
SMITH
COLLEGE
MUSEUM
OF ART

2017–2022
STRATEGIC
PLAN

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STRATEGIC PLAN



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.

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

SMITH
COLLEGE
MUSEUM
OF ART

CONNECTING
PEOPLE TO ART,
IDEAS AND
EACH OTHER



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



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

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

WE DO THIS BY

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



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.

OUR PRIORITIES:

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

GOALS & STRATEGIES

TONE & PERSONALITY

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

OBJECTIVES

1. ENSURE THE MUSEUM IS WELCOMING AND INCLUSIVE
2. SUPPORT A HEALTHY INTERNAL CULTURE BASED AROUND SHARED VALUES
3. 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

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

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

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

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

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

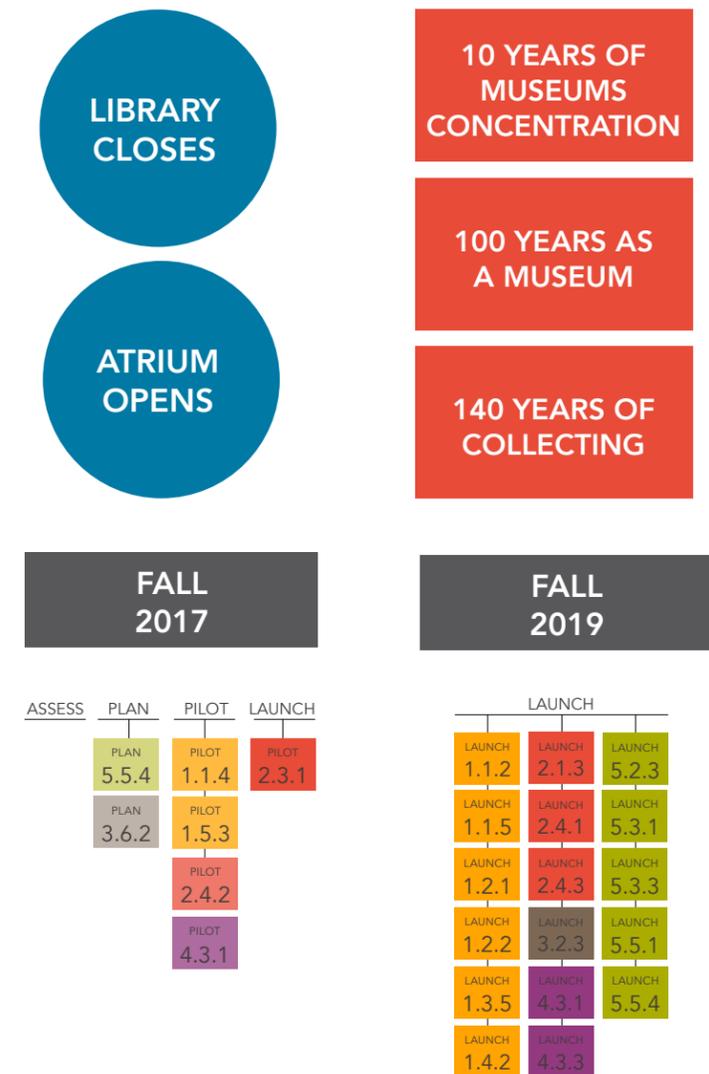
Being an accredited museum enables our success. In the next five years, we will submit a self-study for reaccreditation by the American Alliance of Museums.

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 61-87 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

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 '02, Membership and Donor Coordinator
Ann Mayo '83, Manager of Security and Guest Services
Maggie Newey, Associate Director for 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 for Academic Programs and Public Education
Jessica Nicoll '83, 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 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

SCMA's strategic planning process was made possible by funding from The Brown Foundation, Inc. of Houston, The Fullgraf Foundation, and contributors to the 2016 Annual Appeal.

Photography by Lynne Graves for the Smith College Museum of Art



SMITH COLLEGE
MUSEUM
OF ART
smith.edu/artmuseum