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# SMITH COLLEGE MUSEUM OF ART

## 2017-2022 STRATEGIC PLAN

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# LETTER FROM THE DIRECTOR

From its beginnings in the 1870s, the Smith College Museum of Art (SCMA) has been guided by the understanding that original works of art can be a powerful component of the liberal arts education, embodying aesthetic rewards and a wealth of information about history and human culture. The commitment to forming an art collection that would be a vital part of educational experiences was articulated as one of the founding goals of Smith College. The museum that has grown from that early vision has evolved in concert with the academic program it exists to support. Today SCMA is widely recognized as one of the leading academic museums in the nation, contributing meaningfully to Smith College's mission to educate women of promise for lives of distinction and purpose.

This 2017-2022 Strategic Plan marks the beginning of the next chapter in SCMA's evolution, as we set forward a vision aligned with the college's new strategic plan. In developing it, we've asked these questions: What initiatives in the next five years will be crucial to deepening the museum's service to the larger mission of Smith? How will an enhanced SCMA help Smith College have an even greater positive impact on the world? How will it further bolster Smith's success in graduating women who will lead in all fields of endeavor?

The vision outlined here grows from an inclusive and iterative process guided by museum and college leaders and engaging with a wide range of community members and stakeholders. Through focus

groups, interviews and workshops we gathered input from students, faculty, alumnae, SCMA members and leaders from both Smith College and Northampton. Facilitated by our partners at brightspot strategy, this process took place between April and August 2016. It concurred with and was informed by the final phase of development of a new strategic plan for the college. Writing this plan has given us the opportunity to reflect on SCMA's history, our progress during the past 15 years, and the exciting opportunities that lie ahead.

## REFLECTING ON THE RECENT PAST

The comprehensive renovation of the Brown Fine Arts Center in 2003 yielded state-of-the-art museum facilities with expanded space for the storage, display and study of the collection. On-site classrooms, a teaching gallery and a study center for works of art on paper are all tailored to facilitate access to the breadth of the collection for faculty, students, and scholars.

The ensuing years have seen an expansion of the museum's capacity and impact in every area of our work. We have broadened the scope of our collections to be more global, prioritizing and strengthening them around the college's areas of growth. The creation of high-resolution images of the entire collection has paved the way for increased discovery, access and use. Our staff has expanded, bringing in additional curatorial expertise and educators skilled at facilitating engagement with art for all of our audiences.

## FOSTERING MUSEUM & VISUAL LITERACY

SCMA's 2009-2013 Strategic Plan articulated a mission of creating meaningful and memorable experiences with exceptional art. We have done this by fostering transformative encounters with original works of art and nurturing fluency in analyzing visual images and the workings of a museum.



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Guided by that plan, we deepened our work supporting the integration of the museum's collection across the college's curriculum. SCMA is recognized as a pioneer in this area, with our holdings actively used by faculty in the humanities, sciences and social sciences, including dozens of immersive, museum-based courses taught on-site.

A new interpretive plan aligned the way we present our collection with the college's learning goals for Smith students. It was integrated in 2014-15 with the complete refurbishment and reinstallation of the museum's galleries, a project that also created new display spaces within the building's existing footprint.

We have continually challenged ourselves to make everything we do a learning opportunity for students. Each year, dozens of Smith students gain hands-on understanding of the world and work of museums through work-study and volunteer opportunities in virtually every SCMA department. This notably includes our Student Museum Educator program, which provides educational services for pre-K through 12th-grade classes from local schools while training Smith students in methods of gallery teaching and interpretation.

In 2009, museum staff collaborated with an interdisciplinary faculty advisory committee to launch the Museums Concentration, a distinctive academic opportunity for undergraduates to explore the history and cultural role of museums and the professional disciplines they engage through a combination of courses, practical experiences and independent research. This program in the study of museums was the first concentration offered by the college and it has provided the organizational model for a growing number of concentrations at Smith. A post-baccalaureate fellowship program, also established in 2009, has extended this educational opportunity to recent college graduates by offering mentored, entry-level work experiences in museum education, marketing and communication, and curatorial work.

## CONNECTING PEOPLE, ART & IDEAS

SCMA's record of innovation and achievement strongly positions us to deepen our contributions to Smith's curriculum and culture and to explore new ways to realize the unique potential of a college art museum. Our research for this plan affirmed that SCMA is widely recognized as one of Smith's distinguishing assets, understood as a significant teaching and learning resource, and utilized as an active forum for academic inquiry and experiential learning. Importantly, our findings also revealed the value our audiences place on SCMA as an agent of dialogue and social interaction.

This plan imagines building on this strong foundation to take our work as an engaged and engaging institution to the next level. It seeks to advance our support for the development of new pedagogies and to mine the potential of informal learning environments. It aspires to create a more porous institution that invites participation, strengthens partnerships and is responsive to issues affecting our campus and communities. It seeks to activate SCMA's power as a gateway and point of connection to Smith, particularly for an extended alumnae network. And it recognizes the need to embrace new technologies thoughtfully to realize efficiencies in our work, collaborate with partners and innovate in areas ranging from interpretation to digital scholarship.

It has been exciting to have members of our community join with museum staff in envisioning the potential for this next chapter in SCMA's history. I am excited now to share the strategic plan that has emerged from that process and hope that it will inspire you to help us fulfill our mission to cultivate inquiry and reflection by connecting people to art, ideas and each other.

Jessica Nicoll '83  
Director and Louise Ines Doyle '34 Chief Curator



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SMITH  
COLLEGE  
MUSEUM OF  
ART

CONNECTING  
PEOPLE TO ART,  
IDEAS AND  
EACH OTHER

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# SINCE OUR FOUNDING WE HAVE DEFINED WHAT IT IS TO BE A TEACHING MUSEUM

In 1919, Smith College recognized the growing importance of the art collection it began forming 40 years earlier by appointing a director to manage it. This signified the collection’s evolution from an embedded resource in the art department to an asset that had broad educational value for the college and the surrounding community and demanded intentionality in its development, care and use. It was the first important step in identifying Smith’s collection as an art museum.

As the museum approaches this 100-year anniversary and the college approaches its 150-year anniversary, we have an opportunity to reflect on all that we have accomplished in service of furthering our mission, with an eye on future opportunities. SCMA has grown from a small, 19th-century collection of contemporary American art to a leading educational institution with renovated galleries and refreshed programming spaces, creative partnerships and new academic programs, and a growing roster of curators and staff committed to inspiring the pursuit of our best selves through our expansive collections. We will continue to foster meaningful and memorable experiences with art for students and faculty of Smith College and the other communities that have shaped our identity and service for the last century.





# AT 100, WE CONTINUE TO MODEL HOW A MUSEUM CAN CONNECT PEOPLE WITH ART, IDEAS AND EACH OTHER

For nearly 100 years, we have been a leader among academic museums, setting the standards for how a museum can support teaching and learning on a college campus, nurture lifelong learners, and model how a museum can fit into the life of the community and society at large.

As we approach the century mark, we must continue to test what a teaching museum is today and what it should be in the future. Collecting, preserving, researching and displaying works of art remain at the core of our mission in support of learning, teaching and critical dialogue. Inquiry and reflection drive our own practice and are at the heart of the experiences we create for our visitors.





# THE COLLEGE’S AMBITIONS ILLUMINATE OUR OPPORTUNITIES

As a renowned women’s liberal arts institution, the direction of Smith College has always guided the museum’s development. As the college has taken time to reflect on its own successes and opportunities through a similar strategic planning effort, the museum, built on a foundation of meaningful and memorable encounters with art, is uniquely positioned to support the college’s strategic objectives by:

- Enhancing the college’s goal of creating global citizens by serving as a bridge to local, national and international communities and as a space for participation and dialogue
- Fostering inclusion and diversity in our collections, practice, programs and operations
- Modeling best practices in the field of experiential learning
- Building partnerships and resources that support emerging pedagogies through expanded access to shared collections at Smith College
- Tackling the world’s most “wicked problems” through conversations that ignite ideas.





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## CHANGING IS THE ONLY WAY TO ENSURE OUR CONTINUED SERVICE

With the recent retirement of several integral and long-term members of our team, and with newly outlined priorities in the college's strategic plan, this is the right time to plan for the museum's future. Like any institution that has stood the test of time, we will always be balancing the value of our traditions with the need to continue evolving in response to changing circumstances. A Smith education today is not the same as it was a century and a half ago, and the way art is collected, stored, displayed and interpreted has also significantly changed over the same time period.

Adapting to these changes is the cornerstone of our sustained success, and while much else will change over the next 100 years, we are confident we'll continue growing. Throughout this plan we have identified opportunities to challenge ourselves by emphasizing ongoing learning and development for our staff, building a positive and affirming internal culture, continuing to build our individual and collective expertise, finding efficiencies in operations, and being inclusive in everything we do—from recruiting to identifying tomorrow's donors.



## OUR MISSION

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THE SMITH  
COLLEGE MUSEUM  
OF ART CULTIVATES  
INQUIRY AND  
REFLECTION BY  
CONNECTING  
PEOPLE TO ART,  
IDEAS AND EACH  
OTHER.

## WE DO THIS BY

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Engaging people with first hand  
experiences with art, artists and  
museum practice

Collecting, researching, presenting  
and preserving an expansive  
collection of art in the service of  
learning, teaching and critical  
dialogue

Fostering an environment that  
welcomes diverse perspectives and  
inspires imagination







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# 2017-2022 STRATEGIC PLAN

We believe that if over the next five years we focus on shifting the museum's overall tone and personality, deepen our relevance to our audiences, foster initiatives that increase collection stewardship and access, refine how we create active and experiential learning, and reach beyond our four walls – then we will fulfill our mission to cultivate inquiry and reflection by connecting people to art, ideas and each other.

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## OUR PRIORITIES:

1. TONE & PERSONALITY
2. RELEVANCE
3. COLLECTION STEWARDSHIP & ACCESS
4. ACTIVE & EXPERIENTIAL LEARNING
5. BEYOND FOUR WALLS



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# GOALS & STRATEGIES

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# 1. TONE & PERSONALITY

CONVEY A SENSE OF WELCOME AND OPENNESS TO EXPLORATION, DISCOVERY AND PERSONAL ENJOYMENT THAT INVITES A RANGE OF VISITOR ENGAGEMENT

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## OBJECTIVES

- |                                                    |                                                                     |                                                 |
|----------------------------------------------------|---------------------------------------------------------------------|-------------------------------------------------|
| 1.<br>ENSURE THE MUSEUM IS WELCOMING AND INCLUSIVE | 2.<br>SUPPORT A HEALTHY INTERNAL CULTURE BASED AROUND SHARED VALUES | 3.<br>BUILD ONGOING RELATIONSHIPS WITH VISITORS |
|----------------------------------------------------|---------------------------------------------------------------------|-------------------------------------------------|

The Smith College Museum of Art was built on the principle of being of and for our community. By establishing the museum, the college created a gateway between the community and campus, a resource to be shared by all, for the advantage of society at large. Since its formation, the museum has welcomed and connected communities—the students and faculty at Smith College and across the Five Colleges, neighbors in the Northampton area, museum staff, alumnae and members, and national and international artists and visitors—by creating engaging experiences with art.

While our mission and programs have focused on inclusion, our visitor experience and communications have not been as successful. In speaking with our visitors, we have learned there is a perception that the museum experience is driven by rules and regulations rather than exploration, discovery and enjoyment. Therefore, in the next five years, we will refresh our brand, visual identity and communications, we will rethink our security and visitor experience to be more welcoming and inviting, we will align our hours with the availability of our audience, and we will investigate the possibility of being free for all visitors. We will ensure our audiences understand we are here for them.



## 1.1 PRIORITIZE A VISITOR-CENTERED APPROACH

Eliminate perceived barriers to entry by reviewing our hours, admissions and membership policies, our entry and orientation experience, and the way we gather and respond to visitor feedback

## 1.2 IMPROVE SECURITY OPERATIONS

Empower security staff to contribute to a meaningful visitor experience and provide the training and support required for this team to be successful

## 1.3 INCORPORATE INCLUSIVE PRACTICES

Integrate inclusive practices into museum operations to ensure a welcoming environment for all visitors, staff and volunteers

## 1.4 REFRESH OUR BRAND, COMMUNICATIONS & MESSAGING

Research, develop and implement a new brand, visual identity and communications plan that welcomes visitors and invites exploration, discovery and enjoyment

## 1.5 ENHANCE OUR EXTERNAL & ORIENTING SPACES

Enhance our public spaces to welcome and orient visitors, encourage social interactions and connect the museum to its surroundings

## 1.6 SUPPORT A MORE POSITIVE & AFFIRMING INTERNAL WORK CULTURE

Define shared values and research and implement new training and tools to support staff development, team collaboration and workplace effectiveness



## 2. RELEVANCE

CONNECT THE  
MUSEUM'S PROGRAMS,  
INITIATIVES AND  
COLLECTING PRIORITIES  
TO THE INTELLECTUAL  
INQUIRY AND DISCOURSE  
ON CAMPUS

### OBJECTIVES

1. CONNECT ART EXPERIENCES WITH THE LIVES AND INTERESTS OF OUR COMMUNITY
2. ESTABLISH SCMA AS A PLACE FOR OPEN DIALOGUE
3. INVITE STUDENT PARTICIPATION IN THE LIFE AND WORK OF SCMA

Throughout the strategic planning process, our stakeholders challenged us to think about what it means to be relevant to our campus community. In *The Art of Relevance* (2016) by Nina Simon, relevance is the key that opens the door to an experience. For us, relevance means creating environments and experiences where people can forge connections among ideas and objects, historical context and contemporary issues, and their academic studies and social lives. To do this, we need to open the door to new experiences in the museum and collaborate with partners to connect the museum's programs, initiatives, and collecting priorities to the intellectual inquiry and discourse on campus.

With the closure and renovation of Neilson Library, we have an opportunity to provide new environments for work and study on campus. The college has developed a plan to activate the Brown Fine Arts Center atrium, which connects the museum to the Department of Art and Hillyer Art Library, as a study space for students. The museum sees this as a unique opportunity to partner with the college to connect a comfortable and engaging study and work space in the atrium with the museum. We will investigate opportunities to open the atrium entrance to the museum, modify our hours to reflect student schedules, and partner with campus groups to offer programming that connects the two spaces.

## 2.1 ALIGN WITH CAMPUS DISCOURSE

We will be a proactive contributor to campus discourse by building meaningful partnerships to create programs and exhibitions that contribute to campus-sponsored initiatives

## 2.2 ASSESS RETURN ON INVESTMENT OF EXHIBITION PROGRAM

Develop assessment protocols, and then design, prototype and evaluate a new exhibition schedule that increases operational flexibility

## 2.3 SUSTAIN STUDENT PARTICIPATION IN MUSEUM PLANNING

Continue to engage students in advising and contributing to planning at the museum

## 2.4 INCORPORATE MORE VOICES THROUGHOUT SCMA

Integrate new opportunities for participatory dialogue throughout the museum and showcase the voices of our community in the building and online



### 3. COLLECTION STEWARDSHIP & ACCESS

INVESTIGATE AND APPLY BEST PRACTICES FOR THE MANAGEMENT OF THE COLLECTION IN TERMS OF ITS DEVELOPMENT, CARE, STORAGE, DOCUMENTATION, DISPLAY AND ACCESSIBILITY

#### OBJECTIVES

- |                                                            |                                                                   |                                                                          |                                                                     |
|------------------------------------------------------------|-------------------------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------------------------------|
| 1. FURTHER DEVELOP BASIC SUPPORT FOR COLLECTION MANAGEMENT | 2. OPTIMIZE ONLINE AND ON-SITE ACCESS TO THE PERMANENT COLLECTION | 3. DEEPEN RESEARCH AND KNOWLEDGE OF NEW AND ESTABLISHED COLLECTION AREAS | 4. CONTINUE GROWING THE COLLECTION TO SUPPORT TEACHING AND LEARNING |
|------------------------------------------------------------|-------------------------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------------------------------|

Smith College started collecting original works of art soon after it enrolled its first class in 1875. Initially, President L. Clark Seelye collected works of contemporary American art, as he believed students should be familiar with the art of their time. From those origins, the collection has grown in tandem with the college's increasingly global curriculum and today also includes art of the indigenous Americas, Africa, Asia, Europe and the ancient and Islamic worlds. As we look toward the next five years, we will continue to refine and expand our collection in areas that support teaching and learning at Smith College and build our internal expertise in emerging collection areas. We will hire the Charlotte Feng Ford '83 Curator of Contemporary Art to bring a newly invigorated academic focus on contemporary art, collaborating with faculty and students on exhibitions and new research and coordinating an active program of artists' visits. With this position, Smith will be one of

the only college museums in the nation to have a position dedicated to contemporary work.

In 2014-15 we redesigned our gallery spaces to expand the amount of our collection on view, enhance the spaces available to teach with the collection, display innovative forms of art, and create dialogue with and among visitors. This included integrating a new Carol T. Christ Asian Art Gallery, improving the Winslow Teaching Gallery, creating a new Video & New Media Gallery and integrating an interactive display called "Talk Back: Art in Conversation."

We will continue to focus on improving access to our collection (both in the building and online) to connect people to our exceptional holdings and inspire study of our works. A significant goal for the next five years will be to expand the digitization of our collection and digital access to it. At the heart of these goals is the desire to connect people to art.

### 3.1 ASSESS & UPDATE COLLECTION MANAGEMENT POLICIES & RESOURCING

Conduct an internal audit and external research to update the collection management policy, conduct staff training, assess staff resourcing based on plan objectives, and explore funding streams for new initiatives

### 3.2 INCREASE ONLINE ACCESSIBILITY TO THE COLLECTION & DIGITAL ASSETS

Collaborate with the library and our Five College partners to develop a digital asset management plan that serves the needs of our audience by expanding online access to our digital collection

### 3.3 EXPAND EXPERTISE & DEEPEN COLLECTION RESEARCH

Deepen staff expertise in emerging collection areas and expand collection-based research opportunities for students, faculty and staff

### 3.4 OPTIMIZE STORAGE SPACE & OPERATIONS TO CONSERVE RESOURCES

Develop a long-term storage expansion plan and short-term improvements to optimize collection storage, care and access .

### 3.5 INCREASE ACCESS TO THE PERMANENT COLLECTION ON-SITE

Continue to increase access to the museum's permanent collection in the building by revisiting exhibition layouts and rotations, taking advantage of the Mellon Classroom's flexibility, and leveraging opportunities to optimize use of the Winslow Teaching Gallery

### 3.6 GROW THE COLLECTION TO SUPPORT TEACHING & LEARNING

Engage students and faculty in updating our collecting plan to align with and support the academic objectives in the college's strategic plan



## 4. ACTIVE & EXPERIENTIAL LEARNING

FOSTER AN ENVIRONMENT FOR DYNAMIC ENGAGEMENT WITH ART AND MUSEUM PRACTICE THAT SUPPORTS ACADEMIC LEARNING GOALS AND PERSONAL INTELLECTUAL GROWTH

### OBJECTIVES

- |                                                                                             |                                                                                                     |                                                                                              |
|---------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| 1. EXPAND OPPORTUNITIES FOR ACTIVE ENGAGEMENT WITH THE COLLECTION AND TEMPORARY EXHIBITIONS | 2. SOLIDIFY SCMA'S ROLE AS AN EXPERIENTIAL LEARNING LAB FOR EXPLORING THE WORK AND VALUE OF MUSEUMS | 3. CULTIVATE MUSEUM FLUENCY FOR ALL VISITORS, INSTILLING AN UNDERSTANDING OF HOW TO "MUSEUM" |
|---------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|

In 2019, we will celebrate 10 years of the Museums Concentration, a unique undergraduate program that gives students the opportunity to study the history, theory and cultural role of museums through a combination of coursework and hands-on experience. To date, 82 students have completed the Museums Concentration and moved on to positions at cultural institutions such as the Boston Children's Museum, the Brooklyn Museum, Centre Pompidou, Creative Time (NYC), the Guggenheim Museum, the Menil Collection, the Metropolitan Museum of Art, Sotheby's, the Studio Museum of Harlem and the Whitney Museum of American Art. In addition, alumnae of the program are pursuing graduate study in architecture, anthropology, art law, art history, art therapy, history and nonprofit management at academic institutions including Cambridge, Duke, the University of North Carolina, Oxford, Rutgers, the City University of New York, New York University and the Musée du Louvre. As we look at the next 10 years, we are committed to continuing to be one of the primary liberal

arts colleges educating future museumgoers and museum professionals. We will do this by providing students with an opportunity to integrate academic and applied learning, to be intentional (guided by reflection and choice), to bridge interests and disciplines, and to pursue independent research and synthesis.

As a truly interdisciplinary teaching museum, we have reached students and faculty across the spectrum of Smith's academic programs. During the 2014-2015 academic year we engaged with 58 courses, with 31 percent representing studio art and art history. Approximately another third represented collaboration with faculty teaching in the humanities, and the balance was made up of classes in the social sciences and natural sciences, as well as first-year seminars and graduate and interdivisional/concentration programs. Moving forward, we will push ourselves to serve students and faculty with broader interests and experience through connections with art, ideas and each other.

## 4.1 STRENGTHEN & EXPAND PREPROFESSIONAL OPPORTUNITIES

Solidify funding for the post-baccalaureate program, continue student work and volunteer opportunities, and diversify participation in the Museums Concentration program

## 4.2 SUPPORT ACTIVE OBJECT-BASED TEACHING STRATEGIES

Deepen relationships with key partners to expand and refine existing offerings and test new strategies to support faculty and teacher development

## 4.3 CREATE INTERACTIVE & PARTICIPATORY EXPERIENCES

Activate the museum as a place for social engagement and participation



## 5. BEYOND FOUR WALLS

DEEPEN THE MUSEUM'S  
REACH ACROSS AND  
BEYOND CAMPUS AND  
INTRODUCE SCMA AS  
A HUB FOR AN EXTENDED  
CREATIVE NETWORK

### OBJECTIVES

1. INTEGRATE ART INTO THE LIFE OF OUR CAMPUS AND COMMUNITY
2. CREATE AND SUPPORT NEW RELATIONSHIPS WITH OUR EXTENDED VIRTUAL AUDIENCES
3. SERVE AS THE CONNECTOR FOR A NETWORK OF ALUMNAE WORKING IN MUSEUMS AND CULTURAL ORGANIZATIONS

Museums today are crossing the physical boundaries of their institutions to reach partners and communities in new ways. Historically, SCMA's partnerships have created opportunities for our staff to think differently, and in turn, sparked creative initiatives within and outside of the museum. By making connections to art and ideas outside of our galleries we enable the museum to reach audiences who typically may not visit. Our goal to be Beyond Four Walls pushes us to think outside of the typical museum box in order to truly engage and connect with audiences on campus, in our community, and in our broader national and international network. That said, there are many potential connections to

explore and, with our small team, we will be strategic about identifying the opportunities that have the biggest impact, rather than attempting to be everything for everyone.

We will achieve this goal by creating deeper connections with Smith alumnae working in museums and cultural institutions through a robust alumnae museum network, by integrating art and artists into the daily experience of our community in new and engaging ways, and by enhancing the college's goal of creating global citizens by serving as a bridge to local, national and international communities.

## 5.1 BUILD CAMPUS & COMMUNITY CONNECTIONS

Develop a cohesive collaboration and partnership plan to extend and deepen campus collaborations and further community outreach

## 5.2 ENHANCE ONLINE COMMUNICATIONS

Assess, develop and implement a refreshed communications strategy for our website, social media and e-newsletter with a focus on a new brand and messaging that welcomes dialogue and integrates content from our collection

## 5.3 BUILD AN ALUMNAE MUSEUM NETWORK

Investigate opportunities to engage former Smith students working in museums and cultural organizations to celebrate the work of our alumnae, invite them into museum activities, and connect them to current students and each other

## 5.4 GROW DONOR & MEMBER RELATIONSHIPS

Assess the membership program with the goal of building participation and broadening our development strategy to reach the next generation of donors

## 5.5 EXTEND ART BEYOND THE GALLERIES

Increase the visibility of the collection on campus and explore new opportunities to integrate art into the daily lives of our community



## OUR ENABLING PRINCIPLES

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# IN ORDER TO SET OURSELVES UP FOR SUCCESS, AS AN INSTITUTION WE AIM TO CONTINUOUSLY ACHIEVE EXCELLENCE IN THE FOLLOWING AREAS

### ETHOS OF MENTORSHIP

Instill a culture of student mentorship across all departments and roles by encouraging all departments to take on student volunteers, work-study students and/or student interns. Celebrate the perspectives brought by students by showcasing their work or points of view through special projects.

### ONGOING ASSESSMENT

Create a culture of project assessment and data collection through targeted initiatives.

- Identify a few specific areas to pilot new strategies, capture data on their success and implement recommendations
- Adopt Salesforce to capture and organize constituent data

### USE OF TECHNOLOGY

Create purposeful reasons for why and how we utilize digital technology. Identify strategies for the same content to be used across digital platforms. Investigate offering specific training and/or introducing a new technology-focused role to our staff.

### IDENTIFYING EFFICIENCIES

As a small museum with limited resources, we are mindful of how we allocate those resources and are always seeking opportunities to remove redundancies and increase efficiencies. This will include rethinking our schedule for exhibitions and programs, improving processes to eliminate waste in operations and communications, and identifying areas where we can remove less successful programs from our roster.

### FUNDING MODEL

To support change and enable new initiatives and programs, the museum needs to identify unrestricted funding streams. While

incorporating our fundraising objectives into the college's development efforts, we will work to build our donor base to increase our endowment and contributed income; apply for foundational support through grants; implement a new admission policy through private or corporate support; and identify partnership opportunities to support new initiatives.

### PROFESSIONAL TRAINING AND DEVELOPMENT

Instill a practice of continued personal reflection and evolution. Develop a training program that leverages existing training programs available through the college and provides our staff with resources to develop the skills/tools they need to deliver on this plan. Workshop topics will include:

- Collaboration and team-building skills
- Customer service training for all staff, including a focus on cultural sensitivity training and avoiding implicit bias
- Ongoing internal training in museum policy, standards and methods including adherence to brand and visual identity, maintaining consistent collection data standards, etc.

### RECRUITING

Incorporate an ethos of inclusion and diversity into our recruiting process for new staff, committee members and student workers/post-baccalaureate fellows. Identify and implement strategies to reach broader audiences through our recruiting process.

### AAM ACCREDITATION

Being an accredited museum enables our success. In the next five years, we will submit a self-study for reaccreditation by the American Alliance of Museums.

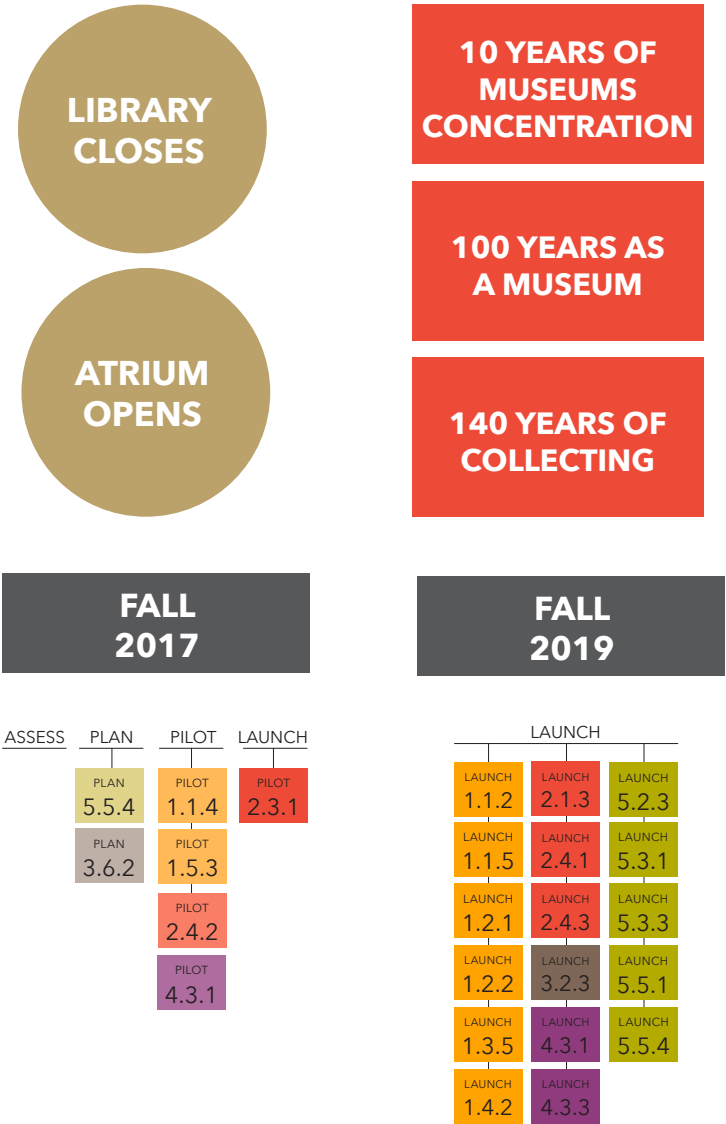


ARCHITECTURE OF THE PLAN

THE PLAN FOR THE NEXT FIVE YEARS IS STRUCTURED TO ALIGN WITH SIGNIFICANT MILESTONES FOR BOTH THE MUSEUM AND THE COLLEGE.

The transformation of Neilson Library during this timeframe will have a major impact on campus life and culture. The atrium space in the Brown Fine Arts Center, adjacent to the museum, will be redesigned as a study space to accommodate students displaced by the library’s closure.

The launch of many of the programs and initiatives outlined as “tactics” on pages 63-89 will occur in the fall of 2019, which is both the 10-year anniversary of the Museums Concentration and the museum’s centennial. We want to capitalize on the new academic year in 2019 to reintroduce our audiences to SCMA. This reintroduction will be shaped by the work completed in 2017 and 2018 to create a more welcoming and inviting visitor experience, expand the digitization of our collection and enable greater digital access, and refresh our brand, visual identity and communications.



# PROCESS

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After implementing our 2009-2013 strategic plan and completing our facility enhancements in 2014-2015, the museum embarked on the planning process for our next strategic plan. It was important to us to align with the college’s strategic planning process to make sure we could proactively respond to new directions outlined in that plan. We also assembled an interdisciplinary steering committee to provide guidance and feedback as we explored the role the museum could play within the college. With the help of our outside facilitator, brightspot strategy, we conducted an intensive four-month planning process that engaged more than 200 students, faculty and community members through an online survey and focus groups. Our full staff participated through town hall meetings, while a working committee of departmental representatives guided the process.

## WORKING COMMITTEE

Jessica Berube, Brown Post-Baccalaureate Fellow in Museum Marketing and Communications  
David Dempsey, Associate Director for Museum Services  
Deborah Diemente, Collection Manager and Registrar  
Aprile Gallant, Curator of Prints, Drawings and Photographs  
Gina Hall, Associate Educator for School and Family Programs  
Louise Martindell, Membership and Donor Coordinator  
Ann Mayo, Manager of Security and Guest Services  
Maggie Newey, Associate Director of Academic Programs and Public Education  
Yao Wu, Jane Chace Carroll Curator of Asian Art

## STEERING COMMITTEE

*Smith College Museum of Art:*  
Margi Caplan, Membership and Marketing Director  
David Dempsey, Associate Director for Museum Services  
Deborah Diemente, Collection Manager and Registrar  
Linda Muehlig, Associate Director for Curatorial Affairs/Curator of Paintings and Sculpture  
Maggie Newey, Associate Director of Academic Programs and Public Education  
Jessica Nicoll, Director and Louise Ines Doyle ‘34 Chief Curator

*Smith College and Visiting Committee:*  
Denys Candy, Director, The Jandon Center for Community Collaboration  
Floyd Cheung, Associate Professor of English Language & Literature and American Studies  
Director, The Sherrerd Center for Teaching and Learning  
Olivia Feal, Smith College Class of 2017  
Jan Fullgraf Golann ‘71, Chair, Museum Visiting Committee  
Suzanne Gottschang, Associate Professor of Anthropology and of East Asian Studies  
Elizabeth Jamieson, Associate Professor of Chemistry  
Thomas Laughner, Director of Educational Technology Services  
Donna Lisker, Dean of the College and Vice President for Campus Life  
Katherine Rowe, Provost and Dean of the Faculty  
Sam Samuels, Director of Gift Planning and Museum Development Liaison  
Frazer Ward, Associate Professor of Art and Dean of the Junior Class





## SCHEDULES & PLANNING

On the following four pages is a schedule outlining our plan of action for 2017-2022. For the majority of the strategies we developed an array of tactics that will allow us to “assess,” “plan,” “pilot,” “launch” and “evaluate.” Not every tactic falls into this rubric; about half are ongoing initiatives that begin at the start of 2017. Together, we will set up benchmarks for evaluating the progress of these ongoing items.

This plan is ambitious and pushes us into new territories. Because of this, we are cognizant of the efforts that will be required to fulfill it. The schedule found on pages 58-61 was designed to demonstrate activity taking place over the course of the next five years. The graphic is organized by columns which correspond to academic semesters and summer breaks. In each column we’ve identified items that require “assessment,” “planning,” “piloting” and “launching” in squares at the top of the graph. Along the bottom are bars which represent tactics which are “ongoing” for various durations: a semester, a year or over the course of five years.



HOW TO USE  
THIS TOOL:

**SCHEDULING  
+ APPLE**

When scheduling  
tactics, strive to  
identify time to:

- [A]** assess
- [P]** plan
- [P]** pilot
- [L]** launch
- [E]** evaluate

**ROLES + RASCI**

When defining  
teams for fulfilling  
strategies assign:

- [R]** responsible
- [A]** accountable
- [C]** consult
- [S]** support
- [I]** inform



TONE & PERSONALITY



RELEVANCE



COLLECTIONS

STEWARDSHIP & ACCESS



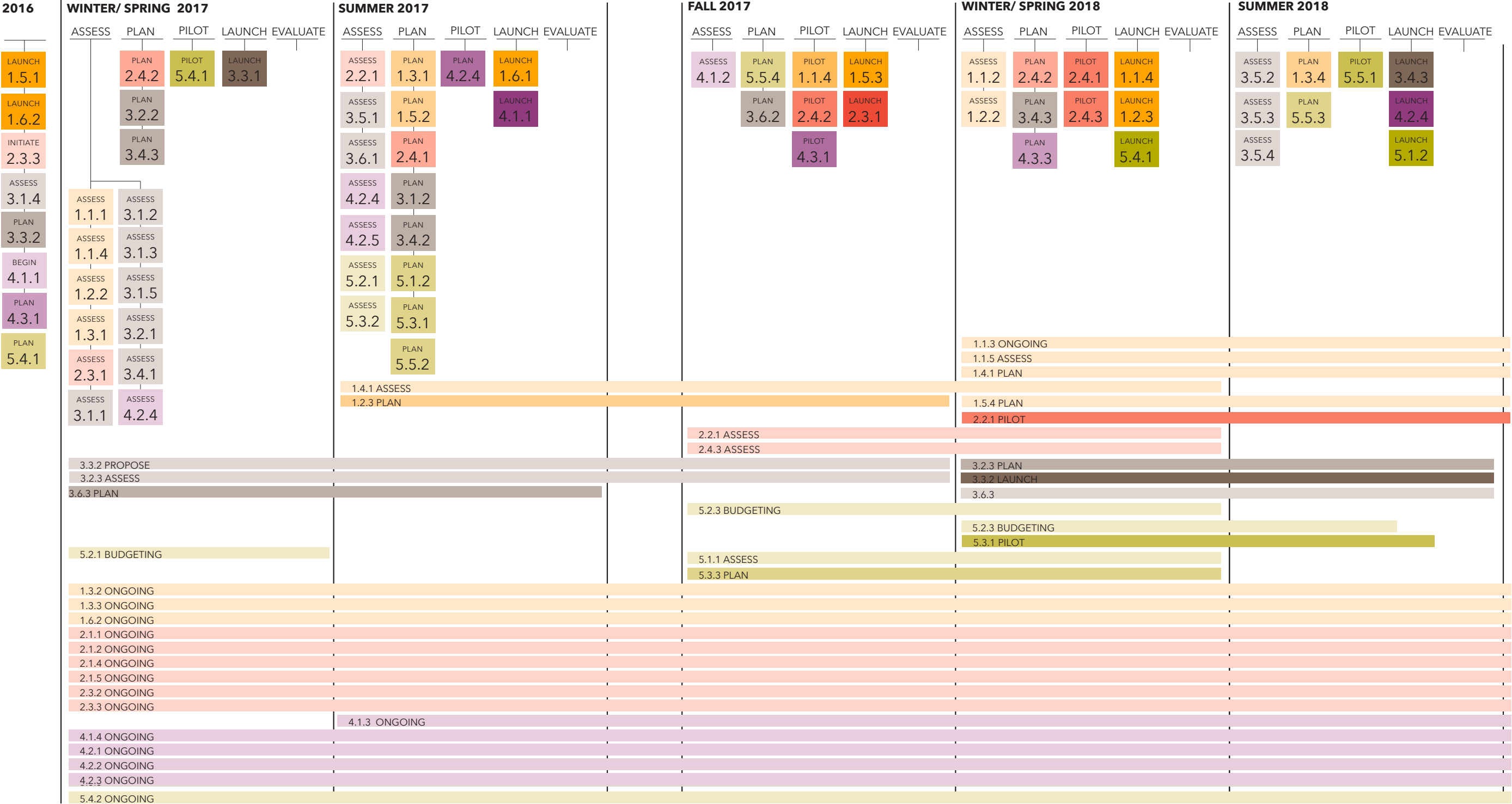
ACTIVE & EXPERIENTIAL  
LEARNING



BEYOND FOUR WALLS

**LIBRARY CLOSES  
ATRIUM OPENS  
VISITING COMMITTEE SUMMIT**

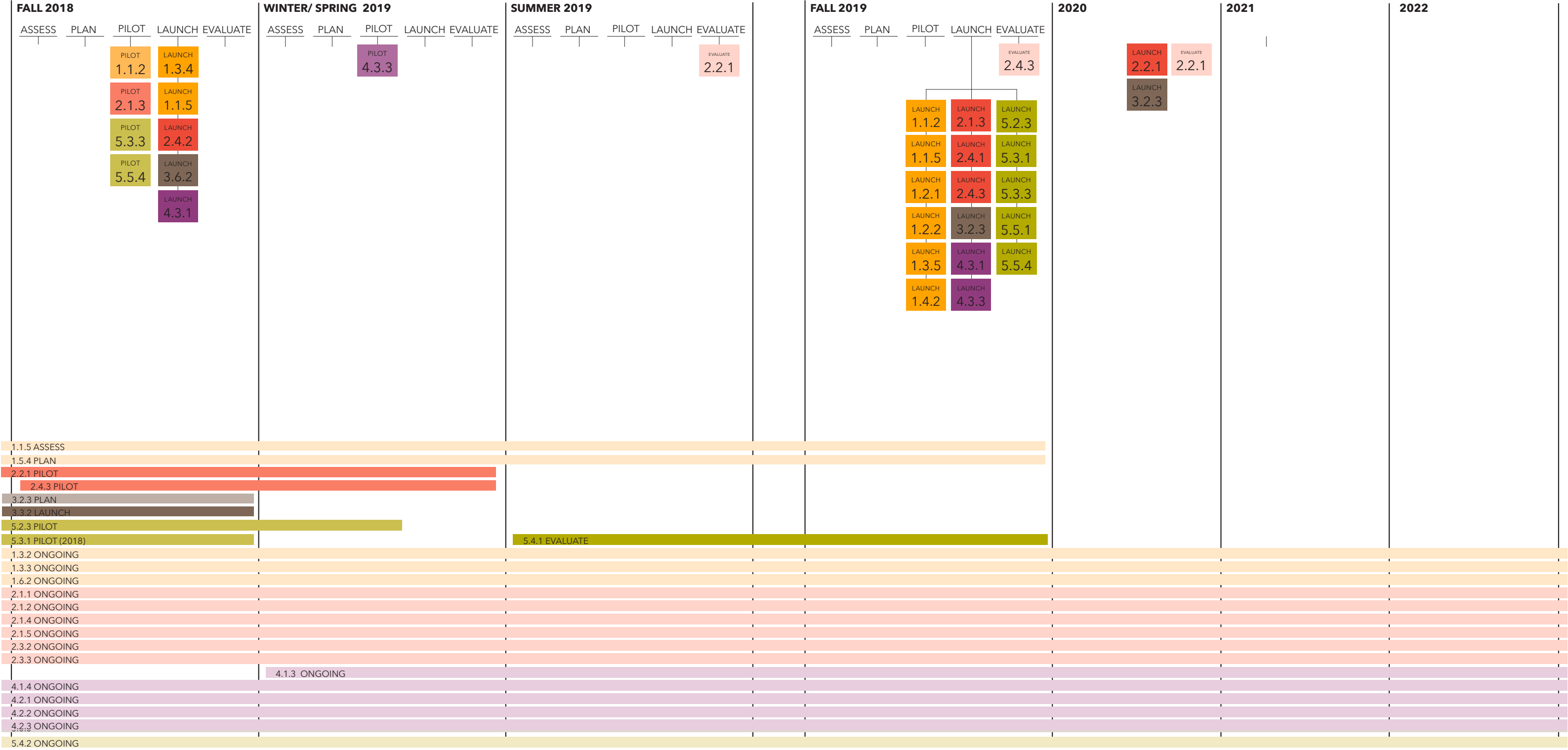
**BOARD OF TRUSTEES SUMMIT**



10 YEARS OF MUSEUMS  
CONCENTRATION

100 YEARS AS A MUSEUM

140 YEARS OF COLLECTING







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# 1. TONE & PERSONALITY

## 1.1 PRIORITIZE A VISITOR-CENTERED APPROACH

Eliminate perceived barriers to entry by reviewing our hours, admissions and membership policies, our entry and orientation experience, and the way we gather and respond to visitor feedback

OWNERSHIP: Executive Committee, with the Manager of Security and Guest Services

- 1.1.1 Assess current roles and responsibilities across positions to assign clear oversight for visitor services within operations  
*Winter/Spring 2017*
- Create position description for Associate Director of Museum and Visitor Services  
*Fall 2016*
  - Hire Associate Director of Museum and Visitor Services  
*Summer 2017*
- 1.1.2 Optimize orientation experience for visitors  
*Assess Winter/Spring 2018, Pilot Fall 2018, Launch Fall 2019*
- Pilot new orientation experiences (protocols and guidelines for visitors) with a focus on clarity and positive language
  - Assess new visitor guide and map for effectiveness and possible revisions

- Explore the use of technology to orient visitors within the building or prior to a visit
- 1.1.3 Institute a systematic way to gather, track and respond to visitor feedback  
*Ongoing beginning Winter/Spring 2018*
- Can begin with hiring of Associate Director of Museum and Visitor Services
- 1.1.4 Assess museum's open hours and pilot new open hours, with attention to shifts in student use of atrium space  
*Assess Winter/Spring 2017, Pilot Fall 2017, Launch 2018*
- Analyze visitation to determine if there is one day a week when open hours could shift into the afternoon/evening
  - Research and develop concept for reactivating atrium doors as an entry point (cross-reference to OneCard swipe access in tactic 1.1.5)
  - Pilot new hours of operation and measure success of pilot
  - Implement long-term hour changes based on findings
- 1.1.5 Examine how admission policy impacts access and revenue through evaluation of visitor data, benchmarking and review of current membership and revenue model  
*Assess 2018-Fall 2019, Launch Fall 2019*
- Complete a cost-benefit analysis of new admissions policy  
*2018-19*
  - Fundraise for support of new admissions policy  
*2018-19*
  - Revisit OneCard swipe technology for student admission  
*2018-19*
  - Make decisions about new admissions policy and implement  
*2019*



# 1.2 IMPROVE SECURITY OPERATIONS

Empower security staff to contribute to a meaningful visitor experience and provide the training and support required for this team to be successful

OWNERSHIP: Manager of Security and Guest Services and Associate Director of Museum and Visitor Services, with Assistant Manager of Security and Guest Services and guards

- 1.2.1

Create a program that will visually distinguish security staff, with a focus on visibility and approachability  
*September 2019, in coordination with new visual identity*
- 1.2.2

Assess current security staff model and identify ways to enable security to feel fully connected to and invested in the museum’s mission  
*Assess Winter/Spring 2017, Launch Fall 2019*
- 1.2.3

Develop performance evaluation/reflection model for security employees, provide enhanced training programs and ongoing support for responsive training  
*Plan Summer/Fall 2017, Launch Winter/Spring 2018*

# 1.3 INCORPORATE INCLUSIVE PRACTICES

Integrate inclusive practices into museum operations to ensure a welcoming environment for all visitors, staff and volunteers

OWNERSHIP: Executive Committee

- 1.3.1

Ensure accessibility of physical and virtual spaces  
*Assess Winter/Spring 2017, Plan Summer 2017*
  - Connect with Office of Disability Services to complete assessment of building and website  
*Winter/Spring 2017*

- Develop a schedule for implementation (including coordinating with website redevelopment)  
*Summer 2017*

- 1.3.2

Provide ongoing cultural sensitivity training for all staff, with a focus on inclusive customer service and avoiding implicit bias. Leverage existing training at the college on relevant topics by having staff participate in these opportunities on campus  
*Ongoing*
- 1.3.3

Continue to integrate inclusive practices in our operations and services and explore ways to welcome all communities (e.g., creating gender-neutral services and amenities)  
*Ongoing*
- 1.3.4

Be self-critical in the way we present the collection in order to welcome and provide access to broader audiences  
*Plan Summer 2018, Launch Fall 2019*
  - Develop a strategy for communications with non-English speakers that responds to the needs of our audience while being strategic about the content that is most helpful to all visitors (e.g., orientation maps, family day materials, etc.)  
*2018*

# 1.4 REFRESH OUR BRAND, COMMUNICATIONS, & MESSAGING

Research, develop and implement a new brand, visual identity, and communications plan that welcomes visitors and invites exploration, discovery and enjoyment

OWNERSHIP: Membership, Marketing and Communications Department (MMC) with support from representatives of education and curatorial staff and the Associate Director of Museum and Visitor Services

- 1.4.1 Implement and sustain a communications plan that has a refreshed welcoming tone and indicates that SCMA is a place of enjoyment, dialogue, and learning  
*Assess Summer-Fall 2017, Plan Winter/Spring 2018*
- 1.4.2 Update brand and style guidelines  
*Launch Fall 2019*
- Revisit and refresh museum logo and taglines
  - Update marketing style guide through a collaborative process and train all staff in its use
  - Define voice for museum communications and train all staff in its use
  - Explore possibility of an in-house or contract editor for marketing and curatorial content
- 1.4.3 Research and implement improved constituent-management approaches
- Replace point of sale system, access events database and Constant Contact with Salesforce and train all staff in its use (training and infrastructure to be provided by the college)  
*Date is contingent on the college*

## 1.5 ENHANCE OUR EXTERNAL & ORIENTING SPACES

Enhance our public spaces to welcome and orient visitors, encourage social interactions and connect the museum to its surroundings

OWNERSHIP: Executive Committee, with Associate Director of Museum and Visitor Services

- 1.5.1 Complete exterior wayfinding system  
*To be completed in 2016*

- Clarify entrances and pathways through Brown Fine Arts Center
  - Update all exterior banners
- 1.5.2 Activate atrium's potential as a campus gathering space  
*Plan Summer 2017*
- Plan and unroll atrium programming by working with Facilities Management on developing the atrium as a study space for students; advocating for visitor needs in maintaining capacity for flexible use; working with Dining Services to assess viability and desirability of food offerings
- 1.5.3 Build on wayfinding system to revisit temporary signage
- Define signage needs as they relate to the atrium and other activities within the museum  
*Fall 2017-Spring 2018*
  - Introduce temporary signage  
*Fall 2018*
- 1.5.4 Work with Facilities Management to develop and implement a plan for improvements to the coatroom  
*2018*
- Include charging station for visitors using tablets/phones
  - Relocate storage spaces (perhaps to underutilized custodial closets) so coatroom use is dedicated to welcoming visitors

## 1.6 SUPPORT A MORE POSITIVE & AFFIRMING INTERNAL WORK CULTURE



Define shared values and research and implement new training and tools to support staff development, team collaboration and workplace effectiveness

OWNERSHIP: Director’s Office and Executive Committee

- 1.6.1 Create workplace climate survey to define shared values for our workplace
- Create, distribute and analyze workplace climate survey  
*Summer 2017*
  - Create task force to implement suggested changes  
*Following survey*
- 1.6.2 Identify tools and methods to improve collaboration and communication internally and encourage employee health and well-being  
*Ongoing starting in 2016*
- Schedule staff training on using Google tools (including calendar) to facilitate meeting scheduling and collaboration  
*Fall 2016*
  - Research and implement new administrative technologies  
*Ongoing: dependent on college support*
  - Collaborate with HR to support training around team building and effective meetings  
*Ongoing*
  - Communicate the importance of personal reflection and focused work time (e.g., designated “no meetings” time slots, reflective writing workshop)
  - Sustain wellness program for staff

## 2. RELEVANCE

### 2.1 ALIGN WITH CAMPUS DISCOURSE

We will be a proactive contributor to campus discourse by building meaningful partnerships to create programs and exhibitions that contribute to campus-sponsored initiatives.

OWNERSHIP: Executive Committee, with full staff

- 2.1.1 Embrace specific “Wicked Problems” from the college (or define our own) as drivers for programming and collecting  
*Ongoing starting in 2017*
- Identify faculty, staff and student partners to support us in connecting with these ideas
  - Explore and identify formats for these programs
- 2.1.2 Advise all staff to continue to participate in campus-sponsored programs and initiatives and build an ethos for on-campus collaboration and ongoing learning  
*Ongoing starting in 2017*
- Determine a communication plan for sharing insights from these campus conversations with museum colleagues
- 2.1.3 Identify ways to develop the museum’s capacity to be a space for dialogue promoting empathy and human understanding (e.g., seek out new ways to present historical material through the lens of contemporary intellectual dialogue)  
*Pilot Fall 2018, Launch Fall 2019*

- 2.1.4 Identify and implement steps to be more nimble and responsive to take part in campus discourse, and make connections visible in communications to campus constituents  
*Ongoing starting in 2017*
- Establish flexible budget lines for responsive programming
  - Explore activating spaces that can allow for shorter planning schedules and accommodate faculty and student projects
  - In conjunction with strategy 1.4, develop campus communication plans for specific audiences that connect museum programming and its collection to campus discourse
- 2.1.5 Utilize the new Curator of Contemporary Art in the development of a strategy to connect SCMA's contemporary programming to related events and activities on campus (e.g., a collaborative program or communication strategy entitled "Smith Contemporary")  
*Ongoing beginning in 2017*

## 2.2 ASSESS RETURN ON INVESTMENT OF EXHIBITION PROGRAM

Develop assessment protocols, and then design, prototype, and evaluate a new exhibition schedule that increases operational flexibility

OWNER: Curatorial Council, with MMC, "Schemes & Dreams" meeting group, and "Nuts & Bolts" meeting group

- 2.2.1 Inventory and articulate internal and external benefits and liabilities of changing exhibition program. Design and prototype changes to the exhibition schedule to understand the impact on operations, programming and attendance  
*Assess Fall 2017 - Summer 2018, Pilot Winter/Spring 2018-Winter/Spring 2019, Assess Summer 2019, Launch Fall 2020*

- Clarify goals for the exhibition schedule, identify measured impact and savings for adjusting the exhibition schedule, develop a methodology for assessing impact through specific measures, and apply the new schedule to future planning
- Assess the value and impact of exhibition-related programming
- Investigate ways to reduce the number of gallery rotations
- Explore other models for use of Sacerdote Gallery

## 2.3 SUSTAIN STUDENT PARTICIPATION IN MUSEUM PLANNING

Continue to engage students in advising and contributing to planning at the museum

OWNERSHIP: MMC & Education Department (ED)

- 2.3.1 Assess and revisit the role and mission of the Student Museum Advisory Committee  
*Assess Winter/Spring 2017, Launch Fall 2017*
- Consider whether this group could include invited student leaders representing a more diverse spectrum
  - Diversify student participation by developing new communication and outreach strategies around museum work-study and volunteer opportunities
- 2.3.2 Engage student leaders in planning meetings for programs and exhibitions  
*Ongoing*
- 2.3.3 Invite student-generated programs (educational and social)
- Seek out and support student-to-student events



- Implement grant program for student-initiated museum programs  
*Fall 2016*
- Partner with student organizations  
*Ongoing*

2.3.4 Increase visibility of current student engagement (such as Student Picks and Works on Paper cabinet installations) (in conjunction with strategy 1.4)

## 2.4 INCORPORATE MORE VOICES THROUGHOUT SCMA

Integrate new opportunities for participatory dialogue throughout the museum and showcase the voices of our community in the building and online.

OWNERSHIP: ED with Curatorial Council

2.4.1 Integrate more opportunities for participatory dialogue throughout the museum  
*Plan Summer 2017, Pilot Winter/Spring 2018, Launch Fall 2019*

- Use “Talk Back Space” as a model to build on
- Investigate ways to initiate new faculty and student projects for the Encounter spaces and Works on Paper cabinets; consider role of technology
- Involve more faculty and students in the Cunningham Center blog

2.4.2 Create a new series of interpretive content under the heading “Connect”  
*Plan Winter/Spring 2017, Pilot Fall 2017, Launch Fall 2018*

- Understand how visitors are using our interpretive content by piloting new strategies
- Repurpose previous writing about the collection by faculty, students and alumnae in addition to building new content and exploring the use of technology

2.4.3 Bring a human voice into the SCMA experience by making individual voices and perspectives visible and audible in the building and online  
*Assess Fall 2017-Winter/Spring 2018, Pilot Fall 2018-Spring 2019, Launch Fall 2019; Evaluate 2020 & 2021*

- Integrate curatorial spotlights both in-person and online (e.g., the process behind the scenes, quotes, interpretations, etc.)
- Integrate and identify student and faculty contributions to gallery interpretation
- Evaluate the success of new programs

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## 3. COLLECTION STEWARDSHIP & ACCESS

### 3.1 ASSESS & UPDATE COLLECTION MANAGEMENT POLICIES & RESOURCING

Conduct an internal audit and external research to update the collection management policy, conduct staff training, assess staff resourcing based on plan objectives, and explore funding streams for new initiatives

OWNERSHIP: Collection Manager/Registrar, with Curatorial Department

- 3.1.1 Conduct research on industry trends for collection management policies/practices/standards  
*Assess Winter/Spring 2017*
- 3.1.2 Review and revise collection management policy  
*Summer 2017, Visiting Committee presentation Fall 2017, Board of Trustees meeting and approval March 2018*
- 3.1.3 Establish data standards and train staff completing data entry  
*Assess Winter/Spring 2017*

- 3.1.4 Review staff roles in collection management and consider restructuring, specifically identifying new skill areas needed in digital asset management and conservation  
*Assess Fall 2016*
- 3.1.5 Assess ongoing needs for collection care, explore funding streams, and allocate funding toward new preparator training  
*Assess Winter/Spring 2017*
  - Create additional time for collection care among preparators
  - Develop an ongoing budget for the replacement and upgrading of media to present time-based media

### 3.2 INCREASE ONLINE ACCESSIBILITY TO THE COLLECTION & DIGITAL ASSETS

Collaborate with the library and our Five College partners to develop a digital asset management plan that serves the needs of our audience by expanding online access to our digital collection

OWNERSHIP: Collection Manager/Registrar with Curators

- 3.2.1 Assess our digital assets, meet with collaborators and partners (library, Five Colleges), and define who should have access and how access to the collection will support the college's academic goals  
*Assess Winter/Spring 2017*
- 3.2.2 Define a digital asset management strategy that will clarify portals for access to the digital collection on SCMA's website (including access to ArtStor)  
*Plan Winter/Spring 2017*



- Collaborate with library and college staff to improve digital asset management and access  
*Fall 2017-Spring 2018*

- 3.2.3 With Five College database partners, explore new collections data platforms and/or utilize full capacity of MIMSY  
*Assess through 2017, Plan 2018, Propose in Fall 2019; Launch 2020*

### 3.3 EXPAND EXPERTISE & DEEPEN COLLECTION RESEARCH

Deepen staff expertise in emerging collection areas and expand collection-based research opportunities for students, faculty and staff

OWNERSHIP: Director and Chief Curator, with Curators

- 3.3.1 Define role and hire new Charlotte Feng Ford '83 Curator of Contemporary Art  
*Complete by Winter/Spring 2017*
- 3.3.2 Develop expertise in emerging collection areas (Islamic, African, Indigenous Americas)  
*Plan 2016, Propose 2017, Launch 2018*
- Pursue funded post-docs through grants
  - Improve and update data in collections records for objects in these areas
- 3.3.3 Explore ways to expand collection-based research opportunities for students, faculty and staff  
*Ongoing*
- Work with faculty to identify independent research opportunities (e.g., special studies, internships, through courses) and the mode of preference for research (e.g., writing about the collection, digital access and research, etc.)
  - Open new methods for researching the collection through digital humanities projects

### 3.4 OPTIMIZE STORAGE SPACE & OPERATIONS TO CONSERVE RESOURCES

Develop a long-term storage expansion plan and short-term improvements to optimize collection storage, care and access

OWNERSHIP: Collection Manager/Registrar, Curator of Prints, Drawings, and Photographs, Cunningham Center Manager

- 3.4.1 Assess current storage conditions in order to optimize collections care and access, streamline operations, and maximize efficient use of existing spaces  
*Winter/Spring 2017*
- 3.4.2 Invest in maintenance of storage equipment  
*Plan Summer 2017*
- 3.4.3 Develop a long-term plan for storage expansion to store the current collection and allow for future growth, including bringing in an architect to assess storage requirements and propose storage refinements  
*Propose Winter/Spring 2018, Launch Summer 2018*

### 3.5 INCREASE ACCESS TO THE PERMANENT COLLECTION ON-SITE

Continue to increase access to the museum's permanent collection in the building by revisiting exhibition layouts and rotations, taking advantage of the Mellon Classroom's flexibility, and leveraging

opportunities to optimize use of the Winslow Teaching Gallery

OWNERSHIP: Curatorial Council, with Associate Educator for Academic Programs and Exhibition Coordinator

- 3.5.1 Review practices at peer academic museums  
*Summer 2017*
- 3.5.2 Assess and revisit permanent collection installations, in terms of space allocation and frequency of rotations  
*Summer 2018*
- 3.5.3 Revisit how the Mellon Classroom could serve as a more flexible space for object access and investigate display fixtures  
*Summer 2018*
- 3.5.4 Assess the Teaching Gallery and consider opportunities to optimize scheduling and use  
*Summer 2018*

### 3.6 GROW THE COLLECTION TO SUPPORT TEACHING & LEARNING

Engage students and faculty in updating our collecting plan to align with and support the academic objectives in the college’s strategic plan

OWNERSHIP: Curatorial Council

- 3.6.1 Revisit the collecting plan, with input from faculty and students  
*Winter/Spring/Summer 2017*
- 3.6.2 Explore ways to invite student feedback in the acquisition process  
*Plan Fall 2017, Launch Fall 2018*

- Set aside funds and design process for student-proposed acquisitions

3.6.3 Support new promised gifts by formalizing the Hillyer Society  
*Plan 2016-2017, then ongoing*

- In conversations with donors, acknowledge the costs to support shipment and care for promised gifts
- Share collector stories through targeted communication program

# 4. ACTIVE & EXPERIENTIAL LEARNING

## 4.1 STRENGTHEN & EXPAND PRE-PROFESSIONAL OPPORTUNITIES

Solidify funding for the post-baccalaureate program, continue student work and volunteer opportunities, and diversify participation in the Museums Concentration program

OWNERSHIP: Director and Chief Curator, with ED and MMC

- 4.1.1

Solidify funding and support structure for the post-baccalaureate program  
*Begin Fall 2016, Complete by July 1, 2017*
- 4.1.2

Inventory student work and volunteer opportunities across departments and recalibrate to meet the needs and interests of students  
*Fall 2017*
  - Identify opportunities to explore material science
  - Use MVP (museum volunteer program) pool to understand what students are looking for in work-study opportunities and survey existing work-study positions across the museum
- 4.1.3

Develop and launch a communication program to increase the visibility of experiential opportunities in the museum, with the goal of diversifying

student participation  
*Summer 2017, then ongoing*

- 4.1.4

Sustain and deepen the work of the Museums Concentration  
*Ongoing*
  - Seek to diversify student participation with the goal of mirroring the demographics of the student body
  - Work to ensure an array of relevant curricular offerings
  - Connect students with an expanded alumnae museum network; consider ways Tremaine Symposium funding could support these efforts
  - Celebrate and highlight successes of the program

## 4.2 SUPPORT ACTIVE OBJECT-BASED TEACHING STRATEGIES

Deepen relationships with key partners to expand and refine existing offerings and test new strategies to support faculty and teacher development

OWNERSHIP: ED

- 4.2.1

Extend collaboration with Sherrerd Center for Teaching and Learning to support faculty development  
*Ongoing*
- 4.2.2

Explore new faculty program models for discussions connecting art and pedagogy  
*Ongoing*
  - Explore various formats for faculty open houses
  - Continue work with the Kahn Liberal Arts Institute
  - Invite recipients of Grants for Curricular Integration to share their experiences with their peers
- 4.2.3

Deepen work with Campus School teachers to integrate SCMA into their teaching  
*Ongoing*
- 4.2.4

Deepen relationship with teacher training programs on campus  
*Assess Winter/Spring 2017, Pilot Summer 2017, Launch Summer 2018*



- 4.2.5 Assess impact of K-12 teacher training offerings and refine as needed  
*Summer 2017*

## 4.3 CREATE INTERACTIVE & PARTICIPATORY EXPERIENCES

Activate the museum as a place for social engagement and participation

OWNER: ED, in coordination with Executive Committee

- 4.3.1 Identify and experiment with new programs targeting students, collaborate with campus partners to identify joint programming opportunities, implement new program models

*Pilot Fall 2017, Launch Fall 2018*

- Activate the museum as a place for social engagement to support the opening of the atrium and new museum hours

*Pilot Fall 2017, Launch Fall 2018*

- 4.3.2 Form a staff working group to research and develop strategy for digital interpretation (i.e., smartphone app)

*Winter/Spring 2017*

- Conduct peer review of NESCAM group
- Explore grant funding opportunities to build staff expertise/capacity in this area

*Spring-Summer 2017*

- 4.3.3 Investigate and integrate new interactive interpretive strategies in the galleries, using “Talk Back” space as a model to build on

*Plan Winter/Spring 2018, Pilot Winter/Spring 2019, Launch Fall 2019*

# 5. BEYOND FOUR WALLS

## 5.1 BUILD CAMPUS & COMMUNITY CONNECTIONS

Develop a cohesive collaboration and partnership plan to extend and deepen campus collaborations and further community outreach

OWNERSHIP: ED and MMC, with Curators and Collections Manager/Registrar

- 5.1.1 Survey and assess points of connection with other activities on campus with the goal of identifying areas of affinity and nurturing new partnerships

*Fall 2017-Winter/Spring 2018*

- Develop a cohesive campus collaboration and partnerships plan

*Summer 2018*

- Campus collaboration to possibly deepen:
- Kahn Liberal Arts Institute
  - Sherrerd Center for Teaching and Learning
  - Campus School & Center for Early Childhood Education

- 5.1.2 Prioritize one sustained community outreach partnership (e.g., explore working with Jandon Center for Community Collaboration to integrate the museum into one of its established program initiatives)

*Plan Summer 2017, Launch Summer 2018*

## 5.2 ENHANCE ONLINE COMMUNICATIONS

Assess, develop and implement a refreshed communications strategy for our website, social media, and e-newsletter with a focus on a new brand and messaging that welcomes dialogue and integrates content from our collection

OWNERSHIP: MMC

- 5.2.1

Collaborate with an external consultant to assess our strategies for digital communications in order to diagnose current state and propose recommendations for improvement and new opportunities  
*Budget Winter/Spring 2017, Assess Summer 2017*
- 5.2.2

Working in conjunction with 1.4 (Communications Plan), develop a digital communications plan  
*Timing driven by 1.4*
  - Extend reach and visibility of e-newsletter
  - Continue to refine and experiment in creative ways with social media strategy
  - Investigate ways to make videos of program offerings more accessible
  - Deepen the presence of the Cunningham Center blog
- 5.2.3

Refresh the website for a more dynamic and interactive virtual experience (either work with the college or a private firm to develop the website)  
*Budget Winter/Spring 2018, Pilot Fall 2018-Summer 2019, Launch Fall 2019*

## 5.3 BUILD AN ALUMNAE MUSEUM NETWORK

Investigate opportunities to engage former Smith students working in museums and cultural organizations to celebrate the work of our alumnae, invite them into museum activities, and connect them to current students and each other

OWNERSHIP: MMC, with Director and ED

- 5.3.1

Working with the Smith Alumnae Association, investigate ways to connect and engage an alumnae museum network as a support system for students and alumnae (e.g., website profiles, regular events, student networking events, etc.)  
*Plan Summer 2017, Pilot 2018, Launch 2019*
- 5.3.2

Investigate ways to stay connected to recent alumnae (e.g., research models for a free membership program for first post-graduation year)  
*Summer 2017*
- 5.3.3

Align Tremaine Symposium funding to support this strategy through a more regularized program model  
*Plan Fall 2017-Spring 2018, Pilot Fall 2018, Launch 2019*

## 5.4 GROW DONOR & MEMBER RELATIONSHIPS

Assess the membership program with the goal of building participation and broadening our development strategy to reach the next generation of donors

OWNERSHIP: MMC, with Director

- 5.4.1

Develop a plan to assess and benchmark participation goals, define role within four-way "Friends" consortium, unroll targeted communication plans for

different donor levels, ensure programming is museum- and mission-focused, with clear connections back to SCMA  
*Plan 2016; Pilot Winter/Spring 2017; Launch Winter/Spring 2018; Evaluate 2019*

- 5.4.2 Continue work with the college’s Development Office to build participation at Associates level  
*Ongoing*

## 5.5 EXTEND ART BEYOND THE GALLERIES

Increase the visibility of the collection on campus and explore new opportunities to integrate art into the daily lives of our community

OWNERSHIP: Curatorial Council with Collection Manager/Registrar and installation team

- 5.5.1 Unroll a program to make the building more “transparent” by installing art or other visuals (e.g., from commissioned art installations to event photos) in highly visible spaces  
*Pilot Summer 2018, Launch Fall 2019*
  - Spaces to consider: atrium, coatroom windows, stairwell windows, first-floor hallway, Elm Street side of building, campus side of building
- 5.5.2 Work with Campus Planning Committee on a policy for art on campus  
*Summer 2017*
- 5.5.3 Make connections across campus collections visible
  - Advocate for secure and defined display space in the new library plan that can present connections across campus collections

*Align timing with library project*

- Collaborate with library special collections and botanic garden to improve online discovery of collections and connections across them – dialogue with faculty doing work in digital humanities  
*Summer 2018*

- 5.5.4 Unroll a series of programs that engage the campus with contemporary artists, art and ideas  
*Plan Fall 2017, Pilot Fall 2018, Launch Fall 2019*



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Photography by Lynne Graves for the Smith College Museum of Art

