Previous success working on a team with individuals from different fields and diverse backgrounds**
4. **A track record of speaking up and asking questions, even when believing everyone else in the room more fully understands the topic**
5. **A thorough understanding of budgeting, accounting, and financial reporting within a nonprofit accounting framework**
6. **Knowledge of risk management and basic legal principles**
7. **Experience recruiting, evaluating, and giving feedback to a senior-level employee in a different industry**
8. **Willingness to leverage personal relationships to request support, or to assist others in requesting support**
9. **Ability and willingness to speak persuasively on behalf of the organization**
10. **A "dot connector" who can both see and seize opportunities to link the organization to outside resources**
11. **Experience with moral awareness and ethical decision-making within a group**
12. **Ability to make dispassionate and objective decisions for an organization in whose mission you find personal passion and attachment**

And while we would be delighted if our top candidates also exhibited excitement for the work and passion for the cause, it is unlikely those attributes alone would be enough to land the job described above. However, sometimes those are the only two criteria nominating committees need to see before they offer someone a board position.

When we really analyze the skill set needed to perform typical board duties, it's clear that successful board members need more than an expressed interest in the mission and a willingness to serve, no matter how sincere. They may even need more than the gold standard "affluence and influence."

I wonder how many board members have the skills and experiences listed here. And of that number, how many are willing to engage with the nonprofit sector and, in particular, museums.

Let's look at the numbers. BoardSource says the average nonprofit board has 16 members. Applying this average to the IRS's count of 1.4 million nonprofits, we can estimate that there are roughly 22.4 million nonprofit board seats in the

United States. However, given that people can and do serve on more than one board, the actual number of nonprofit board members in the United States is likely lower.

In any event, there are millions of people serving on nonprofit boards. The US Census estimated there were 254 million adults in the nation in 2016, so we can do the math and then ask ourselves: Does 1 in 12 members of the US adult population have the skills listed above? If so, how many of them also have the interest, time, and passion to donate their considerable talent to the community?

### Three Ways Any Board Member Can Bring Value

Just as the law of supply and demand impacts the broader labor market, it too affects board service. It is conceivable that the museum field could experience a shortage of skilled board talent—indeed, some communities might already be feeling that pinch. If so, we do have options: We could adjust the duties to reduce the skills required, likely increasing the pool of available applicants. We could decrease the number of nonprofits or the average board size, or both. Or, as is most likely currently happening, we can adjust all these factors and more based on each museum’s unique circumstances.

So, if we hypothesize that actual board work related to the fundamental roles might be evolving in response to institutional needs and/or market conditions, what might that look like? I asked several experienced museum and other nonprofit professionals to describe what their boards are doing right now to bring value to their organizations. Albeit qualitative and limited, what I heard fit into three basic themes.

**1. Have a willingness to learn.** Board members used to come to nonprofits to share their wisdom, which they amassed from the rough-and-tumble of the free market. But these days the learning is less asymmetrical. Board members have as much or more to gain from their nonprofit experiences as we glean from their for-profit experiences. In fact, a recent study published in the Academy of Management Proceedings found that Fortune 500 corporate boards that had ties with nonprofit organizations, especially social-welfare-oriented nonprofits,

had a decreased level of corporate misconduct. The key findings for BoardSource’s *Leading with Intent: 2017 National Index of Nonprofit Best Practices* were that boards that learn more about their nonprofit’s programs are more effective overall. Not surprisingly, the more board members know, the better they advocate.

**2. Extend civic reach.** The CEO and museum leadership team cannot effectively reach every constituency. Plus, as the “paid help,” our voices often lack the extra dollop of credibility that comes from a volunteer who is a firsthand witness to our societal impact. Board members can provide an enormous lift with external constituencies, and not just those segments with financial resources—although such efforts are much appreciated! The right board members can help museums reach underrepresented and financially fragile populations just like they reach key community influencers, elected officials, and captains of industry. And civic reach is not just about highlighting success: a board member who can head off a negative community reaction provides one of the most effective forms of outreach.

**3. Help the CEO think.** Trust can create a space in which dreams, half-baked concepts, and unexplored thoughts can begin to take form. If the CEO can build an atmosphere of safety and trust with the chair, executive committee, or an engaged individual board member, together they can advance the organization, even if that just means helping the CEO avoid a mistake or two. While I’ve been writing this article on a Friday afternoon, my board chair and I have been texting ideas back and forth while he visits a museum two states away. “Seeing” that museum through his eyes is expanding my thinking about a new satellite location we are planning.

We need board members to do a lot if our museums are going to achieve their full potential. When we move beyond the regular lists of board duties and look at what skills are required to perform those duties, we gain a renewed respect for all that our board members contribute. The best of them dream with us, help us fund that dream, and then work with us to form a new dream, helping our museums progress to the next level.

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*Karen S. Coltrane is president and CEO of EdVenture in Columbia, South Carolina.*



**AAM Resources**  
For more information on board roles and responsibilities, check out these AAM resources: Governance Recorded Webinars (covering board recruitment, engagement, fundraising, succession planning, and more) [www.aam-us.org/resources/online-programs/governance-webinars](http://www.aam-us.org/resources/online-programs/governance-webinars)  
*National Standards & Best Practices for US Museums* [www.aam-us.org/resources/ethics-standards-and-best-practices/leadership](http://www.aam-us.org/resources/ethics-standards-and-best-practices/leadership)



## Board Chair Spotlight: Shannon Faulk

**T**he Natural History Museum of Los Angeles County (NHMLA)—the first public museum in Los Angeles, started in 1913—recently named Shannon Faulk as the head of the Board of Trustees. Faulk will be the institution’s first African American board chair. Over his almost 10 years on the board, Faulk has helped steer NHMLA through a lot of change. The Natural History Museum has restored or renovated nearly half of its 258,000 square feet of public space, adding new permanent exhibitions and a nature learning environment.

In addition to the Natural History Museum, the NHMLA family of museums also includes the La Brea Tar Pits and Museum, which features an Ice Age fossil excavation site in the midst of the city, and the William S. Hart Park and Museum, which features Western artwork, mementos from early Hollywood, and artifacts representing multiple Native American cultures.

**You’ve been on the NHMLA Board of Trustees since 2008. Now that you are the president of the board, what do you hope to accomplish?**

I certainly realize that my primary responsibilities have to do with fiduciary oversight, excellence of governance, operational oversight, financial integrity of our institutions, and, really, making good, solid decisions that will impact the museum in both the short and long term.

Also, being part of the board for almost 10 years, I’ve seen it go through this major transition. We’ve had an over \$151 million internal/external transition in capital projects where we really have changed our visitor experience through exhibits and technology. We are focusing on the overall visitor experience, building on community relationships through education and creative external museum exhibits, working directly with our county supervisors, and supporting our museum president and the entire staff of the museum.



**Over your time on the board, what changes have you seen in terms of the governance structure and priorities at NHMLA?**

Our institution is both public and private. We have governors that are appointed by county supervisors, and then we have a board of trustees with members who come in on the more traditional track in which they are interviewed and then elected to be on the board. As a governor, when I first came on board, there'd always been a good working relationship, but the board of governors were doing their portion and the board of trustees were doing their portion, and then we'd come together and have some discussion. But I've seen a good change when it comes to the interaction and governors taking on a more active role in terms of serving on committees.

I've also been part of a reevaluation of our strategic visioning process, focusing more on the larger aspirations—how to expand our role in the museum. We have been looking at how we can come up with a bold and collaborative, nimble, creative process and really become leaders in science and education.

We've kept the traditional part of being a board and running an institution, but we've also tried to work on how we can have our members more engaged and not just be seat holders.

**The Museum Board Leadership 2017 report, commissioned by AAM and produced by BoardSource, found that while 56 percent of museum directors agree that it's important to increase board diversity, only 10 percent say they've developed a plan to do so. What advice do you have for addressing this challenge?**

I think it comes down to the board members understanding what that board looks like and asking if it is reflective of the community that the institution works out of. And having that representation has to be a core value of the board itself. If it is not something that's being discussed and looked at on a regular basis, then it's something that's going to be out of sight, out of mind.

**The attendance at NHMLA is pretty representative of the demographics of Los Angeles. How do you see the museum moving forward to continue—and improve on—that?**

Based on our current visitor attendance and our demographic reports, we are certainly moving in the right direction. We've had long discussions about how many of our local communities are underrepresented when it comes to visiting our museums, and for multiple reasons. We are currently working on different ways to improve that. We are working with Los Angeles Department of Parks and Recreation,

our local school districts, different community organizations, and the LA County Board of Supervisors to develop strategic partnerships for how we can get increasing numbers in certain areas.

Our institutions are very well-known nationally, internationally, and in the Southern California area as a whole. But we also understand that there are communities in close proximity to our institutions that don't necessarily visit. So we have to do more to get those numbers up and figure out why that's happening. Why, if they are in walking distance, have they never visited before? We have to come up with creative ways of expanding our outreach to these communities.

**How can the partnerships you mentioned help engage these underrepresented communities?**

Museums can be intimidating for many reasons. Sometimes they can be looked at as being elitist. Someone might think, "I don't have the educational background. I haven't been exposed to that." So we are looking at taking exhibits out of the museums and into different communities.

They will be traveling exhibits that we can set up through Parks and Recreation, at different schools, and maybe at county fairs, where people can have their first-touch exposure to what's inside the museums. It gets kids interested in science and math and exploring different areas. Then when we bring that exhibit back to the museum, they are already somewhat familiar with what's there, so they aren't as intimidated. We are working on that now.

**What advice do you offer to other museums about how to make their boards more representative of their communities?**

Number one, it has to start with the board itself recognizing what the board looks like. If the majority of our members are from the same vocation/occupation, then we need to change that. Where do these individuals live within our communities? What are we doing as far as recruitment? If we are looking for, say, an attorney to sit on our board, are we going to our same law firms and to people from the same higher-learning institutions? What are we doing to make sure high-potential board members find us?

And really, we have to look outside of our comfort zone. By having those candid discussions, which we have done, it's helped us see our deficiencies as a whole. And it's not always saying, "We need one of this, one of this, one of this." It's figuring out who are the best people and then figuring out how to recruit those best people across the board. It takes a plan and a process, and you have to be willing to have the conversation.



### Nature's Designs

Have you ever been for a hike and ended up with blisters? Or a job? Some inventor George de Mestral returned from a walk and noticed burrs all over his pants and his dog's fur. Looking closer, he discovered hooklike strands on the burrs. This inspired him to invent the VELCRO hook and loop system!

Nature's forms, processes and systems have been copied by 2.5 billion years of evolution. In them, we can find sustainable solutions to some of our greatest challenges. Nature is giving the imagination of designers, engineers and architects. We call this biomimicry and it is not new—biologists do this and the Wing's founders all used this approach. Now, science and technology is rapidly expanding our understanding of the natural world and the types of products that are possible. Biomimicry is changing our world for the better. Come explore and develop designs of your own.

Leonardo da Vinci's design for a flying machine, c. 1488, was inspired by bird anatomy.

Model of a self-healing polymer.

Brown bear (big bear) strong bone. Photo by J. J. Jones.

A micrograph of a fish's skin and how it feels. Photo by Nature of Fish.

Look! Don't Touch! Inspiration: The way a spider makes silk. Photo: Mike S. Brantley.

DESK IT! Inspiration: The way a spider makes silk. Photo: Mike S. Brantley.

Model of a bird's nest.

Model of a planet system.

# INNOVATION LAB

Design Inspired by Nature

By Dana Whitelaw

# BOARD POWER

When the High Desert Museum suddenly lost state grant funding, current and former trustees sprang into action.

**I**t was a quiet Friday afternoon in March 2016 when I received a disturbing email from the Oregon Arts Commission. It informed me that the High Desert Museum (HDM) was no longer eligible to apply for operating support and Arts Learning grants from the state of Oregon.

Bewildered, I let that email sit for the weekend, thinking that there must be some mistake. I figured a conversation with the commission's director on Monday would remedy the situation. But I went home that day with a pit in my stomach.

As you've probably guessed, this issue was not resolved with a quick phone call. But that was not the end of it. Our organization—most especially current and former museum trustees—fought to restore this funding, starting with appeals, then creating legislation, and finally engaging in a full-court press to get a bill passed to address what we saw as a gross inequity in arts funding to the more rural parts of Oregon.

## Some Background

Before I delve into how we dealt with this sudden loss of funding, let me first provide some context. HDM opened its doors 35 years ago with

the belief that museums should be collections of unique experiences, repositories of memories, and places of discovery.

The museum has a unique interdisciplinary mission that enables us to weave together stories usually told separately, combining art, science, and cultural and natural history to inspire a sense of place and encourage reflection on our region's past, present, and future. Our collection consists of art, artifacts, and living wildlife species, and we welcome over 180,000 visitors a year—a remarkable number for a town of 85,000.

Twenty-four dedicated board members provide leadership for our 45 full-time staff members, who are ably assisted by over 200 volunteers. The museum's budget is just over \$4 million, with half coming from earned revenue streams (admissions, café, store, facility rental) and half from contributed sources (corporate sponsorships, grants, individual donors, special events). We do not receive any public funding except through competitive grant processes.

Key to understanding the museum's story is knowing our location and role in the region. HDM is the largest arts and culture organization for all communities east of the Cascade Range—about

The "Innovation Lab: Design Inspired by Nature" exhibition at the High Desert Museum showcases how designers, engineers, and architects have taken a page from nature's book and created designs or products that humans use. For example, a Swiss engineer developed the idea for Velcro from burrs that became embedded in his dog's fur.

two-thirds of Oregon, in terms of land. The closest art museum to us is 130 miles away. With over 7,000 Native American art objects, a significant Western art collection, and permanent exhibitions of indoor and outdoor sculptures, HDM offers a lens through which to explore our world more deeply.

Over the last nine years, I have seen multiple arts organizations fold because of the funding challenges in our region. These organizations include Cascade Festival of Music; the Nature of Words literary festival; and Arts Central, the arts learning center in Bend. The population and economic prosperity of Central Oregon is growing, but our arts organizations are being left behind.

The Art Commission's decision to end our grant eligibility was premised on a recent review of its funding guidelines. Though the commission had been funding HDM since 2012, it now decided that it couldn't because art was not the primary focus of our institution. However, during a visit, the chair of the Arts Commission said that if we had the word *art* in our mission, we would be eligible.

But while *art* wasn't in our mission statement at the time, it was implicit in our work. If we were accomplishing the creation of art through our programs and exhibitions, should it have really mattered whether the word was in our mission? HDM is dedicated to an interdisciplinary approach, and this OAC decision appeared capricious.

In addition, after determining that HDM was not eligible for operating or Arts Learning grants, the Arts Commission did not award any Arts Learning grants in Central Oregon last year. Why? No one else applied. We saw an urgent need to address this regional funding inequity in Oregon.

### First Step: Formal Appeals

Let me first acknowledge that as we began this endeavor I was not a savvy advocate. I had never engaged our local legislators or testified in the state capitol. In fact, I didn't know where to begin. But I took a deep breath and informed our inner circle of supporters—trustees, emeritus trustees, and supporters I thought would have connections—about what the OAC had decided.

They were as upset as I was. "Several of us grew up in the more rural areas of the state, so the inequity of funding hit home," says HDM Trustee Ryan Hagemann.

Our counter-strategy began at the next Board of Trustees meeting, just a few weeks later. We submitted a formal appeal of the Arts Commission's decision that was signed by several of our trustees and other supporters of our cause: county commissioners, the Central Oregon Visitors Association, and state legislators.

Unfortunately, the appeal failed. We were once

again bewildered but even more fired up. We worked with a former Oregon Supreme Court justice to submit a formal petition for reconsideration of the decision, directly addressing the statutes that we believed the commission had applied inconsistently to HDM. This petition also failed. Our supporters, including legislators, made passionate phone calls to the Arts Commission office, but to no avail.

In the fall of 2016, we decided to take the commission at its word and work on our mission statement. I was very resistant to adding the word *art* to our mission to chase a funding opportunity. That felt disingenuous. And it seemed ridiculous, frankly, that we weren't eligible because of the lack of one word in our mission statement, although our work and programs were eligible.

But after careful thought and discussions with our staff and board, I decided that if it wasn't clear that we included art in our interdisciplinary approach, then we should make it clear. Our mission changed from:

*Through exhibits, wildlife and living history, the High Desert Museum creates learning experiences to help our audience connect to the past, discover their role in the present and their responsibility to the future.*

To:

*To explore the High Desert's unique landscape, cultures, wildlife, history and arts, connecting our visitors to the past and helping them discover their role in the present and responsibility to the future.*

The new mission was approved at the December 2016 board meeting.

### Next Step: Legislation

With two Arts Commission appeal failures under our belt, the Board Executive Committee decided to submit legislation to address the issue. We formed a four-member, ad hoc committee to help drive this. The committee members had prior legislative experience and connections to legislators. And as attorneys, they were able to help me navigate the legislative language. I needed guidance and support in this process, and I relied significantly on the committee's recommendations.

The legislative session had almost begun and we were behind in initiating a bill. I contacted our local legislator's office to see if he would sponsor it, and he was on board. Sheepishly, I had to ask what the next step would be. Neither I nor my board chair had ever done this before.

We worked with the Office of the Legislative Counsel, which drafts the Legislative Assembly bills. Legislative Counsel staff listened to what we wanted to achieve and delved into the statute language that governs the Arts Commission. Importantly, we collaboratively worked with the Arts Commission to shape the new statute language. We

kept emphasizing to the commission that we had the same goal: equity in access to arts experiences throughout Oregon. How could they object to that goal and to making it clear in the statutes?

We made three important changes:

1. The language clarifies that the statutory definition of *arts* includes museum-related activities such as exhibitions, collections care, and educational programs. Museum activities use art in various forms to interpret our culture and sense of place, and the legislature always intended to support those activities. Importantly, including museum activities in the definition aligns with the work that is supported by the National Endowment for the Arts (NEA). Aligning Oregon's statutory definition of *art* with the NEA is undeniably good public policy.
2. The new language instructs the Arts Commission to take into account the regional differences in access to arts and culture experiences for Oregonians. Funding strategies should reflect the variation in access and ensure equity to arts experiences across our state.
3. This bill restores the original intent of the 1967 legislation (Senate Bill 145) that created the Oregon Arts Commission. At that time, legislators articulated that the bill was meant to encourage the arts to flourish. It was not to focus on the type of art, but rather the quality. This bill seeks to restore that premise.

I think it was at this point that I watched the classic 1976 *Schoolhouse Rock* video "I'm Just a Bill." And I'm not afraid to divulge that it was probably one of the most helpful things I did for our advocacy endeavor.

When the language came out of the Legislative Counsel office, House Bill 3139 was born. On the advice of an emeritus trustee, we hired a lobbyist—one of the best things we did. Furthermore, our board members wrote letters, called our legislators, and were generally vocal on this issue. In my time at the museum, I had never seen our board more engaged and active. This became larger than our museum; it was a rallying cry for arts and culture in rural Oregon.

As we approached our first committee hearing, the relationship with the Arts Commission began to falter. Even though we had worked collaboratively with commission members to make the language changes to the statutes, they decided to raise red flags at the eleventh hour. The commission's lobbyist had been working behind the scenes to kill the bill and had connected with the chair of the committee; our lobbyist thought we were done.

This was when our board really came to the rescue. The committee meeting was scheduled for 8 a.m. on a Monday. That weekend before, we called

everyone we could get to listen to us about the value of this legislation. Also, through an emeritus trustee, I was able to connect with a state senator with family ties to HDM. She called everyone she could, including the committee chair, to get us back on track.

And it worked. In a contentious legislative session, HB 3139 passed unanimously through both the House and Senate committees. We were fortunate to have native Oregonian and former NEA Chair John Frohnmayer testify on our behalf. By the end of the session, even the Arts Commission testified in support of the bill. (The fact that the bill was set to pass unanimously and a compromise on our part on rule-making helped get the commission on board.)

The experience allowed us to truly engage our trustees and legislators and is a real lesson in the power of asking for help. "The collaborative effort in HB 3139 to clarify the statutes and restore equitable funding throughout Oregon was an inspirational cause for our trustees and legislators to work on and find common ground," says HDM Board Chair Josh Newton.

And HDM Trustee Kathryn Collins raises a valuable point about how this experience needs to inform future work: "In the case of Oregon House Bill 3139, being a strong advocate meant timely communication to address and remedy loss of critical funding. However, strong advocacy also means consistent and persistent messaging over time and the building of relationships with decision-makers."

In the end, we received notification that we are again eligible for funding from the Arts Commission.

### AAM Advocacy Resources

For more information about advocacy and the board, check out the following AAM resources.

"Your Secret Advocacy Weapon: Your Board" (article excerpted from *Speak Up for Museums: The AAM Guide to Advocacy*)  
[aam-us.org/about-us/publications/museum-magazine/archive/your-secret-weapon](http://aam-us.org/about-us/publications/museum-magazine/archive/your-secret-weapon)

*Stand for your Mission* (discussion guide for museum leaders—especially directors and trustees—to get involved with advocacy)  
[aam-us.org/advocacy/stand-for-your-mission](http://aam-us.org/advocacy/stand-for-your-mission)

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*Dana Whitelaw is the executive director of the High Desert Museum in Bend, Oregon.*



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# Fundraising Fundamentals

Find out concrete ways museum CEOs and board chairs can work together to ensure the entire board is fully invested in fundraising.

By Anita Nowery Durel

**T**rust is the foundation of all good relationships. When it comes to fundraising, it's critical—and at every level of the process.

That's why when a museum CEO and board chair have a partnership based on trust, they are better able to draw the full board into high-level fundraising that leads to major gifts. Without that bond, the CEO and the board will struggle to raise the funds needed to advance the museum.

So what's the secret of a solid CEO-board chair relationship? In the end, it comes down to setting expectations and educating every board member about their fundraising responsibilities. Both of these actions will resonate more strongly when the CEO and board chair are working in tandem.

It also helps to emphasize that the board is entrusted by the public with the overall health of the museum. This means more than budget oversight; it means providing necessary resources to carry out the mission. That's why I prefer the term *trustee* when referring to members of a board.

To help trustees fulfill their roles, museums educate them about the institution's mission, history, goals, and vision. Trustees then internalize the information and create their own version of why the organization matters. That story should be linked to how the museum depends on public

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support. "In order to talk about the organization, [trustees] need to take responsibility for building their story," says Tanya Durand, executive director of the Children's Museum of Tacoma in Washington.

In addition, trustees "need to connect more with how the money comes in and their role in making this happen," says Dawn Giles, chair of the board of the i.d.e.a. Museum in Mesa, Arizona. Board mentors, retreats, and assignment-driven meetings help new board members understand how their work is connected to the vision, budget, programs, and funding efforts. With excellent communication, all trustees are prepared to participate in fundraising.

Helping trustees understand the joy of giving along with the importance of the board campaign and leveraging their outside relationships will lead to increased fundraising across the board. Museum CEOs and board chairs offer concrete ways to do this—and create an overall strong CEO-board relationship.

## Giving Feels Good

Have you ever made a financial contribution? How did it make you feel? Horrible? Angry? Not usually.

People give because they are interested, they recognize shared values, they like the museum and want to be involved. Most of all they give because they have decided to support the work. It's their choice.

So when first involving your board in development activities, begin by eliminating any messages that fundraising is onerous or distasteful. Inviting others to support your work and the museum's vision is a demonstration of pride in your organization. It affirms the board's belief that the work really matters. And face it, giving feels good.

A few years ago Durand decided to inculcate a spirit of "invitation" throughout her museum. After all, *asking* for money is different than

in the coming year, potentially creating a greater sense of investment.

Since the board campaign is an important funding initiative, the board needs written progress reports. Provide a summary of who has given, the total contributions, and the average gift. No need to single out stragglers, but definitely thank trustees who have given.

Giles notes that corporations often cover a trustee's minimum gift, but she has found "that a personal contribution means a trustee is much more invested—really a part of us. Once a board member writes their own check, they are far more likely to invite people to our cultivation luncheons and tours."

Completion of the board campaign is the first stage of the annual fund and a reason in itself to celebrate. The initiative also bolsters trustees' confidence and emboldens them to move to the next step and bring their contacts into the organization.

If you ask a room full of people, "Who do you know?" the silence can be deafening.



*inviting* others to support the museum's work. She started by inviting her board to join her and actively engage others as participants, members, visitors, and donors.

"Each member of the board received a beautifully wrapped box with an invitation to share the museum with others," Durand says. "Inside the box were personalized trustee business cards, museum stationery, pens, stamps, and a wallet-sized facts card. They were thrilled, and all of them could recite when asked that it was the 'Year of Invitation.'"

### First, the Board Campaign

Before inviting the public to give to the annual fund or a museum campaign, trustees must first make their own gift—one that makes them proud. "The museum seeks personal gifts from all trustees as a demonstration of their investment in the work of today and tomorrow," says Dan Cole, board chair of the Missouri History Museum. Board agreements are useful to ensure that trustees join the board with an awareness of the minimum expectations in this realm.

Durand asks her board members to "give generously and do it early." Early means the start of the fiscal year. When soliciting gifts in the board campaign, the board chair should talk with each trustee about what he or she would like to achieve

their broad business and social connections, are well equipped to identify contacts and nurture interest in the museum. But prying contacts from trustees is often one of the most difficult challenges a board chair and CEO face. If you ask a room full of people, "Who do you know?" the silence can be deafening.

To make things easier, the i.d.e.a. Museum uses a prospect mapping exercise, which helps trustees identify their networks in every corner of the community—their neighborhood, places of worship, civic organizations, country clubs, business associates, vendors, and so on. Relationship mapping helps trustees identify people of influence and affluence within their networks. Once all trustees have identified their contacts, they can connect the dots to discover overlapping relationships, who has the best connection, and whether connecting with this person should be a team approach or shouldered by one trustee.

At the Missouri History Museum, first the "development committee and staff work to identify prospective donors and contributing members; next we ask the board to identify friends and colleagues who are not currently giving," Cole says. From this information, Cole develops a prospect list from which priorities are determined and individual profiles are created. After this work, each prospect receives a thoughtful and sensitive visit

### Leveraging the Board in External Fundraising

Relationships are key to successful fundraising. Board members, with



and, ultimately, an invitation to support the museum.

“As we engage in cultivating new friends, I invite a board prospect or donor to join me and a few other trustees on a private tour or for a behind-the-scenes experience,” Cole says. Trustees can also invite prospects to lunch with the CEO, an exhibition preview, or a cocktail party hosted in the home of a trustee. These activities will help prospective supporters get to know the museum, or get to know it better.

Picking up the phone and setting an appointment with or extending an invitation to a potential supporter will be outside the comfort zone of many trustees. When trustees are too timid to do this, staff can arrange for them to work with a partner.

A big part of fundraising is saying “thank you” to donors, and trustees can certainly help with this task. Putter Bert, executive director of KidsQuest Children’s Museum in Bellevue, Washington, places addressed envelopes and thank-you notes at each trustee’s seat before board meetings. Trustees write quick notes to a handful of new or repeat donors using their own words or a prepared script.

Other boards organize trustee task forces to manage quick-response thank-you calls after a new gift or membership of a potential high-level donor. With these activities, the board is further involved in development, and just about everyone can say thank you.

Although only a few board members will step up to solicit gifts, all trustees can tap their expansive networks and participate in cultivation activities. The CEO and board chair can do the asking, but they can’t open all those doors. Trustees must share their excitement about the work, their reasons for joining the board, and what motivates them to make a personal gift. And after any gifts are made, trustees continue to play a role, thanking donors and staying in touch with them.

### The CEO-Board Partnership

As CEOs tackle the challenges of leading a complex enterprise, they need a strong partnership with the board chair. Board chairs can help trustees embrace fundraising responsibilities and become aware of the consequences of inaction.

However, if you want to clear a room, ask who wants to chair the development committee. This committee has such a misunderstood function. If

# 77%

Board chairs agree that fundraising is the most important area to strengthen.



Source: Museum Board Leadership 2017

the board understands that it is responsible for the institution’s financial health, then every trustee knows they need to play a role in the development process. The development committee organizes and helps monitor the board’s work in this area, making sure the work gets done.

And, of course, ensuring that trustees are engaged in both the museum’s present and future means engaging them beyond fundraising. A vital role of any trustee is providing outside advice and guidance. In addition, the Children’s Museum of

Tacoma creates ad-hoc small groups to deal with specific issues that crop up.

“We pull together three to six people with competencies in a specific area,” says Dave Edwards, the immediate past president of the Children’s Museum of Tacoma. “Typically, they are people who are willing to dig in and learn about an opportunity. Most of the time they are board members, but sometimes we pull from the community at large. These task forces work on issues short term, solve a problem, and then disband.” With this quick, challenging, and engaging work, trustees broaden their understanding of the operation, and they feel even more useful.

Trustees also play a vital role in building the board for the future. Ideally, trustees have a strategy to expand the bench of willing and waiting future trustees and officers so that fundraising stays on track beyond individual board terms.

The Missouri History Museum Board of Trustees has a Nomination Committee that is consistently vetting board prospects, developing a prospect bench. Once a candidate is deemed ready to serve on the board, there is a discussion about expectations relating to giving and identifying other potential donors.

Where will you find these board prospects? I predict that the next model trustee is probably on a behind-the-scenes tour at a museum today. Once that board prospect joins the board, there will be one more person in the world who will have the unique sense of accomplishment and satisfaction that comes from helping a valued organization garner the resource that lead to positive change in the community.

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Anita Nowery Durel is a museum consultant with Durel Consulting Partners, Inc., and specializes in museum executive roundtables.



## Museums Connect Program Concludes After 10 Successful Years

Last fall, AAM concluded the Museums Connect initiative, a global museum and community exchange program that the Alliance has administered on behalf of the US Department of State's Bureau of Educational and Cultural Affairs for a decade. Over the course of the program, 140 museums and their communities from 31 US states and 51 countries partnered to implement 68 yearlong projects that addressed mutually identified critical social issues, including empowering women and girls, social inclusion, and environmental sustainability.


In a final program evaluation, a significant majority of participating museums credited the program with giving them a new appreciation for the value of global collaborations as catalysts for reaching new audiences, improving program development, and having a broader impact while dispelling stereotypes and learning about other cultures. AAM thanks the US Department of State for its partnership and looks forward to future opportunities to collaborate in engaging with global museums and their communities.

## Hail and Farewell

Join AAM in thanking Burt Logan as he concludes five years as chair of the Accreditation Commission. As executive director and CEO of the Ohio History Connection, Burt brought 25 years of experience as a peer reviewer to the position. He took the helm at a pivotal time, during the “reinvention of accreditation” in 2013. The streamlined process now takes approximately 50 percent less time to complete while maintaining rigorous review. He was instrumental in creating the more transparent and inclusive process for appointing individuals to serve on the commission. We salute Burt’s dedicated years of service.




We welcome Amy Bartow-Melia as his successor. Amy has been a member of the Accreditation Commission since 2015 and begins a three-year term as chair in January 2018. Amy is the MacMillan associate director for audience engagement at the National Museum of American History in Washington, DC. With 19 years of museum and nonprofit management experience, she has a special interest in assessing the impact of museums and has been active in efforts to inform museum education standards and best practices. She was the founding director of two children’s museums: the London International Gallery of Children’s Art and the Children’s International Art Outreach in Virginia.



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## Welcome New Accreditation Commissioner

C.J. Roberts joins the Accreditation Commission in January 2018 for a five-year appointment. He has served as the Frank E. Duckwall president and CEO of the Tampa Bay History Center since 2005. He previously was president and CEO of the National Museum of the Mighty Eighth Air Force in Savannah, Georgia, and led the team that built and opened the National World War II Museum in New Orleans. C.J.



has been involved in several Continuum of Excellence programs as both a peer reviewer and a director of participating institutions. Most recently he successfully led the Tampa Bay History Center through its first accreditation process.

We thank the following individuals who served on this year's nominating committee: Kippen de Alba Chu, executive director, Iolani Palace, Honolulu, Hawaii; Burt Logan, executive director and CEO, Ohio History Connection, Columbus, Ohio; Todd Smith, director and CEO, Orange County Museum of Art, Newport Beach, California; Glenn Dobrogosz, CEO, Greensboro Science Center, Greensboro, North Carolina; and Joe Keiper, Virginia Museum of Natural History, Martinsville, Virginia.

## AAM Hosts Museum Governance Forums

In partnership with Northern Trust, the Alliance convened a series of conversations on governance with museum trustees and CEOs in Seattle, Washington; Chicago, Illinois; Minneapolis, Minnesota; and Detroit, Michigan. At these forums, AAM shared the findings from the recently released *Museum Board Leadership 2017: A National Report*, and participants discussed trends and best practices in governance.

The majority of participants expressed a desire for basic nonprofit governance training/resources designed for museum CEOs and trustees. AAM will use what it is learning from the forums to inform programs and resources that help museums support exceptional board-staff partnerships, fulfill their missions, and best serve communities.

In 2018, the Alliance anticipates hosting additional museum governance forums in cities to include San Diego, California; Los Angeles, California; Houston, Texas; New York City; and Washington, DC.



# exhibition

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## Congratulations to Accredited Museums

At its October 2017 meeting, the Accreditation Commission accredited three museums for the first time:

- **Gregory Allicar Museum of Art—Colorado State University**, Fort Collins, Colorado
- **Hermitage Museum & Gardens**, Norfolk, Virginia
- **Pro Football Hall of Fame**, Canton, Ohio

Accredited museums undergo review every 10 years to retain their status. The commission reaccredited these 21 museums:

- **Anniston Museum of Natural History**, Anniston, Alabama
- **Art, Design & Architecture Museum—University of California, Santa Barbara**, Santa Barbara, California
- **Brooklyn Museum**, Brooklyn, New York
- **Cold Spring Harbor Whaling Museum**, Cold Spring Harbor, New York
- **Contemporary Art Museum University of South Florida**, Tampa, Florida
- **El Paso Museum of Art**, El Paso, Texas
- **Fine Arts Museums of San Francisco**, San Francisco, California

- **Historic New England**, Boston, Massachusetts
- **Litchfield Historical Society**, Litchfield, Connecticut
- **Mahoning Valley Historical Society & the Arms Family Museum**, Youngstown, Ohio
- **Marianna Kistler Beach Museum of Art—Kansas State University**, Manhattan, Kansas
- **Marie Selby Botanical Gardens**, Sarasota, Florida
- **Museum of Contemporary Art Chicago**, Chicago, Illinois
- **Museum of Modern Art**, New York, New York
- **Museum of Photographic Arts**, San Diego, California
- **New Mexico Museum of Space History**, Alamogordo, New Mexico
- **Rutherford B. Hayes Presidential Center**, Fremont, Ohio
- **San Bernardino County Museum**, Redlands, California
- **San Diego Zoo Global**, San Diego, California
- **University of Iowa Museum of Art**, Iowa City, Iowa
- **Worcester Art Museum**, Worcester, Massachusetts



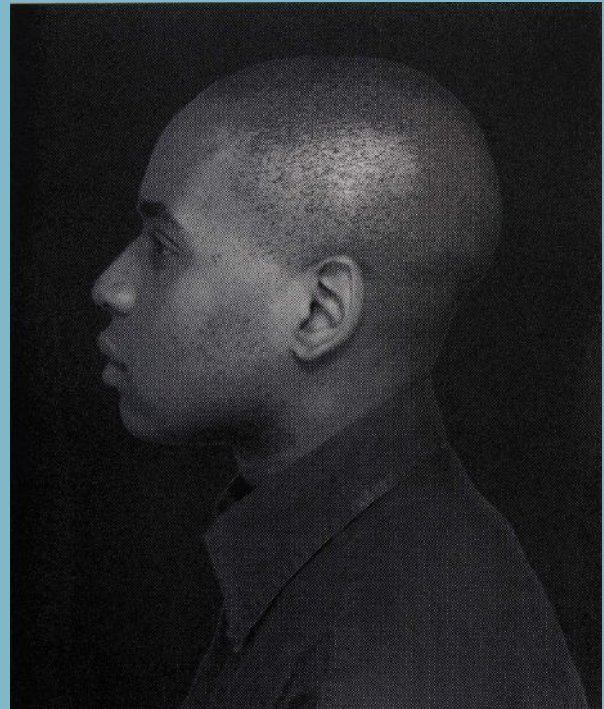
The number of accredited museums is now 1,070.

NATIONAL GALLERY OF ART

### John Wilmerding Symposium on American Art

The National Gallery of Art in Washington, DC, will host the second John Wilmerding Symposium on American Art on March 23, 2018, and a thematically related community celebration on March 24 and 25, 2018. The programming will explore the idea that there is no single story of American art; rather, its many stories are layered, nuanced, and ongoing. The symposium will focus on some of the Gallery's latest acquisitions and permanent collection research projects related to American art, especially portraiture and artistic considerations of the body. A distinguished group of curators, scholars, and artists — including Byron Kim and Glenn Ligon — will participate. The community event will celebrate stories in American art with performances and storytelling activities. This programming is free and open to the public. Registration is not required.

*Made possible by a generous grant from  
The Walton Family Foundation.*



Glenn Ligon, *Self-Portrait (VIII)* (detail), 1996, silkscreen ink on canvas, National Gallery of Art, Washington, Corcoran Collection (Gift of the Women's Committee of the Corcoran Gallery of Art)



# SEE YOU IN PHOENIX!

JOIN US FOR THE 2018 AAM ANNUAL MEETING & MUSEUMEXPO IN PHOENIX MAY 6-9.

On behalf of the local host committee, we'd like to invite you to join us in Phoenix May 6-9 for the 2018 AAM Annual Meeting & MuseumExpo.

As proud representatives of the Valley of the Sun, we are thrilled to welcome you to our beautiful state, which has a unique blend of natural beauty and diverse culture. And we have no doubt Downtown Phoenix will serve as a perfect host city, with its thriving food scene, eclectic nightlife, and emerging arts and culture scene. THIS is Arizona!

And did we mention the museums? You might want to build in an extra day or two to visit such world-class museums as the Arizona Science Center, the Children's Museum of Phoenix, the Phoenix Art Museum, the Musical Instrument Museum, the Heard Museum, the Arizona-Sonora Desert Museum in Tucson, and the Museum of Northern Arizona in Flagstaff—perhaps with a trip to see the red rocks of Sedona and the majestic Grand Canyon.

For those of you who have not yet attended the AAM Annual Meeting & MuseumExpo, you are in for a treat. AAM is THE premier conference for those in the museum industry. This event draws thousands of professionals from museums across the country and around the world, yet the schedule provides ample small-group networking opportunities, making a large event feel personal.

The theme of this year's event is **Educate, Engage, Elevate! Museums on the Rise**. Together, attendees will explore the many ways museums serve as hubs of community activation and learning and to connect with fellow museum professionals to share best practices, resources, and strategies to drive rich educational experiences and inclusive, lifelong learning.

After the conference, you will go home invigorated with fresh ideas. Ask any previous attendee, and you are sure to hear a common refrain: attending AAM is well worth the investment. For additional information and to register for the conference, visit [annualmeeting.aam-us.org/](http://annualmeeting.aam-us.org/).

We look forward to seeing you in May!

Warmly,  
**Chevy Humphrey**,  
the Hazel A. Hare President and CEO,  
Arizona Science Center and AAM Board Member  
**Tina Marie Tentori**,  
Executive Director, APS Foundation  
Co-chairs of the AAM Arizona host committee

**2018 AAM  
Conference**  
Educate, Engage, Elevate!  
Museums on the Rise  
Phoenix, AZ  
May 6-9

# Insider's Guide to the Phoenix Area

While you're at the conference, schedule a little free time and experience some of our favorite local spots.

- 1 Wrigley Mansion**—One of Phoenix's most historic sites, the mansion was built in 1932 by William Wrigley Jr., known for his chewing gum and the Chicago Cubs. Take a tour or have a drink at this gem that features Mediterranean, California Mission, and Spanish architecture.



- 2 Camelback Mountain**—Seen from most any vantage point in the valley, this landmark is a popular recreation destination for rock climbing and hiking and offers stunning views of the valley from its peak.

- 4 Roosevelt Row**—Get a glimpse of Phoenix's culture when you check out these boutiques, art galleries, and restaurants. If you make it in early for AAM, visit on First Friday for an even bigger affair, with live performances and vendors.

- 5 Bunky Boutique**—Located downtown near the Phoenix Art Museum, Bunky Boutique stocks fashion-forward "it" pieces and unique home goods, mixing well-known brands with local creativity to create a perfect blend of unique Phoenix fashion.

- 7 El Chorro**—For a true "old Arizona" experience, grab a drink or a meal on the patio of Paradise Valley's historic El Chorro. Enjoy great food, great ambience, and stunning views of Camelback Mountain.

- 9 Tempe Town Lake/Mill Avenue**—Take a stroll on Tempe Town Lake, visit Arizona State University's Tempe campus, and stop on Mill Avenue, a popular dining and nightlife destination.



- 3 Pizzeria Bianco**—Just a short walk from the convention center, this local favorite, located in Heritage Square, offers artisan wood-fired pizza in a historical setting.

- 6 Desert Botanical Garden**—A sunset stroll through the 140 acres of the Botanical Garden will leave no doubt about the true beauty of the Arizona desert. Stop by Gertrude's for al fresco dining with a view.



- 8 Phoenix Public Market**—Enjoy breakfast, lunch, or dinner at this casual urban hangout, and stay to do some shopping at the Sunday Farmers Market.

- 10 Taliesin West**—Nestled in the desert foothills of Scottsdale, Arizona, Taliesin West was architect Frank Lloyd Wright's beloved winter home. Reserve tours in advance.

NEW JOBS

**Arkansas**



**Kimberly Hosey**, education specialist/weekend manager, Shiloh Museum of Ozark History, Springdale

**California**



**Anyka Barber**, director of engagement, Oakland Museum of California



**Jeff Nathanson**, executive director, Museums of Sonoma County, Santa Rosa

**Colorado**



**Lynn Boland**, museum director and chief curator, Gregory Allcar Museum of Art at Colorado State University, Fort Collins

**Connecticut**



**Kirsten J. Reinhardt**, registrar, Bruce Museum, Greenwich



**Elizabeth D. Smith**, Zvi Grunberg resident fellow, Bruce Museum, Greenwich

**District of Columbia**



**Al Miner**, director of galleries, Georgetown University

**Florida**



**Jocelyn Boigenzahn**, gallery director, Scarfone/Hartley Gallery at University of Tampa



**H. Alexander Rich**, curator and director of galleries and exhibitions, Polk Museum of Art at Florida Southern College, Lakeland



**Rangsook Yoon**, director of experiences, Art & History Museums–Maitland

**Massachusetts**



**Charlotte Seifen Ameringer**, full conservator–paintings, Museum of Fine Arts, Boston



**Lisa Crossman**, curator, Fitchburg Art Museum



**Linda Marshall**, executive director, Nichols House Museum, Boston

**New York**



**Theodore Ward Barrow**, assistant curator, Hudson River Museum, Yonkers



**Michael Grasso**, executive director, Roberson Museum and Science Center, Binghamton



**Kendall Harter**, museum educator, Arnot Art Museum, Elmira



**Karley Klopfenstein**, deputy director for development, American Folk Art Museum, New York City



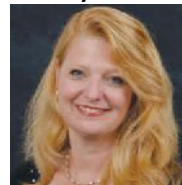
**Nick Mango**, account manager–museums and creative services, Eriksen Translations Inc., New York City

**Ohio**



**Maat Manninen**, registrar, Cincinnati Museum Center

**Pennsylvania**



**Andrea Lowery**, executive director, Pennsylvania Historical and Museum Commission, Harrisburg

**Tennessee**

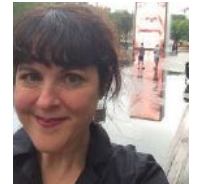


**Tammi Edwards**, director of special projects, Tennessee State Museum, Nashville



**Ashley Howell**, executive director, Tennessee State Museum, Nashville

**Texas**



**Kathleen Brady Stimpert**, PR and marketing specialist, City of Austin Cultural Arts Division



**Scott Winterrowd**, director of education, Meadows Museum, Dallas

**Virginia**



**Corey Piper**, Brock curator of American art, Chrysler Museum of Art, Norfolk

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## KUDOS



**Shannon Faulk** has been elected the new president of the Natural History Museum of Los Angeles County's (NHMLA) Board of Trustees. Faulk's involvement with the museum began in 2008, when he was appointed to the NHMLA Board of Governors. He is today one of the board's most tenured members, having participated in several committees and board leadership roles.



**Richard V. Piacentini** has received the Katherine Coffey Award. Presented by the Mid-Atlantic Association of Museums, this preeminent award is given to an individual who has demonstrated exceptional leadership, significant accomplishments, and lifelong achievement in the field.

## RETIRING



**Monta Lee Dakin** retired at the end of October as the executive director of the Mountain-Plains Museums Association, a position she held for the past 16 years. Her husband, **Steve Friesen**, also retired as director of the Buffalo Bill Museum and Grave in Golden, Colorado; he served in that position for the past 22 years. Each has spent over 40 years in the museum profession and during retirement will be combining their talents as Friesen/Dakin Museum Consulting.



**Katherine Kane**, executive director of Hartford's Harriet Beecher Stowe Center, will retire effective May 2018. Under Kane's leadership, the Stowe Center transformed from a private foundation to a publicly oriented museum with a diverse audience, a myriad of programs, and expanded regional and national partnerships. Innovative programs launched during Kane's tenure include Salons at Stowe, which brings the public into the parlor for conversations on contemporary issues; the Harriet Beecher Stowe Prize for Writing to Advance Social Justice; and the Student Stowe Prize.

## IN MEMORIAM



**Louise Pubols**, former senior curator of history at the Oakland Museum of California (OMCA) and historian at the Museum of the American West, Autry National Center, died July 24, 2017. She was 50. Pubols was a passionate public historian, committed to making history come to life through visitor-centered, community-focused exhibitions. She was the lead curator of OMCA's Gallery of California History, which AAM awarded a Special Distinction in Exhibitions for Exemplary Inclusion of Community Voices in 2012.



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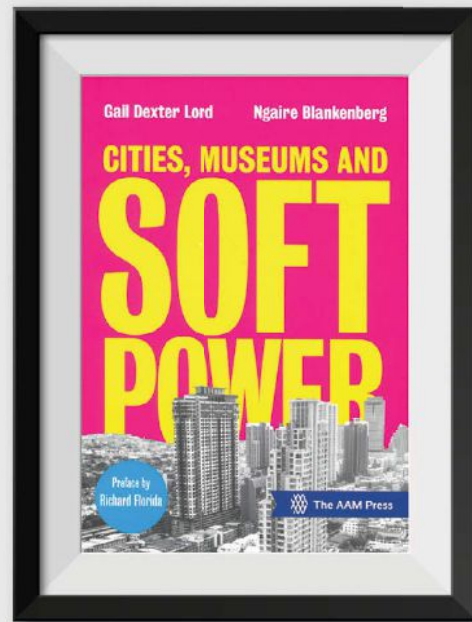
Opening in April, The Legacy Museum: From Enslavement to Mass Incarceration will be on a site in Montgomery, Alabama, where enslaved people were once warehoused. A block from one of the most prominent slave auction spaces in America, the Legacy Museum will be steps away from an Alabama dock and rail station where tens of thousands of black people were trafficked during the 19th century. This museum will explore the legacy of racial inequality, relying on previously undisclosed first-person accounts of the domestic slave trade, the Equal Justice Initiative's critically acclaimed materials, unique research videography and exhibits on lynching, and recently composed content on segregation. Innovative technology will narrate and detail the evolution of slavery and racial discrimination in America. The museum will also include sculpture and fine art from African American artists. For more information, please visit [museumandmemorial.eji.org](http://museumandmemorial.eji.org).

# Do you have these essential resources from the AAM Press?

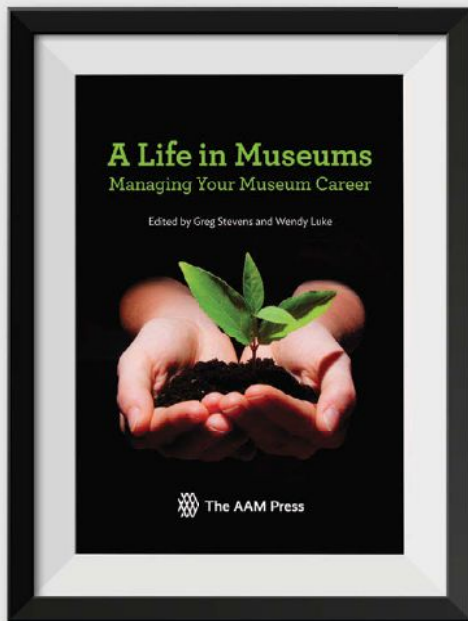


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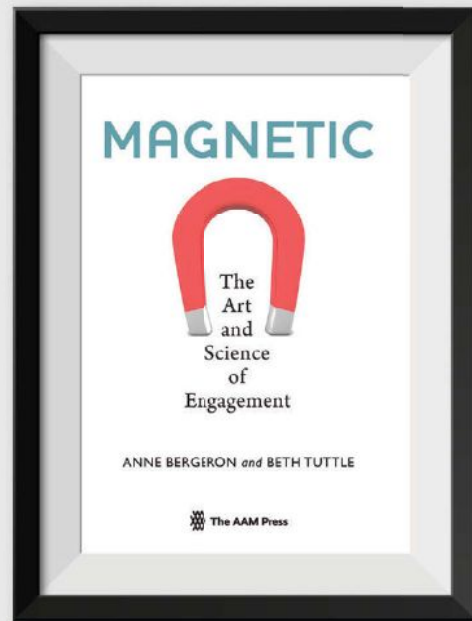
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