

FULFILLING THE VISION CAMPAIGN

2005 COMPUTERWORLD HONORS CASE STUDY

MEDIA, ARTS & ENTERTAINMENT

THE PHILLIPS COLLECTION LAUNCHED THE FULFILLING THE VISION CAMPAIGN, A \$27 MILLION EFFORT TO SUPPORT FACILITIES EXPANSION AND CREATE A CENTER FOR STUDIES IN MODERN ART TO SUPPORT LEARNING AND MORE EFFECTIVELY SERVE, AND EXTEND ITS REACH TO GROWING AUDIENCES. [20055277]



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SUMMARY

In response to its strategic plan of 2000, The Phillips Collection launched the Fulfilling the Vision Campaign, a \$27 million effort to support facilities expansion and create a Center for Studies in Modern Art to support learning and more effectively serve, and extend its reach to growing audiences.

APPLICATION

The Phillips Collection occupies a unique position as the first museum of modern art in America, and one of the finest small museums in the world. In 1921, founder Duncan Phillips (1886-1966) opened his home for the public display of his extraordinary art collection. The popularity of this venue led to the Phillips family's eventual departure to new quarters and the transformation of its home into an intimate museum space. Committed to educating a wide audience about the art that he cherished, Phillips played a seminal role in introducing modern art to American audiences in the first half of the 20th century.

The continuing mission of The Phillips Collection is to protect, exhibit, enrich, and interpret its exceptional collection of works of art in the modernist tradition for the benefit of local, national, and international audiences. The Phillips Collection organizes and tours exhibitions of the highest quality and produces innovative educational programming that enhances learning for people of all ages.

In response to its strategic plan of 2000, The Phillips Collection launched the Fulfilling the Vision Campaign, a \$27 million effort to support the renovation and expansion of the museum's facilities while creating a new Center for Studies in Modern Art, an extraordinary forum for exploring modern art and developing innovative ways of enhancing the experience of modern art for students, teachers, artists, scholars, and the public.

As the Phillips Collection entered the 21st century, the museum embarked on ambitious plans to grow and expand its facilities while continuing to offer exceptional exhibitions and programs in a uniquely intimate environment. To take advantage of the new facilities, it was necessary for us to upgrade our technological systems and to begin the process of digitizing the collection, a process that we knew would take at least a couple of years. We inventoried all of the intellectual property associated with its collection and began the process of converting 4 x 5 transparencies of our art objects to high resolution, digital scans. We contracted with Luna Imaging, Inc. to provide us with high-quality digital scans of nearly half of our collection.

We restructured data capture about the collection into a centralized, collections management database (MultiMimsy, produced by Willoughby Associates, Ltd.). MultiMimsy acts as the repository for all information about our collection, everything from where the object is currently located, to how much it's insured for and by whom, where it's traveling to and with what exhibition, reports of its last conservation assessment, as well as label information (artist, medium, dimensions, etc.) and a scaleable image of the art object. We color-corrected the digital scans and placed derivative images of them into MultiMimsy which we rolled out in 2002.

To support rapid expansion of our website capabilities, etc. we steadily upgraded our communications, web hosting and Internet Service Provider infrastructure to scaleable platforms that will meet our needs both now and in the future.

We have plans to incorporate MultiMimsy into our website for general research purposes and to implement a search engine over the entire site that will also search other databases such as a library database we plan to incorporate at a later time. We want our website to eventually act as a launching pad to our educational programming offerings, taking teachers to lesson plans and interactive programs for use in the classroom,

general browsers to images and general information, and scholars to detailed research resources provided online. Utilizing digital imaging and online technology, The Phillips Collection will bring its permanent collection, and education programs based on them, to new and existing local, national, and international audiences.

Over the past several years, The Phillips Collection has invested significant funding and staff resources to begin building the foundation for presenting its collection and educational programs to the public via the Web, including: procuring a collections management software program (MultiMimsy); hiring a full-time Database Analyst to oversee data conversion, training, and documentation; digitization of 1,400 images (over 50% of the continually growing collection); the purchase of essential hardware and software for these activities; purchase of software to embed digital watermarks into our scans to track source; upgrading the museum's Internet service provider; selection of a scaleable, dedicated hosting company to handle Web integration, one that can enlarge to satisfy the demands of expanding web architecture; hiring a website designer; purchase and upgrades of virus and spam protection software; and planning for installation infrastructure to support a separate T1 for a wireless networking in the museum's new spaces. And for the first time in the museum's history we are building a dedicated location in the Center to house servers and terminate network hubs and information services, underscoring our dedication to provide quality information services.

While undergoing renovations, the museum had to locate a temporary, remote facility which houses approximately one-third of the museum staff located a few blocks away for a three-plus year term. The site is networked to our current resources (data network and phone system) at 1600 21st St. via a leased, point-to-point T1 while construction is underway.

We plan to move all staff into one campus when construction is completed. Our campus will consist of two primary buildings: the house is the original house Duncan Phillips opened to the public to view his art in 1921; the second building consists of the Goh Annex and its adjacent, being-built, Center for Studies in Modern Art. There is two-story carriage house located behind these buildings in the alleyway that will be renovated for use in some combination for staff office use and resident fellow studio space that will be connected to all museum information resources via a fiber connection.

As part of the expansion we renovated and reopened one of our buildings, the Goh Annex, to coincide with the opening of the Calder Miro exhibit in October 2004. This building houses exhibition space, a conservation lab, art storage, a security area, and preparator's laboratory. We have also added to the space a larger museum shop area and plan to open a larger café which leads the visitor into a planned sculpture garden when the construction is complete in late 2005.

The building currently under construction, Center for Studies in Modern Art (Center), will act as our new Education center. It will offer us the space to house new, educational programming initiatives. Key areas of expansion planned for the Center include a new library which contains a technology education lab for instructional use outfitted with the latest SMART Technology interactive instructional software and presentation equipment. This technology allows the instructor to project individual desktops or all desktops on the screen for comparison and discussion. It also allows presenters to project images or textual ideas and allow comments, etc. to be drawn onscreen, on top of the presentation, captured and printed hardcopy or distributed electronically, allowing the brainstorming session to be, in effect, documented in real time without any one person having to take notes.

The Center will also contain a state-of-the-art video-conferencing suite that includes a 180-seat auditorium, a reception area, two art workshops with sinks, and two seminar rooms, all outfitted with SMART Technology interactive presentation equipment. Each room has projection equipment and screens, and wherever possible we have incorporated collapsible walls to promote flexibility of use. We plan to install bandwidth sufficient enough to host video-conferencing on site to remote locations: from projecting programming to local school districts to having our conservator's discuss issues with other conservators across the oceans, i.e., from here to the Louvre.

We have taken great care to make sure that each room of the conference suite outside the auditorium can receive whatever programming is occurring in the auditorium. Likewise we have planned the infrastructure to allow us to broadcast independently from any of the seminar or art rooms back to the reception area, auditorium or other rooms. In other words, all of these rooms can talk to each other, see each other. If, for instance, a presenter in the auditorium wants to cut to a demonstration held in one of the seminar rooms, we can cut to the demo and broadcast it out to everyone else, including those who may be viewing our transmission from a remote location.

We have added the infrastructure to be able to provide wireless communications to the Center and the Goh

Annex to promote hot-spot browsing and to direct visitors to use our in-house developed, educational programming enhancements via laptop, pda or kiosk. Whether located in the auditorium or sculpture garden, or at a computer located in another country, visitors will be able to research our collection and view our digitized collection images and information about objects directly from our website. We plan to develop educational programming components tailored for the web, pda's or kiosks to further engage the visitor.

Since the building is not yet complete, we predict that that we will be most happy the day the entire facility is being used simultaneously: i.e., when a class is underway in the technology lab, researchers both onsite and on the Internet are using our resources via our website to research art; we have a teacher symposium underway which is utilizing all rooms of the conference suite, utilizing SMART Technology's interactive components that can broadcast the auditorium conference as well as small demonstrations held in the art and seminar rooms, to other locations, followed up with conference results distributed via email or hardcopy. We want to see users throughout the exhibitions using pdas with in-house developed, educational programming to enhance the experience and using kiosks to inform them about the museum and embellish the exhibition. When all of these activities are all occurring simultaneously, we will know we have accomplished our initial goals.

During this process one thing has become very clear: we are not just constructing another building. Rather, some 83 years later, we have renewed and regenerated the energy and passion to make our founder's mission our own--to make the appreciation and study of art accessible far and wide.

BENEFITS

This work will allow us to broaden our audiences and increase exposure to and appreciation of art. Visitors onsite will be able to avail themselves to technology that allows them to interact more closely with the exhibitions: pda's they can carry around with them that add detail and new lesson approaches to the materials; kiosks utilizing touch screens that let visitors "touch" the art, engaging them on a more intimate level with the objects themselves.

There will be wider opportunities for the off-site visitor to engage as well through website offerings. Casual browsers and scholars alike will be able to research information about our collection as well as learn about the collections of other institutions who collaborate with us in the exhibition process. Wherever these collaborations occur, we will provide website visitors with links to pertinent supporting information and other important sites. Likewise, educators from any location--teachers and students alike--will have access to website programming that enhances the classroom experience, offering lesson plans, teaching kits, and interactive programming.

Access to the internationally-known artists and art work contained within our collection will no longer be the exclusive domain of those who can physically enter our doors. Rather, our doors will swing virtually wide open as will the expanded programming we are able to offer.

IMPORTANCE

Throughout The Phillips Collection's strategic plan, technology is designated as a key component in strengthening the museum's core competencies and facilitating the museum's growth. Of particular note are the goals to deepen the museum's educational mission and expand its audiences. In support of these goals, the plan identifies the creation of the new Center for Studies in Modern Art, an educational forum for exploring modern art and developing innovative ways of enhancing the experience of art for students, teachers, artists, scholars and the public, as a means to fulfilling the museum's mission. Technology will provide the tools to present our already award-winning educational programming to a broader audience (see Success).

The museum's expansion will provide the facilities needed to support learning on a deeper and broader scale for teachers, students and self-directed learners, including designated spaces for an art and technology lab, classrooms, "wet" room for hands-on creative activities, 180-seat auditorium, library and archives – facilities that will enable the museum to more effectively serve, and extend our reach to growing audiences. The infrastructure is in place to permit the use of wireless technology, with the goal of creating learning environments that can be adapted to the needs of different audiences, including mobile ones.

The Phillips Collection seeks to foster lifelong learning through the visual arts. As an educational institution, The Phillips Collection takes seriously its responsibility to serve the public, and technology provides an effective vehicle through which to reach a broader audience and engage people in innovative ways. Increasing technological capacity will allow people of all ages to become partners with The Phillips Collection in using the visual arts to enhance learning and further the important role that the arts can play in education. The

Phillips Collection wants to provide every Internet user with access to high quality arts research and education programming.

Naturally, technology provides a central agent for The Phillips Collection to extend these types of programs and address the demands of a visually based society. We support life-long learning by seeking to extend accessibility of the museum's assets via the Internet; providing online resources and programs that more deeply engage existing audiences and attract new audiences, including online forums and resources for K-12 teachers; we enable the museum to disseminate artistic and educational resources and programs nationally and internationally; and we encourage and sustain learning for all, from educators, to students, to art enthusiasts, to casual Web surfers.

ORIGINALITY

The Phillips Collection occupies a unique position as the first museum of modern art in America. We are developing original approaches as to how we go about broadening our audiences and giving them wider access to information. We cannot, however, make claim that the projects we are working on as outlined in this case review are comprised of purely original ideas. Museums everywhere are trying to reach broader audiences in a digital age. The fact that The Phillips Collection--a small, member-funded, non-profit museum--manages to keep up with its peers in a city flush with governmentally-supported, large museums is noteworthy. But the fact that we are shoulder-to-shoulder with them in this demanding and expensive work is remarkable given our size and resources. This is another testament to the fact that we still have the fire and passion to do more with less.

In 2004 in a survey of local residents done by the Washington Post, The Phillips Collection was rated as the 2nd favorite museum in Washington, second only to the National Gallery of Art. In these days of hard-won grant monies and shrinking foundation support, it is no small feat that we can keep pace with our larger, nationally-known contemporaries. So while we may not have initiated these ideas, we continue to persevere, in extremely difficult financial times, to make our mission thrive and keep Duncan Phillip's message alive and vibrant.

SUCCESS

Over the past four years, The Phillips Collection has had tremendous success in developing effective programs that use the museum's permanent collection to improve teaching and enhance student learning. One example is our award-winning teaching program, Art of the City. Devised as a response to the need to help advance student achievement in low-performing District of Columbia Public Schools, Art of the City brings together urban images from the museum's collection and a wide range of source material to help educators teach creatively across the curriculum. The success of Art of the City, evidenced by its receipt of the 2004 American Association of Museums' award Best Museum Education Resource, Across the Curriculum, encouraged The Phillips Collection to seek other ways of using its resources to strengthen learning in the community. In 2002, an IMLS National Leadership Grant enabled the museum to develop Art Links to Literacy, a program that connects Art of the City and children's literature to help teachers and families improve literacy skills of at-risk DC Public School students and instill in them a lifelong love of learning, creating a community of learning for all and establishing the museum as an integral community resource.

We are also increasing outreach to schools and teachers via our website and educational programming using interactive media. One of our projects Over the Line: The Art and Life of Jacob Lawrence interactive educational Web program and CD-ROM won the MUSE Award (for excellence in film, video, and multimedia) from the American Association of Museums in 2002. The museum has similar projects under construction with plans to host a library of such projects on the web. To view this project, please go to <http://www.phillipscollection.org/lawrence/index.html>.

While we expect the Center to give us more opportunities to showcase the quality of our successes in this area, actual construction won't be completed until late 2005. So to assess our success for the entire project is premature. We have, however, applied an investigative approach in designing our preparations for success.

For instance, as part of planning the Center conference suite, we interviewed and did site visits of nearly 20 different auditoriums in the region, large and small, including the National Gallery of Art, National Geographic Society, Mount Vernon, the Philadelphia Museum of Art, the Spy Museum, the Baltimore Museum of Art, etc. We listened to those who had already done what we were about to do to cull their input on things to do and things to avoid. From that we worked with our AV consultants to put together a "generic," affordable auditorium audiovisual plan, one that would give us everything we need across some basic platforms: i.e., lecture, small group, panel members, with some basic stage lighting components and audio visual that could

also handle some music presentation. We also learned from our predecessors the value of planning the auditorium as part of a larger suite and to incorporate video broadcasting to and from each of the rooms so that broadcasting and reception can occur both independently and simultaneously.

We have applied this investigative model to every technological component associated with the planning of these facilities and their uses. We have evaluated wireless systems and gone far enough to “wire” receiver locations into our construction drawings and determine exactly the type of equipment we need to purchase. We have researched and seen live demos for a variety of kiosk products and programming associated with them and we look forward to developing in-house educational programming for that medium. Additionally, we plan for a time when our curators and educators can collaborate on programming for mobile pdas to be utilized within the walls of the exhibition to expand on the visitor’s experience. We have established relationships with vendors and equipment manufacturers early on so we can keep up with the technology in preparation for the time we will make our own purchases.

We reopened the Goh Annex in October 2004 with many improvements and did so without any technological hiccups, which encourages us that we are on the right path.

DIFFICULTY

The beginning of the twenty-first century marked a critical juncture for The Phillips Collection. The museum continued to enjoy national and international renown for the quality and unity of its collection, for exhibitions steeped in scholarship and also having broad appeal, and for the intimate and personal environment that the museum offers, but The Phillips Collection was not yet a mature organization. The museum performed at exceptionally high levels, but it needed to strengthen its institutional infrastructure and the financial resources that are necessary to sustain both its public mission and its ability to determine its own future.

The Phillips Collection consequently embarked on a year-long strategic planning process that was facilitated by consultants Nancy L. Pressly & Associates and involved every trustee and staff member of the museum. The planning process was informed by strengths and weaknesses identified by numerous museum constituencies, including teachers, program participants, neighborhood residents, and museum visitors. The result was an ambitious mission-based strategic plan approved by the Board of Trustees in May 2000, which set the course for the future of The Phillips Collection.

Several important steps have been taken to secure the long-term financial stability of the museum since the approval of the strategic plan. Most visibly, the strategic plan laid the foundation for the launching of the Fulfilling the Vision Campaign, a \$27 million effort to strengthen the museum’s core competencies and create the Center for Studies in Modern Art. Conceived as the means to fulfill the four goals of The Phillips Collection’s strategic plan, the Campaign is securing the funds needed to construct new spaces that will specifically support the educational components of the museum. Learning opportunities using webcasts, interactive video-conferencing, and other technology-based means will be developed.

The strategic plan noted that the museum must develop a professional staff to secure the long-term organizational and financial stability of the collection. The three most critical organizational shortfalls were found in the development, membership and finance functions. The position of deputy director was created to oversee the support staff. He immediately instituted a three-year operating budget process to project the museum’s operating model into the future. This process enables the development staff to see resource needs three years in advance and organize fundraising around realistic and long-range objectives. The new development director and staff have enjoyed success during a very tough philanthropic period of time. The museum was challenged to expand membership to provide a stable annual revenue base. Membership has grown from 5,582 in 2000 to nearly 9,200 in 2004. These two activities provide the foundation for a long-term revenue support to the museum’s operating activities.

The third critical area was financial accountability. The museum hired a new finance staff to establish and oversee the budget process, implement sound internal controls and provide timely financial reports. In addition, the trustees approved and implemented a new investment policy and asset allocation for the endowment. The board receives a financial operating report on a monthly basis. We believe these and other actions have sufficiently responded to our challenges and put The Phillips Collection on the path to a secure financial future.

Technically it has been a challenge to work with the actual physical structure of the original house, dealing with a hundred-plus-year-old, historic building. There is considerable challenge involved retrofitting and wiring buildings that contain 18” concrete walls: it’s takes more time and costs more. The Goh Annex, which was built in the 1950s, was slightly easier to deal with. We are fortunate that many of these challenges are

minimized with the new construction plans for the Center.

Finally, a serious and continuing challenge of planning has been the lack of a defined nor flush budget. We have had to identify costs then raise the money to purchase needed equipment every step of the way.