

THE MONEY ISSUE:



inside

THIS ISSUE: Money and fund raising

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Flickr image entitled "Artist in Residence" submitted to the Metropolitan Museum of Art for their "It's time we Met" ad campaign contest by Flickr user Harrier.

Making Money and Raising Funds in a Down-Turned Economy

James G. Leventhal, Guest Editor

Having been asked to help pull together this issue of WMA's Westmuse with the already working title "The Money Issue: Making Money and Raising Funds in a Down-turned Economy," I have to say that even though the words are pretty straightforward, "money," will not be the real focus of this newsletter.

As noted author and fund raising consultant Kay Sprinkle Grace puts it, we need to move "beyond fund raising." And this is certainly true in a bad economic climate. A transactional focus will not help when it is transcendent and transformational relationships that sustain museums-at every level.

This issue will explore the importance of relationships and development work, starting off with a brief profile of William Harris, Board Vice President for Membership of the Western Museums Association, Chair of the Membership and Development Committee and recently appointed member of the Board of AAM. William also shares a few thoughts on defining development.

Allyson Lazar, WMA board member and Publications Chair, writes about novel approaches to audience engagement and retention; Stephanie Weaver, founder of Experienceology discusses the how-tos of establishing an effective networking group; and Gail Ravnitzky Silberglied, Director of Government Relations for the American Association of Museums (AAM) writes about cultivating relationships with elected officials.

Despite the down-turned economy some museums are moving forward expansively, including the beloved Oakland Museum of California's necessary upgrade and the brand new Annenberg Space for Photography in Los Angeles. Right now we need to be laser focused on innate value, and the Getty's new advertising campaign is exemplary.

There will also be some useful resources for the fund raisers we must now all become to weather this storm, including a few

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Making Money and Raising Funds

books and on-line articles. Reading about fund raising is a great practice I encourage everyone to do. Because of the underlying economic model for museums in the United States, you have to raise money to run them. Earned income-admissions, memberships and retail-is only a loss leader. For those of us who believe deeply, we have to do our part. I hope you find inspiration here.

James G. Leventhal is the Director of Development and Marketing for the Judah L. Magnes Museum in Berkeley, CA. Before that, James was a fund raising consultant for the Fine Arts Museums of San Francisco, and a technologist and Senior Development Officer at The Metropolitan Museum of Art in New York. James is enrolled in the John F. Kennedy University's M.B.A. program, with a specialization in Museum Studies.

WESTMUSE

The Money Issue

Guest Editor: James G. Leventhal, Director of Development and Marketing, The Judah L. Magnes Museum

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Volume IV 2009	A Rising Tide: Sustainable Practices, Green & Beyond
Volume I 2010	Museums and Homeland Security

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AMERICAN ASSOCIATION OF MUSEUMS

President's Report



On the recently-formed WMA blog <http://westmuse.wordpress.com/> I wrote a note about the contemporary situation museums are in. For those not yet tied to such cyberthings, here's what I said:

"I've been concerned over the past several months about what the troubled economy holds in store for non-profits, especially our museums. Individuals are limiting their giving, worried about making their own ends meet. And philanthropies have cut back because their endowments are doing so badly. Corporations of course must make profits before they give.

"Stories are told often about museums closing down, temporarily or permanently.

So, what do we all do? We cannot simply despair, for museums are by their very nature optimistic institutions. We have turned the best of humanity - our art, our great stories, our scientific advancements - as well as the worst - genocide, racism, poverty - into means to educate present and future citizens how to live in and understand this world, and make it better.

"Together we'll figure out ways to survive these economic problems and come out better and stronger."

What inspired me to write these thoughts was the difficulties encountered by Brandeis University's Rose Art Museum, when the administration and trustees wanted to close and sell the collection. This was announced in a manner that Brandeis President Jehuda Reinzhaz admitted was "screwed up." Now a committee has been formed to determine the museum's future, and all of us in the museum world are hoping for a positive outcome of those deliberations.

I do not want to "blame the victim" but think we can learn a great deal from what happened to the Rose Art Museum. It clearly has a good collection - why else would the trustees have been so anxious to sell it? If however it is so fine, why has there not been more of an uproar in Waltham? This is a university museum, and I know well how often such museums, situated on campuses that are sometimes insular, look inward to faculty and students instead of embracing their communities. Perhaps the Rose

Art Museum has done a great job of reaching out to the area's schoolchildren and offering excellent public programs for adults. If so, it is very sad that parents and citizens did not vehemently and vocally protest this. Other museums, of course, have done so. But as we all know, judgments about us from beyond our institution's walls have far more weight than those from within. That's why the first rule of fund raising is to have a peer rather than a staff member ask for support from a potential donor.

One of the many things I love about WMA is the positive attitude toward the community of our member organizations. We all know that we cannot focus solely on our collections, or our exhibits, or our curatorial activities. Important as they are to our missions, we are nothing without those outsiders who love us, and recognize our contributions to their own intellectual well-being and the education of their children. I've met people in Fairbanks who have (unfortunately) never entered our building but still love the museum because their sons and daughters came home from school trips bubbling over about the engaging experiences they had during a visit.

Recently we had an exhibit on hunting and trapping which was curated by a community group, some members of which had never been at the museum. They are now our constituents. Now we've opened another Fairbanks-oriented exhibit on the changing city landscape that drew from the experiences and collections of many residents here. I know that many, if not most, WMA members have similarly involved themselves with their communities in enthusiastic, sincere desires to be part of these groups.

As the world financial situation gets more difficult, we will depend ever more on the support and care not only of our trustees and boards, but those whose lives we have touched and who will energetically fight for our survival. It will be a team effort. And we have spent years building that team.

Note from the Publications Chair

by Allyson Lazar

This issue of WestMuse is not only timely due to its subject matter of how museums are coping with the downturned economy, but also because it heralds the beginning of a new era for WMA. With the previous issue, WestMuse took the plunge into the digital age and went all electronic. With this issue, WestMuse swims out into the deep end of online engagement as it coincides with the inauguration of the new WestMuse blog. <http://westmuse.wordpress.com/>

The blog is not a substitute for the WestMuse newsletter but rather an enhancement. Through the blog, WestMuse readers can respond to articles in the newsletter; authors can share additional insights on the newsletter topic (the screenshot pictured here is of one such blog post); and the western museum community can share important and breaking news about what is happening in our region or around the country that effects our museums—including calls to action. The Westmuse blog broke the news about the dispute between the State of California Departments of Veterans Affairs and General Services and the Napa Valley Museum regarding the museum's lease. The blog was used as a rallying point for support and a place to update information about the situation, viewable here: <http://westmuse.wordpress.com/2009/04/10/breaking-news-ii-update-to-problems-at-napa-valley-museum/>

Over the years, WestMuse has been committed to presenting WMA members with up-to-date, informative, interesting, and quality articles about our museum community. I am proud that Westmuse now has the opportunity to

further its mission by adding this more interactive forum for discussion and information-sharing.

So please feel free to keep the WestMuse conversation going after you have read the articles. Post a letter to the editor or a response to an author on the blog. Post about what your museum is doing to stay afloat during difficult times. Or just see what other people are saying. And the best part is that you don't need to register or pay a fee in order to participate on the blog. We look forward to seeing you online!

If you have something you would like to post to the blog, please send it to one of the blog administrators: Valerie Huaco valerie@westmuse.org
Allyson Lazar allyson.lazar@gmail.com

Allyson Lazar
WMA Board Publications Chair

Western Museums Association **WestMuse**

← Blog's Coming
[The Latest Western Museum Thing: The Ansenberg Space for Photography](#) →

Museums and the Economy, Setting the Stage

April 11, 2009 | 41 Comments

Welcome to WestMuse, the new blog for the Western Museums Association! My name is Allyson and I will be one of your numerous bloggers. I thought for my inaugural post I would try to stay relevant to the upcoming issue of the WestMuse newsletter (a benefit of [membership in the Association](#)), which will focus on the economic downturn and how museums are coping.

In the newsletter itself, development officers and museum directors will talk about what they are doing and how they are approaching the current financial landscape. As a freelancer, I will instead talk about what "other" people (museums and other non-profits alike) are doing and point out some great resources that museums can turn to for advice, help and suggestions for strategies.

What Are Some Other Non-Profits Doing?

Jeff Brooks over at [Donor Perfect Blog](#) cites several strategies from [this report](#) that seem to be helping non-profits to stay afloat. He points out that one of the main keys is "to respond in conditions with relevant action." That means "not" just going about business as usual, but instead adjusting your development tactics to fit the climate.

Some of these adjustments include:

- Emphasizing "more immediate contact with key donors"

RECENT COMMENTS

- Caroline on [BREAKING NEWS II: Update to "Problems at Napa Valley Museum"](#)
- [BREAKING NEWS II: Update to "Problems at Napa Valley Museum"](#) + comments on [BREAKING NEWS: Problems at Napa Valley Museum](#)
- Cheryl Davis on [Greetings from Fairbanks](#)
- Pauline Henson on [BREAKING NEWS: Problems at Napa Valley Museum](#)
- Leonard Aoki on [The Latest Western Museum Thing: The Ansenberg Space for Photography](#)

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- James G. Loventhal
 - [BREAKING NEWS: Problems at Napa Valley Museum](#)

Screenshot from the new WMA blog <http://westmuse.wordpress.com/>

William Harris: WMA Board Member Profile

by James G. Leventhal

William Harris is Senior Vice President of Development and Marketing for the California Science Center Foundation in Los Angeles, California. He has twenty-five years of advancement experience with particular expertise in capital campaigns, major and special gifts, gift planning, and annual fund programs. Prior to joining the California Science Center to direct its ongoing \$165 million campaign, William held several positions at the University of California, Los Angeles (UCLA) including Director of Major Gifts for the College of Letters and Science, Director of Social Sciences Development, and Director of Development for the RAND/UCLA Center for Soviet Studies.

William is the Board Vice President for Membership of the Western Museums Association and chairs the Membership and Development Committee. William served on the WMA program committee for the 2002, 2003, and 2004 annual meetings and was Host Committee Co-Chair for the WMA 2005 annual meeting in Pasadena/Los Angeles.

The immediate past chair of the Development and Membership (DAM) Committee, one of AAM's Council of Standing Professional Committees, William also served as DAM's Vice Chair, Programs, for the 2004 and 2005 AAM annual meetings. William was just elected to the AAM Board of Directors.

Note: This article is presented in the format of an interview conducted by WestMuse Guest Editor, James Leventhal.

JL: This edition of the WMA WestMuse newsletter is dedicated to Development and fund-raising. Renowned Founder and Principal of Transforming Philanthropy, LLC Kay Sprinkle Grace has written that,

Development consists of those often subtle, frequently intangible, and not immediately measurable acts which draw donors and volunteers closer to the organization into an understanding of shared values.

For the purposes of those engaged in advancement, can you respond to and expand on that definition? What does it mean to you?

WH: I believe that this definition is part of a larger statement made by Ms. Grace on institutional advancement. The vision, mission and values of an

organization draw together individuals of like mind who are motivated to make a difference. The function of development is to create and implement strategies to build a community committed to the same purpose and to secure the necessary funding. Resources, both human and material, are judiciously allocated to always

communicate, convey and motivate action. Essential to the mix is identifying and engaging those with resources to help fulfill the organizational vision and mission. And an organization has to demonstrate that it merits contributed support.

Ms. Grace emphasizes how every action down to word choice, phrasing, and imagery all contribute to the organizational brand and identity. Every staff person and volunteer defines the organization and plays a role in development and fund raising. The cumulative outcome is the donor support because s/he is convinced that their gift is well invested.

JL: One of the essential elements of professional associations is networking. As a Museum professional who has dedicated his career to fund raising and development, you have a keen understanding for networking. Could you share some thoughts about the importance of networking for others?

WH: The fundamental ingredient for development is relationships. You have to love people and have a passion



William Harris is Senior Vice President of Development and Marketing for the California Science Center Foundation in Los Angeles, California.

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William Harris

for discovering what motivates each individual. This applies to understanding what a potential donor is seeking and determining if there is a match with your institutional values and objectives. As well, you can always learn something valuable from professional colleagues. I am always interested in learning how colleagues deal with the ever increasing demands for resources to sustain and grown their organizations. It's also wonderful to have a network you can call upon for advice when you hit obstacles, which is inevitable. And as a senior manager, I am always on the look out for talent when there is a vacancy within my organization.

JL: You have just been elected to be on the Board of Directors of AAM (American Association of Museums). What an honor, and a well deserved distinction. Could you expand a bit on the importance of the annual conference to improve yourself and help your institution?

WH: Thank you for the compliment! I am indeed humbled by this great honor and vote of confidence by my museum colleagues. This role epitomizes my commitment to life-long learning as does my role on the Board of the Western

Museums Association. As Museum professionals, we have dedicated both our professional and personal lives to education and improving the lives of others. The annual meeting of AAM and WMA are extraordinary opportunities to step outside of our daily pressures to enjoy community, learn, and re-invigorate ourselves to better serve our constituents. Every conference I have attended over the past decade, I walked away with new ideas, perspectives and insights that have enabled me to better serve the Science Center.

James G. Leventhal

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Words from the Wise

by James G. Leventhal

Of late, three important resources have been touchstones for me, so I am sharing portions of their writing this year; BoardSource, Mal Warwick, and Marts & Lundy. Fund-raising is one of those pursuits where if you do not know that it can be learned and improved, you are missing out and making your work more difficult.

Fund raising has so much to do with governance and structure that it is important to look at all these issues as positively enmeshed. For board-related issues, one of the best sources is, well, BoardSource. Barry D. Gaberman, Board Chair at BoardSource, published an extremely useful piece entitled, "Facing the Financial Crisis: 10 Smart Things Your Board Can Do Now." I highly recommend that everyone read it, no matter what your role in your organization.

Gaberman writes:

It's undeniable, and the reality of that hits anew every morning. All we have to do is get out of bed and turn on the morning talk shows, retrieve the newspaper, or glance at the faces of passersby as we head to work. All tell us loud and clear that our economy is in turmoil. It's tempting to crawl back in bed, pull the covers over our heads, and pretend all is well.

As board members, we're not immune to these feelings. But in these very troubled financial times, our organizations are looking to us for leadership. How we react to the economic crisis can go a long way toward calming fears and ensuring that our nonprofits remain solvent in this difficult environment and are even better prepared to enact our organizational missions in the future.

He goes on to detail 10 things your board can do now to address the financial crisis. I have abbreviated them a bit below and highly encourage you to look further on-line. (<http://www.boardsource.org/Spotlight.asp?ID=14.412>)

1. Don't panic. Don't let fear freeze you into inaction. Read, research, and remain calm...do not underestimate the amount of anxiety this crisis adds to the already heavy burdens your chief executive and staff are carrying. Before pressuring them to forge ahead, ensure that they know that the board supports them.

2. Think strategically. ...Eventually, the financial crisis will end, and the markets will recover. Organizations that have continued to think strategically throughout the crisis will come out of it in the best position...Thinking strategically also implies being conscious of how the board frames the questions it will discuss, which in turn directs where discussions will go. For example, if the board asks, "Where do we cut expenses to make sure we can balance our budget?" the discussion will center around expense reduction. If the question is framed as, "How do we maintain a balanced budget?" the discussion will include expenses and revenue. If the board asks, "How best do we serve our mission despite changes in our economy?" the board is likely to have a broader and more fruitful discussion.

3. Get a realistic picture of your organization's financial situation. ...Assess cash availability...make sure that your cash, investments, or reserves are parked some place safe...Get an immediate and firm grip on all your revenue streams and be clear as to what is - or is not - genuinely bringing in revenue. This does not mean cutting all non-revenue or negative revenue programs; it does mean seeing the whole picture and where your real costs are with open eyes.

4. Create a contingency plan. Ask yourself, how might we have to govern our organization differently if the economy enters a long-term recession? Ask the chief executive and chief financial officer to work with the board treasurer or finance committee to develop an alternate financial model for the organization based on the assumptions derived from that exercise...Think outside your current structure: for example, consider a collaboration or even a merger with another nonprofit with a similar mission if your organization is in serious financial difficulty.

5. Work more closely with your chief executive. Any contingency plan must, of course, be developed in close collaboration with management. Now is the time to increase communication with, and support of, the chief executive and staff and help them keep their spirits high. At the same time, adhere to a culture of transparency. If the financial situation is grave, work with management to keep staff apprised of developments. Long faces emerging from behind closed doors will only foster anxiety.

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Words From the Wise

6. *Step up your fund raising. While it may appear counterintuitive to increase development activities when funders are also affected by the downturn, being proactive in this climate may yield surprising results. Call on key funders to discuss your situation and reaffirm their commitment to your organization's mission. Go beyond your usual suspects by considering nontraditional funding sources, and don't forget former donors....*

7. *Tighten your belt. Now is a good time to examine the feasibility of reducing expenses. Consider a reduction in board-related expenses. For example, board members who are reimbursed for their transportation costs to and from board meetings could begin to pay for their own travel expenses. Consider canceling a planned face-to-face meeting in exchange for a well-prepared teleconference meeting....*

8. *Pump up your engagement. It is in difficult economic times that the worth of a nonprofit board is truly tested. Board members must step up and ensure that they are full, constructive partners with senior staff. ... The creative and strategic gifts that boards give to their organizations are needed now more than ever.... This is not the time to retreat from public view and wait out the economic storm. Get out of the boardroom and nurture face-to-face relationships with key stakeholders as well as potential stakeholders. Consider increasing your personal contribution to the organization.*

9. *Evaluate your compensation structure. What could be worse now than newspaper headlines announcing the names of overpaid nonprofit executives? Benchmark your chief executive's compensation against survey data for comparable organizations. Such information has been compiled by The Nonprofit Times, Abbott & Langer, GuideStar, and The Chronicle of Philanthropy. Be prepared to discuss your findings with the chief executive.*

10. *Be a mission guardian. Finally, ensure that you, your fellow board members, and the chief executive recommit to forwarding your organization's unique mission and ensuring that all important decisions flow from the mission statement. Enacting all of the prior nine points will count for little if you lose sight of the why.*

While Gaberman's observations are really intended for Board members as an audience, his comments help all museum staff better understand the impact a board can have and the way everyone can be helpful. I love how he

specifically mentions the importance of transparency, noting, "Long faces emerging from behind closed doors will only foster anxiety." Too true.

Having built his reputation around successful direct mail fund raising and marketing strategies, Mal Warwick wrote the book, literally. And in his most recent book, fund raising *When Money Is Tight: A Strategic and Practical Guide to Surviving Tough Times and Thriving in the Future* (Jossey-Bass, April 2009) Mal writes:

What do donors want the most? They want to be treated as human beings, not statistics! Yet is this the message you deliver when you mail generic thank-you notes by bulk mail . . . when donors receive them weeks after sending their gifts . . . when all you get after giving online is an instant e-mail acknowledgment with no follow-up . . . Sure, times are tough. Your budget has been cut, and cut some more. Yet this is not the time to economize on gift acknowledgments. In fact, to gain a sorely needed competitive advantage in this era of tight money, you would be well advised to spend more, not less, on expressing appreciation to your donors.

Today, donors demand heartfelt appreciation, considerate and responsive treatment, and information that inspires their trust. It's not enough to ask them for money. You'll need to keep them well informed about your organization's work in general-and about the specific projects and programs they've supported.

Always firm and specific, Mal puts forward this important advice about major donor programs now, emphasizing the need for face time:

You've heard it a thousand times: fund raising isn't really about money-it's about relationships with donors. But does your organization have programs in place that truly reflect this perspective? If your approach is like hundreds of others I've observed firsthand, probably not.

In your major gift program, for example, the byword is bonding. Yet how many hours per week do your major gift officers spend meeting face-to-face with donors and prospects? How many of your board members or senior managers are personally acquainted with your top donors? In what ways do you keep your biggest donors up to date on the principal programs and issues that affect your work? If you

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Words From the Wise

have good answers to these questions, go to the head of the class. You're not alone-but the space up there isn't crowded.

Always an important font of wisdom for the entire not-for-profit industry, Marts & Lundy is one of the nation's oldest and finest nonprofit consulting firms. Lynne LaMarca Heinrich is a part of Marts & Lundy and she is one of the most well respected fund raising consultants with a specialization in museums. Lynne co-leads the firm's arts and culture practice and has authored a number of research studies, including "National Trends in Art Museum Philanthropy" (2006) (http://www.martsandlundy.com/heinrich_published_materials.php), one of the first reports to benchmark national giving trends in museums, which was presented in 2007 at the Art Museum Development Association meeting in Minneapolis. The report is incredibly useful, especially with particular recommendations that are relevant now, as they were before the nation's economy took this more recent downturn. Marts and Lundy has also just released a report of 6-year philanthropic trends for gardens and arboreta, which can also be found on their website.

"Don't retreat during these challenging economic times," counsels Lynne. "This is an important moment to focus on strengthening your core-revisit your strategic plan and be sure it is appropriate and relevant to current circumstances. Assess development infrastructure and make the changes needed that position you well when the economy improves. Leadership takes on an even more important role in this environment, so be sure governance practices are solid and focus on the training needs of your key leadership that empower them as ambassadors and fund raisers for your organizations. Look for those individuals that put your institution first and can demonstrate leadership to other board members and key donors/prospects in doing so. This will matter a great deal as donors focus their giving on institutions that are among their top priorities. There are great opportunities in this current environment, and the current wealth transfer underway, funds already allocated to donor-advised funds, and some extraordinary leadership gifts in Q1 '09 that have become examples to others, should be capitalized upon. Donors will make their own decisions, and organizations should not signal that their institutions are any less important by not asking for support."

Another area of focus is in planned giving. And in a recent broadcast by Marts & Lundy Chair Bruce R. McClintock, he adds:

Planned giving programs offer opportunities for both the institution and the donor in difficult financial times:

- ◆ *A planned gift offers an alternative for the individual, or family, who cannot accomplish through an outright gift, or pledge, the level of commitment they would like to provide the institution.*
- ◆ *A planned gift, combined with an outright gift or pledge, might enable a donor to accomplish a philanthropic objective that may be beyond her/his means to achieve through an outright gift or pledge. The terms of the gift agreement can be renegotiated at a later time, to include a higher percentage of the commitment through an outright gift or pledge, when financial circumstances are more certain and more advantageous for the donor.*
- ◆ *A planned gift can serve as an insurance policy in the event that an outright pledge cannot be fulfilled due to an untimely death or a dramatic change in financial circumstances.*

In the same broadcast for 2009 McClintock points out that extraordinary things are happening within their client base despite, if not specifically in reaction to, the present set of challenges, detailing the following gifts;

- ◆ *Philip H. Knight, a co-founder of Nike, and his wife, Penny, announced on Oct. 29 that they are pledging \$100-million to the Oregon Health & Science University Foundation for the University's cancer institute.*
- ◆ *An independent school in the mid-west closed a \$70 million gift the third week in October.*
- ◆ *A private college in the mid-west is finishing a \$100 million discussion brought on by the markets reversal.*
- ◆ *A private northeastern university received \$30 million from the chair of its Board of Trustees, who said, "This is a*

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Words From the Wise

great time to make a statement."

As advice to those volunteers, executive directors, development staff or other frontline fund raisers, McClintock adds:

...Most donors take their philanthropy seriously and are still willing to engage in content-driven conversations with institutions and organizations they care deeply about. ...now is a time to focus on conversations that show relevance, impact, and tie to mission - what really matters at your institution. Forget about fund raising talk; forget about campaign talk; forget about unrestricted annual fund talk. Too much is at stake for you and for your donors.

In a sense, McClintock is saying spend time with your investors and share with them your plans for the organization and its importance in the world.

James G. Leventhal

The author would like to thank Lynne LaMarca Heinrich of Marts and Lundy for her contributions to this piece. In addition, gratitude is extended to Mal Warwick for his review of this article.

"You never want a serious crisis to go to waste. Things that we had postponed for too long, that were long-term, are now immediate and must be dealt with. This crisis provides the opportunity for us to do things that you could not do before."

-Rahm Emanuel, Chief of Staff,
Office of the President of the United States

Note: footnotes to the article, **What's the big secret? Exhibiting Masonic and Fraternal History** By Hillary Stelling, WestMuse Volume I, 2009, can be found at http://www.westmuse.org/WMA_resource.htm

Sharing The Journey
Creating Memorable Exhibits

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How Effective Advocacy is Just Another Form of Donor Development

by Gail Ravnitzky Silberglid

When I served as the Executive Director of a very small, struggling nonprofit, I had to sort through my organization's fund raising opportunities and determine where to put our resources. Should we focus on direct mail or major gifts? Should we hold major events or focus on small house parties? It was quite a challenge, but one thing was clear: whichever route we chose, we needed to constantly cultivate our existing donors.

Your museum probably has a protocol for cultivating donors, large and small. You not only ask for money, but you seek to develop stronger and deeper ties with each donor, and to increase their gifts over time. You find out why they support your museum. You ask for their support for efforts you know they will have a special interest in. You keep them posted about what your museum is up to. You know that building these relationships takes a lot of time and effort, but you know it is valuable in the long term.

When I was asked to write about making the case for support (to government, foundations, and individuals) at a time when donors and funders are being called upon to meet so many of society's urgent needs, I was eager to point out how effective advocacy is just another form of donor development.

In my current role as AAM's new Director of Government Relations, I know that making the case for support to elected officials requires many of the same elements as making the case to your donors. Each elected official should be thought of as a potential donor to be cultivated.

If you think this economy presents a challenge in fund raising, just think how legislators feel. The federal budget deficit reached a record high \$490 billion last year. Our national debt is \$10 trillion. Elected officials are worried about health care, homelessness, gas prices, national security, the environment, public safety, and much more. State budgets are also being squeezed. Being an elected official is no walk in the park.

So you are up against many competing funding priorities, but this is all the more reason to spend some time cultivating relationships with your elected officials. You can explain how your museum is addressing some of the

problems in our society. Your museum may be providing a safe and educational place for kids to go while their parents are working extra shifts. Your museum might have inspired a youngster to stay in school. Your museum may be contributing to the local economy. Your museum may be helping to educate people about our nation's rich heritage and diversity. Your museum may be teaching about protecting the environment. It would be a mistake to assume that elected officials are aware of these efforts.



Gail Ravnitzky Silberglid

You may be thinking that it all sounds a bit overwhelming: How exactly does one begin cultivating these relationships with elected officials? To help get you started, here are some practical ideas for effectively engaging your elected officials:

Invite them to visit your museum.

This will give you the opportunity to show off your programs, your collections, your research and conservation efforts, and to illustrate the needs of your museum. Elected officials want to know all about the districts they represent, and this visit is a great way for them to learn what your museum has to offer the community.

Aside from showing them your museum and giving your best "elevator speech," there are lots of ways you can engage them: you should also find out if they have a favorite museum. Do they have childhood memories about visiting museums with their parents? Do they bring their family to museums? All of this information will help you determine how best to follow up with them about your museum's activities and events.

AAM recently asked U.S. Sen. Charles Grassley (R-IA) about his childhood memories of visiting museums, and he spoke fondly of his grade school visits to the University

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of Northern Iowa Museum. He also told us that he loved museums because he loves history. Just like cultivating a donor, it is helpful to know what connection an elected official has to our cause.

Connect your museum's work to their interests and expertise.

When you get the opportunity to meet your elected official, do your homework about their background and interests so you can take full advantage of the visit. Know their committee assignments so you know what issues they spend more time working on. It may seem obvious, but read their bios (usually found on their website) and look at recent press releases before your visit.

Learn about their legislative priorities. If it is education, tell them about how you work with local schools. If it is the environment, tell them about your greening initiatives. If it is fiscal discipline, tell them the percent of your budget that comes from private donations or foundation support. If their passion is working on seniors issues, tell them about your lifelong learning programs or opportunities for seniors to volunteer with your museum. You can almost always find a connection to an issue they are passionate about.

You can continue to cultivate this relationship by inviting the elected official's staff to tour the museum and meet your staff. Be sure they are on your mailing list and/or your media list. Find creative ways to promote the value that your museum brings to the community. Share your successes and visitor comments with them. If a local school visits and sends thank you notes about what they learned, share this with your legislators. If you have the space, you can invite them to hold a town hall meeting at your museum. (Of course, be sure you do not run afoul of any ethics rules. AAM has advocacy resources on its website www.aam-us.org to help.)

Don't discount working with the staff.

Elected officials often have staff, and at all levels these staff members are an important link to that elected official. They can often make things happen when you can't reach your representative directly. They can help you get a letter of support for your grant application, or can help you find out about grant opportunities. They can be a great internal champion for your cause. Someday, they too may run for political office. (There are more than 100

Members of Congress who have served at some point as staff for an elected official!)

Be a storyteller.

Elected officials need to know about the people who have been profoundly affected by your museum. The Oregon Museum of Science and Industry proudly tells the story of an "OMSI kid" who built his first telescope at the museum. Today, that kid is Dr. Michael Barratt, medical doctor and NASA astronaut who blasted off in April 2009 to join the international space station crew! His connection to OMSI is so strong that he is sending back digital images to the museum during his time in space.

There are countless residents of your community whose lives were forever changed when they visited a museum and got inspired about history or art or science or nature. Like all of your donors, elected officials will also appreciate hearing these stories.

If you are a small struggling museum, don't sugarcoat it. Be sure to show them the dire condition of your collection, or the building infrastructure issues that you cannot afford to properly address. Show them any situation that you are concerned could grow into a safety hazard. Show them your storage area. Show them your peeling paint.

If you've received federal or state support, show them what it was used for. Show how your collections were preserved. Show them an original historical document that you bring into classrooms to talk about local history. Talk about how you work with the school system to coordinate the curriculum.

Just like you would show a donor how their support has made a difference, show your elected official how government support has helped-or would help-your museum and the community you serve.

U.S. Rep. Carolyn McCarthy of New York, Chair of the House Education and Labor Subcommittee on Healthy Families and Communities, held a grants workshop in her district last year, where she learned about one museum's innovative community program. The Long Island Children's Museum uses a grant from the Institute of Museum and Library Services (IMLS) to support a collaborative initiative between the museum, the county's

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child welfare agency, and the family court system.

After learning about this program, Rep. McCarthy held a Congressional hearing on how museums and libraries help to strengthen communities. For one day last September, a Congressional Subcommittee showcased the amazing work that museums are doing, but we need to continue telling our stories to help make the case.

Come to Museums Advocacy Day in 2010.

In February 2009, AAM hosted Museums Advocacy Day which brought together 300 museum professionals from across the field to advocate for increased funding for museums, to explain the unintended consequences of No Child Left Behind on museums, and to urge the reauthorization of the Institute of Museum and Library Services (IMLS).

After a day of advocacy training and issue briefings with Capitol Hill experts, and a robust discussion of the political landscape in 2009, advocates took their message to Capitol Hill to make coordinated visits to Congressional offices.

Advocates left Washington, DC with tips on effective advocacy and advice about how to participate in "year-round" advocacy-engaging elected officials in the ongoing work of your museum.

One participant remarked, "It was great to work together as a field to make our case to Capitol Hill. Now we need to continue to build the relationships with elected officials that

began during Museums Advocacy Day."

Plans for 2010 are now under discussion and we will share information about next year as soon as we can. We hope you'll be able to join us!

Have you noticed that much of my advice for cultivating elected officials mirrors ways you might cultivate a foundation representative or donor? When you begin applying your fund raising skills to cultivating elected officials, you may be surprised how quickly your elected officials begin to see your museum as the true community resource it is. You'll also be helping to communicate the value of museums, which is exactly what we need to do as a field to advance our cause. And if AAM can help on the advocacy front, please don't hesitate to contact us.

This article was adapted for WMA from an article first published in NEMA News

Gail Ravnitzky Silberglid serves as the Director of Government Relations for the American Association of Museums (AAM). She spent 11 years working for Members of Congress and enjoyed visiting museums in their Congressional district, when she was fortunate enough to be invited. She can be reached at gsilberglid@aam-us.org or 202-218-7705.

Innovative Approaches to Increasing Attendance and Maintaining Equilibrium in Face of the Fiscal Crisis

by Allyson Lazar

A recent article in the New York Times stated that:

"More than before, institutions big and small have adopted the same mission: to transform once-hushed museums into vibrant cultural centers where the activities go far beyond what's hanging on the walls."

This transformation is in response to the current economic downturn; a financial reality that has museums and all nonprofits scared, if not actively cutting staff and programs or shutting their doors. However, despite the negative impetus for this shift in museum strategies, this tactic of looking beyond both traditional programming and the walls of the exhibit halls may be just what is needed to ensure the future sustainability of museums.

Reports continue to circulate that even if museum revenues and endowments are down, attendance is up for many museums. And while increased visitorship does not necessarily equate to an immediate increase in revenue from admissions, concessions or retail, it can point to the

development of long-term relationships and future support-including financial support.

So what are these new programs, these changes and transformative strategies that museums are employing? At their most basic, they all share this in common: they all focus on how to better incorporate museums into the lives of their constituents.

In some cases, that means engaging with people where they are already congregating and sharing information online. In other cases, it means offering activities that are important to people but would normally not occur in a museum space. Marketing and special promotions also play a role in this new approach, offering people a free or an inexpensive refuge from the trials of economic hardship or unemployment. But the message is always the same: museums can be and should be a part of daily life.

Programming

MoMA in New York recently played host to a yoga class right in the midst of Pipilotti Rist's installation in The Donald B. and Catherine C. Marron Atrium, "Pour your Body Out." The event, entitled "Put the Om in MoMA," was held in the central sculptural seating island of the site-specific installation, comprised of 25 foot-high moving images.

The Hammer Museum at UCLA in Los Angeles hosted a bike night on April 16, organized by artist Lisa Anne Auerbach. The event featured valet parking for the bicycles, cocktails and a screening of the movie, "Breaking Away." The purpose of the event was to provide an inexpensive alternative for people to get together to socialize. In a city such as Los Angeles, that's a blessing right now.

The Exploratorium in San Francisco offered inexpensive evening programming for adults each Thursday this April. "After Dark" was a series of four Thursdays with extended evening hours coupled with cocktails, music, live performances, films and themed adult programming. Marketing for the events promoted "After Dark" as an "intellectually stimulating playground for adults" with "free parking." Adding further economic incentive for participating (as well as incentive for becoming a member), the Exploratorium also offered a \$20 Members'

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Pass. Benefits of the Pass included free admission to all four events, 20% discount in the store and the opportunity to skip the regular admissions line.

All over the country museums are presenting inexpensive opportunities for people to socialize and have a good time, not just for adults but for families as well. The Nasher Museum of Art in North Carolina reports that families are flocking the museum thanks to free admission for Durham city residents.

Online Engagement

Engaging with the community in new ways isn't only happening within museum walls. The Brooklyn Museum began blogging and joined popular social-networking site MySpace several years ago. Through these forums, they have managed to create vast and ever-expanding, devoted communities. These communities have their origins in cyberspace, but their actions translate into the real world. In fact, virtually all of the experimental social media programs initiated by the Brooklyn are aimed at increasing dialogue between the community and the museum itself. For example, the YouTube Quick Capture was designed to create a community voices component for a real-life exhibition called, "The Black List Project." The result was that visitors recorded 482 videos, 236 of which were used for the project and the videos received over 43,000 views on YouTube.

Advertising and Marketing

Hip, new advertising is also being employed by museums, designed to catch the attention of younger audiences and emphasize the importance of museum permanent collections. The Metropolitan Museum of Art in New York held a competition on popular photo sharing site, Flickr, inviting visitors to take pictures in the Met galleries and post them to Flickr. The winning photos (to be announced within the next month) will be used in the Met's new "It's Time We Met" marketing campaign. Meanwhile the Getty also has a new marketing campaign to demonstrate the daily relevance of their permanent collections in the lives of visitors. A series of television commercials features people going about their daily lives with artworks for their heads, the take-home message being that the Getty "stays with you." The print-ad portion of this campaign is comprised of images of the Getty Center-from the gardens to people interacting with the art-with "inspirational facts" listed on top of the images in the form of nutritional labels, such as Awe 120% or Tranquility 110%.

Development and fund raising

Development efforts are also shifting in response to the economic crisis. "Donate Now" buttons are suddenly blooming on websites throughout the museum world where just a year ago there were only a few such buttons. Creative new fund raising schemes are being tested, such as the Queens Museum of Art's attempt to "sell" New York City "real estate." The Museum's crowning glory is a vast scale model of the City and now visitors can "buy" real estate in the model to the tune of \$50 for an apartment and up. This clever idea appeals both to visitors sense of nostalgia and home (I have been personally tempted to "buy" the apartment in which I grew up) as well as to the idea of laying claim to real estate-even if only virtually-in one of the most expensive

markets in the nation.

How museums speak to donors and funders is changing right now, too. Museums are anxious to demonstrate how they are succeeding in the face of adversity and how they are still committed to serving their communities, even with diminished resources. The Metropolitan Museum of Art (which recently laid off many staff members) has a statement from the Board of Trustees declaring its continued commitment to excellence right on the home page of its website.

Diversification

Each of these strategies alone is a good first step, however none of the museums mentioned above is employing only a single new strategy to combat financial hardship. Having learned abruptly and harshly about the dangers of relying on one main source of income-such as an endowment that has lost value due to the stock market crash-museums are diversifying not just their portfolios but their arsenal of fund raising, friend-raising and revenue generation strategies.

Synopsis

So what do all of these strategies tell us about how to survive the current financial crisis?

1. Museums must be innovative. This is no time to rely on what has always been done in the past.
2. Museums must engage visitors in as many ways and through as many channels as possible. Online social media is crucial for this step.
3. Museums must reach out to visitors where they are and meet their needs rather than creating programs in a

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Innovative Approaches to Increasing Attendance



Flickr image entitled "Sticky Fingers" submitted to the Metropolitan Museum of Art for their "It's time we Met" ad campaign contest by Flickr user seymour_kaplan.

vacuum and hoping that the adage is true for programming that "if you build it, they will come."

4. Museums must focus closely on the methods and content of their communications with their audiences, being honest but highlighting the positive.

5. Museums must diversify their strategies in order to increase attendance, cut spending and keep their heads above water.

Looking to the Future

Although the current financial situation looks grim, there are glimmers of hope. News sources report that there may be signs that the worst is over and that recovery is on the horizon. Museums such as the ones listed above are demonstrating some of the possibilities for new programming and other strategies for staying afloat until the recovery does begin. What's more, these are strategies

that have far-reaching effects; by deepening a sense of involvement and engagement with communities today, museums stand to increase their support for the future.

Post-Script

This article is an elaboration on points made in my "Museums and the Economy" post on the WMA blog found at <http://westmuse.wordpress.com/2009/04/01/museums-and-the-economy-setting-the-stage/>. In that post I also briefly list strategies being employed by other non-museum organizations in the nonprofit sector. If you have thoughts or comments on this article, I would love to hear them. Please feel free to share them with me on the blog.

Allyson Lazar is a freelance museum consultant in the LA area specializing in collections management and online social engagement, including e-philanthropy. She has presented and moderated sessions on alternative revenue generation and fund raising strategies for WMA, CAM, MPMA, ASTC and AAM. She is also a member of the WMA board and is currently serving as Publications Chair. She blogs about museum topics at <http://westmuse.wordpress.com/> and <http://twolsanday.blogspot.com/>.

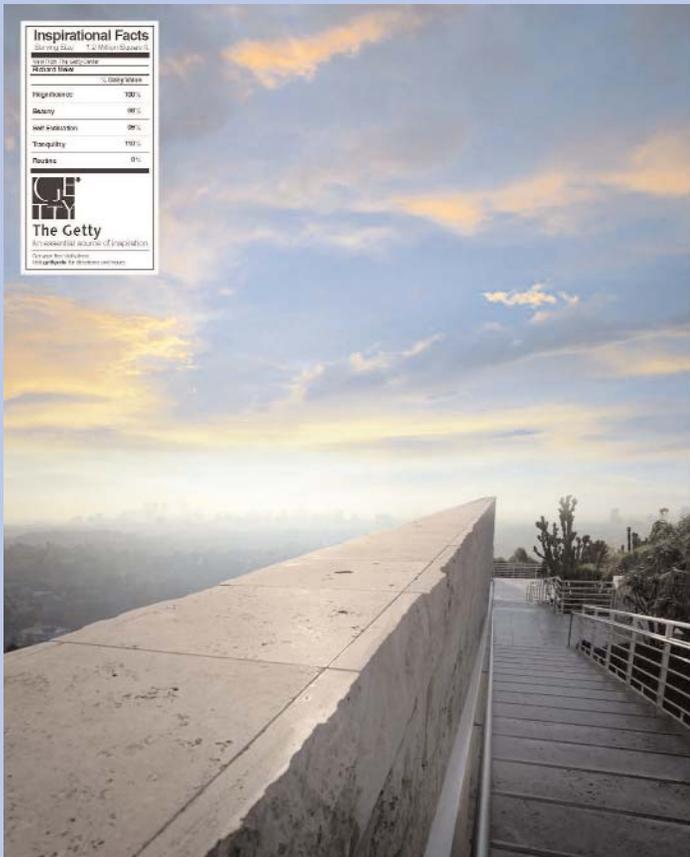
"... the purpose of these ads are two-fold: one, to put the Getty as a top-of-mind destination with our local audience- especially those who are museum-goers, but have not been to the Getty; and two, to let you know that we're more than just a museum- we're a destination with art that will appeal to everyone..."

... since the TV spot and these ads started running, our attendance has been up as high as 7% since the year before.

We were on our way out to the sculpture garden to shoot the ad with the kids looking up at the tall sculpture. On the way there, we had pass by the Baldessari painting and literally both kids pretty much stopped dead in their tracks and looked up at it almost the way you see it in the ad. The photographer then asked if he could shoot that image as well and it turned out amazing (as you can see!). Our hope with our ads is that people come to the Getty and discover for themselves what inspires them.



"Inspirational Facts" advertising campaign image from the Getty Center, featuring kids looking at a piece by Baldessari.



"Inspirational Facts" advertising campaign image from the Getty Center, featuring the Getty architecture.

...with the architecture shot...we love how it has sort of an airplane wing feel to it and hints at the notion of coming to the Getty and soaring over Los Angeles."

-Mara Benjamin Naiditch, Assistant Director, Marketing J. Paul Getty Trust

In Tough Economic Times, Networking Provides Great Benefits

by Stephanie Weaver

In August 1998 I faxed colleagues at San Diego museums, asking if they'd meet at a restaurant to talk about museum visitor studies. Seven of us met for dinner, swapped stories, and learned more about each other's museums. Since then, we've met regularly, created a steering committee, gained a website, and have over 200 people on our email list. Here's how and why we did it, and why you might want to create your own museum networking group. Networking gains importance with the economic challenges facing everyone.

Logistics and history:

I had been involved in three museum groups in Chicago. Having valued getting to know other museum professionals and the chance to get out and see exhibits, I was looking for something similar in San Diego. There were two existing groups here when I arrived, the Balboa Park Educators' Council and the San Diego Museum Council. Each group was excellent, and had a specific focus that wasn't quite what I was looking for. So I decided to set up a dinner meeting to gauge interest in a group focused on evaluation.

At first, we tended to attract educators and exhibit developers, but over time drew in designers, marketers, interpretive specialists, and consultants. We had 25-30 members for the first couple of years, until a super-connected state parks interpreter named Karen Beery joined the group. As Karen began spreading the word, we grew exponentially.

We've nearly always had our meetings at museums to evaluate or review exhibits. Sometimes we've looked at new exhibits—or ones in development—and offered our feedback. Occasionally we've hosted special guest speakers or promoted local workshops (web site usability, interpretive writing, visitor experience) of interest.

Initially we met fairly frequently, once a month throughout the school year with the summer off. We soon found that we had lower attendance when we met monthly, as people's schedules were simply too busy. We did a short survey two years ago (using Zoomerang), and now have a set schedule of bi-monthly meetings beginning in September. We sometimes add social events on the off months (a Holiday Candlelight Tours at Old Town San

Diego State Historic Park, seeing Night at the Museum when it opened), but have found that five meetings per year is enough to have solid attendance and keep group momentum without getting burned out. We have met at museums focused natural history, art, anthropology, and archeology as well as state parks, the zoo, the aquarium, botanical garden, and Sea World. Institutional involvement is totally dependent on staff interest, and ebbs and flows with staff changes. We set up a diverse program for the year, and a mix between exhibit reviews and evaluation discussions.

We've taken three field trips—out to Anza-Borrego desert to see their new visitor center, and up to Los Angeles to attend MESC events. MESC (Museum Educators of



Some of our most valuable networking happens after the meetings end, when we adjourn for happy hour.

Southern California) is a nonprofit, now more than thirty years old, hosting a daylong institute and special speakers. It's a great example of a successful formalized museum networking group. We have chosen to stay simple, with just an email list, no dues, and a steering committee to help plan the meetings. This is a structure similar to the Chicago Museum Exhibitors Group (CMEG). Exhibit developer Barbara Becker manages their email list. CMEG charges \$7 per quarterly meeting. All funds go directly to the hosting museum, to cover the costs of the snail mail invite (300+) and refreshments.

Impacts of the group:

For Greta Brunschwyler, now Vice President of Programs

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at the High Desert Museum in Oregon, our group was a chance to meet with like-minded people and talk about evaluation, at the time relatively new to her. It was "exciting to see people engaging in that line of thought. The synergy of the group amped up my interest in evaluation and my further study of it," in some ways providing a mini-conference experience at no cost and without leaving town. Increasing professional development opportunities at no cost to staff is even more valuable now than when we began.

Despite being based in Chicago, museum evaluator Beverly Serrell has utilized the group several times over the years, to test a theory for an article, to test her Framework for Judging Excellence (the subject of her latest book), and to recruit data collectors for a study of the traveling exhibition Memory.

Brian Cahill-an interpreter with California State Parks out in the desert-volunteered as a data collector for the chance to work with Beverly Serrell. He valued the group for the feeling of connection-being two hours east of San Diego-and also for the many resources it provided: books, fabricators, and other professionals to query. He found it most valuable when people shared their problems during meetings, as it was "oddly comforting to hear how other people overcame their challenges."

Kathleen Hamilton, former Director of Education for the San Diego Museum of Man found the group "definitely helped us get grants. We would mention it in grant proposals as a way we were both educating ourselves about



The San Diego Museum of Man hosted SDEEG's 2nd Vendors Showcase in March.

evaluation and collaborating with other museum professionals. It also satisfies the best practices defined by Excellence in Equity, which I always appreciated for our museum."

New museum professionals have also utilized the group to find jobs and make connections. Megg Sohn, now the group's e-vite designer and webmaster, learned about the group through an informational interview with museum designer David Krimmel. She's found it "critical for my professional development, providing a hands-on conversation. I can hear from all types of professionals at one meeting, and I draw from that experience now when designing museum exhibits." Megg was the co-organizer for our first-ever Museum Vendors' Showcase, a mini-exhibit hall that drew a dozen vendors and nearly 60 people. We recently repeated the event, adding new vendors and drawing additional attendees.

Groups like ours raise awareness of best practices, and good meetings provide the benefits of attending a conference without leaving town. You can also find museum jobs or employees (we send around all job postings to our email list for free), as well as swap spare exhibit materials like cases. This keeps items out of the landfill and helps out small museums with limited budgets.

How to start your own group:

Begin with a specific focus, whether that's exhibits, education, marketing, or evaluation. Set a realistic schedule; each meeting needs an agenda and a strong facilitator to work. Create a small group who will act as the steering committee, choosing venues or topics and helping with logistics and hosting. Create a structure for the exhibit review, which can be as simple as four questions to consider while walking through. Otherwise, as several people noted, meetings can feel like "brag sessions" that aren't helpful as professional development opportunities.

You need one person who keeps your membership list updated. At least one email address bounces with each mailing, so this is a task that takes some time and dedication. We use a reasonably priced bulk mail program (Max Bulk Mailer-\$50) to send out notices; it sends each one out individually so we don't look like spammers to museum firewalls. We send out a welcome email whenever someone joins, and ask them to add our two key email addresses to their whitelist or address book, so our emails

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come through without a problem. We try to limit the number of emails we send out, grouping announcements together.

We produce an annual meeting list with dates, times (generally 3:30-5:30 pm), and locations, and choose a post-meeting happy hour location nearby. This allows us to continue the discussion informally while socializing with colleagues who have become friends. While not necessary, a listserv or blog is also a great way to keep members updated. And, we always take the summer off, so we can begin fresh in the fall.

Conclusion:

The seven of us who sat down to dinner ten years ago never dreamed that this group would have offered us so much. Those who volunteer our time to keep the group going enjoy the synergy it provides, as well as the connections it makes in our museum community. I'd like to thank the Steering Committee members, past and present for their time and effort in achieving this milestone: Karen Beery, Jeri Deneen, Erica Kelly, David Krimmel (our new Chair), Julie Lawrence, Rebecca Lawrence, and Megg Sohn. Feel free to send us questions if we can help you start your own group. Visit our website: <http://web.mac.com/meggs23/iWeb/SDEEG/SDEEG.html>

Stephanie Weaver is a visitor experience consultant based in San Diego. She can be reached at sweaver@experienceology.com.

A Few Useful Resources...

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The Oakland Museum of California

and our broader region, I believe our case has really resonated with funders, despite the current economic situation. We have received major funding just over the past few months from the Kresge Foundation, the National Endowment for the Humanities, and the James Irvine Foundation. While we're thrilled with these major grants, we're even more gratified by the dozens of smaller gifts that are being made by our volunteers, docents, auxiliary guild members, and members. For many, these four and five-figure contributions are truly "stretch gifts" made in recognition of the once-in-a-generation moment that the Museum is experiencing. This is the support that really inspires me, even when the going gets tough!"

-Lori Fogarty, Director
Oakland Museum of California



"I believe the transformation of the Oakland Museum of California comes at a critical time for both the Oakland community and for California. As the only museum in the state dedicated to the art, history, and natural environment of California, we are uniquely positioned to tell the story of the California experience-and to directly engage Californians, whether long-time residents or new arrivals-in bringing their voices to this story. With all of the rapid changes and daunting challenges in California, we also recognize the importance of facilitating an understanding of the state's complex past and encouraging creative thinking about its future. For Oakland, our mission of connecting communities is also essential. We are truly a community-based institution and, more than ever, Oakland and the Bay Area need cultural institutions that are places of celebration, reflection, inspiration, and even healing. Because of these dual purposes of serving our local community

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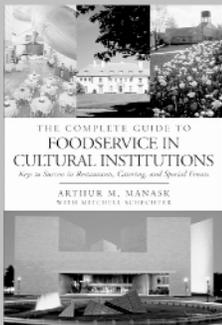
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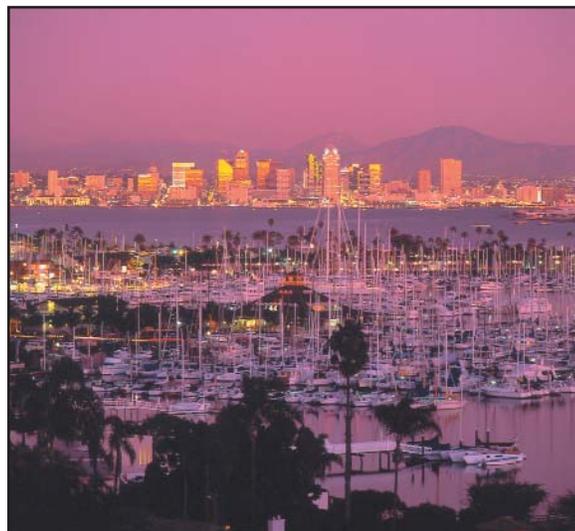
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Reflecting Pool, Balboa Park

This is San Diego!

San Diego is your Special Event for 2009! On behalf of the Host Committee, your Vice-President of Programming, San Diegan Cheryl Hinton, welcomes all of the Western Museums Association members to San Diego for the upcoming annual meeting. As the Conference convenes in October be prepared for warm sunny days in our exotic-themed conference facility near the sparkling Pacific Ocean. The focus of the conference is creative sustainability, including rejuvenation of mind and spirit. We also convene in nearby Balboa Park with its lovely Spanish colonial architecture, unique in the nation for the greatest concentration of museums, including the San Diego Zoo. At our evening events enjoy a sunset arrival in stunning La Jolla at the Museum of Contemporary Art, and the excitement of dancing on the decks of the immense USS Midway for our Masquerade Party. Go to www.westmuse.org to register now!



San Diego Skyline



Hugh's Picks

We asked an insider for some San Diego highlights. Here's what Hugh M. Davies, The David C. Copley Director, Museum of Contemporary Art San Diego, recommends:

- ◆ Salk Institute-Louis Kahn's architectural masterpiece-for the magnificent vista of the sea framed by a timeless building.
- ◆ The truly challenging and visually splendid south course at Torrey Pines Golf Course.
- ◆ Timken Art Gallery in Balboa Park, a jewel box of a museum with a great repository of European old masters, Russian icons, and historical American paintings.
- ◆ In La Jolla, Roppongi Restaurant and Sushi Bar's wonderful hamachi appetizer - served in a most inventive fashion on four upright forks.
- ◆ Strawberry-banana gelati from Gelato Vero in Mission Hills.
- ◆ The Chicano Park murals in Barrio Logan.
- ◆ Cocktails at the W Hotel's hip rooftop Beach bar (complete with sand, of course)

For more information go to: <http://westmuse.wordpress.com/2009/04/21/san-diego-gotta-go/>



The Annenberg Center for Photography

“When plans for the [Annenberg Space for Photography] were still in infancy, the concept of designing a space within the Space for intimate dialogue with photographers, advocates, collectors, philanthropists and the like was initiated by Board Director Lauren Bon.

In subsequent design and planning meetings, the concept of incorporating an intimate setting for reflection continued to emerge as a recurring

theme. Before long, the concept that all good parties wind up in the kitchen-stuck. So Wally's Café was not originally conceived as a wholly public feature of the Space. Instead, Wallis Annenberg and the other Foundation Directors will determine the 'who and what,' not unlike certain grant initiatives of the Foundation that are considered on an invitation-only basis.

At least for now, use and programming of the kitchen remains the realm of the Trustees. The first event, however, has been planned. Wally's Café will be 'christened' in a few weeks by photographers Greg Gorman and Catherine Opie, two of the headliners in the "L8s Ang3les" exhibition. Greg is famous for his celebrity portraits; Catherine for challenging conventions of beauty and fame. In addition to being superlative photographers, each claims to make a mean pasta sauce! So over plates of linguini the next phase of provocative conversation will begin.

Like any new venture we expect the Annenberg Space for Photography (www.annenberg.spaceforphotography.org) will undergo continuous refinement and improvement. At some point we do expect that Wally's Café will find its way into the overall public experience. Accordingly, we encourage interested parties to stay tuned.”

-Leonard Aube, Managing Director
Annenberg Foundation

In Memorium

The museum community lost two vital forces in recent months. **Gianna A. Capecci** (Jan) and **Dr. Evangeline J. Higginbotham** both made their homes in Northern California and touched the lives of many in our community.



Gianna A. Capecci 55, died peacefully at home on February 1, 2009 after a hard-fought battle with ovarian cancer. Jan served as registrar and collections manager at Crown Point Press, Oakland Museum of California, Asian Art Museum, Charles M. Schulz Museum, Society of California Pioneers and, most recently, Fine Arts

Museums of San Francisco. She was a valued instructor of Museum Studies at John F. Kennedy University, Sonoma State University, and USF, helping many to start careers in the arts.



Dr. Evangeline J. Higginbotham also succumbed to cancer. Over the years, Evengeline served as the director of the Sacramento Mental Health Association, the Sacramento Leukemia & Lymphoma Society, the Discovery Museum History

Center (now the Sacramento History Museum), and the Discovery Museum Science & Space Center. She also served as a board member of the Sacramento Convention & Visitors Bureau, and was a founding member of the Sacramento Area Museums association. She was an initiator of the planning for the remodeling of the History Museum, and the expansion and evolution of the Science & Space Center into the coming Powerhouse Science Center.

The San Diego Automotive Museum has named **Paula Brandes** as executive director. She previously held the positions of marketing director and education director at the museum.

Brianna Cutts is the new director of exhibitions at the Bay Area Discovery Museum. Cutts was previously senior project lead at IDEO.

Douglas Fogle has accepted the position of chief curator and deputy director of exhibitions and public programs at the Hammer Museum, Los Angeles.

The Monterey Museum of Art, CA, welcomes **Amanda Holder** as director of communications. Ms. Holder was the director of marketing at the National Steinbeck Center.

L.A. Packing, Crating and Transport has appointed **Susanne Lambert** as exhibition coordinator and client liaison. Lambert was previously collections manager/registrar for the Nora Eccles Harrsion Museum of Art in Logan, Utah.

Julie Lawrence has joined the Museum of Photographic Arts in Balboa Park, San Diego, as the collaborative arts resources for education manager.

The National Endowment for the Arts has promoted **Patrice Walker Powell**, currently deputy chairwoman for states, regions and local arts agencies, to acting chairwoman.

Max Presneill has been hired as the new curator at the Torrance Art Museum, CA.

Sarah Schaefer is the new director of exhibits and collections at North Lake Tahoe Historical Society, CA.

The Computer History Museum, Mountain View, CA, has appointed **Lauren Silver** as director of education. Lauren was previously the associate curator for education for the Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, CA.

Jenkins Shannon has accepted the position of executive director at The Pasadena Museum of California Art.

If you have recently changed jobs, have been promoted at your institution, are retiring or you are the recipient of a distinguished award, send us the information (300 dpi image welcome) to valerie@westmuse.org.

resources

Grant & Award Deadlines

MAY

28. The National Endowment for the Arts Challenge America: Reaching Every Community Fast-Track Review Grants offer support to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations. For information go to <http://www.arts.gov/grants/apply/GAP10/Challenge.html>

JUNE

11. The National Endowment for the Arts Learning in the Arts for Children and Youth Grants offer funding for projects that help children and youth acquire knowledge and understanding of and skills in the arts. To learn more go to <http://www.arts.gov/grants/apply/GAP10/LITA.html>

JULY

1. The National Endowment for the Humanities Preservation and Access Education and Training Grants support efforts to preserve and establish access to cultural heritage resources. Learn more at <http://www.neh.gov/grants/guidelines/pet.html>

15. The National Endowment for the Humanities Preservation and Access: Humanities Collections and Resources Grants support projects that preserve and create intellectual access to such collections as books, journals, manuscript and archival materials, maps, still and moving images, sound recordings, art, and objects of material culture. See http://www.neh.gov/grants/guidelines/Collections_and_resources.html

Meetings & Workshops

May 15, 2009: The Registrar's Committee, Western Region, is sponsoring a Fine Arts Insurance Seminar from 1:00 p.m. - 5:00 p.m. at The Huntington in Pasadena. Contact Jacqueline Cabrera, Chair, RC-WR, T: 310-440-7225 for information.

May 19-22, 2009: The American Institute for Conservation of Historic and Artistic Works will hold its annual meeting, *Conservation 2.0 - New Directions*, in Los Angeles. For information go to <http://conservation-us.org/index.cfm?fuseaction=Page.viewPage&pageId=710>

June 16-17, 2009: The Institute of Museum and Library Services presents the final forum in the Connecting to Collections series, *Stewardship of America's Legacy Answering the Call to Action* at the Albright-Knox Art Gallery and the Burchfield Penney Art Center in Buffalo, NY. The forum, organized in cooperation with Heritage Preservation, gives special attention to collections held in small and medium-sized museums, libraries, and archives. <http://www.ims.gov/collections/Tour/buffalo.htm> has information.

June 21-26, 2009 & January 6-7, 2010: The DigCCurr Professional Institute: *Curation Practices for the Digital Object Lifecycle* (One price for two sessions) will be held at University of North Carolina at Chapel Hill. The institute consists of one five-day session in June 2009 and a two-day follow-up session in January 2010. Go to the DigCCurr website, <http://ils.unc.edu/digccurr/institute.html>, to register.

Publications

Fundraising Basics: A Complete Guide

602 pages: 2009

3rd edition

Barbara L. Ciconte and Jeanne G. Jacob

As nonprofit organizations face heightened scrutiny by the general public, donors, regulators and members of Congress, the third edition of this essential book on the basics of fundraising provides new, up-to-date and valuable information that every fundraiser needs to know. With ethics and accountability being the primary theme of the third edition, this practical guide will continue to provide an overview of the field and give development staff, managers and directors a platform from which to operate their fundraising programs. The new edition also provides much-needed information on giving trends, computer hardware and software available for fundraisers, cost estimates and workflow timetables, and the importance of the Internet. This primer remains a must-have for anyone new to the fundraising arena.

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\$20,001 – \$25,000		\$ 45
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\$100,000 – \$249,999	(2 representatives)	\$125
\$ 50,000 – \$ 99,999	(1 representative)	\$ 75
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