

The Nelson-Atkins Museum of Art

Strategic Plan 1999–2010

The Nelson-Atkins Museum of Art

June 1998

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STRATEGIC PLANNING CONSULTANT
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MISSION STATEMENT

The Nelson-Atkins Museum of Art is dedicated to the enjoyment and understanding of the visual arts and the varied cultures they represent. It is committed through its collections and programs to being a vital partner in the educational and cultural life of Kansas City and a preeminent institution both nationally and internationally. It strives to achieve this goal by adherence to the highest professional standards in the collection, preservation, exhibition, and interpretation of works of art.

GUIDING PRINCIPLES

PRIORITY

The experience of original works of art is invaluable and is key to understanding our past, present, and future. The collection is of fundamental importance to all we do.

COMMUNITY

The Nelson-Atkins is dedicated to connecting the Museum's collections, special exhibitions, and programs to its entire community, local, national, and international, and to promoting actively dialogue and collaboration.

QUALITY

The highest standards of excellence must inform all we do.

INTEGRITY

Integrity and responsibility are essential to the fulfillment of our mission. The Museum will employ its resources - human, artistic, and financial - in prudent and ethical ways.

DIVERSITY

Diversity strengthens creativity; the Museum is committed to diversity in all areas.

DIRECTOR'S FOREWORD

This plan will serve as the Museum's compass for decades. Although a document of this sort necessarily states its goals in broad, inclusive terms, it is, nonetheless, a call to action. Expansion in personnel, programs, and building are clearly implicit in the priorities and strategies.

But, it is more, too. The plan is a statement of institutional conscience. The philosophies and values that underpin the document ring sharply throughout. Its attitude fosters the relationship between mankind's expressions in the arts and the community served by the Museum. It is an invigorating and even liberating attitude. To me, it is refreshing.

Our distinctive American context mandates that institutions such as the Nelson-Atkins exist to serve and benefit the public. This plan affirms, without reservation, the validity of that mandate.

What is the plan about when we reduce it to its essence? It is about using all the resources of the Museum to add value to the community served. The plan emphasizes educational value and recognizes the centrality of the aesthetic experience: the dialogue between a visitor and a work of art that connects the genius of today's people with the artistic genius of other human beings, past and present, from cultures around the globe. The collection is a unique, enduring asset that we pass from generation to generation.

We want to connect collections with community. The plan calls on the institution to strengthen the means to achieve that end. Much of the document, therefore, deals with ways to enhance and ensure a rewarding experience for the visitor through improved installation of the art, interpretive strategies, strong educational programming, a congenial, welcoming environment, and a commitment to advancing knowledge.

The plan, to be sure, is visionary. But vision is tempered by the practical and feasible. The document does not call for immediate, instantaneous implementation. It is not revolutionary. It is evolutionary and contemplates that goals will be achieved in phases over a period of many years. The plan is mindful that resources will always be limited and that growth must not be undertaken at the expense of prudent resource management. Financial stability is key to the orderly, disciplined achievement of goals.

The plan is noteworthy, too, in its attitude toward experimentation and change. It says

that we want to think out of the box--let the imagination soar, that we do not fear creative exploration of new territory.

In defining the Museum's community, the plan recognizes that diversity is a strength. And that service extends beyond the region. The plan acknowledges an obligation to national and international audiences. Active partnership with our community is a theme that cuts across the document. Thus, the call for strong marketing activities is especially persistent.

Honesty and integrity are affirmed and reaffirmed time and time again. Transparency of process is seen as fundamental to both. With that comes the imperative for clear, forceful communication.

Thousands of hours of thought from staff, trustees, and community representatives have forged this document through a process of debate and deliberation that has spanned years. They should be satisfied with their work and proud of the result. I certainly am. And, more, I am grateful beyond words to them for their efforts. It is a good plan.

Marc F. Wilson
Director/CEO
Kansas City, Missouri
May 22, 1998

I. COLLECTION PRESERVATION, MANAGEMENT, AND DEVELOPMENT

The collection that the Nelson-Atkins holds in trust for successive generations is the Museum's fundamental enduring resource, and its preservation is a primary responsibility. This collection is distinguished for its richness in scope and high level of quality. It is not static. It is continually questioned for enjoyment and understanding. Each generation contributes to its growth. Continuing reassessment of the collection and of collecting directions is an important part of a dynamic Museum.

GOAL I.A: Preserve the collection for future generations.

Priority I.A.1: Continue to upgrade standards of collection preservation.

Strategy I.A.1.a: Adhere to professionally recognized standards for the building's interior environment (i.e. temperature and relative humidity, light levels, and so forth), and ensure that old systems are comparable to and compatible with the state-of-the-art systems of the new structure.

Strategy I.A.1.b: Use only demonstrably safe materials for the presentation, installation, and storage of works of art.

Strategy I.A.1.c: Ensure the protection of the collection from vermin.

Priority I.A.2: Conserve the collection.

Strategy I.A.2.a: Survey all collections. Establish and review priorities for the treatment of all collections, including those that are currently underserved.

Strategy I.A.2.b: Adhere to the highest professional standards in the treatment of works of art.

Strategy I.A.2.c: Ensure stable and adequate funding for professional consultancies and analytical services in connection with specific curatorial projects.

Strategy I.A.2.d: Create an expanded objects conservation facility for the examination and treatment of large works of art that is accessible to centralized collection management facilities. Include proper ventilation and dedicated spaces for specialized power tools and equipment, such as a large X-ray unit.

Strategy I.A.2.e: Provide adequate and secure storage for conservation equipment and hazardous solvents.

Priority I.A.3: Establish state-of-the-art security and fire and life safety systems with up-to-date technology in and around the building and the Sculpture Park, ensuring the safety of both people and the collection. (*see also VIII.D.*)

- Strategy I.A.3.c:** Continue to develop and implement emergency preparedness/disaster mitigation programs.
- Strategy I.A.3.d:** Employ protective display procedures.
- Strategy I.A.3.e:** Employ up-to-date technology that assists in the surveillance and protection of works of art, both inside and outside the building.

GOAL I.B: Research, document, and manage the collection for future generations.
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Priority I.B.1: Create comprehensive records by integrating information provided by registrars, conservators, curators, consultants, and photographers.

- Strategy I.B.1.a:** Emphasize research, which must be ongoing and updated, with particular attention devoted to neglected portions of the collection.
- Strategy I.B.1.b:** Create and continually update an image database of the entire collection.
- Strategy I.B.1.c:** Provide stable and adequate funding for hardware and software to maintain up-to-date technological standards.
- Strategy I.B.1.d:** Provide appropriate physical and technological access to records according to the needs of diverse users.

Priority I.B.2: Ensure that the Collection Management Policy is adhered to by all staff.

- Strategy I.B.2.a:** Review the Policy on a periodic basis and amend it as necessary.

Priority I.B.3: Create centralized facilities dedicated to collection management – receiving, registration, packing, collection storage, special exhibitions storage, installation, photography, and select conservation activities.

- Strategy I.B.3.a:** Provide a loading dock and receiving area dedicated exclusively to the movement of artworks.
- Strategy I.B.3.b:** Provide large work areas dedicated to art preparation, including well-ventilated work areas for welding, carpentry, and painting.
- Strategy I.B.3.c:** Provide state-of-the-art equipment for handling art.
- Strategy I.B.3.d:** Provide adequate storage facilities for art handling equipment, exhibition furniture, exhibition lighting, and other materials.
- Strategy I.B.3.e:** Create expanded photography facilities, including a larger studio area with cyclorama, greater equipment storage, digital lab and conventional darkroom, film loading room, and archival storage vault. Plan for digital (electronic) image capture.

Priority I.B.4: Adhere to the highest standards of care for storage of the art collection.

- Strategy I.B.4.a:** Assure proximity of on-site storage facilities to collection management work spaces and freight elevators.
- Strategy I.B.4.b:** Provide, if at all possible, for on-site storage sufficient to accommodate stored collections, except for some oversized artworks which may require off-site storage. Anticipate the future growth of the collection.
- Strategy I.B.4.c:** Provide secure examination rooms and special viewing rooms adjacent to major storage facilities.
- Strategy I.B.4.d:** Provide on-site storage facilities for special exhibitions (including crates), distinct from those dedicated to collections.

GOAL I.C: Develop the collection with care and discrimination, reflecting the artistic creativity of cultures past and present.

Priority I.C.1: Create a long-term schedule of priorities for collection development which embraces both traditional strengths and new initiatives.

- Strategy I.C.1.a:** Ensure this schedule is flexible and adaptable, recognizing that future growth of the collection may be influenced by unanticipated gifts and market opportunities.

Strategy I.C.1.b: Link the Modern Sculpture Initiative to overall collection development plans.

Priority I.C.2: Continue to purchase works of art.

Strategy I.C.2.a: Promote the growth of designated purchase funds and thereby the collections they support.

Strategy I.C.2.b: Significantly enhance undesignated purchase funds and articulate a procedure for their allocation.

Strategy I.C.2.c: Use proceeds from deaccessioning in accordance with the Museum's Collection Management Policy.

Priority I.C.3: Promote growth of the collection through donations and bequests of art.

Strategy I.C.3.a: Reserve unfinished spaces in the new addition for potential donations, including private collections already anticipated, and in areas where Kansas Citians are active collectors.

Strategy I.C.3.b: Cultivate potential donors, with special attention given to the Museum's many friends and members.

Strategy I.C.3.c: Use the new building itself as an opportunity and magnet for the donation of major works or collections of art.

Strategy I.C.3.d: Encourage individual and corporate collectors, who can become potential donors, to utilize the Museum's sources of information and expertise.

Strategy I.C.3.e: Encourage and facilitate long-term loans to the Museum, in accordance with its Collection Management Policy.

Priority I.C.4: Take into account space and other collection management implications when considering new additions to the collection, whether through purchase, donation, or loan.

II. THE COLLECTION: PRESENTATION AND INTERPRETATION

The presentation and interpretation of the collection will promote encounters with original works of art to increase visitor understanding and enjoyment. They will exploit the power of art to move persons of all backgrounds and to stimulate a wide variety of visual, intellectual, aesthetic, and emotional experiences. Creative interpretation that is relevant to our visitors is fundamental to achieving these goals and must be an ongoing endeavor. Presentation will capitalize on collection strengths to present a world view that celebrates the richness and cultural achievements of the diverse peoples they represent. It will offer gateways to various times and cultures and reflect the fact that the collection is a dynamic entity, always changing through growth and enhanced knowledge and interpretation.

GOAL II.A: Ensure effective presentation and interpretation of the collection to help visitors find meaning and enjoyment in original works of art and to stimulate return visits to the Museum.

Priority II.A.1: Provide for new galleries and renovate existing ones to enable higher quality presentation and interpretation of the collection.

Strategy II.A.1.a: Provide expanded gallery space for the collection in the reconfigured and enlarged building.

Strategy II.A.1.b: Provide “focus galleries” adjacent to collections for small, temporary installations that enhance understanding of the collection, including cross-collection dialogue or focusing on a specific object or theme.

Strategy II.A.1.c: Ensure that new or refurbished galleries are constructed to allow for the installation of objects of a variety of media and are flexible enough to accommodate new art forms.

Strategy II.A.1.d: Take into account the present size and future growth of the collection as well as the need for a harmonious integration of the old and new spaces when planning for the expansion of the Museum.

Priority II.A.2: Ensure that all installations present original works of art in ways that increase visitor engagement and enjoyment.

Strategy II.A.2.a: Installations and their interpretive framework should first and always keep visitors focused on the original works of art.

Strategy II.A.2.b: Encourage a contemplative, inspirational atmosphere in the collection galleries.

Strategy II.A.2.c: Employ high standards of design, installation, lighting, graphics, and technological supports.

Strategy II.A.2.d: Ensure that the physical appearance of collection presentation and interpretive materials is properly maintained and all components are updated as appropriate.

Strategy II.A.2.e: Investigate the feasibility and desirability of using controlled, natural light when possible in gallery spaces in the new addition.

Strategy II.a.2.f: Make installations accessible to visitors with disabilities and comply with ADA standards.

Priority II.A.3: Create an environment in the galleries that engages visitors of varied backgrounds, learning styles, and levels of knowledge about art (*see V.B*).

Strategy II.A.3.a: Provide visitor orientation, including information about the collection.

Strategy II.A.3.b: Offer visitors an informed choice of paths through the collection.

Strategy II.A.3.c: Organize general gallery layout and specific galleries in a way that is easily understandable to all visitors.

Strategy II.A.3.d: Make understanding the process of artistic creation central to interpretation.

Strategy II.A.3.e: Make “behind the scenes” processes and experiences an integral part of presentation and interpretation strategies when appropriate (e.g. discuss conservation, research, etc.).

Strategy II.A.3.f: Use multiple voices in gallery interpretation (e.g. non-art historians, artists, differing cultural perspectives, etc.).

Strategy II.A.3.g: Assure that interpretive strategies do not overwhelm visitors or appear to test either their intelligence or stamina.

Priority II.A.4: Make the interpretive frameworks for installations easy to follow and understand.

Strategy II.A.4.a: Explain how to use available interpretive tools (text panels, labels, audio guides, computer programs, etc.)

Strategy II.A.4.b: Explain why objects are grouped in certain ways as well as what their original contexts and functions were/are.

Priority II.A.5: Institute a process for planning gallery interpretation and collection-related programs.

Strategy II.A.5.a: Institute and adhere to a multi-year planning process to coordinate collection presentation and interpretation with other museum programs such as special exhibitions and

special events.

Strategy II.A.5.b: Form and institutionalize a collaborative team of education department gallery interpretation specialist(s), curatorial, and design staff to develop the interpretive framework for each installation and its accompanying materials/programs (gallery guides, acoustiguide, family activity packs, demonstrations).

Strategy II.A.5.c: Hire specialists for special interpretive projects.

Strategy II.A.5.d: Develop written guidelines for presentation and interpretation materials, including installation and graphic standards.

Priority II.A.6: Expand and improve ongoing interpretation of the permanent collection.

Strategy II.A.6.a: Explore interactive learning opportunities within the permanent collection (e.g. Spring Fashions).

Strategy II.A.6.b: Utilize where appropriate a variety of information technologies (e.g. audio tours, interactive video programs, assisted listening devices) in addition to traditional reading-based interpretation.

Strategy II.A.6.c: Ensure effectiveness of volunteers interpreting the permanent collection.

Strategy II.A.6.d: Collaborate with local institutions/schools so that their special expertise may be incorporated in interpretive programming.

Priority II.A.7: Provide museum spaces that allow for varied interpretive strategies and for the expansion of programs related to the collection.

Strategy II.A.7.a: Refurbish Atkins Auditorium and provide seminar classrooms and a lecture hall in the new Community Art Resource Center.

Strategy II.A.7.b: Create secondary learning and interpretive spaces adjacent to the galleries for enhanced learning using multiple strategies such as reading materials, photographs, hands-on experiences, videos, and new technology to help make art come alive for the visitor.

GOAL II.B: Organize and interpret collections to present a world view that is global in perspective and that recognizes collection strengths.

Priority II.B.1: Create a comprehensive presentation and interpretation plan for the expanded building.

Strategy II.B.1.a: Use as an organizing principle for installation layout the clustering of the art of a particular culture with related ones.

Strategy II.B.1.b: Consider the layout of global geography as a guide for arranging the various cultural adjacencies.

Strategy II.B.1.c: Ensure that underserved collections (e.g. African, Native American, et. al.) are given appropriate space and interpretation.

Strategy II.B.1.d: Ensure that interpretation and installation of the Asian collection is commensurate with its exceptional quality, breadth, and depth.

Strategy II.B.1.e: Enhance recently established interpretive programming for Modern and Contemporary art.

Strategy II.B.1.f: Make the Kansas City Sculpture Park an integrated part of the presentation plan and exploit its alternative interpretive possibilities.

Priority II.B.2: Create dynamic relationships among the Museum's major collections.

Strategy II.B.2.a: Use physical adjacencies to connect cultures.

Strategy II.B.2.b: Use themes as a platform to highlight cross-collection dialogue in installations and programs e.g. subject, media, concepts, and technique.

GOAL II.C: Ensure that the highest standards of scholarship and research form the foundation for presentation and interpretation of the collection.

Priority II.C.1: Demonstrate a commitment to research and ensure

that knowledge of the collection continues to grow.

Strategy II.C.1.a: Support collection research through staffing, travel, wide-ranging library resources, and other means.

Strategy II.C.1.b: Invite and promote research on the collection by students and outside scholars, conservators, and curators.

Priority II.C.2: Demonstrate the importance of research for the collection through a multi-layered publications program that serves a broad audience.

Strategy II.C.2.a Establish a publications department.

Strategy II.C.2.b: Hire a graphic designer for ephemeral publications as soon as possible.

Strategy II.C.2.c: Develop a schedule to publish scholarly catalogues of all collection areas.

Strategy II.C.2.d: Offer a variety of publications aimed at target audiences such as youth, families, and general visitors.

Strategy II.C.2.e: Seek new opportunities for dialogue and the exchange of information about the collection, especially with visitors. Make collection research available through the Community Art Resource Center programs.

Strategy II.C.2.f: Encourage and support staff to research, write articles, and disseminate findings at seminars, conferences, and the like.

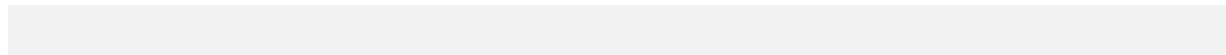
Priority II.C.3: Ensure that research for presentation and interpretation strategies is ongoing and up-to-date.

Strategy II.C.3.a: Support research related to presentation and interpretative strategies, design, installation, education, and other departments as needed.

Strategy II.C.3.b: Implement a system that regularly evaluates visitor involvement with the collection and how visitors use and respond to interpretive strategies..

III. SPECIAL EXHIBITIONS

Special exhibitions are highly visible activities that attract new audiences and create broader attendance. Through the special exhibitions program, the Museum promotes the enjoyment and understanding of the visual arts and the cultures they represent. They connect the collection to the Museum's varied audiences and enhance its reputation. Significantly expanded special exhibition space and stable funding will make these goals easier to achieve.



Goal III.A: Create an imaginative program of special exhibitions that supplements or complements the permanent collection in ways that are compelling and meaningful to the Museum's varied communities.

Priority III.A.1: Strive to present an exhibition of national or international importance and great popular appeal every two years. Size may or may not be a factor.

Strategy III.A.1.a: Actively solicit and create exhibition opportunities and dedicate financial resources for these preliminary explorations. Ideas may come from many sources.

Strategy III.A.1.b: Present exhibitions that amplify or augment the Museum's collection as well as those that offer material not within the scope of the collection.

Priority III.A.2: Present a program of simultaneous exhibitions that mixes a variety of small shows with exhibitions of national and international significance.

Strategy III.A.2.a: Create a schedule in which there is always an exhibition available for public viewing.

Strategy III.A.2.b: Maximize both packaged and in-house opportunities. Include presentations of local collections and work of local and regional artists, etc.

Strategy III.A.2.c: Recognize that the increased numbers of exhibitions require increased resources and staff in many departments.

Priority III.A.3: Present exhibitions from material in the Museum collection.

Strategy III.A.3.a: Promote a dynamic relationship between the Museum collection and special exhibitions.

Priority III.A.4: In developing the special exhibitions program, consider broadening the range of subject matter, to include topics and formats not traditionally presented by the Museum.

Strategy III.A.4.a: Explore alliances and projects with other cultural institutions e.g. Union Station, Science City, Jazz

Hall of Fame, Kemper Museum of Art, Spencer Museum of Art, UMKC, JCCC, etc., with a view toward leveraging the community's resources and enhancing the effectiveness of the Museum's exhibition programs.

Goal. III. B: Offer a stimulating and relevant exhibition schedule to attract new audiences and promote ongoing participation from existing members and visitors.

Priority III.B.1: Implement a process for exhibition selection that assures a broad representation of subjects and intentionally serves all segments of the Museum's community, paying particular attention to underserved audiences.

Strategy III.B.1.a: Be open and responsive to suggestions from sources both inside and outside of the Museum.

Strategy III.B.1.b: Conduct and utilize market studies and evaluations in creating the exhibition schedule.

Strategy III.B.1.c: Embrace the team concept in the execution of the exhibition program.

Strategy III.B.1.d: Create a staff meeting for special exhibitions that meets semi-annually to review and update long-term exhibition plans.

Priority III.B.2: Use special exhibitions as opportunities to expand the Museum's user base, to maximize outreach, and to foster and sustain long-term relationships with visitors. (See also Section VI)

Priority III.B.3: In developing the exhibition schedule create a more dynamic relationship with other local and regional institutions.

GOAL III.C: Promote increased attendance and reach audiences through educational programming and special events.

Priority III.C.1: Assure that every special exhibition will be as appealing, accessible, and meaningful as possible to traditional and non-traditional audiences through programs, presentation, and special events.

Strategy III.C.1.a: Make appropriate use of all forms of innovative interpretive methods and conduct ongoing assessment of interpretive and presentation strategies.

Strategy III.C.1.b: Direct programming to youth from all segments of the community by utilizing the most creative means available.

Strategy III.C.1.c: Create programming opportunities that link the Museum and other community organizations.

GOAL III.D: Develop exhibition spaces of maximum flexibility throughout the facility and allow for multipurpose education areas adjacent to these spaces.

Priority III.D.1: Provide a large, flexible, special exhibition space that is self-contained and does not encroach upon permanent collection installation spaces.

Strategy III.d.1.a: Design easy visitor access to this space without compromising the security of the rest of the facility.

Priority III.D.2: Provide medium-sized special exhibition and smaller exhibition spaces distributed throughout the facility.

Priority III.D.3: Use the Kansas City Sculpture Park for exhibitions from the Museum's collections and for loan shows. This venue encourages a wide range of creative exhibitions.

Priority III.D.4: Provide dedicated special exhibition storage and condition reporting space. (*see also I.B.3*)

GOAL III.E: Establish stable and reliable funding for all aspects of the special exhibitions program.

Priority III.E.1: Identify funding sources and determine a realistic funding schedule to support fully all aspects of the exhibition and its ancillary programs, e.g. education, marketing, etc.

Strategy III.E.1.a: Ensure adequate grant-writing staff and aggressively pursue grant underwriting for exhibitions.

Strategy III.E.1.b: Create funding and development packages to support the goals of the special exhibitions program.

Priority III.E.2: Market special event opportunities related to exhibitions.

Priority III.E.3: During special exhibitions, maximize the retail potential of the restaurant and bookstore.

IV. EDUCATION INITIATIVES, RESEARCH SERVICES, AND THE COMMUNITY ART RESOURCE CENTER

Place education at the center of the Museum's public service role. The Nelson-Atkins Museum of Art is committed to:

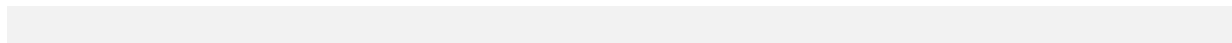
Creating connections between the Museum's current and potential visitors and its collections and resources;

Increasing understanding, appreciation, and enjoyment of the Museum's collection and related programs by an ever-broadening audience;

Ensuring access to specialized knowledge and to the Museum's reference and research services; and

Being a vital partner in the educational and cultural life of the greater Kansas City area and the region.

The Community Art Resource Center (CARC) will link the Museum's educational and research/reference services, in order to provide greater public access and promote greater public involvement. The CARC will act as a catalyst to promote collaboration internally and throughout metropolitan Kansas City and the five-state region.



GOAL IV.A: Create the Community Art Resource Center as an important vehicle to help the Nelson-Atkins achieve its educational mission and to strengthen its role throughout the greater metropolitan and five-state region.

Priority IV.A.1: Integrate the Museum’s education and research/reference services as part of the CARC concept.

Strategy IV.A.1.a: Locate all education and research/reference services together in a publicly accessible area of the building (Spencer Library, Media Center, Archives, Art Connections, Creative Arts Center, Tour Programs, Adult Programs.)

Priority IV.A.2: Provide new facilities with multi-use spaces and plan for increased staff in order to expand education and research/reference services in the CARC.

Strategy IV.A.2.a: Create a new media resource area (slides, videotapes, disks, etc.) as part of the Spencer Library and provide space and equipment to implement services.

Strategy IV.A.2.b: Reactivate the archives and provide necessary staff and space.

Strategy IV.A.2.c: Provide facilities and capabilities for long-distance learning.

Strategy IV.A.2.d: Provide for off-hour entrances and exits to the CARC with a low need for security.

Strategy IV.A.2.e: Provide new space for adult classes, seminars, and lectures.

Strategy IV.A.2.f: Create a group tour entrance and facilities.

Priority IV.A.3: Expand the Museum’s Creative Arts Center as part of CARC to become an anchor for programs serving youth and families.

Strategy IV.A.3.a: Increase the number of studio classrooms to meet the demand for classes, and expand programs.

Strategy IV.A.3.b: Enlarge and diversify Creative Arts Center staff, including more teachers from culturally diverse backgrounds.

Strategy IV.A.3.c: Provide facilities and resources for an artist-in-residence program.

Priority IV.A.4: Establish “Art Connections” as part of CARC to serve as a resource center providing expanded programs and services to educators and youth group leaders.

Strategy IV.A.4.a: Establish a lending collection of resource materials for educators related to Museum tours and the collection.

Strategy IV.A.4.b: Offer consultation services to help teachers use the Museum collection as a resource for curriculum development.

Strategy IV.A.4.c: Increase training workshops for both youth group leaders and teachers.

Strategy IV.A.4.d: Provide staff and facilities necessary for “Art Connections.”

GOAL IV.B: Increase educational opportunities for general Museum visitors that enable them to “connect” with the collection and special exhibitions, and to view the Museum as a relevant resource in their lives.

Priority IV.B.1: Diversify educational strategies related to gallery installations. (*See Goal II*)

Strategy IV.B.1.a: Recognize the wide variety of learning styles by providing options including guided tours, audio programs, interactive computer programs, and printed materials.

Strategy IV.B.1.b: Develop orientation areas and programs to familiarize visitors with the Museum and its collections.

Priority IV.B.2: Establish ongoing research related to audiences and their museum experience. Develop a plan for learning strategies that will engage the general museum visitor.

Strategy IV.B.2.a: Regularly review and evaluate learning tools for their effectiveness. (*See II.C.3.b.*)

GOAL IV.C: Expand educational programs to serve a broader community.

Priority IV.C.1: Expand programs serving youth and families.

Strategy IV.C.1.a: Develop a range of early childhood programs using Museum resources.

Strategy IV.C.1.b: Expand programs for ages 7-13.

Strategy IV.C.1.c: Regularize weekend programs for families in the Creative Arts Center in the Museum galleries.

Priority IV.C.2: Expand the number and variety of adult programs, offer them at convenient hours, and promote them aggressively.

Strategy IV.C.2.a: Increase the number of adult programs related to the permanent collection.

Strategy IV.C.2.b: In planning for the expanded facility consider to what degree performances and media festivals may be featured in future programming.

Priority IV.C.3: Present educational programs outside of the Museum context with the goal of promoting Museum visits.

Strategy IV.C.2.a: Expand the Creative Arts Center's collaborations with youth-serving agencies.

Strategy IV.C.2.b: Strengthen existing partnerships with regional school districts and library systems.

GOAL IV.D: Increase effectiveness in working with schools and with teachers.

Priority IV.D.1: Increase the effectiveness of school tour programs.

Strategy IV.D.1.a: Hire full-time staff to work exclusively with volunteer guides, including regular docents, short-term guides, and teen guides.

Strategy IV.D.1.b: Use school advisory panels to evaluate Museum experiences for schools.

Strategy IV.D.1.c: Expand on-line resources for schools that serve a regional as well as local constituency.

Strategy IV.D.1.d: Expand hours when the Museum is available for school tours.

Goal IV.E: Provide greater access to the Museum’s research and reference services.

Priority IV.E.1: Make the current services of the Spencer Art Reference Library more accessible.

Strategy IV.E.1.a: Expand hours, reference staff, and reference resources.

Priority IV.E.2: Expand research/reference services to better serve both Museum staff and public.

Strategy IV.E.2.a: Provide space to meet anticipated growth of research and reference collections and their use by the public.

Strategy IV.E.2.b: Commit to digitizing collections as appropriate.

Strategy IV.E.2.c: Fully integrate electronic resources into the Museum’s research/reference services.

Strategy IV.E.2.d: Strengthen and formalize relationships with regional academic and research libraries such as KU, MU, KCAI, and UMKC.

Priority IV.E.3: Ensure that the library continues to serve Museum in-house research needs related to the collection and special exhibitions, anticipating their growth, and expansion in new directions.

Strategy IV.E.3.a: Provide adequate acquisition funds to purchase materials related to the permanent collection.

Strategy IV.E.3.b: Ensure that library holdings continue to be accessible through an active preservation and conservation program.

GOAL IV.F: Promote and strengthen partnerships and alliances.

Priority IV.F.1: Ensure continuation of partnerships with youth-serving agencies in the metropolitan area.

Strategy IV.F.1.a: Work cooperatively with umbrella agencies such as Young Audiences and Youth Net.

Strategy IV.F.1.b: Develop long-term partnerships with specific agencies.

Priority IV.F.2: Continue and expand partnerships with local arts and cultural organizations such as Lyric Opera, the State Ballet, Missouri Repertory Theater, and Gem Theater.

Priority IV.F.3: Increase programming for Brush Creek Partnership area.

Strategy IV.F.3.a: Develop cooperative programs with arts organizations in the Brush Creek Neighborhood.

Priority IV.F.4: Expand partnerships with local colleges and universities.

Strategy IV.F.4.a: Increase collaborations with UMKC, KCAI, KU, Johnson County Community College and the Metropolitan Community Colleges involving both staff and students.

Strategy IV.F.4.b: Provide meeting space for UMKC, KCAI, and KU classes to meet with Museum staff at Museum.

Strategy IV.F.4.c: Develop closer cooperation with university leadership so there is a free exchange and cooperation between university galleries / art departments and the Nelson-Atkins.

Priority IV.F.5 Identify leaders and strategic groups within target communities who can advise Museum staff on programming to build and sustain relationships with the Nelson-Atkins.

Strategy IV.F.5.a: Establish long-term effective relationships with them.

V. IMAGE AND VISITORS' EXPERIENCE

The Nelson-Atkins should be known nationally and internationally as a premier art institution. It should be a welcoming, accessible, and exciting place where visitors can take pleasure and learn from an outstanding art collection, important special exhibitions, and an outdoor sculpture park. The Museum should be a center for the community offering education and enjoyment about art and culture to all.

GOAL V.A: Make the Museum “visitor oriented” in order to provide visitors with the best museum experience possible the first and every time they attend.

Priority V.A.1: Determine what visitors require to have the “best museum experience” possible and what they require to have an enjoyable time while they are at the Nelson-Atkins.

Priority V.A.2: Create a welcoming interior and exterior environment that provides for the comfort, enjoyment, enlightenment, and sense of well-being for visitors, an environment that meets and exceeds their expectations.

Strategy V.A.2.a: Provide adequate, secure, and easily accessible parking for visitors, volunteers, and staff.

Strategy V.A.2.b: Assure that all entry points are well-lit, well-staffed, “cheerful,” and include orientation information. Visitors should be welcomed by staff or volunteers. Consider the important impact of entry spaces when designing the expansion.

Strategy V.A.2.c: Improve way-finding systems from the highway to the front door and throughout the Museum.

Strategy V.A.2.d: Establish orientation centers to provide the visitor with information about the Museum, its history, collections, and current programs.

Strategy V.A.2.e: Enhance staff and volunteer presence in the galleries, increasing information and services for visitors.

Strategy V.A.2.f: Use the website as one way to provide pre-visit materials.

Priority V.A.4: Make the Museum more “family-friendly” while recognizing that many visitors prefer an adult experience at the Museum.

Strategy V.A.4.a: Offer “children-friendly” menu selections in the restaurants and cafes.

Strategy V.A.4.b: Develop programming, printed materials, and tours for

children and families, and for visitors of all ages.

Priority V.A.5: Establish a Visitor Services department to oversee the needs of the visitor and develop a more flexible and proactive approach to visitor service.

Strategy V.A.5.a: Provide adequate facilities and support for volunteers. (*See Section IX*)

Strategy V.A.5.b: Provide easy access to visitor services including telephones, coat check, restrooms, etc.

Strategy V.A.5.c: Upgrade telephone and internal and external communication systems to better serve visitor and staff needs.

Strategy V.A.5.d: Develop a vigorous visitor services training program for all staff to assure that they are informed about Museum information and policies and share a common philosophy toward visitor services.

Priority V.A.6: Enhance visitor accessibility.

Strategy V.A.6.a: Achieve ADA compliance in the 1933 building and in the expansion; provide universal access to all public and office spaces.

Strategy V.A.6.b: Provide separate entrances for school groups and other large groups of visitors.

Strategy V.A.6.c: Analyze hours and pricing, such as expanding evening and weekend hours and the impact of free admission.

<p>GOAL V.B: Provide visitors with tools to understand and enjoy the art.</p>
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Priority V.B.1: Recognize that visitors learn in different ways and provide access to a variety of levels and modes of information for different age groups (*see II.A.3*).

Strategy V.B.1.a: Make brochures, labels, docent-led tours, audio tours, kiosks, signage, computer terminals, as well as age-appropriate materials available to visitors at all times.

Strategy V.B.1.b: Ensure easy access to information about the building, the

Museum's history, its collections, and services.

Strategy V.B.1.c: Utilize technological advancements to enhance the visitor experience both at the Museum and off-site.

GOAL V.C: Recognize that many visitors come to the Museum for fun and entertainment through art and non-art experiences.

Priority V.C.1: Provide non-art experiences such as cafes, sitting and talking spaces, and enlarged retail sites throughout the building.

Priority V.C.2: Recognize the importance of public programs for audience development and for the Museum's image.

Strategy V.C.2.a: Schedule a variety of public programs that will attract visitors of all age groups and cultures and support the institutional mission in imaginative ways.

Strategy V.C.2.b: Plan for appropriate facilities and additional staff and volunteers to accommodate additional programs and special events.

GOAL V.D: Recognize and exploit the potential of the Kansas City Sculpture Park as a welcoming point of access to the Museum, a casual alternative to the more structured experience found inside the building, and as a tool for building new audiences.

Priority V.D.1: Embrace the Kansas City Sculpture Park as part of the Museum and integrate its activities.

Strategy V.D.1.a: Ensure appropriate staffing and funding to increase programming in the park.

Strategy V.D.1.b: Encourage collaborations with area arts organizations for programming in the Park.

Priority V.D.2: Improve signage throughout the Park.

Strategy V.D.2.a: Encourage enjoyment of the sculptures, the Park, and picnicking, while assuring the safety of the art works.

Strategy V.D.2.b: Provide information about the sculptures and programs in the Park and in the Museum through a kiosk system, either electronic or “low-tech.”

Strategy V.D.2.c: Emphasize by signage and promotional material the connection between the Park and the Museum.

Goal V.E: Present the Museum’s image so that it reflects a balance of the following characteristics: excellence in everything from art to programming to visitor services; an atmosphere that is dynamic and enjoyable; a place that is an oasis in a busy city, a social destination, and a gathering place; a safe place to visit; a place of learning, scholarship, and discovery; a place where the visitor can be entertained.

Priority V.E.1: Determine the current image of the Museum – locally, regionally, nationally, and internationally – through market research. (See VI.A.1.)

Strategy V.E.1.a: Conduct informal exit surveys to evaluate visitors’ experiences. Encourage participation in the survey through a reward system that might include postcards or coupons to Rozzelle Court.

GOAL V.F: Strengthen the Museum as a premier cultural resource in the community.

Priority V.F.1: Develop a consistent community presence that expresses the Museum’s interest in and commitment to the community and that demonstrates its leadership role through service and expertise.

Strategy V.F.1.a: Develop a marketing / community relations plan and provide adequate funding for its implementation and continued operation.

Strategy V.F.1.b: Initiate and sustain community dialogue through *ad hoc* committees and advisory groups that provide for clear and open avenues of communication.

Strategy V.F.1.c: Encourage staff involvement in organizations and boards throughout the region in ways that will strengthen the Museum’s mission.

Priority V.F.2: Strengthen and enrich collaborations with other arts organizations and community institutions to maximize effectiveness as a community resource (*See Section IV F.*).

Strategy V.F.2.a: Build on and sustain partnerships with community service and cultural organizations such as Don Bosco, Alvin Ailey Camp, De La Salle, and Bruce Watkins Center.

Strategy V.F.2.b: Work with other organizations such as sports presenters, American Royal, Convention and Visitors Bureau, and Union Station to share programming, facilities, promotion, and other resources. This will increase the Nelson-Atkins's visibility and make Kansas City a stronger cultural center within the region and the country.

VI. AUDIENCE DEVELOPMENT AND MARKETING

The future of the Museum depends on building and sustaining audiences. The Nelson-Atkins Museum of Art is committed to building an audience that reflects the diversity of the greater Kansas City area.

GOAL VI.A: Actively build and vigorously sustain an expanded audience for The Nelson-Atkins Museum of Art.

Priority VI.A.1: Continue to enhance the Museum’s image and develop audiences through an integrated, institution-wide marketing plan directed at traditional audiences and potential new audiences.

Strategy VI.A.1.a: Work with a marketing and research firm to determine current image and to develop an ongoing marketing program. Keep market research current. (see *V.F.*)

Strategy VI.A.1.b: Ascertain the size, demographic profile, and expectations of the Museum’s present audience.

Strategy VI.A.1.c: Study all current data and identify what information is missing. Utilize available technologies to track visitation and usage of Museum services. Ascertain the demographic changes anticipated in the community in the next 10-20 years.

Strategy VI.A.1.d: Identify realistic target markets (such as families with children, Boomers, and African-American, Hispanic, Asian communities) and conduct ongoing research with these markets to develop specific programs and services to appeal to them.

Priority VI.A.2: Assure financial resources needed to expand marketing capabilities.

Strategy VI.A.2.: Create a marketing department with the resources necessary to coordinate the institutional marketing plan.

Priority VI.A.3: Expand Museum membership.

Strategy VI.A.3a: Develop a blueprint for change that will determine growth objectives for Friends of Art, Society of Fellows and the Business Council. Increase membership 30% within five years.

Priority VI.A.4: Create an ongoing system of evaluation to measure success of new initiatives.

Strategy VI.A.4.a: Develop evaluation models that are institutional in

scope.

Strategy VI.A.4.b: Analyze bookstore and restaurant receipts as well as attendance figures in order to suggest expanded programming.

Priority VI.A.5: Develop a marketing campaign that goes beyond regional and embraces national and international constituencies. Incorporate new technologies such as the Internet where necessary.

GOAL VI.B: Improve and expand the scope and appeal of public programs.

Priority VI.B.1: Use public programs as a tool to attract visitors to the Museum and to increase their understanding and appreciation of art.

Strategy VI.B.1.a: The staff should be open to new programming possibilities. Use proven models and at the same time experiment with new approaches in order to broaden and expand the Museum's creative programming.

Priority VI.B.2: Consider the entire Museum schedule when planning public programs.

Strategy VI.B.2.a: Find a balance so that programs can be promoted and staffed adequately and can reach and draw the intended audience.

Strategy VI.B.2.b: Strike a balance between scholarly programs and entertaining events.

Strategy VI.B.2.c: Attract and address the needs of children and families. Children are a key to the Museum's future. (See IV.C.)

Priority VI.B.3: Make audience development a key factor in the selection process for special exhibitions and programming.

Strategy VI.B.3.a: The relevance of special exhibitions, programming and special events to traditional and targeted audiences is critical to maximizing marketing efforts. Ensure that both traditional and targeted audiences are served. (See III).

Strategy V.B.3.b: Work with the community to determine the best way to

structure and promote public programs that appeal to a variety of community interests.

Priority: VI.B.4: Create programs that strike a realistic balance between audience wishes and what can be accomplished in light of the Museum’s stated mission and resource allocation.

GOAL VI.C: Develop a dynamic image of the Museum and consistently communicate it.

Priority VI.C.1: Use the collection and new installations as key components of an integrated marketing plan, both as the Nelson-Atkins reinvents itself throughout the transition period, and in the years following the opening of the expanded museum (*See III*).

Priority VI.C.2: Enhance visibility of the Museum in the community and region as a means to reach broader audiences.

Strategy VI.C.2.a: Develop a “brand identity” for the Museum that includes a dynamic logo and tag line which will become synonymous with its “New Identity/Image.”

Strategy VI.C.2.b: Analyze and make changes in advertising, publications, and promotions. Improve the level and volume of external communications in order to maximize the effectiveness of marketing strategies. Increase size of public relations staff.

Strategy VI.C.2.c: Link audience development and marketing initiatives closely with visitor services and image enhancement.

Strategy VI.C.2.d: Train and update the Trustees, Museum staff, and volunteers about the Museum’s image and its role in the community so that all are promoting the same message.

Priority VI.C.3: Develop marketing partnerships with neighboring cultural and educational attractions in this area (Toy and Miniature Museum, Powell Gardens, Kemper Museum, KCAI gallery, Missouri Repertory Theater) and promote the Museum and the Kansas City Sculpture Park as part of a midtown complex of cultural and educational destinations.

Priority VI.C.4: Create a unified graphic standard for all printed material and publications. Develop a cohesive look. Establish a publications department to oversee graphic standards.

GOAL VI.D: Maintain stimulating activities during expansion planning and construction that promote the Museum and build excitement and anticipation around the building expansion.

Priority VI.D.1: Present the public as complete a menu of programs and services as possible.

Strategy VI.D.1.a: Consider temporary off-site spaces for programs and retail activity.

Strategy VI.D.1.b: Provide alternatives for parking and transportation.

Priority VI.D.2: During the construction-phase, encourage creative ways to interface with the community and create excitement around the expansion project. (See VI.C.)

Strategy VI.D.2.a: Paint construction equipment à la Calder.

Strategy VI.D.2.b: Conduct creative tours of the facility when appropriate and possible.

Strategy VI.D.2.c: Create a sense of excitement with colorful banners, activities in the Kansas City Sculpture Park and surrounding spaces, as well as in outlying community venues as appropriate.

Goal VI.E: Exploit the creative potential of technology to serve audience development, marketing, and program goals.

Priority VI.E.1: Consider technological systems and their impact at every stage of building, planning, and budgeting.

Strategy VI.E.1.a: Anticipate and integrate technological systems into building and remodeling projects as well as all other major projects.

Strategy VI.E.1.b: Use a team approach that cuts across all departments in planning for new technological systems.

Strategy VI.E.1.c: Select technological systems that are flexible and appropriate to the task.

VII. FISCAL STABILITY/ONGOING FUND DEVELOPMENT

Fiscal stability will be a continuing goal of Trustees and staff.

GOAL VII.A: Develop and support an institutional planning process that establishes agreed upon Museum-wide priorities and is consistent with Museum resources.

Priority VII.A.1: Establish clear lines of authority for fiscal control of operations.

Strategy VII.A.1.a: Review current management structure for Museum operations.

Strategy VII.A.1.b: Establish an ongoing review process for all major projects, addressing income and expense issues.

Strategy VII.A.1.c: Simplify financial reporting by providing individualized reports for specific users.

Priority VII.A.2: Develop extended, multi-year budgets that are: 1) institutional (approximately 3-5 years), and 2) continue throughout the duration of a project.

Strategy VII.A.2.a: Establish realistic multi-year institutional budgets.

Strategy VII.A.2.b: Establish multi-year budgets for projects that accurately reflect financial support (e.g. sponsorships, grants, etc.) as well as expenses and that span the duration of projects.

Priority VII.A.3: Improve communication regarding goals and priorities and their financial impact on the institution.

GOAL VII.B: Fund core endowments necessary to realize the vision stated in the strategic plan.

Priority VII.B.1: Expand the operations endowment to support salaries, educational programs, exhibitions, publications, and collection maintenance.

Priority VII.B.2: Expand the acquisition endowment.

GOAL VII.C: Expand resource development capacity and options.

Priority VII.C.1: Structure and staff a resource development program based on the systematic cultivation and upgrade of individuals that is dynamic, ongoing, and donor-directed.

Strategy VII.C.1.a: Ensure the ongoing, active involvement of the Trustee Development Committee.

Strategy VII.C.1.b: Create, develop, and staff major gift and planned giving programs.

Strategy VII.C.1.c: Expand annual giving programs such as membership and the annual fund

Priority VII.C.2: Expand, structure, and staff a project-directed resource development program that is proactive and includes specific areas for grants, exhibition funding, other sponsorships, corporation and foundation relations, and in-kind gifts.

Goal VII.D: Optimize, as appropriate, earned income through special events, rentals, the restaurant, and bookstore.

Priority VII.D.1: Maximize the potential for income generation through marketing food service and other retail operations. (*see III.E.*)

Strategy VII.D.1.a: Expand the hours of Rozzelle Court and market it outside of the Museum. Expand bookstore locations and select merchandise that will attract a wide variety of customers. Make the bookstores a fun place to shop.

Priority VII.D.2: Review and modify special events policies in order to plan for expanded programs in the new facility.

VIII. HUMAN RESOURCES AND PROFESSIONAL DEVELOPMENT

Structure and nurture the Museum's human resources in ways that promote professional growth, creativity, and productivity.

Goal VIII.A: Attract and retain the best possible employees.

Priority VIII.A.1: Provide competitive salaries and benefits based on national museum standards and local market conditions.

Strategy VIII.A.1.a: Continue to monitor, review, and adjust the pay grade system, as necessary.

Strategy VIII.A.1.b: Offer flexible work schedules where feasible.

Strategy VIII.A.1.c: Initiate a recognition program.

Strategy VIII.A.1.d: Establish a program for dependent children of full-time employees.

Strategy VIII.A.1.e: Promote the physical and mental well-being of full-time staff by contributing towards select off-site health club activities.

Priority VIII.A.2: Ensure parity among similar jobs in different departments.

Strategy VIII.A.2.a: Continue to coordinate inter-departmental pay grades.

Strategy VIII.A.2.b: Require annual evaluations for all employees.

Strategy VIII.A.2.c: Ensure that the Human Resources Department, together with supervisors, review job descriptions for accuracy as part of the annual review process in order to reflect proper pay grades.

Priority VIII.A.3: Implement a proactive program to attract minority candidates at all levels.

Priority VIII.A.4: Encourage and allow employees to participate in community affairs when feasible.

Priority VIII.A.5: Support and fund social events that include all Museum employees.

Strategy VIII.A.5.a: Enhance support and funding of the Activities Committee.

Goal VIII.B: Provide training and support for professional development and activities.

Priority VIII.B.1: Increase funding and available time for professional training and development, including travel funds; conference fees; education assistance; research; and release time for professional development.

Strategy VIII.B.1.a: Enrich staff expertise in art history and pedagogy through a staff development program.
- Affiliation with UMKC

Priority VIII.B.2: Institute professional staff training sessions to enhance interpersonal and communication skills and sensitivity to visitor services and diversity issues.

Priority VIII.B.3: Use staff expertise to support stated goals of education and community engagement.

Goal VIII.C: Ensure that staff and volunteer communications are consistent, accurate, and uniformly transmitted.

Priority VIII.C.1: Establish an accessible and accurate system of communication to inform staff of human resource issues such as policies, benefits, emergency response and recovery procedures, labor laws, and new employee orientation.

Priority VIII.C.2 Adapt staff and volunteer meeting structures to meet new needs.

Strategy VIII.C.2.a: The chief curator will represent curatorial interests at collection management meetings.

Strategy VIII.C.2.b: Department heads should hold regularly scheduled meetings with their staff.

Strategy VIII.C.2.c: Create an interdivisional meeting of Museum managers and/or department heads.

Strategy VIII.C.2.d: Create three new interdivisional meetings: Special Exhibitions, Visitor Services, and Program.

Strategy VIII.C.2.e: Institutionalize strategic planning by formalizing the process through an ongoing Strategic Planning Committee. Add volunteer representatives to this committee.

Priority VIII.C.3: Review interdivisional meetings which overlap in purpose and function. Reorganize or restructure these meetings to improve communication and clarify the chain of decision-making.

Strategy VIII.C.3.a: Provide agendas and minutes for interdivisional staff meetings with the exception of those that are voluntary.

Strategy VIII.C.3.b: Create a Design Installation Meeting.

Strategy VIII.C.3.c: Institutionalize project-based special exhibition team meetings to be led by the curator or person responsible for the special exhibition.

Priority VIII.C.4: Change the order of meeting schedules to improve communication and information sharing.

Priority VIII.C.5: Ensure that communication and information sharing from staff to volunteers is consistent and uniform to ensure awareness of institutional priorities.

Priority VIII.C.6: Clarify the process of decision-making.

Priority VIII.C.7: Create an environment that encourages brainstorming and collaboration among departments.

Goal VIII.D: Establish appropriate fire, life safety, and security systems inside and outside of the building, including the Sculpture Park and parking areas.

Priority VIII.D.1: Upgrade and periodically review security for people

within the building and surrounding grounds.

Priority VIII.D.2: Complete all phases of fire and life safety for the original building.

Priority VIII.D.3: Continue to develop, revise, and put into practice emergency preparedness / disaster mitigation programs.

Priority VIII.D.4: Increase the number and professional capabilities of the security staff.

Strategy VIII.D.4.a: Continually enhance the capabilities of the security staff by means of security and safety training and licensing; public relations training; and education about Museum events and programs.

Strategy VIII.D.4.b: Promote the stability, professionalism, and quality of security staff by insuring compensation competitive with regional and industry standards.

IX. GOVERNANCE AND VOLUNTEER SUPPORT

To be ever vigilant in promoting a governance structure and in defining the duties of the Trustees and of the Director to best support the institution's mission.

GOVERNANCE

Goal IX.A: Ensure a clear understanding on the part of the Trustees of their responsibilities, priorities, and authority, and encourage them to commit adequate time, energy, and resources to respond to these responsibilities.

Goal IX.B: Keep the Trustees informed and cognizant of the Museum's growth and goals, and keep them actively involved in planning and initiating action plans and policies that will accomplish these goals.

VOLUNTEERS

GOAL IX.C: Attract and retain a diverse and committed corps of volunteers who support the mission and goals of the institution.
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Priority IX.C.1: Align volunteer assignments and activities with the institutional mission and goals.

Strategy IX.C.1.a: Identify and link the relevance of institutional goals and priorities to volunteer assignments.

Strategy IX.C.1.b: Ensure that a good fit exists between a volunteer's experience and expertise and his or her assignment. Ensure that volunteers are matched with tasks or responsibilities consistent with their motivations.

Strategy IX.C.1.c: Ensure that volunteer assignments are designed to serve the needs of the Museum's many constituencies: visitors, members, and other target groups.

Strategy IX.C.1.d: Involve volunteer leadership in all stages of institutional planning initiatives, such as Audience Development, Marketing, Membership, and Visitor Services.

Priority IX.C.2: Improve volunteer organizational structure, programs, and communication.

Strategy IX.C.2.a: Develop an accurate, timely, and consistent communication system which ensures that all volunteers, especially volunteer leaders, are apprised of Museum news, goals, and priorities.

Strategy IX.C.2.b: Re-affirm the role of the Volunteer Council as the forum for communication and support for all volunteer activities.

Strategy IX.C.2.c: Develop job descriptions and task definitions which have a consistent format throughout Museum departments and branches of the volunteer organizations.

Strategy IX.C.2.d: Ensure that communication between volunteers and staff is accurate, timely, and consistent.

Strategy IX.C.2.e: Identify, clarify, and communicate the staff and volunteer organizational structure.

Strategy IX.C.2.f: Structure an orientation/mentoring program specifically for new volunteers.

Strategy IX.C.2.g: Develop a training program to enhance the volunteer experience and identify volunteer leadership.

Strategy IX.C.2.h: Include diversity training in volunteer training programs.

Priority IX.C.3: Ensure that volunteers are appropriately recognized and appreciated for their gift of time and talent.

Strategy IX.C.3.a: Provide ongoing enrichment programs which may or may not relate to volunteer service and training.

Strategy IX.C.3.b: Encourage volunteers and staff to recognize the importance of each other's contribution to the Museum.

Strategy IX.C.3.c: Develop a recognition system for length of service and outstanding contribution.

Strategy IX.C.3.d: Cultivate media interest in volunteer activities at the Museum.

Priority IX.C.4: Promote diversity within the volunteer organization.

Strategy IX.C.4.a: Develop a volunteer recruitment program which targets volunteers from diverse backgrounds.

Strategy IX.C.4.b: Capitalize on Museum activities and events that may serve and attract diverse members of the community: Taste for Art, Chinese New Year.

Strategy IX.C.4.c: Encourage volunteers to represent the Museum at external cultural and civic events.

Strategy IX.C.4.d: Publicize volunteer diversity initiatives in minority media.

Strategy IX.C.4.e: Ensure that the development of diversity in the volunteer program is integrated into the institutional audience development plan.

Priority IX.C.5: Recognize that the ambitions of the Strategic Plan imply the need for more volunteer leaders and increased volunteer involvement.

Strategy IX.C.5.a: Provide for expanded volunteer workspace.

Strategy IX.C.5.b: Explore new opportunities for volunteer assistance within various departments.

Strategy IX.C.5.c: Strengthen communication with volunteer programs at like museums to share ideas and information.

Strategy IX.C.5.d: Expand volunteer leadership to meet the changing needs of the Museum and its volunteers.

APPENDIX I

STRATEGIC PLANNING GROUP

Forrest Bailey	Chief Conservator
David Binkley	Curator of Arts of Africa, Oceania, and the Americas
Ann Brubaker	Director of Education
Michael Churchman	Capital Campaign Director
Margaret Conrads	Curator of American Art
Judith Cooke	Director of Planning and Interim Director of Development and Membership
Ellen Goheen	Administrator, Collections Management and Special Exhibitions
Scott Heffley	Interim Chief Conservator
Thomas Mathews	Director of Finance and Operations
Deborah Emont Scott	Chief Curator
Roger Ward	Curator of European Art
Marc Wilson	Director

APPENDIX II

WORKING GROUPS

Audience Development and Marketing

Trustees

John McMeel - Co-convener

John Palmer

Dolph Simons

Staff

De Saix Adams

Dawn Biegelsen

David Binkley – Co-convener

Judith Cooke

Carol Inge Hockett

Ann Kaufmann

Gina Kelley

Thomas Mathews

Doris Srinivasan

Image and Visitors' Experience

Trustees

Thornton Cooke – Co-convener

Mary Ann Hale

Ellen Hockaday

Staff

John Hamann

Ann Kaufmann

Margaret Keough

Dana Knapp

Rick Landahl

Michelle Lehrman

Reed Lillard

Kate Livers

Deborah Emont Scott - Co-convener

Collections Preservation, Management, and Development

Trustees

Kenneth Baum

Henry Bloch – Co-convener

Adelaide Ward

Staff

Julie Aronson
Forrest Bailey
Christine Droll
Ann Erbacher
Kate Garland
Christina Nelson
Rob Newcombe
Brent Powell
Roger Ward – Co-convener
Xiaoneng Yang

Collection Presentation and Interpretation

Trustee

Harry McCray - Co-convener

Staff

Ann Brubaker
Robert Cohon
Margaret Conrads - Co-convener
Scott Heffley
Roger Ward
Xiaoneng Yang
Rebecca Young

Special Exhibitions

Trustees

Laura Fields - Co-convener
Donald Hall

Staff

David Binkley
Ann Brubaker
Cynthia Cart
Ellen Goheen - Co-convener
Carol Inge Hockett
Deborah Emont Scott

Education Initiatives, Research Services, and the Community Art Resource Center

Trustees

Julia Irene Kauffman
Fred Merrill
Estelle Sosland – Co-convener

Staff

Ann Brubaker -- Co-convener
Martha Childers
Margaret Conrads
Scott Erbes
James Martin
Susan Moon
Jan Schall
Lisa Silagyi
Elizabeth Vogt

Fiscal Stability and Ongoing Fund Development

Trustees

Charles Duboc
Shirley Helzberg
James Sunderland – Co-convener

Staff

Forrest Bailey
Ann Brubaker
Michael Churchman
Judith Cooke
Ellen Goheen
William Markey
Thomas Mathews – Co-convener
Christina Nelson

Human Resources

Forrest Bailey
Judith Cooke
Tom Mathews

Volunteers

Volunteers

Maureen Gamble
Freda Mendez-Smith
Ann Renne
Jay Tomlinson

Staff

Ann Brubaker
Judith Cooke
Ann Kaufmann

