

MUSKEGON
MUSEUM OF ART

STRATEGIC INSTITUTIONAL PLAN

**MUSKEGON MUSEUM OF ART FOUNDATION BOARD OF
DIRECTORS**

**MUSKEGON PUBLIC SCHOOLS
BOARD OF EDUCATION**

2009-2012

UPDATED 2014/15

*a synopsis for the MMA membership
a copy of the full Strategic Institutional Plan is available upon request*

Adopted December 8, 2008, MMA Foundation Board of Trustees
Adopted December 12, 2008, Muskegon Public Schools Board of Education

REVIEWED AND UPDATED 2014/15
Muskegon Museum of Art Foundation and Staff

**MUSKEGON MUSEUM OF ART
STRATEGIC INSTITUTIONAL PLAN**

2009-2012
UPDATED 2014/15

Forward

The Muskegon Museum of Art Foundation Board of Trustees and staff look towards the future with hope, confidence and pride. The Strategic Institutional Plan represents not only these shared sentiments but also a shared vision of the next phase in the life of the institution leading to its second century of service. Through a collaborative process involving staff, board members, and public constituencies, important goals for the museum have been established that will, if accomplished, give not only the Museum and the community much to celebrate at its Centennial Celebration in 2012, but also will give a much more solid foundation for the institution to begin its second century of service to the West Michigan region and the broader field of arts and culture.

MMA STRATEGIC INSTITUTIONAL PLAN
2009-2012
UPDATED 2014/15

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STRATEGIC INSTITUTIONAL PLAN
MUSKEGON MUSEUM OF ART
DECEMBER 2008
2009-2012
UPDATED 2014/15

THE INSTITUTION

The Muskegon Museum of Art, established in 1912 by the Board of Education of Muskegon Public Schools, and founded on a tradition of aesthetic excellence, is committed to fostering the life-long study and appreciation of the visual arts by strengthening, preserving, and exhibiting its collections; offering a wide range of traditional and contemporary exhibitions; stimulating learning and creativity through diverse public and educational programming; and enhancing community involvement and support in a safe, accessible, and welcoming environment.

The establishment of the Muskegon Museum of Art was inspired by lumber baron Charles Hackley's bequest of \$150,000 to the Board of Education to be used "to buy pictures of the best kind." The Muskegon Museum of Art has continued this mission since opening in 1912 to national and international acclaim, and in its near century of history, the museum has maintained the high standards of Hackley's bequest and established a collection that is known widely for its excellence.

The Muskegon Museum of Art, originally called the Hackley Art Gallery, is renowned for its fine permanent collection of American and European paintings, sculpture, prints and drawings. An important strength of the museum's internationally known collection is represented by the emphasis on leading American artists of the 19th and early 20th century with paintings by James Whistler, Winslow Homer, Edward Hopper, John Steuart Curry, Theodore Robinson, George Inness, William Merritt Chase, and others. Masterworks from the museum's permanent collection are often requested for national and international loans. The MMA's *New York Restaurant*, a painting by Edward Hopper, has been included in major Hopper exhibitions in Tokyo, Frankfurt (Germany) and Brussels, and just completed a major American tour. Another of the most popular works in the collection of the MMA is John Steuart Curry's "Tornado Over Kansas," depicting a family's flight from the path of an impending storm, and has been included in such important publications as the inaugural issue of Life Magazine 1936, Encyclopedia Britannica, World Book Encyclopedia, Reader's Digest, the New York Times, scores of school text books, filmstrips, a television commercial, a weather segment on ABC's "20/20", and a fleeting stint in the blockbuster film "Twister."

Other significant aspects of the museum's collections include European paintings, with a strong selection of works by 19th century Impressionists and Post-Impressionists, including Camille Pissaro, Alfred Sisley, Edouard Vuillard and Pierre Bonnard and 15th-16th century works by Joos Van Cleve, Lucas Cranach the Elder, and Pencz.

An important and sizable graphics collection, comprised of over 3,000 works, presents works by old masters such as Albrecht Dürer and Rembrandt, complemented by the modern masters Edgar Degas, Pablo Picasso, and Henri de Toulouse-Lautrec, among others. Sculpture and a glass collection that includes ancient glass as well as a notable collection of contemporary studio glass by renowned artists such as Dale Chihuly, Dante Marioni, Sonja Blomdahl, Harvey Littleton, and Marvin Lipofsky represent a newer collection specialty for the museum. The MMA has also identified as a collection priority works by African-American artists, with the collection currently including works by Henry Ossawa Tanner, Elizabeth Catlett, Palmer Hayden, Hughie Lee Smith, Romare Beardon, and Aminah Robinson, among others.

The museum's Hackley Galleries showcase masterpieces from the outstanding permanent collection, while the Walker and Wiener Galleries feature an on-going schedule of special temporary exhibitions, providing museum visitors an opportunity to view important works from noted public and private collections plus exciting new work by artists of today. Throughout each year, the MMA presents a variety of temporary exhibitions, including special selections from our collection, nationally touring exhibitions, and exhibitions that focus on contemporary Midwest artists and internationally recognized studio glass artists. Museum exhibitions and programming are designed to appeal to a variety of audiences and to follow its mission to foster life-long study and appreciation of the visual arts.

The Muskegon Museum of Art is proud of its continuing commitment to showcasing works of Michigan artists, through a variety of one-person exhibitions, invitational exhibitions, and the annual *Regional Exhibition*, the longest running juried regional art competition in the state of Michigan

The Muskegon Museum of Art sponsors a continuing range of films, classes, lectures and special programs, many of which are free. One of the most popular programs is the Muskegon Museum of Art's Salon Thursday social event. Area artists are invited to display their work in a "salon" type setting for the evening and the general public is encouraged to attend. Refreshments are provided and a variety of additional activities, such as poetry readings and artist lectures, are sometimes offered. For educators and the broader public, the museum's trained volunteer docents and staff are available, with advance reservation, to give guided group tours of museum exhibitions. Drop-in tours are also scheduled throughout the year. The museum's K-12 education program includes multi-disciplinary student field trip itineraries, art day camps and weekend art classes. Adult and child classes are also periodically scheduled, and each month the museum hosts Super Saturday, a family free day of hands-on art activities and tours of the museum. Several artist lectures and an ongoing schedule of cultural films are scheduled as well.

THE MISSION

The Muskegon Museum of Art, in concurrence with the International Council of Museums' definition of a museum, is a permanent institution that is dedicated to the service of society and its development; is open and accessible to the public; and acquires, conserves, researches, communicates, and exhibits, for the purpose of study, education, and enjoyment, material evidence of humanity and its environment.

Inspired by the bequest of Charles Hackley in 1905, which created a fund for Muskegon Public Schools to be used to purchase "pictures of the best kind", the Muskegon Museum of Art, built by the Board of Education and opened to the public in 1912, is committed to continuing its founding tradition of aesthetic excellence.

The Muskegon Public Schools' Board of Education and the MMA Foundation Board of Trustees, joined by the staff of the Museum, are guided by a strong system of values that continuously informs both the goals and the aspirations of this institution.

We believe that:

- The arts foster our understanding of each other and the world around us.
- The arts enhance and preserve cultural heritage.
- Freedom of expression is a fundamental human right.
- The visual arts are a universal language for all.
- Visual arts engage our curiosity and creativity, innate attributes common to all.

Our Vision

As stewards of the Muskegon Museum of Art, we strive to engage individuals in a meaningful interaction with quality works of art in order to:

- Enlarge people's view of the world;
- Foster an understanding of regional, national, and international cultures and perspectives;
- Develop a diversity of ideas, opinions, and attitudes;
- Encourage and facilitate creative and artistic expression;
- Involve people of all backgrounds in an on-going educational dialogue;
- Advance scholarship and enhance our engagement in the broader museum community;
- Enhance quality of life;
- Support local and regional economic development; and,
- Sustain a tradition of aesthetic excellence for the visual arts for future generations.

Our Mission

The Muskegon Museum of Art, founded on a tradition of aesthetic excellence, is committed to fostering the life-long study and appreciation of the visual arts by strengthening, preserving, and exhibiting its collections; offering a wide range of traditional and contemporary exhibitions; stimulating learning and creativity through diverse public and educational programming; and enhancing community involvement and support in a safe, accessible, and welcoming environment.¹

¹ Adopted by MMA Foundation Board of Trustees June 12, 2006. Adopted by Muskegon Public Schools Board of Education August 2006.

THE CHALLENGES

As the Muskegon Museum of Art approaches its Centennial Anniversary, we are aware of the particularly unique challenges that face us at this point in the life of the institution. The goal of the MMA Foundation Board of Trustees is to focus on the most critical areas that need to be strengthened at this precise juncture in time. With much deliberation and thought, it is clear that the financial stability and growth of the institution is our first priority, followed by enhancing the strength and visibility of the collections, improving and cultivating our educational responsibilities to our communities, increasing the visibility and profile of the Museum, and facing the specific challenges of a facility approaching one hundred years of age.

Much is demanded of us in the next four years if we are to make the turn to our second century of service stronger and better, but much is possible with the stewardship of the Muskegon Public Schools Board of Education, the vision of the MMA Foundation Board of Trustees, and the support of the generous and committed constituents we serve. The purpose of this plan is to draw the map and define the directions that we will take together to 2012 and beyond.

Century 2 Challenge: FISCAL STRENGTH

The Muskegon Museum of Art is supported, in part, by two different endowment funds. One is the Julia Hackley Trust Fund, a non-expendable trust held for Muskegon Public Schools, the annual proceeds of which are the sole source of financial support from the Muskegon Public Schools for the Museum. The other endowment fund is the Muskegon Museum of Art Endowment Fund, held by the Community Foundation of Muskegon County, for which the MMA Foundation Board of Trustees acts as the advisory group. These two funds make up a solid source of support for the Museum and yet are not adequate to support the essential functions of the institution.

Including proceeds of the Julia Hackley Trust Fund, the financial support of the Muskegon Public Schools over the last six years, has comprised as much as 47% of budget in 04/05, but currently, after the legal separation of the MMA and the District, with the agreement that the District would continue this support for educational purposes, now represents about 25% of operations.

In order to meet the demands of the second century of this institution's life, it will be necessary to aggressively grow the MMA Endowment Fund and to develop at the same time additional sources of both earned income and charitable gifts to support annual operational needs.

GOAL ONE

WE WILL BUILD AND GROW THE SOLID FINANCIAL FOUNDATION NECESSARY TO ALLOW FOR THE MUSKEGON MUSEUM OF ART TO THRIVE AS IT BEGINS ITS SECOND CENTURY OF SERVICE.

- Create and implement the necessary strategies to expand the endowment fund from \$2,000,000 to \$20,000,000 over the next decade. **THE MMAF DEVELOPED INSPIRE: THE INVESTMENT CAMPAIGN FOR THE FUTURE OF THE MUSKEGON MUSEUM OF ART FOR THIS PURPOSE, LAUNCHING THE LARGEST CAPITAL CAMPAIGN IN MUSKEGON COUNTY HISTORY IN JANUARY 2012 WITH A GOAL OF \$7.5 MILLION; THE CAMPAIGN SUCCESSFULLY CONCLUDED AT THE END OF 2013; CURRENT GIFTS AND PLEDGES AT \$7.6M.**

- Create realistic annual operating budgets, which are sustainable and result in an operating surplus each year for the museum, inclusive of gift shop operations. **BUDGETS DEVELOPED IN CONCERT WITH STAFF AND BOARDS ANNUALLY. BUDGETS HAVE BALANCED IN LAST FIVE OF SIX YEARS.**
- Create and implement an annual fundraising plan which is diversified in its methods, and includes multiple and diverse strategies that address earned and unearned income streams. **REVENUE STREAMS ARE DIVERSIFIED. HIRED FIRST FULL-TIME DEVELOPMENT OFFICER JULY 2013.**
- Create and conduct an annual membership drive with the goal of increasing a sustained membership by at least 10% each year. **MEMBERSHIP THUS FAR HAS STABILIZED AT APPROXIMATELY 1,000 PAID MEMBERSHIPS. NEW CAMPAIGNS AND STRATEGIES IN PROCESS IN 14/15 FISCAL YEAR WITH GOAL TO DOUBLE MEMBERSHIP IN 2015.**
- Continue to develop corporate underwriting opportunities to support the annual operational needs of the museum. **CORPORATE UNDERWRITING EXCEEDS \$200,000 ANNUALLY.**
- Increase the fundraising capacity of our website by instituting on-line contribution methods, including membership registration. **THIS CAPACITY HAS BEEN ADDED TO OUR WEB SITE.**
- Create an exploratory Capital Campaign committee to examine the feasibility of initiating a capital campaign by 2012 that will raise funds necessary for an expansion of the facility to accommodate the needs identified by the Facilities Committee. **THE CAMPAIGN CABINET FOR INSPIRE BEGAN TO MEET IN JANUARY 2012 TO PLAN FOR THE INSPIRE CAMPAIGN, SUCCESSFULLY MEETING GOAL BY THE END OF 2013.**

Century 2 Challenge: COLLECTIONS

The reputation, the credibility, and the heart of the Muskegon Museum of Art rest with the excellence of its permanent collection. Throughout almost a century of care, stewardship, professional excellence, and focus, the MMA has amassed a small but highly respected collection of art noted for its quality and for its value. The Muskegon Museum of Art collection was begun in 1910, through the 1905 bequest of Charles Hackley, who directed the Muskegon Public Schools Board of Education to collect “pictures of the best kind.”

Currently, the greatest concentration of artworks is in mid-19th century to mid-20th century American and European painting, prints, and sculpture, and 20th century studio glass. The collection strategy seeks to be comprehensive, rather than encyclopedic, through the acquisition and preservation of quality works of art, building on current strengths and developing new areas of interest. There is also an increasing focus on contemporary art, especially in the areas of studio glass, Great Lakes regional artists, African American art, and unique modern and contemporary works on paper.

The challenge for the new century will be to continue the standards of excellence in acquisition, care, and exhibitions established by almost ten decades of visionary leadership and to continue to find the resources that will support these efforts.

GOAL TWO

WE WILL STRENGTHEN, PRESERVE, AND ENHANCE THE PERMANENT COLLECTION, UTILIZING BEST PROFESSIONAL PRACTICES AND FOCUSING ON STRATEGIES THAT WILL CONTINUOUSLY IMPROVE THE BREADTH AND DEPTH OF THE COLLECTIONS, IN ORDER TO SUPPORT AND UPHOLD THE INSTITUTION’S ABILITY TO FOSTER UNDERSTANDING OF DIVERSE CULTURE AND PERSPECTIVE, ENCOURAGE AND FACILITATE CREATIVE AND ARTISTIC EXPRESSION, ADVANCE SCHOLARSHIP, AND SUSTAIN THE TRADITION OF AESTHETIC EXCELLENCE FOR THE VISUAL ARTS THROUGHOUT OUR COMMUNITIES.

- With the assistance of the Collections Committee of the Muskegon Museum of Art, follow the collecting guidelines and strategies outlined in the Strategic Collection Development Plan. **THE STRATEGIC COLLECTION DEVELOPMENT PLAN HAS BEEN FOLLOWED AND HAS BEEN INSTRUMENTAL IN OUR SUCCESS IN THE LAST FEW YEARS.**
- Add to the holdings of the MMA, through a planned acquisition strategy for the Centennial, in the areas determined by the Collections Committee (significant works of American and European painting, studio glass by important artists, sculpture, and works by significant African-American artists) **SEE BELOW.**
- Develop and implement a campaign specifically targeted to the 100th Anniversary Acquisition fund, with a goal of raising at least \$100,000 for new art acquisitions. **FUNDS RAISED AND EXPENDED FOR NEW ACQUISITIONS AS PART OF NEW ART FOR THE NEW CENTURY TOTALED IN EXCESS OF \$1.0 MILLION.**
- Develop and initiate a campaign to solicit gifts of art [*New Art for the New Century*] in honor of the 2012 Centennial Anniversary. **THIS CAMPAIGN FAR EXCEEDED OUR DREAM OF ADDING SIGNIFICANT WORKS TO THE PERMANENT COLLECTIONS; BY THE END OF THIS INITIATIVE, WE ADDED 125 NEW WORKS OF ART, THROUGH DIRECT GIFT, PURCHASE FROM DONATED FUNDS, AND THROUGH PROMISED GIFTS.**
- Deaccession works in the collection as outlined by the Strategic Collection Development Plan for the purpose of strengthening the permanent collection. **DEACCESSIONING IS A NORMAL PART OF OUR PROCESS AND IS REVIEWED STRATEGICALLY AND REGULARLY BY THE COLLECTIONS COMMITTEE.**
- Develop and follow a systematic conservation plan. **CONSERVATION IS AN ANNUAL PROCESS, WORKING WITH A CHICAGO CONSERVATIONIST. IN THE LAST 4 YEARS, WE HAVE HAD DOZENS OF IMPORTANT WORKS CONSERVED.**
- Develop temporary exhibitions that highlight various aspects and strengths of the permanent collection as a way to expose our audiences to the depth of the collections. **WE HAVE A VERY AMBITIOUS AND DIVERSIFIED TEMPORARY EXHIBITION PROGRAM, HOSTING, ON AVERAGE FIFTEEN DIFFERENT EXHIBITIONS ANNUALLY, BOTH FROM OUTSIDE SOURCES AND WITH OUR PERMANENT COLLECTION.**
- Develop the resources and the means to put our collection on the website to facilitate exposure to all of our holdings. **WE ARE WORKING ON A PLAN FOR THIS, MEETING WITH A POTENTIAL FUNDER IN SEPTEMBER, 2013.**

Century 2 Challenge: RESEARCH AND PUBLICATIONS

The Muskegon Museum of Art has two publications on its Permanent Collection: *American Painting* (1980) and *European Painting* (1981). The Permanent Collections of the MMA have grown substantially both in volume and in content over the 28 years since these catalogs were published. Although we have a large supply of the American catalog, it is out of date, both in terms of the collections and scholarship. The European Painting catalog is out of print, and there are perhaps only a dozen remaining. Publications highlighting not only the collections of the MMA but also the history are seriously lacking. Without excellent publications that focus on the collections, the institution is hampered in its efforts to broaden the appeal of the museum to other audiences beyond our local communities.

GOAL THREE

IN ANTICIPATION AND CELEBRATION OF OUR CENTENNIAL ANNIVERSARY, THE MMA WILL DEVELOP THE FINANCIAL AND HUMAN RESOURCES TO SUPPORT THE PUBLICATION OF A HISTORY OF THE MMA AND ONE OR MORE CATALOGS FEATURING THE PERMANENT COLLECTIONS, TO BE COMPLETED BY JANUARY, 2012.

- Publish a history of the Muskegon Museum of Art by our Centennial Anniversary. **THE MUSEUM PUBLISHED *PICTURES OF THE BEST KIND: THE FIRST CENTURY OF THE MUSEUM OF ART*. THIS WAS A FIVE YEAR PROJECT AND RESULTED IN A 400-PAGE, FULLY ILLUSTRATED, FULL COLOR, HARD-BOUND BOOK.**
- Publish one or more catalogs of the Permanent Collection by our Centennial Anniversary. **THE WORK NECESSARY FOR *PICTURES OF THE BEST KIND* HAS DELAYED OUR EFFORTS TO PUBLISH A PERMANENT COLLECTION CATALOG. HOWEVER, IN THIS ENSUING PERIOD, WE HAVE PUBLISHED SIX OTHER CATALOGS OF ORIGINAL EXHIBITIONS ORGANIZED BY MMA STAFF.**
- Establish a campaign to fund at least two separate publications by the Centennial. **WE RAISED \$60,000 TO FUND THE PUBLICATION OF *PICTURES OF THE BEST KIND*.**
- Pursue federal grant sources that could support the publications planned for the Centennial Anniversary. **DID NOT DO THIS; HAD ADEQUATE PRIVATE SUPPORT.**

Century 2 Challenge: EDUCATION

The educational focus of the MMA is central to its mission and has been from the very beginning, when the Board of Education for Muskegon Public Schools determined in 1911 that they wanted to build an art gallery. It has always been the goal of the institution to support the life-long study and appreciation of the visual arts, understanding that our target audiences are both adult and child. However, as the demands and dynamics of society have changed, the ability of the Museum to stay relevant to our audiences is challenged. It is only with determination that we can compete with the multiplicity of entertainment options and the dearth of leisure time impacting our audiences.

Additionally, as resources for schools shrink and the demand for rigorous standards increase, the ability of the schools to devote time and money to bring their students to this cultural destination is compromised. Within this environment, it is imperative that each and every experience available to students at the MMA is closely aligned to curriculum standards and benchmarks, and that we identify the ways in which we can assist teachers in utilizing the resources that we have and we can bring some of those experiences to the schools.

GOAL FOUR

WE WILL CREATE AND IMPLEMENT A DYNAMIC AND PROACTIVE EDUCATIONAL PROGRAM THAT SUPPORTS OUR ABILITY TO BE A VITAL AND VISIBLE EDUCATIONAL RESOURCE TO PERSONS OF ALL AGES THROUGHOUT THE REGION.

- Ensure that every exhibition and every activity at the MMA has, at its core, an educational component that enhances the museum experience. **THIS HAS BECOME EMBEDDED IN OUR EXHIBITION PLANNING PROCESS.**
- Develop active collaborations with the higher education institutions and other cultural institutions in our region. **WE HAVE HAD SEVERAL COLLABORATIVE VENTURES DURING THIS PERIOD, INCLUDING WITH THE HENRY FORD MUSEUM [*GOOD DESIGNE: STORIES FROM HERMAN MILLER*] GRAND VALLEY STATE UNIVERSITY [*1934: A NEW DEAL FOR ARTISTS*] AND MUSKEGON COMMUNITY COLLEGE [SEVERAL VENTURES]. CURRENTLY BEGINNING A COLLABORATIVE PROJECT FOR HIGH SCHOOL STUDENTS WITH KENDALL COLLEGE.**
- Continue to develop and offer a program of educational opportunities that incorporate art historical perspectives as well as more popular programs. **WE OFFER A RICH SLATE OF PROGRAMS, LECTURES, FILMS, AND POETRY TO GO WITH OUR EXHIBITION PROGRAM.**

- Develop outreach programs related to the permanent collection or to exhibitions that can be offered off-site, at schools, and at sites of other cultural partners. **WE OFFER SMALL TRAVELING EXHIBITIONS THAT WE HAVE DEVELOPED TO CULTURAL AND CIVIC ORGANIZATIONS IN OUR REGION [READ FOR ME, MAMA; PATRICIA POLACCO'S MY OL'MAN; LAURIE KELLER:STORY TELLER, BUSTER KEATON'S BLUFFTON]**
- Strengthen the ties between the MMA's educational programming and area districts and educators. **IN CONTINUOUS COMMUNICATIONS WITH OUR DISTRICTS; COLLABORATE ANNUALLY WITH MAISD ON PROFESSIONAL DEVELOPMENT PROJECTS FOR EDUCATIONS.**
- Develop a Diversity Advisory Group charged with assisting us in continuing to develop strategies to engage our minority audiences. **WE HAVE A GROUP THAT WE MEET PERIODICALLY WITH FOR PLANNING PURPOSES; THIS GROUP WAS CRITICALLY IMPORTANT TO THE SUCCESS OF WE ARE THE SHIP: THE STORY OF NEGRO LEAGUE BASEBALL [2011], HUGHIE LEE-SMITH-MEDITATIONS [2013], AND PROMISES OF FREEDOM [2013]**
- Continue to offer a well-organized, rigorous docent training program. **DOCENT PROGRAM VERY ACTIVE; 45 DOCENTS; 4,000-5,000 STUDENTS AND ADULTS TOURED ANNUALLY.**

Century 2 Challenge: PROFILE

The Muskegon Museum of Art is often described by our visitors, cultural colleagues, and regional leaders as being one of the top three art museums in Michigan, both in terms of our collections and our exhibition and educational programs. We are placed in this ranking in the company of the Detroit Institute of Arts and the Flint Institute of Arts. The quality of the MMA is clear to all those who visit, but the perennial challenge is engaging not only our local communities but also keeping the profile of the institution high enough to attract new audiences and new constituencies beyond our local footprint. The MMA is clearly one of this community's most valuable assets, but the awareness of our value and how we contribute to the quality of life in our region is not widely understood, shared, or appreciated. Increased awareness both at home and beyond will support increases in interest, attendance, membership, and philanthropic support.

GOAL FIVE

WE WILL DEVELOP AND IMPLEMENT NEW STRATEGIES DESIGNED TO INCREASE THE PROFILE OF THE MUSKEGON MUSEUM OF ART IN THE WEST MICHIGAN COMMUNITY, THE STATE, AND THROUGHOUT THE MIDWEST.

- Develop outreach initiatives that elevate the profile of the MMA in the West Michigan region, focusing on collaborations with other cultural organizations along the lake, including a speaker's bureau and traveling exhibitions from the permanent collections. **WE REGULARLY COLLABORATE WITH MUSKEGON AREA AND WEST MICHIGAN CULTURAL ORGANIZATIONS; WE DEVELOP TOURING EXHIBITIONS FOR SISTER ORGANIZATIONS ALONG THE LAKESHORE; WE SERVE ON MULTIPLE COMMUNITY GROUPS. [AHFEST; LAKESHORE ARTS; CAPTURE MUSKEGON; DOWNTOWN ARTS]**
- Complete a redesign of the web site for the institution, with a focus on design that will drive interest and attendance in real time, highlight giving opportunities, and support the recruitment of new audiences. **WEB SITE HAS BEEN REDESIGNED COMPLETELY; CURRENTLY BEGINNING WORK ON MOBILE FRIENDLY DESIGN ELEMENTS THAT CAN BE INCORPORATED INTO THE WEB SITE.**
- Investigate and develop methods of marketing which focus on the broader regional market covering all of West Michigan, focusing particularly along the lakeshore and east to Grand

Rapids and south to Chicago. **WE HAVE DEVELOPED A VERY ACTIVE FACEBOOK PRESENCE WITH OVER 4,667 FANS AND A REACH PEAKING TO ABOVE 10,000. WE HAVE DEVELOPED A TWITTER PRESENCE. WE REGULARLY ADVERTISE IN MUSKEGON, KENT, AND OTTAWA COUNTY MEDIA. WE HAVE EXPANDED OUR PRESS RELEASE LISTS.**

THE CHARGE

It is both a great privilege and a responsibility to not only envision but to also create the future that the Muskegon Museum of Art so richly deserves. As the institution approaches its second century of service, much will be required of those entrusted with its care. The financial and leadership responsibilities shared between the Muskegon Public Schools Board of Education and the Muskegon Museum of Art Foundation Board of Trustees offers the Museum a broad and secure base of commitment, leadership, and financial support. Ensuring that the Museum will be as successful in the future as it has been in the past will require a commitment for all to work closely together and new approaches, new skills, new attitudes, new thinking, new partners, and new ideas.

The Muskegon Public Schools Board of Education, the MMA Foundation Board of Trustees, and the professional staff of the Museum are, together, committed to strengthening all aspects of the institution, enabling it to start its new century with a stronger financial foundation, an enhanced regional presence, a broader capacity for meaningful service, and a facility that truly can meet the needs of both our marvelous collections and our diverse community.

The successful attainment of the goals outlined in this plan may be an ambitious charge, but one that the leaders of this institution approach with passion and determination. We remain committed because we understand that we contribute to enlarging people's view of the world and fostering an understanding of regional, national, and international cultures and perspectives, and that our efforts can encourage and facilitate creative and artistic expression, involve people of all backgrounds in an on-going educational dialogue, and contribute to the quality of life in our region.

2014 ADDENDUM

In 1911, inspired by a bequest to purchase art from Charles Hackley, a small group of thoughtful, committed citizens changed Muskegon's world by deciding to build an art museum. The Board of Education for Muskegon Public Schools did not have to make that choice, but they did. For 102 years, the Muskegon Museum of Art and the citizens of this region benefitted from the leadership, stewardship, and vision of the public school district who clearly understood the value of an art museum and its ability to contribute to the education and quality of life of our community.

In 2010, the Board of Education and the MMA Foundation Board of Trustees deliberated with great care about the future of the Museum, and they jointly decided that the best route forward for the MMA was one of independence. After giving the institution time to absorb this change and to properly prepare for all the changes it would create, the Board of Education transferred its ownership of the Muskegon Museum of Art and all its holdings to the MMA Foundation Board of Trustees on June 30, 2014. In addition, the Board of Education decided to generously continue its support of the MMA through the Julia Hackley Fund as the MMA forges a new history for itself.

Next will be the development of a new Strategic Plan by the MMA Foundation to forge that future.

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 - 2.4 ARTISTS' SURVEY, SUMMER 2008

 - 3.0 MEMBERSHIP, MUSKEGON MUSEUM OF ART
FOUNDATION BOARD OF TRUSTEES**

 - 4.0 MMA ATTENDANCE AND MEMBERSHIP STATISTICS**
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1.0 Muskegon Museum of Art PLANNING PROCESS

The Strategic Institutional Plan has been developed through the active engagement of Muskegon Museum of Art stakeholders - including MMA Foundation Board members, MPS board members, all key staff, leadership from the institution's support groups, MMA members, and community members. The enthusiasm and dedication displayed by all participants was significant and especially encouraging for the future of the institution.

Work included research, review of past plans and reports, roundtable discussions, written surveys, and consensus building planning sessions. In the course of this work, the MMA worked with consultant John Day, a local planning professional, who facilitated sessions with staff, Board, and the general public.

>MMA Foundation Board of Trustees SWOT Analysis

Trustees were asked to provide their assessment of the strengths and weaknesses of the MMA and the opportunities and threats facing the institution. Responses from 8 of our 13 trustees and the Superintendent are included in the Appendix, 2.1.

>MMA Foundation Board of Trustees Review, Strategic Plan, 2002-2005

Trustees reviewed in depth the last Strategic Plan, developed in 2002. The written summary of this review is listed as Appendix 2.3.

>MMA Foundation Board of Trustees Review, 1999 Re-Accreditation Report

Trustees reviewed in depth the report of the Visiting Committee of the AAM Accreditation Team. The written summary of this review is listed as Appendix 2.4.

>Staff and MMA Docent Input

At separate facilitated sessions, the staff and the MMA Docents' Group were asked to consider three questions: What should we keep doing? What should we stop doing? What should we do that we are not doing now? The compiled remarks of both groups; as well, the staff session is presented in Appendix 2.4 and 2.5. The staff session was organized around the specific elements of Permanent Collections, Programming and Exhibitions, Financial Security, Staffing, and Facilities. The Docent Group was asked to consider those elements in their responses.

>Public Input

The MMA hosted three different public forums, two at the noon hour, and one in the evening. Fifteen people participated in the forums. People were asked the same three questions that were asked of the staff and the Docents' Group. The written summary of this session is in Appendix 2.6.

Additionally, we surveyed two different groups with a paper survey: Members attending our Members' Reception and Artists attending Salon. We also did a mail survey with our registered artist group and received a good response. There is an executive summary, backed with the detailed results, of each survey, listed in Appendix 2.6 and 2.7.

2.0 RESEARCH AND SURVEYS

MMA DOCENT FORUM	
22-Sep-08	
As part of the institutional planning process, a forum was held with the Docents of the Museum to gather input as to appropriate directions that the Museum should consider in the next five years. The forum was facilitated by John Day, and the docents were asked to consider the following questions in relation to the collections, the programming, the financial stability, the staffing, and the facilities:	
<ol style="list-style-type: none"> 1. What should the MMA keep doing? 2. What should the MMA stop doing? 3. What should the MMA start doing that we are not doing now? 	
WHAT SHOULD WE KEEP DOING?	
1. Continue our focus on the Permanent collection in tandem with quality traveling and MMA organized exhibitions	17. Keep varying the installation of the Permanent Collections-rotate and keep fresh
2. Stay open on Tuesdays	18. Keep the collegiality among the staff-team work approach-dedication
3. Continue the open tours on Thursdays (docent present and available at 1:00 for whomever shows.)	19. Keep encouraging connections between the staff, Friends of Art, WSGAS, docents.
4. Continue our welcoming environment	20. Outreach and relationship with artist community
5. Being flexible; encourage personal contact	21. Comprehensive school tour program
6. Emphasizing our educational environment, ie docent program, tours, Super Saturdays	22. Organized tours to other art venues for MMA family
	23. Keep our current attitudes towards our volunteers; we do a good job of recognizing and using different skill sets
	24. Brown Bag film programs
	25. Continue to create opportunities for personal growth.

<p>7. Keep the staff!</p> <p>8. Keep our high quality and innovative installation standards and aesthetic</p>	
<p>9. Keep our emphasis on QUALITY</p> <p>10. Public lectures and Art Smarts programming</p> <p>11. Free Thursdays</p> <p>12. Activities, exhibitions that are relevant to our communities</p> <p>13. Collaborations with other institutions-synergy</p> <p>14. Educational programming</p> <p>15. Finding the ways to maximize our spaces</p> <p>16. Keep and encourage the staff</p>	<p>26. Outreach efforts>outreach to next generation</p> <p>27. Continue development of African American collection and programs of relevance to that audience</p> <p>28. Children's lit and illustrator exhibitions</p> <p>29. Bon Voyage parties for works going out on loan</p>
<p>WHAT SHOULD WE STOP DOING?</p>	
<p>1. Stop "hiding" some aspects of the Permanent collections</p> <p>2. Stop treating docents as a separate entity-treat us as unpaid staff</p> <p>3. Stop spreading ourselves too thin; we must prioritize and we have to match our programs with our actual capacity to do them and with our own talents.</p>	
<p>WHAT SHOULD WE START DOING THAT WE ARE NOT DOING NOW?</p>	
<p>1. Focus on strategies for attracting non-traditional audiences and minorities to docent groups and to our staff.</p> <p>2. Get more space! We need to expand the museum.</p> <p>3. Develop strategies for attracting smaller donations. We can't just focus on the \$10,000 donor or the \$25,000 donor.</p> <p>4. More publicity for the Brown Bag series</p> <p>5. Bring back the Education Stations; need opportunities to always have hands-on</p>	<p>19. Develop outreach targeted to high schools</p> <p>20. Offer programming to libraries in the area</p> <p>21. Go to teacher meetings as way to market the school programs</p> <p>22. Outreach to Holland; collaborate with Holland Area Arts Council</p> <p>23. Develop strategies to attract a younger crowd-30's, 40's, and new baby boom retirees.</p> <p>24. Connect north as well to MMA-Whitehall Montague, Fremont, Shelby, and Hart</p> <p>25. Bring back the Poetry Slam</p>

<p>experiences.</p> <p>6. Incorporate hands on material availability not only within exhibition but for all tours</p>	<p>26. Hang map to show where loaned works are.</p> <p>27. More hands-on activities; a kids' gallery</p> <p>28. Publish new catalogs</p>
<p>7. Develop new outreach program for the schools-go to them!</p> <p>8. Offer more art and art history classes; could offer these off-site as well.</p> <p>9. Develop more ways to recognize MMA members of all levels; a pin?</p> <p>10. More advertising-regular billboards</p> <p>11. Get more info out to outlying schools</p> <p>12. Add a kids' art acquisition program to the priority list-like the ISD</p> <p>13. Community outreach-get beyond our walls</p> <p>14. Set up a transportation fund-raise \$\$ to pay for the costs of the busses</p> <p>15. Get more glass out-create a gallery space for our glass</p> <p>16. Develop strategies to create engagement and ownership all along the lakeshore. Regionalize our image.</p> <p>17. Videotape all of our auditorium programs</p> <p>18. Sponsor Brown Bag films in other locations; take other programs off site.</p>	<p>29. Expand the facility!</p> <p>30. We need more classroom space.</p> <p>31. More collaborations with our sister cultural institutions.</p> <p>32. Collaborate with Visitors' Bureau and Chamber to bundle package tours</p> <p>33. Do a "bring a friend day"</p> <p>34. Get better audio-visual and tech equipment including an audio tour capability</p> <p>35. Raise \$\$\$ from small donations for a Centennial acquisition.</p> <p>36. Consider a Halloween party...come as your favorite artist or artwork as a fundraiser</p> <p>37. Create a live art event---artists create in front of us and then works are sold-Art on the Spot</p> <p>38. Improve security and lighting, especially out to parking lot at night-need a guard stationed at door at end of evening.</p> <p>39. Pursue and lead a Lakeshore network of arts and culture institutions</p>

MEMBER FORUM

1-Oct-08

6-Oct-08

Forums have been held, open to the public and to the MMA members for the purpose of gathering input for Trustee planning purposes.

They were facilitated by John Day and Frank Bednarek, and the participants were asked to consider the following questions in relation to the collections, programming, financial stability, and facilities:

1. What should the MMA keep doing?
2. What should the MMA stop doing?
3. What should the MMA start doing that we are not now doing?

WHAT SHOULD WE KEEP DOING?

<p>1. Keep being accessible to the public in the ways we are now-free Thursdays, Super Saturdays, public receptions open to all.</p> <p>2. Keep an emphasis on the quality of the collections-very high for a community this size.</p> <p>3. Keep the building as well maintained as it is.</p> <p>4. Salon Thursdays- adds an "everyman" quality to the environment.</p>	<p>13. Bringing in younger generations through activities like Salon Thursdays</p> <p>14. Appearance of Facility-keeping it fresh</p> <p>15. Staff-healthy interactions, good strengths</p> <p>16. Super Saturday</p> <p>17. Active volunteer program</p> <p>18. Gift Shop</p>	<p>33. Artist lectures</p> <p>34. Free programming- Thursdays and Super Saturdays</p> <p>35. Emphasis on label content</p> <p>36. Gala</p> <p>37. Continue collecting studio glass</p> <p>38. Career artist programs-on par with bigger museums</p>
<p>5. Strong programming appealing to diverse audiences.</p> <p>6. Keep your role as a prominent leader of the arts and cultural community.</p> <p>7. Keep the Regional-it brings us the next generation of artists and takes the MMA and our influence beyond the walls (e.g., the purchase award program)</p> <p>8. Stay involved with other community art initiatives (like we were with the Hunt sculpture)</p> <p>9. Keep our staff and keep our approachability.</p> <p>10. Docent Program</p> <p>11. Continuing education for children through adults.</p> <p>12. How we maintain facility-excellent</p>	<p>19. Fabulous exhibition program-high quality</p> <p>20. Strong Executive Director</p> <p>21. Superiority and enthusiasm of staff</p> <p>22. Quality of collection-keep adding art of best kind</p> <p>23. Robust ed programs for children</p> <p>24. Programming that augments the art</p> <p>25. Breadth and depth of exhibitions like Sunlight</p> <p>26. Art history elements</p> <p>27. Relations with press, Chronicle</p> <p>28. Exhibition design and lighting standards</p> <p>29. Outreach to young people</p> <p>30. Strong emphasis on permanent collection</p> <p>31. Annual Regional exhibition</p> <p>32. Artsmarts programs at night</p>	<p>39. Keep promoting our region's artists</p> <p>40. Keep collaborating with area cultural organizations-helps to expose our visitors with the other cultural organizations in region</p> <p>41. Our support of the local caterers</p> <p>42. High caliber of exhibitions and related programs</p> <p>43. Salon Thursdays & Meet the Artists</p> <p>44. Keep rotation of Permanent Collections</p> <p>45. Tie in with Summer Celebration</p> <p>46. Use of Office Gallery</p>
<p>WHAT SHOULD WE STOP DOING?</p> <p>1. Promotions that do not emphasize our regional impact.</p> <p>2. Mailing too much-need to consolidate</p> <p>3. Our name is confusing</p> <p>4. May be overdoing refreshments at openings and programs</p> <p>5. Stop overstretching staff</p> <p>6. Festival of Trees every year-should go to every other year</p> <p>7. Be careful with the mailings-don't overdo.</p>		

WHAT SHOULD WE START DOING THAT WE AREN'T DOING NOW?		
<p>1. Consider a name change to aid repositioning: Muskegon Regional Museum of Art or Muskegon Regional Art Museum.</p> <p>2. Expand the facility-the region needs it</p> <p>3. Get more educational space in the expansion.</p>	<p>19. Add coffee shop function to gift shop</p> <p>20. Create a corporate gift giving service</p> <p>21. Market the Gift shop more and differently</p> <p>22. Expand and improve outreach to surrounding counties</p>	<p>46. Consider a "distributed" art exhibition which would be coordinated exhibitions at various locations at same time around the region</p> <p>47. We should have a café-a gathering spot</p>
<p>4. Make more networking/gathering space available through an expansion. Downtown needs casual stopping place for people-we could be ideal.</p> <p>5. Look at partnering for space with higher ed institutions-MCC, GVSU, Kendall.</p> <p>6. Figure out a way to be a hosting institution for the functions of an arts council-within an expansion, space could be created for that purpose.</p> <p>7. Identify new ways to attract younger audiences.</p> <p>8. Be a significant leader in effort to establish arts and culture as the centerpiece of the lakeshore.</p> <p>9. Update our auditorium.</p> <p>10. Develop now the ways that we can interact with and collaborate with Baker Culinary Institute. Need to link visually as well as conceptually w/ them.</p> <p>11. Focus on engagement of new audiences.</p> <p>12. Focus on engagement of new audiences.</p> <p>13. Improve gift shop- location and case work needs improvements.</p> <p>14. Within an expansion, consider building feasible retail gallery space-street side.</p> <p>15. Celebrate our new acquisitions in big way-play up the mystery...what's coming...</p> <p>16. Expand our technology utilization in facility-interactive stations in gallery, welcome kiosk that has headline news on it, what not to miss, etc.</p> <p>17. Concentrated outreach-ex: 5th grade tour prog.</p> <p>18. Expand giving opportunities and provide education on various opportunities.</p>	<p>23. Expand collaborations with universities, art councils and other cultural organizations</p> <p>24. Explore reciprocal memberships with other west Michigan cultural organizations</p> <p>25. Look at changing our name-broaden our image</p> <p>26. Develop more ways to use MMA as tool to improve image of Muskegon</p> <p>27. Promote our art library</p> <p>28. Focus on more adult education opportunities</p> <p>29. Get IN the schools</p> <p>30. Get members to help recruit more members</p> <p>31. Create speakers bureau</p> <p>32. Create a reception for the media-Media Day</p> <p>33. Put our art on the road</p> <p>34. Buy a Childe Hassam</p> <p>35. More diversity in exhibitions-do one on calligraphy</p> <p>36. Look at more daring, cutting edge art exhibitions like the Contemporary Museum in Chicago</p> <p>37. More demonstrations of artists at work and more classes</p> <p>38. Continue to add to the Permanent collection</p> <p>39. Develop new strategies for attracting younger audiences; eg. 24 hour open on the summer solstice</p> <p>40. Always have live music at receptions</p> <p>41. Figure out ways to collaborate with Milwaukee</p> <p>42. Deal with our space limitations</p> <p>43. Create ways to facilitate introductions at our Salons.</p> <p>44. More excursions; eg Ox-bow</p> <p>45. Consider alcohol-free events for families.</p>	<p>48. Do something modeled after the "used" art sale that the Scarab Club does in Detroit.</p> <p>49. Do programming off site</p> <p>50. Develop an alternative fundraiser to run opposite years from FOT</p> <p>51. Develop tie-ins with other constituent groups in area like sports enthusiasts, outdoor enthusiasts(wildlife art) water lovers.</p>

MEMBER SURVEY RESULTS

2008 Volunteer/Member Survey Executive Summary

This survey was conducted during the 2008 member/volunteer appreciation reception. Approximately 100 people attended, and 37 responded to the survey.

Demographics/Membership:

75% of those responding were over 60 years of age. Only two people were in their 30s, with no respondents in their 20s or younger. An overwhelming 89% considered themselves regular visitors, and only 13% have been members for less than 1 year. 60% of members at the event are volunteers, only 8% of them for less than 1 year. 62% of the members polled visit 6 or more times per year.

Why they visit:

Members were asked to consider a list of reasons they might visit and rank them in order of importance. There was some discrepancy in how people responded (using checks rather than ranking), but the following order was extracted:

- 1) To see a specific exhibition
- 2) To learn about art
- 3) To attend social events
- 4) To attend an educational program
- 5) To relax
- 6) To shop in the Gift Store
- 7) To spend time with family/friends for entertainment

An additional list followed, of more specific events. Support for many items was high, with exhibitions (91%) and opening receptions (81%) topping the list. Lectures (70%), the Gift Store (64%), Festival of Trees (59%), Salon Thursdays (54%) and the Gala and Movies (51%) also scored quite well. 70% of respondents said that weekday evenings are the best time for events. Of those indicating a preference, 45% wanted to see more member-only events, 29% did not.

Newsletter/Notification of Museum news and events:

56% of people used the newsletter and relied on it for their museum information. 24% relied on the additional mailings. 75% wanted to see news via U.S. mail, 18% by email, and 3% by web.

Gift Store:

A series of questions directly targeted the gift store. 59% replied they sometimes visited just for the gift store, 37% did not. 83% shopped mainly for gifts, only 30% for themselves. The largest groups put the spending range between \$16 and \$100, with no respondents interested in spending more than \$350. (And only 13% put themselves in the \$100-\$350 price range) The most popular items were jewelry

(51%), home décor (56%), original art (54%), glass (56%), books (48%), and jewelry, cards, pottery, and seasonal items all around 45%. Of these preferences, the two of the highest, glass and original art, tend to fall well outside of the price limits the surveys indicated. Few artists, when considering a commission, can afford to sell their work for \$350 or less, especially for more unique items. With such a large group of our most frequent visitors not willing to spend more than \$100, their interest in original art is in direct conflict with their willingness to pay.

Additional comments were good, and suggested some very easy improvements. Others dealt with a more involved need for marketing and community presence that need to be examined.

ARTIST SURVEY RESULTS

2008 Artist Survey Summary Executive Summary

223 artists responded during the May 8 Salon, during Regional drop-off, and to a subsequent mailing. Response based on an artist database list of 1,650 names was 13.5%.

Demographics:

Demographics reflect the patterns we see in the Regional, with 65% at age 50 or older. Of that group almost twice as many are in their 60s. The smallest group is those in their 30s, in part due to many of the college students (20s) leaving the area once they finish school, and also the likelihood that starting a career and family take time from the studio. The lack of participants in their 20s and 30s may also be tied to larger issues in the community.

Membership:

ABOUT A QUARTER OF THE ARTISTS ARE MEMBERS, WITH ANOTHER QUARTER CONSIDERING JOINING. INCENTIVES HAVE BEEN ADDED TO MAKE MEMBERSHIP MORE ATTRACTIVE, BUT ALMOST THREE QUARTERS OF THE RESPONDENTS ARE NOT MEMBERS. THE NUMBER OF ARTISTS FROM OUTSIDE THE COUNTY THAT PARTICIPATE IN THE REGIONAL BUT ARE TOO FAR AWAY TO BE REGULAR VISITORS LARGELY EXPLAINS THE LACK OF MEMBERSHIP. ECONOMICS NO DOUBT ALSO PLAYS A ROLE.

Visiting:

- *Salon Thursdays* remain a good draw, with many positive comments received. 50% of respondents indicated they do not attend, and many noted the distance to travel as the primary factor. This would reflect the observation that only the *Salon* at Regional drop-off tends to attract Grand Rapids area artists, who are making the trip for another reason.
- Regular attendance to the museum, outside of *Salon* or the Regional, is low with artists, with 30% visiting 5 to 6 times per year and almost 60% only once or twice.
- When artists attend, they sighted exhibitions (80%), opening receptions (37%), and artist lectures (36%) as the primary reasons for coming. 17% also sited the gift store and 13% workshops and classes.

Programming:

The surveys included a list of programs we currently offer or have considered offering in the future, based on our own ideas or ideas recommended to us by the public. Artists were asked to indicate those programs they would support.

- There was high support for more contemporary artist exhibitions (40%), adult art workshops (36%), and artist lectures (37%). The interest in workshops may represent the large number of area artists that lack more formal, college level art training. Without trying a few classes, it is difficult to know at what level of discipline and at what cost artists would respond to these courses. The high support for contemporary shows, based on comments received, may have been mistaken as an opportunity for more area artists to

have solo shows, hence a more positive indicator. A better question would have been for “More contemporary art shows featuring artists with significant regional, national, or international recognition.”

Written comments:

Most comments were overwhelmingly positive, especially about the Salon and Regional. Some artists asked for more structure, teaching, and guidance, others requested more marketing, more shows for local artists, and more effort on our part to sell their work. The comments asking for more support and access may address misunderstandings of the role of an art museum versus the roles of art centers, colleges, and commercial galleries.

3.0 MUSKEGON MUSEUM OF ART FOUNDATION BOARD OF TRUSTEES

Stacie Behler	New Era
Margaret Byington-Potter	Grand Rapids
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Claudia Kerr, Secretary	Norton Shores
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4.0 ATTENDANCE AND MEMBERSHIP

The trend for attendance has been on the increase for the last six years, and results so far this year indicate that the trend is continuing. Annual attendance at the Muskegon Museum of Art for the year July 1, 2007 through June 30, 2008 totaled 26,016, an increase of 40% over the 2003/2004 fiscal year. In addition to general attendance, group tour attendance is also growing, both with school-age populations and adult groups. Total group attendance for 2007/08 was 3,487, an increase of 23% over the previous year. Attendance for the 2008 summer exhibition, *Sunlight in a Paintbrush: American Impressionism from Regional Collections*, topped 11,000, the best summer attendance realized in many, many years.

Membership is also an area of growth for the Museum. For several years, the goal has been to reach at least 1,000 memberships, but it has been difficult for the membership rolls to exceed 900, often falling back to the 800+ levels. During this fiscal year, we have finally hit the 1,000 membership mark, with all categories of membership seeing decent increases. Effective November, 2008, we have 1040 members.