

**Art, Experience, Community:
The Saint Louis Art Museum Strategic Plan
2015–2019**

FINAL DRAFT

Approved by the Board of Commissioners

August 11, 2014

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 Summary of Current State and Key Planning Questions (available separately)

THE MUSEUM TODAY AND TOMORROW

Over the past decade and a half, we have transformed the Saint Louis Art Museum. This is perhaps most apparent in the Museum's new East Building, and in the new installations of the collection that the expansion has occasioned throughout the Museum.

The transformation is also evidenced in more subtle ways, including the caliber of our national and international exhibition partners, the positive critical reception of our exhibitions and scholarship, our record-setting fundraising, the demonstrated strength of our institutional governance and leadership, and the gift and bequest of numerous collections and individual works of art which have immeasurably enhanced the Museum's collection and our visitors' experiences. This transformation has been noticed: local, national, and international perceptions of the Museum have risen substantially in the past decade.

As we look to the future, the question before us is how best to advance an institution that has experienced great success in both comparative and absolute terms, and perhaps equally importantly, how to do so without compromising the stability of our visitation and support, key elements that underlie these achievements. After all, consistent and responsible stewardship is a significant accomplishment, particularly in a time of material challenges, and even turmoil, elsewhere in our field. Our strong position provides an opportunity, if we choose carefully, to achieve much more without limiting our creativity or ambition.

Fostering the direct experience of original works of art is fundamental to the mission of the Saint Louis Art Museum. This mandate is deeply and directly rooted in the Museum's comprehensive collection and in our aspirations for our visitors' experience of it, whether in our galleries or beyond our walls. In our planning, we have thought carefully about the character of that interaction and developed a number of commitments that will more fully realize the potential of the experience of great works of art to inform, to provoke, to inspire, to comfort, and to delight.

The Museum will transform its approach to its audiences. This effort will be rooted in our collection, whether it is on display in our galleries; on loan to community, national, and international venues; or increasingly, accessed remotely on digital platforms. The quality of these experiences must conform to our institutional expectations for authenticity and excellence, and align with our continuing commitment to the stewardship of the legacies of our generations of donors; the public and private resources that support and sustain us; and the respect, admiration, and trust that the Museum has accrued since it first opened its doors to the public in 1881.

We believe that stewardship is a concept that extends to our audiences, whether physical or virtual, present or future, in our galleries, around the corner, or across the ocean. Audiences are changing—in St. Louis and beyond—and the Museum must respond flexibly to these changes by assessing and embracing audience needs, expectations, and motivations. We have developed three overarching strategies that will create a new approach to audiences through exhibitions, learning and engagement initiatives, and technology:

- We will double the number of major exhibitions organized by the Museum, shifting the balance of shows in the main exhibition galleries to a largely self-generated program, creating opportunities to broaden community engagement and to increase our national and international recognition.
- We will evaluate our learning and engagement offerings for effectiveness and impact, and design new programs and content to align with audience interests and learning styles.
- We will significantly expand our use of technology and digital resources in our galleries and beyond our walls as a means to better fulfill our mission and in response to the overwhelming increase in the utilization of, and demand for, virtual resources and access, particularly among those who will comprise our audiences of tomorrow.

Underlying each of these key initiatives is a core commitment to continuing and rigorous research and scholarship on the collection, which is a fundamental prerequisite to an institutional and a virtual presence that is authentic and qualitatively excellent.

The direct experience of original works of art in our galleries is a central, defining element of the Museum's mission. It is an experience that is fundamentally unique, a genuine experience in our increasingly generic world. At its best, this experience has the power to transport us to times and places, and to expose us to ideas, worldviews, and frameworks of belief that we may never have the opportunity to experience first-hand, whether because of dislocations of time, of space, or of thought. Great works of art help us to understand the world around us, and to find our place in it. They remind us that history is real.

This plan sets us on the path to realizing the full potential of each visitor's experience of the Saint Louis Art Museum, and the extraordinary collection that is our legacy, and our responsibility.

MISSION

The Saint Louis Art Museum collects, presents, interprets, and conserves works of art of the highest quality across time and cultures; educates, inspires discovery, and elevates the human spirit; and preserves a legacy of artistic achievement for the people of St. Louis and the world.

VALUES

The experience of art in our galleries is built on a set of fundamental values that reflect what is important to the Museum, guide our day-to-day work, and promote generational strength and continuity.

Art—our collection is the defining aspect of the Museum and is at the center of everything the Museum does.

Stewardship—the Museum stewards a collection built by generations of donors, the public and private resources that support and sustain the Museum, and the public trust. The Museum also stewards its audience, providing welcome, assistance, resources, and engagement opportunities that foster interaction with the works of art in our care.

Authenticity—the experience of genuine, great works of art in our galleries is a unique experience that cannot be replicated and which requires of us honesty, accuracy, rigor, richness in approach, and fearlessness.

Hospitality—warmth and grace must distinguish an experience with this Museum, separating it from the realm of the ordinary, and creating memories that are rich, distinctive and lasting.

Excellence—each effort and pursuit must possess fundamental merit and distinctiveness, and must strive for and occasionally achieve brilliance.

THE MUSEUM IN THE DIGITAL AGE

From the beginning of the planning, museum staff, governance and outside participants unanimously identified technology as a critical planning topic. The discussion extended from the Museum’s use of technology in programs and in the galleries, to questions of “online presence”, social media and virtual audiences, to principles and practices for creating digital content for scholarly purposes. Digital content and communication technologies were identified as important tools for the Museum to use to interpret and share the collection, advance understanding and appreciation of art, and reach existing and new audiences.

Much of this discussion focused on the external context and the important transformations underway with mobile technology, digital audio and video, and on-demand access to popular and scholarly information online. Museums worldwide are confronting these changes and developing sophisticated and rich delivery of content and experiences on multi-layered digital platforms. Museums have not “gone online” so much as they have begun the complex process of using digital tools to reimagine interpretation of collections and expand engagement with audiences.

The Staff Planning Team and Board Planning Task Force discussed how technology should support the Museum’s mission over the next decade: is it a stand-alone activity or one that should be present everywhere at the Museum? Ultimately, the team and task force recommended that the Museum develop a comprehensive digital strategy that would determine the pathways for the Museum’s use of technology in all aspects of its mission.

The digital strategy will provide a road map for the use of technology in interpreting the Collection, for engaging physical and virtual visitors in new ways, and for servicing the needs of a wide range of audiences. The digital strategy is urgently needed; each commitment—Art, Experience, and Community—depends greatly on the Museum making effective investments to expand its technological capabilities.

The Museum will launch a separate project to create a digital strategy by mid-2015. This will include an implementation plan and resource schedule as a companion to the strategic plan. Intermediate milestones include:

- Fall 2014: Identify planning partner(s) for the digital strategy project and convene an oversight task force.
- Winter 2014/2015: Assess the Museum’s current digital environment and resources and explore possible approaches.
- Spring 2015: Complete draft digital strategy.
- Summer 2015: Develop implementation plan and resource requirements.

COMMITMENTS AND PRIORITIES FOR 2015–2019

The plan is organized around four commitments—Art, Experience, Community, and Financial Sustainability—areas in which the Museum will make substantial investments and achieve progress in the years ahead. Art, Experience, Community are each broken down into priorities—specific initiatives that organize activity into a cohesive project or set of projects.

First Commitment: The Art

The power of original works of art to inspire and engage is central to the mission of the Museum and a unique opportunity for our current and future audience. The new East Building and the gallery reinstallations have greatly expanded the experience of art throughout the Museum.

This commitment begins with the care, conservation and study of a collection built by our benefactors over generations and extends to the engagement of existing and new collectors. *The collection is a dynamic entity, which will continue to grow in breadth, depth and quality in the years ahead.*

Our commitment to art continues with the conceptualization, design and execution of a world-class exhibition program for the public’s enjoyment and understanding of art. Exhibitions are a catalyst for research and scholarship, for partnerships with other museums, and for experimenting with new approaches.

The priorities within this commitment are:

- 1. Significantly increase the intellectual understanding of, and physical and virtual access to, the Collection.**
 - a. Expand the depth of knowledge about the Collection through research and scholarship.
 - b. Communicate content about the Collection in multiple and new formats.

- 2. Expand and deepen the preservation of the Collection to reflect the highest standards and practices in the museum profession.**
 - a. Achieve a full understanding of the current physical state of the Collection.
 - b. Expand and align the conservation program to support existing and developing collection needs.
 - c. Improve and modernize storage facilities.

3. Strengthen the impact and effectiveness of all exhibitions and installations.

- a. Present two SLAM-organized exhibitions in the Main Exhibition galleries each year.
- b. Reinstall the American, Egyptian, and Decorative Arts and Design galleries.
- c. Include at least one exhibition each year that will drive attendance and membership.
- d. Include new and unexpected approaches in the multi-year exhibition schedule.
- e. Use strategic partnerships and loans to augment the Collection and to add vitality to exhibitions.

4. Assertively shape the Collection to share more fully the story of art through time and culture.

- a. Develop a more encyclopedic collection by acquiring individual works and entire collections that reinforce existing strengths and fill gaps in the Collection.
- b. Comprehensively evaluate and de-accession objects in the Collection as appropriate.
- c. Cultivate and engage existing and new collectors in efforts to strengthen the quality of the Collection.

Second Commitment: The Experience

The expanded East Building and reinstalled galleries create greater opportunities for visitors to have direct and personal experiences with art in a comfortable and welcoming environment. Fundamental to this experience is the role that personal engagement plays in creating life-long connections to the Museum and its collection. We will take advantage of the size, breadth and quality of our collection to provide intimate and personal experiences for our visitors.

A transformed experience of the Museum begins with understanding visitor expectations, interests, and preferences. It aims to engage with and respond to different learning styles through innovative presentations of art. It provides a clean and hospitable environment. The experience is fully realized through Museum programs and activities—onsite and virtual—that facilitate discovery through creative and engaging experiences.

The priorities within this commitment are:

5. Ensure that every visitor feels a sense of welcome and belonging.

- a. Immediately welcome each visitor and provide information on a range of engagement opportunities.
- b. Ensure that the Museum experience is accessible, welcoming and enjoyable for every visitor.
- c. Align existing and new volunteer programs with the changing expectations and needs of visitors.

6. Foster meaningful and innovative visitor-centered interactions with art.

- a. Understand current audience motivations and interests.
- b. Evaluate exhibitions, installations and programs in the context of audience motivations and interests and programmatic objectives.
- c. Pilot new and reconfigured experiences that will inspire a spectrum of visitors to engage more deeply with art.

Third Commitment: The Community

The Museum’s mission charges us to preserve “a legacy of artistic achievement for the people of St. Louis and the world.” As a public institution, engagement with the community is both a responsibility and an opportunity.

The community includes the residents of St. Louis City and County, visitors from the region, and the many local organizations we work with each day. Our community also includes national and international visitors, our national and international museum partners, and a broad community of scholars, art historians and others who access the collection through research, publications and online. Our community also includes the many benefactors who have supported the Museum since our founding.

We will engage, in a deliberate and sustained way, with the local and regional community to forge connections with art, with the Museum, and with each other. Growth in our audience will be a catalyst for richer engagement, more frequent visitation, and a museum loved—and used—by the entire community.

We will contribute to the vitality of St. Louis by involving the Museum in the cultural activities and organizations that, along with the Museum, create a vibrant city and region. We will also strengthen our national and international presence and profile, connecting the Museum to organizations around the world and enhancing St. Louis’s reputation as a world-class city.

The priorities within this commitment are:

- 7. Reach, engage, and sustain the Museum’s future audience and membership.**
 - a. Intentionally build annual on-site attendance to 500,000 by 2019.
 - b. Develop a new narrative and messaging strategy that reaches our audiences.
 - c. Build the profile of the Museum within its core visitation area of the greater St. Louis region.
 - d. Connect a global base of virtual visitors to the Museum.

- 8. Actively contribute to the vitality of cultural life in St. Louis to better serve the needs of the St. Louis region.**
 - a. Diversify the present profile of the Museum’s audience.
 - b. Create engaging educational opportunities for children, families and adults in St. Louis City and County.
 - c. Connect the Museum to the civic, cultural, educational and corporate communities of St. Louis.

- 9. Strengthen and enrich the Museum’s national and international identity.**
- a. Increase major national and international collaborations with prominent partners.
 - b. Create opportunities for Museum staff to enhance our national and international presence.
 - c. Promote the Museum nationally and internationally.

Fourth Commitment: Financial Sustainability

Today the Museum enjoys a very strong financial position. The Museum operates under a five-year financial plan that includes a balanced operating budget, a plan for prudent resolution of long-term liabilities, and adequate reserves to provide financial flexibility to meet changing circumstances. Over the long-term, however, the Museum must keep financial sustainability at the forefront of its strategic priorities.

The public funding of the Museum, through Zoo Museum District (ZMD) tax revenue, is a significant portion of the Museum's budget and has reached a ceiling in recent years. During the next five years and beyond, ZMD support will not grow in actual dollars or in the proportion of Museum operations it supports.

The current financial strength of the Museum also derives from the successful Campaign for the Saint Louis Art Museum, which funded the East Building and increased the Museum's endowment. The campaign and the East Building were both catalysts for expanding the Museum's membership base and growing its family of philanthropic supporters.

With expected increases in expenses over the long-term, and the need to invest in new priorities, the Museum must strengthen and diversify its contributed revenue streams, particularly annual giving, membership, and other philanthropic support. The Museum must also consider the role of increased endowment as a component of its strategy for financial sustainability.

A commitment to financial sustainability is foremost a recognition that sustaining the quality and excellence of the Museum, achieved over many years, will require ongoing and incremental investment in the future. These questions are discussed further in the section, *Resource Assumptions and Requirements*, and will be actively addressed during the implementation of this plan.

RESOURCE ASSUMPTIONS AND REQUIREMENTS

The plan will be funded with a combination of existing and new resources. During the implementation period, 2015–2019, the Museum will incorporate the requirements of the plan into the Museum’s budget as resources to fund the plan become available. This will ensure that implementation is well integrated with ongoing financial management processes.

Resource Assumptions. The Museum has an approved five-year financial plan that includes detailed assumptions on revenue and expenses. For strategic planning purposes, at a high level, the following assumptions inform investments in the strategic plan:

- The Museum will remain financially stable, with a mandated balanced budget based on an approved five-year financial plan. This plan includes ongoing financing actions (such as debt repayment) as developed and approved by the Commission.
- The Museum’s support from tax revenue to the ZMD will be flat over the plan period (no major increases or decreases are expected from current levels).
- The Museum is not planning major capital projects during the plan period; the Museum will continue to pursue ongoing capital improvements. (See below).
- The Museum will maintain a market-based compensation strategy to recruit and retain high caliber staff.
- There is limited potential for increases in earned revenue and thus increased earned revenue should not be seen as a primary source for funding new initiatives.
- There is material potential for re-investment and deployment of existing resources to support the initial implementation of the strategic plan—this should be the “first line” of the implementation budget for the plan.
- In the long-term, increased contributed support will be a critical source of baseline revenue and a necessary source of funding for new initiatives; this will require ongoing stewardship of existing and new supporters.

Preliminary Resource Requirements. Based on implementation planning to date, outlined below are estimated operating and capital resources required to implement the goals and objectives in the Strategic Plan. These are *baseline* requirements for implementation and will be revised as plans evolve. The Commission will charge the Finance Committee to develop and recommend an initial funding strategy for the plan in the fall of 2014.

One Time and Operating Costs

Below are estimated one time and annual operating requirements to support plan priorities. These are expressed in *annual dollar amounts that are incremental* to the Museum’s baseline budget. These will be refined as implementation progresses.

	<i>One-time Costs</i> (\$ in 000s)	<i>Operating Costs</i> (\$ in 000s)
Art	\$500	\$2,300
<ul style="list-style-type: none"> • Expanded exhibition schedule • Museum-wide collection survey • Increased collections management and exhibitions capacity • Pilot projects in research, publication and interpretation. 		
Experience	\$250	\$450
<ul style="list-style-type: none"> • Comprehensive program evaluation • Pilot programs for interpretation and engagement • Volunteer engagement staffing • Museum experience staffing 		
Community	\$450	\$825
<ul style="list-style-type: none"> • Audience research and community needs assessment • Expanded marketing and outreach activity • Audience engagement staffing • New community engagement programs • International outreach and professional support • Civic leadership funds 		
Technology	\$500	TBD
<ul style="list-style-type: none"> • Digital strategy project launch (planning costs) • Implementation costs to be determined 		
Total One Time and Operating Costs	\$1,700	\$3,575

Acquisition Funds

Increasing funds for acquisitions will allow the Museum to more actively shape the collection, respond to opportunities, and fill gaps. Acquisition funds can be one-time current use or endowed.

Target for Increase in Acquisitions Funds (in additional annual dollars available for acquisitions)

Total Increase in Acquisition Funds

Acquisition Funds
(\$ in 000s)

\$4,000

\$4,000

Capital Projects and Costs

Below are preliminary estimated capital costs. These reflect plan priorities and anticipated capital projects during the 2015–2019 period. These will be refined as specific projects are developed and in the context of the Museum’s ongoing capital planning process.

Storage project

Gallery reinstallations

Loop road construction

Equipment, administrative space, and related costs for Art, Experience and Community

Wireless infrastructure

Facilities master plan (professional services)

Sustainability study

Fire suppression and seismic safety

Preliminary Estimate of Capital Costs

Estimated Capital
Costs

\$8,000

\$2,250

\$1,000

\$750

\$600

\$500

\$150

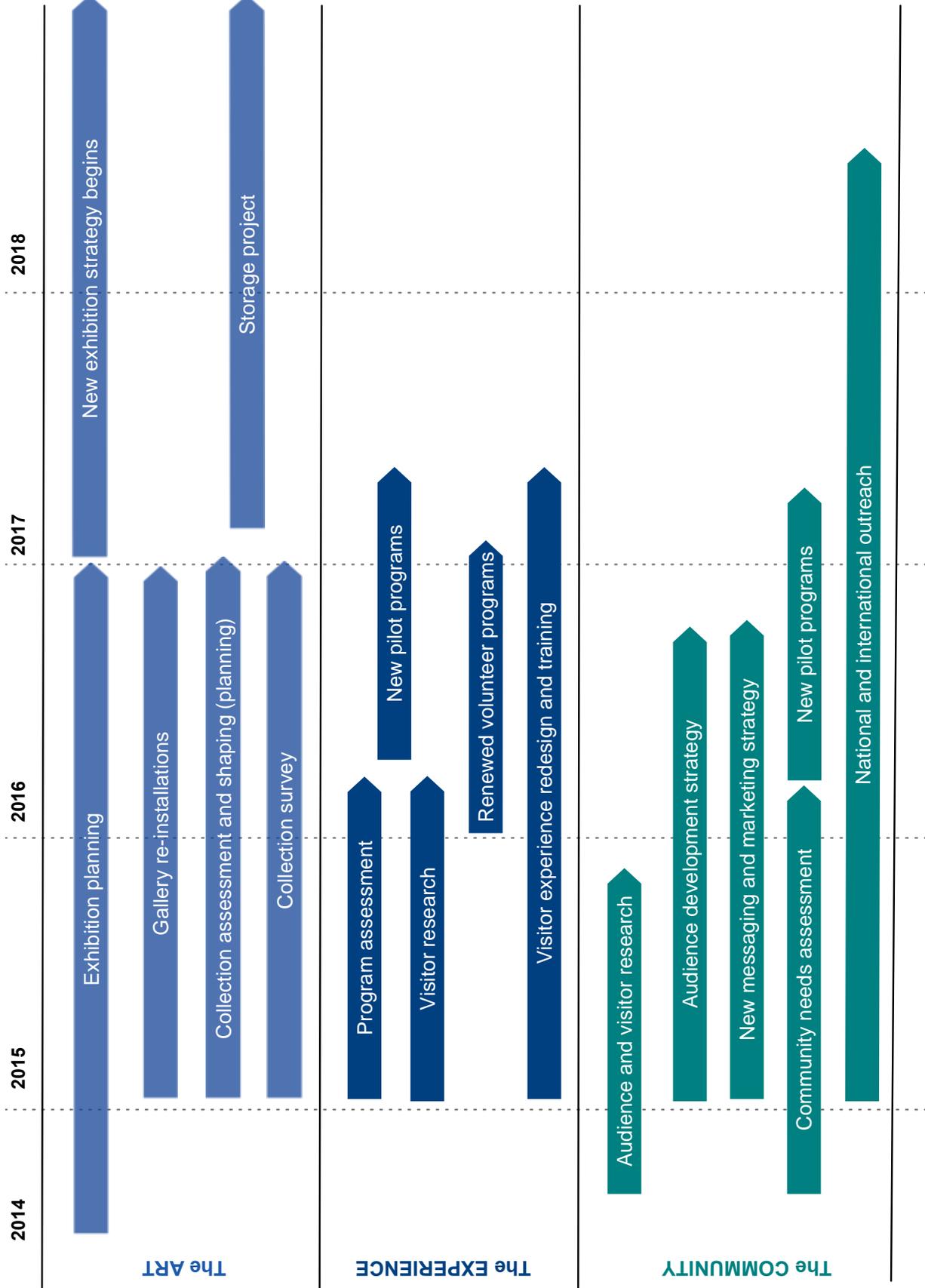
TBD

~\$13,250

Sustainability at the Museum. The East Building was certified as LEED Gold by the U.S. Green Building Council. Going forward the Museum is committed to continued efforts to reduce its carbon footprint. As part of this commitment, the capital resource schedule includes funds for conducting a sustainability study. Such an audit is recommended by the *American Alliance of Museums* as a way of assessing resource use and identifying opportunities for conservation of energy, materials, and other resources. In this way, the Museum will be a responsible and proactive participant in local and national conversations about sustainability and environmental responsibility.

Developing a Facilities Master Plan. During the plan period, 2015–2019, the Museum will develop a comprehensive facilities master plan to assess the Museum’s long-term needs and prioritize existing and new capital projects over a 20+ year period. A facilities master plan will provide a road map for small- and large-scale capital improvements and recommend sequencing and clustering of projects to maximize efficiency and effectiveness. Projects will be undertaken as resources become available. Topics outlined above such as fire suppression, seismic safety, sustainability, and other infrastructure should be included in the scope of the master plan.

Timeline of Major Activity—2015 to 2019



PLAN IMPLEMENTATION AND OVERSIGHT

Implementation Process

The implementation of the priorities and objectives in this strategic plan will be the responsibility of the Museum's leadership, including the Director and Deputy Directors.

Implementation of priorities and objectives will be executed at the department level or by cross-departmental teams as appropriate. Measurable outcomes of the strategic plan will be established as teams define specific deliverables and deadlines.

Oversight

The Commission is responsible for overseeing progress on the strategic plan and will set a schedule of regular briefings to be prepared by the Director and Deputy Directors.

The Commission will determine an appropriate number of standing committees or ad hoc task forces to oversee specific commitments and initiatives. These will include, but not be limited to, the following:

- The Finance Committee will immediately take responsibility for developing a funding framework for the strategic plan, reporting to the Commission with recommendations for short- and long-term funding of the plan priorities. This framework will integrate with fundraising assumptions and planning work. The Finance Committee will provide ongoing oversight to investments in the plan, including year-to-year priorities and funding strategies.
- The Collections Committee will oversee priorities related to the Collection and incorporate those in its annual agenda.
- A new Ad Hoc Task Force for Digital Strategy will be formed immediately to oversee the technology planning.
- A new Ad Hoc Task Force for the Museum Experience will be formed to oversee the priorities related to the visitor experience, learning and engagement, and other areas.
- A new Ad Hoc Task Force on Audience Development will be formed to oversee the audience development, membership, and community engagement priorities.
- The Building Committee will oversee both short- and long-term facilities planning questions; including the development of a facilities master plan.

STRATEGIC PLANNING PROCESS AND PARTICIPANTS

In January 2013, the Saint Louis Art Museum launched a strategic planning process to set long-term priorities for the Museum. The planning began just as the Museum was preparing to open the new East Building in June 2013, the final major component of the previous strategic plan developed in 1999-2000.

The 2013–2014 planning process took a comprehensive and broadly participatory look at the Museum today, its external context, and its opportunities for the future. The planning process began with background interviews of Museum staff, governance, donors and members of the St. Louis community. These interviews contributed to the design of the planning process and the conceptual focus of the work.

Many members of the Museum community contributed to the strategic plan; more than 200 people participated in planning activities in some capacity between January 2013 and June 2014 in over twenty formal planning sessions. Principal planning activity began in 2013 with the first meetings of the Staff Planning Team and the Board Planning Task Force. The following planning groups developed the plan (see Appendix A for a complete list of background interviews and planning participants):

- **A Board Planning Task Force** of Commissioners, Trustees, Friends Board Members and other members of the community. The Task Force met throughout the process to shape the planning agenda, discuss planning questions, review assumptions, discuss contextual data and an analysis of the Museum today, and assess and prioritize plan goals. The Task Force reported to the Commission periodically and recommended the final plan for approval.
- **A Staff Planning Team** including the Director, Deputy Directors, and staff from a cross-section of departments. The Staff Planning Team developed the engagement process for Museum staff, drafted planning questions and assumptions, and contributed to the analysis of the Museum today. The Staff Planning Team designed and charged the Working Groups (see below) during the priority setting and action planning phases of work.
- **All Staff Planning Sessions.** In March 2013 the entire Museum staff met in two planning sessions (more than 140 participants in total) to offer input into the questions and issues that the plan should address. The results of these sessions flowed directly into the early discussions of questions and priorities.
- **Departmental Retreats.** In April 2013 the departments of Education, Marketing and Development met for a daylong planning retreat focused on questions of program, audience, and outreach. The Museum’s curators also held a daylong retreat with the Director to discuss planning assumptions and questions related to the collection, exhibitions, and scholarship.

- **Staff Working Groups.** More than forty staff participated in five cross-departmental working groups (on Art and Exhibitions, Audience and Community, Museum Experience, Identity and Profile, and Technology) that met from January to June 2014. Working Groups developed draft priorities and objectives for discussion with the Staff Planning Team and then developed action plans for the final refined set of priorities.
- **Commission, Trustees, and Friends Board.** The Commission formally discussed strategic planning at its meetings in March and June 2014. The Trustees and Friends Board received planning updates and presentations at Joint Meetings in 2013 and 2014. Further, two open discussion sessions were held for Commissioners, Trustees, and Friends Board Members, including honorary members of those groups, in May 2013 and October 2014. These sessions reviewed planning questions, discussed areas of focus for the Museum, assessed external context, and offered other input for inclusion in the planning.

APPENDIX A: PLANNING PARTICIPANTS AND BACKGROUND INTERVIEWS

Board Planning Task Force

The Honorable Jean Hamilton, Task Force Chair *Honorary Trustee*

Adrienne Davis *Board of Trustees, President*

Jeff Fort *Board of Commissioners*

Amos Harris *Principal, Spinnaker Real Estate St. Louis Partners, LLC*

John Horseman *Board of Trustees*

Jack Musgrave *Board of Commissioners, Vice President*

Pat Mulcahy *Honorary Trustee*

David Obedin *Board of Trustees*

Pam Trapp *Board of Trustees*

Barbara Taylor *Board of Commissioners, President*

Don Suggs *Advisory Commissioners*

Jerry Sincoff *Honorary Trustee*

Mark Weil *Board of Commissioners*

Staff Planning Team

Brent Benjamin *Director*

Ann Burroughs *Associate Educator/Head of Educational Media*

Jason Busch *Deputy Director for Curatorial Affairs and Museum Programs*

Patricia Crowe *Director of Marketing and Communications*

Jennifer Doyle *Teacher Programs Coordinator/Associate Educator*

Jeanette Fausz *Director of Collections*

Renee Franklin *Director of Community Partnerships*

Carl Hamm *Deputy Director for Development and External Affairs*

Simon Kelly *Curator of Modern and Contemporary Art*

Judy Mann *Curator of European Art to 1800*

Ella Rothgangel *Associate Registrar/TMS Administrator*

Carolyn Schmidt *Deputy Director for Finance and Administration/Controller*

Jason Stockmann *Information Technology Director*

Jennifer Stoffel *Director of External Affairs*

Jennifer Thomas *Director of Annual Programs*

Claire Walker *Assistant Painting Conservator*

Deborah Zumwalt *Special Projects Manager, Directors Office*

Staff Working Groups

Audience and Community Working Group

Renee Franklin (Leader) *Director of Community Partnerships*

Debbie Boyer *Interim Retail Sales Director*

Patricia Crowe *Director of Marketing and Communications*

Carl Hamm *Deputy Director for Development and External Affairs*

Michaeleh Metz *Ticketing and Operations Manager, Development/Visitor Services*

Wendy Sporleder *Database Administrator*

Jennifer Thomas *Director of Annual Programs*

Elizabeth Wyckoff *Curator of Prints, Drawings and Photographs*

Museum Experience Working Group

Ann Burroughs (Leader) *Associate Educator/Head of Educational Media*

Nichole Bridges *Associate Curator for African Art*

Jason Busch *Deputy Director for Curatorial Affairs and Museum Programs*

Jennifer Doyle *Teacher Programs Coordinator/Associate Educator*

Brigid Flynn *Director of Institutional Giving*

Jennifer Thomas *Director of Annual Programs*

Sherri Williams *Associate Educator*

Art and Exhibitions Working Group

Jeanette Fausz (Leader) *Director of Collections*

Simon Kelly (Leader) *Curator of Modern and Contemporary Art*

Brent Benjamin *Director*

Jason Busch *Deputy Director for Curatorial Affairs and Museum Programs*

Marianne Cavanaugh *Head Librarian*

Carl Hamm *Deputy Director for Development and External Affairs*

Philip Hu *Associate Curator of Asian Art*

Judy Mann *Curator of European Art to 1800*

Ella Rothgangel *Associate Registrar/TMS Administrator*

Bobby Sanderson *Director, Major Gifts and Campaigns*

Claire Walker *Assistant Painting Conservator*

Identity and Profile Working Group

Patricia Crowe (Leader) *Director of Marketing and Communications*

Brent Benjamin *Director*

Jason Busch *Deputy Director for Curatorial Affairs and Museum Programs*

Lisa Cakmak *Assistant Curator of Ancient Art*

Carl Hamm *Deputy Director for Development and External Affairs*

Matthew Hathaway *Communications Manager*

Jennifer Thomas *Director of Annual Programs*

Debbie Zumwalt *Special Projects Manager, Directors Office*

Technology Working Group

Ella Rothgangel (Leader) *Associate Registrar/TMS Administrator*

Ann Burroughs *Associate Educator/Head of Educational Media*

Lisa Cakmak *Assistant Curator of Ancient Art*

Marianne Cavanaugh *Head Librarian*

Patricia Crowe *Director of Marketing and Communications*

Kate Gleason *Membership Manager*

Carl Hamm *Deputy Director for Development and External Affairs*

Sean O'Neal *Secretary to the Boards and Custodian of Records*

Carolyn Schmidt *Deputy Director for Finance and Administration/Controller*

Wendy Sporleder *Database Administrator*

Jason Stockmann *Information Technology Director*

Background Interviews

Dr. Benjamin Akande *Board of Trustees*
Amelia Bond
Fred Bronstein
Adrienne Davis *Board of Trustees, President*
Pat Dougherty
John Fox *Advisory Commissioners*
The Honorable Jean Hamilton *Honorary Trustee*
John Horseman *Board of Trustees*
Helen Kornblum *Board of Trustees*
Judy Weiss Levy *Advisory Commissioners*
Richard Liddy *Honorary Trustee*
Charles Lowenhaupt *Board of Commissioners*
Linda Martinez *Board of Commissioners*
Veronica McDonnell *Board of Trustees*
Pat Mulcahy *Honorary Trustee*
Jack Musgrave *Board of Commissioners, Vice President*
Bill Polk
Carrie Polk
Emily Pulitzer *Honorary Trustee*
Richard Ryffel
Vince Schoemehl
Jerry Sincoff *Honorary Trustee*
Donald Suggs *Advisory Commissioners*
Barbara Taylor *Board of Commissioners, President*
John Weil *Honorary Trustee*
Mark Weil *Board of Commissioners*
Brad Werner *Board of Trustees*
Freida Wheaton *Board of Commissioners, Secretary*
Gary Wolff *Board of Commissioners*
Ellen Zucker