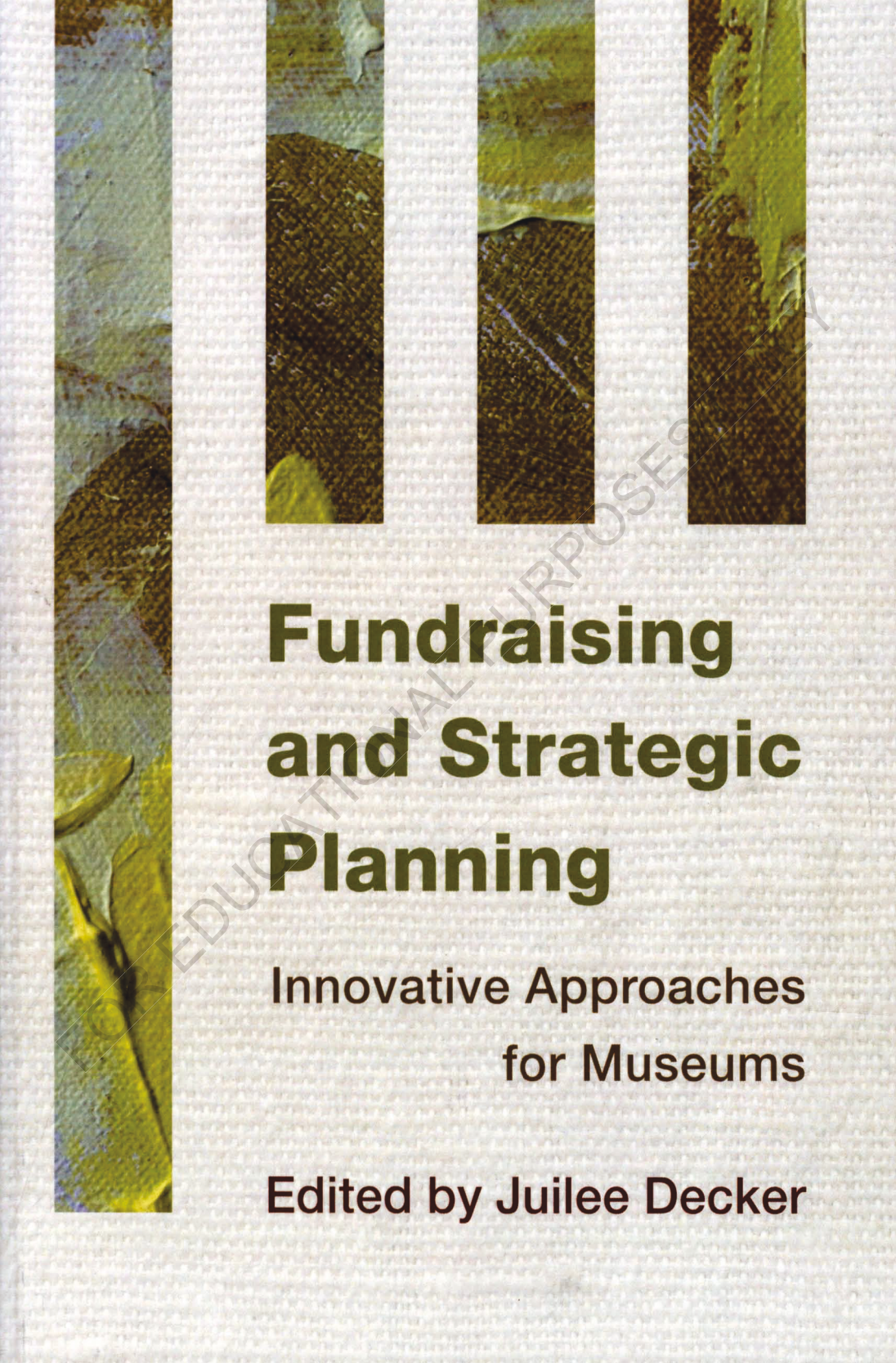




Fundraising and Strategic Planning

**Innovative Approaches
for Museums**

Edited by Juilee Decker

FOR EDUCATIONAL PURPOSES ONLY

Fundraising and Strategic Planning

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Innovative Approaches for Museums

About the Series

The *Innovative Approaches for Museums* series offers case studies, written by scholars and practitioners from museums, galleries, and other institutions, that showcase the original, transformative, and sometimes wholly re-invented methods, techniques, systems, theories, and actions that demonstrate innovative work being done in the museum and cultural sector throughout the world. The authors come from a variety of institutions—in size, type, budget, audience, mission, and collection scope. Each volume offers ideas and support to those working in museums while serving as a resource and primer, as much as inspiration, for students and the museum staff and faculty training future professionals who will further develop future innovative approaches.

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Titles in the Series

Technology and Digital Initiatives: Innovative Approaches for Museums

Engagement and Access: Innovative Approaches for Museums

Collections Care and Stewardship: Innovative Approaches for Museums

Fundraising and Strategic Planning: Innovative Approaches for Museums



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Introduction

Fundraising and strategic planning are inextricably linked. Charitable dollars impact museums every single day across the United States and abroad by keeping doors open, underwriting programming and membership costs, and sustaining collections. Such monies allow for the achievement of objectives and performance targets in support of the institutional mission, values, and vision. Evidence of support may be gleaned from a search of informational tax forms filed by museums, including Internal Revenue Service (IRS) Form 990. A more exciting—and certainly more discursive—means of visualizing support comes from media coverage.

Over the past year, museums and their visitors have benefitted tremendously from grant-funded initiatives that aimed to connect visitors with the collections they love. One instance is a suite of projects underwritten by billionaire philanthropist and former mayor of New York, Michael Bloomberg, that proffers the use of digital technologies as key engagement pieces in the onsite museum experience in four U.S. museums as well as one in London and another in Singapore. The projects focus on immersive experiences that engage and further connect visitors with a single work or several from a collection. Apropos of its context, an interactive pen has become the tool of choice for visitors to the design museum—Cooper Hewitt Smithsonian Design Museum. This pen (or, due to its size and its capability, perhaps it should be *the Pen*?) enables visitors to add digital records of objects from the museum collection to the visitor's own portfolio of items. At the conclusion of one's visit, the Pen is given back to the museum and, in return, visitors may obtain information and images that they have captured. As Robinson Meyer reported in *The Atlantic*, this tool bridges the physical and the digital—a proposition that every gallery, library, archive, museum, and other collections-based organizations aims to achieve.¹

The Pen and Cooper Hewitt model best practices in terms of what museums must do to thrive: they need to engage in authentic dialogue about their past, their present, and their future. Even if not called as such, they need to *reinvent* (or, even, *reaffirm* their present iteration) and to undertake *strategic planning* to bring their institutions to the next level however defined, conceived, and executed.² Through collaborative efforts, the Cooper Hewitt has brought design—its content—into the experience of the visitor through context entirely. For instance, the employ of the Pen (a design object extraordinaire) connects the visitor with the collections before them while capturing an account of the onsite experience. The Pen is supplemented by touch-screen tables that allow for collections view and an immersion room where The Pen becomes a tool of design for the user. The experience is both immersive and social all at once. So while this project, at its core, is a technological and digital innovation, the foundation, reach, and outcomes boast of the benefits achieved through fundraising and strategic planning.

Other projects benefitting from the aforementioned Bloomberg funds include an engaging, hands-on journey through the information age at the Science Museum, London, and an extension of the existing location-based and digital efforts of the American Museum of Natural History that updates their Explore app (launched in 2010) to version 2.0 to allow for personalized journeys and new ways to share experiences at the exhibits. The Brooklyn Museum will use funds to enable visitors to navigate through the galleries and to ask, through their mobile devices or museum-provided devices in stations through the museum, questions that will, in turn, be answered by staff in real time. Geo-positioning will enable staff to respond face-to-face to visitors in the galleries as well. The outcome of this three-year project will “create a dynamic and responsive museum that fosters dialogue and sparks conversation between staff and all Museum visitors.”³ In commenting upon the grant and the overall plan for the institution, the vice director of Digital Engagement and Technology at the Brooklyn Museum remarked that “the Museum has a community-driven mission and, in the past, we’ve often used technology to foster personal interaction in a way that treats each individual as unique and aims to give our visitors a sense of ownership in the institution. This project will do the same and such a significant grant allows us to do so on a scale that rethinks the entire museum experience from a visitor’s entry to exit.”⁴ Bernstein’s comments speak to the coherence of mission to practice that undergirds vibrant museums that seek to innovate.

Currently undergoing renovation and slated to reopen in 2016, the San Francisco Museum of Modern Art (SFMOMA) will marry the innovation and creativity that the Bay Area museum serves by offering a “fifth wall”

in the galleries; that is, the museum's digital program will provide a space for experimentation.⁵

Established in 2012, Singapore's urban recreation space, Gardens by the Bay, will use Bloomberg funds to create an app that will integrate the natural world with the virtual by taking visitors on a journey through the Gardens with the aid of interactive trails and engaging activities.⁶ As Michael Bloomberg noted, "Each of the institutions we're supporting is using technology in different ways to engage, educate, and immerse their visitors—and to make their world-class resources available to a greater number of people, more of the time."⁷

Fundraising and Strategic Planning: Innovative Approaches for Museums examines a range of ambitious undertakings and the means by which museums and cultural organizations achieve them. The foci in this volume are, truly, cornerstones to museum operations: strategic planning and fundraising. A strategic plan drives a museum's goals and activities and, on some level, the everyday. The plan is informed by a vision that describes what the museum will look like in the future. Both of these are informed by, and responsive to, fundraising (well, frankly, what in a museum *is not*?)

As with many of the topics in this series, the content areas in *Fundraising and Strategic Planning* overlap to some extent and are intentionally linked in this volume. In conceiving of this volume, I envisioned fundraising and strategic planning as ways of building bridges between the collections and people as well as connecting each of these groups of people—staff, visitors, donors, and other constituencies. Moreover, I consider each of these a flipside of a transparent coin. To explain, fundraising and strategic planning require transparency that, done well, cannot be minimized and rather *becomes* an expectation. As stewards of collections and fiduciary caretakers, museum professionals have a responsibility to be truthful about the institution's mission, intended use of funds, and capacity of the institution to use donations effectively for the intended purpose.

ABOUT THE INNOVATIVE APPROACHES FOR MUSEUMS SERIES

This series offers case studies, written by scholars and practitioners from museums, galleries, and other institutions, that showcase the original, transformative, and sometimes wholly reinvented methods, techniques, systems, theories, and actions that demonstrate innovative work being done in the museum and cultural sector throughout the United States and in England, Australia, and Peru. The authors come from a variety of institutions—in size, type, budget, audience, mission, and collection

scope. Their geographical, authorial, and institutional diversity was an intentional part of crafting of this series as a means of offering a range of perspectives on issues confronting museums, and collecting institutions at large in some cases, that may be replicated entirely or scaled up or down by colleagues elsewhere.

Each chapter carefully examines a core issue by describing background information before turning to the identification of the problem, a solution to the issue, implementation, results, feedback, and assessment as well as next steps. Many chapters are enhanced with notes and/or resources to point the reader to contextual and additional information. Written with attention to the audience of peers and colleagues-in-training, each chapter is intended to offer ideas and support to those working in museums while serving as a resource and primer, as much as inspiration, for students and the museum staff and faculty training future professionals who will further develop future innovative approaches.

The volumes in this series are grouped under the following themes: technology and digital initiatives; engagement and access; collections care and stewardship; and fundraising and strategic planning. While each volume has a particular focus, the chapters in each volume rarely address the framing theme of that volume alone. Instead, the reach of the content often dapples in other aspects of that institution's operations. Such intersection and overlap speak to the integrative nature of museum work,⁸ as museums function optimally when their areas of operation are not constrained to silos but, rather, when collaboration becomes the driver. An example of this "optimization for innovation," as I like to think of it, is the pioneering work done by the team at the Cleveland Museum of Art who, in their efforts to bring the museum into conversation with its audiences in multiple, meaningful ways and, ultimately, to become more visitor-centered. Their collaboration yielded Gallery One, an innovative space that fuses art, technology, and interpretation. This space in the museum has become a destination for visitors interested in learning more about art through a variety of hands-on interactives, including the forty-foot microtile multi-touch Collection Wall. Not content merely to implant digital technology and interactives in the gallery, this museum's refocusing on the visitor—as a recasting of the triangulation between the museum, its collections, and its viewers—required changes beyond those in the physical space of Gallery One, such as clearer pathways through the galleries and other new amenities that enmeshed the onsite visitor with an entirely new experience-based, interactive visit. Such optimization for innovation required a team of collaborators, who are cited prominently on the museum's website which notes that this project and the broader initiatives associated therein represent "a true and equal collaboration among the curatorial, information management and technology services, education

and interpretation, and design departments at the Cleveland Museum of Art.”⁹ The chapter addressing this project appears in the volume on technology and digital initiatives, although the case study speaks to each of the other foci of the other three volumes in this series. Just as this project’s design, implementation, and maintenance required the collaboration of a number of museum staff from many departments, so too may the case study, and all others in this series, find a home among many departments in your museum.

ABOUT THESE CASE STUDIES

Fundraising and Strategic Planning: Innovative Approaches for Museums appraises strategies museums employ to raise funds including admission prices, membership categories, donor and affinity groups, and specialized event-driven efforts while examining new crowdfunding models such as Kickstarter, Indiegogo, and Piggybackr. Consideration is also paid to the importance of thoughtful action and strategic planning as harbingers of success in many areas.

Specifically, crowdfunding and some measure of traditional fundraising are addressed in the case studies offered by Peter J. Kim of the Museum of Food and Drink (New York, NY); Karen Gillenwater, formerly of Carnegie Center for Art and History (New Albany, IN); and Melissa A. Russo, Chabot Space and Science Center (Oakland, CA). These authors give practical advice as well as ruminations on process while offering thoughtful choices and intentionality concerning audience, reach, and inclusion.

This volume also pays heed to the importance of thoughtful action and strategic planning in yielding success in many areas of museum operations and sustainability. Mike Deetsch and Greg Hardison present the formulation and success of a pilot program at the Kentucky Historical Society. Launched in 2010, Camp ArtyFact was designed to solve a programming issue (which it did) and, since its iteration and continuous assessment and revision, has also created a shift in thinking about staffing and models of income. Nancy Enterline, Monterey Bay Aquarium, discusses how the institution leveraged market research to yield greater connection to the reasons why individuals commit to traditional membership models versus affinity groups. Karen Coutts addresses the needs of audiences and membership as outreach in her discussion of the program she initiated at The New Children’s Museum entitled “Check It Out!” which put membership cards into circulation in public libraries. Coutts launched the program in 2008 and it still gains traction, as American Alliance of Museums members can attest, given the buzz on the list serve surrounding this topic in December 2014.

Fundraising and Strategic Planning also examines transparency, communication, and partnerships. Carl G. Hamm describes how the Saint Louis Art Museum moved from a capital campaign into a sustainable stream of increased annual giving. Vicky U. Lee narrates the transformation of abandoned, elevated rail yards into an exciting, well-traveled (and highly-tagged and pinned) public amenity, the High Line. While not a museum per se, the High Line and its public art amenities offer much to the story of collecting institutions, as well as to the framework of the public-private partnership. Jill Hartz, Jordan Schnitzer Museum of Art at the University of Oregon, shares her thirty-plus years of experience from academic museums to tell the importance of cultivating the administration, alumni, faculty and students, as well as the community. Colleagues in the Bay Area, James G. Leventhal and Irina Zeylikovich, provide development staff at all levels with advice on cultivating relevance, relationships, and resources. Rounding out the volume, Amy Gilman recounts the transformation of the Toledo Museum of Art (TMA) anchored in a strategic plan and restructuring (beautifully illustrating the symbiotic practice undertaken at TMA in the form of a butterfly diagram).

In addition to amazing generosity to propel the museum experience further, this past year saw the rescuing of a museum when U.S. foundations pledged hundreds of millions of dollars to rescue Detroit from bankruptcy and, in turn, to avoid liquidating its city-owned art collections at the Detroit Institute of Arts.¹⁰ Collections matter and so do the spaces that house them. The space of the museum and its site are of primary importance, as evidenced by the Bloomberg projects addressed above which demonstrate how grant-funded projects can serve to refocus our museums. Beyond those examples, several other key projects demonstrate the place of the museum, as opposed to its digital surrogate. For instance, the Indianapolis Museum of Art (IMA) gained support through a \$1 million grant from the Efroymson Family Foundation that will support a new programming initiative called ARTx that aims to showcase the museum's role as a community center for the twenty-first century—an exploration station in our experience economy. The premise of ARTx is that events come in all shapes, sizes, and persuasions. Funded through 2018, ARTx programming will include: a mobile ARTx truck to take programming across the IMA campus and into the surrounding community; a musical performance and treat to one-of-a-kind menu from local chefs in a sensory experience called "Avant Brunch"; and a riff on the explosive (and controversial) exercise regiment, CrossFit, with ARTx Fit: Action in Art where attendees engage in an "intensive four-week immersion course" to "muscle up your art knowledge through discussions and making activities . . . [through the] address works from all eras of art."¹¹ Fundraising also furthers long-range, brick-and-mortar construction projects. Altria

Group gave \$1 million to the National Museum of African American History and Culture as part of the capital campaign that will add an impressive 400,000-square-foot museum on the Mall and the nineteenth Smithsonian Institution.¹² Beyond these two examples, we can find many other instances where funding supports an institution's vision. In fact, it upholds it.

But, who are these donors, really? What makes them interested in supporting initiatives that can move museums into new directions? The 2013 TrendsWatch report from American Alliance of Museums looked at the "Changing Shape of Giving."¹³ In this report, Merritt of the Center for the Future of Museums highlights the stability of giving (hovering at 2 percent of the GDP even with the swelling number of museums in the U.S.).¹⁴ Optimistic about the stability of giving, Merritt acknowledges the concentration of wealth among Baby Boomers and the need to focus museum attention on this cohort. She also points to the presence of mega donors—certainly a cultivated donor that every museum might love to have in the donor circle. Also looming is the rise of the living mega donor—an individual who acquires a fortune early on and thereby endows early on.

David Callahan examined this changing model of big philanthropy recently.¹⁵ Though these billionaires are not endowing every museum, Callahan identifies a takeaway for us: everything is speeding up: "how fast great wealth is made [and] how fast the bulk of it gets deployed for social purpose." But, if we look at the new models of fundraising, we see that they, too, employ a "fast" mentality. Gone are the days of the year-long build-up to a major stewardship and membership and fundraising event. Those events still happen; but, with greater frequency we see new models of fundraising that exist on the micro and macro levels: microphilanthropy and microgiving are countered by the gift of the crowd (crowdfunding). Is the wisdom of, and funding by, the crowd a wise maneuver? What advantages does it—or other models—have over traditional methods? As we will see in this volume, preparation is key to successful crowdfunding. The lead time and attention is slightly modified (for instance, scripting, dissemination, and engagement with social media across many platforms are critical—perhaps even more so than in a traditional campaign). An additional critical component of the crowd-funded campaign is the need for an authentic connection to one's mission. Because donors may not get to "know" you in real life, crowdfunding campaigns must communicate the message of your organization and this event clearly, effectively, and succinctly!

Statistics show that online giving has grown 13–14 percent year-over-year from 2012 to 2013.¹⁶ Nonetheless, online giving accounted for only 6.4 percent of all charitable giving in 2013. How can museums continue this growth? How can a museum bring "the ask" to places where it isn't

already? Tips from funders include suggestions to run campaigns around organizational milestones; to test major campaigns early in the giving year, rather than the end; to implement a monthly giving program; and to mail materials during “slow mail” times. Suggestions were given for online fundraising best practices that can provide insight for all museums. While these seem commonplace, they bear repeating: to embed the donation process inside of your website and ensure that it is device compatible; and, second, to feature a “donate” button on every page of your website. Two less ordinary include a purpose for the “thank you” landing page. Many such click-through pages lack interesting content and rely upon text. By strategically pairing a call to action or a motivation that fits with your mission and vision, you can motivate your donors even further. For instance, if one of your initiatives is to support inclusivity, your thank you can include more ways to become involved in such endeavors local, regionally, or nationally. A second suggestion is to enable tribute gifts or honor donations to celebrate a milestone of another. Such motivation enhances the trust of your donor, and their recipient, have in you by connecting the organization to both individuals.¹⁷ Beyond these best practices, case studies in this volume attest to experiences and successes of authors working with food and drink, public art, and program support. As several authors in this volume attest, bursts of activity, long slumps, and a second wind characterize the ebb-and-flow of the crowdfunded campaign. Yet, an upside is the broadened exposure to your campaign and, even, your museum.

Even with success in fundraising, museums face challenges as they adapt to, and likewise influence, a new and still shifting cultural landscape of the twenty-first century. Just as there is no single approach to fundraising, there is no single pattern for a strategic plan or vision statement. Each must be authentic to an institution and support its collections. For museums come in all shapes, sizes, and types. They teach, inspire, collect, preserve, interpret. They function as community centers and forums for the present, as much as the past and the future. From architecture, archaeology, and art museums to open-air, pop-up, and science museums; from botanic gardens to zoological parks—one size can’t fit all.

Moreover, museums exist in a complex and fluid environment that positions them amidst cultural organizations yet also endows them with the responsibility to care for their collections—whether an historic site, a botanic garden, an aquarium, an art museum, a children’s museum, a hands-on museum and science center, an art museum, or any variety of nested institutions and organizations (such as archaeology and excavation sites; a resource library in support of a museum and scholarship at large; or a site for public art that serves as a leading public amenity in the nation’s largest metropolitan area). How can museum professionals leverage this variety and sustain success?

Fundraising and strategic initiatives are about leadership at all levels—from the museum or site director to the middle-management staff who lead teams of two or more in the work of museums. Here is where self-awareness, authenticity, courage, and vision are requisite.¹⁸ An example of such courage may be found in the American Alliance of Museums Center for the Future of Museums Extreme Exhibit Makeover held in the spring 2014 at a small museum in Maryland with 3FTE and an operating budget of \$385,000. Director Allison Weiss of Sandy Spring Museum, explains, “Our exhibits hadn’t changed in fifteen years, and with estimates at \$300 a square foot for design and fabrication, building new exhibits was out of the question.”¹⁹ Weiss and the institution she directs were able to be brave and nimble. They could experiment and have the trust to give your museum over to two teams of strangers. This is exactly the type of risk a small museum is nimble enough to undertake this kind of activity. For instance, creating a portable exhibit, in the absence of a brick-and-mortar museum, the Museum of Food and Drink under the direction of Peter J. Kim, devised a plan to take a cereal-puffing museum on tour—and to demo it! MOFAD, as you will read in this volume, was brave and nimble (as nimble as can be expected while lugging a 3,200-pound machine around).

Actions such as these require agility on a personal and institutional level. Looking at the needs of our collections, our institution, and our audiences, we have to ask questions at every turn in order to remain relevant, vibrant, and sustainable. Questions include asking how to: program for busy (even if, over-programmed) audiences; differentiate our onsite from online experiences as well as the experiences that we offer in contrast to those that other museums and other options in the marketplace offer; use our resources while making the case for financial support from donors we know (direct, face-to-face, and repeat appeals) and those we do not (and may never) know (such as the ubiquitous crowdfunder). Activities, action, and implementation must be balanced by thinking, planning, and evaluation. Consistent, authentic dialogue among and between colleagues in one’s institution as much as peers within one’s own city (as Amy Gilman, James G. Leventhal, and Irina Zeylikovich demonstrate in this volume) can strengthen one’s own sense of institutional identity. Conversation is key.

Gail Anderson in *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift* (2012) remarks that “reinventing the museum is not just adding a program, reinstalling a gallery, or increasing financial reserves—it is a systemic shift in attitude, purpose, alignment, and execution.”²⁰ It’s worth noting that the notion of the “reinvented museum” is not new; Anderson’s ideas are informed by earlier iterations of this comparative analysis that she developed and modified in 1998 and 2004.²¹ Along with the development of the framework as well as the terms and

categories of the characteristics of the reinvented museum, the semantics changed, and I would argue, improved, as well, by moving from a table to a “tool.”²² The notion of a tool indicates measurement and an application to a standard. In thinking about how we think about fundraising and strategic planning, we do measure against a standard. Perhaps the next version of the table will be an digital tool entirely—such as an app that is performance driven, offering some positive re-enforcement (perhaps equally as exciting as reaching a new playable level on the match-three portable device game Candy Crush!) or, even, a “score” for your institution’s success at achieving the status of a reinvented museum.

Whatever its form, Anderson’s tool deserves considerable examination and, even, discussion; therefore, permit me to bring together some of the content in order to extend her analysis and, thus, introduce the framework for the case studies presented in *Fundraising and Strategic Planning*. According to Anderson, the traditional museum’s institutional values offer the voice of authority, conceptualize the institution as the information provider, and project an atmosphere—if not an environment—that is reserved; whereas, the reinvented museum invites multiple viewpoints, serves as a knowledge facilitator, and is compassionate. In terms of governance, Anderson points to the mission as document versus the mission as driver for action; the museum as exclusive or inclusive; the museum as possessing assumed value versus earned value. In terms of management strategy, the traditional museum has a hierarchical structure, unilateral decision-making, compartmentalized goals, and a static role while the reinvented museum is a learning organization that values collective decision-making with holistic, shared goals and strategic positioning. Finally, in terms of communication, the traditional museum is keeper of knowledge versus a platform for the exchange of knowledge; the traditional museum *presents* versus the reinvented museum that *facilitates*; and so on.

The notion of a reinvented museum, then, is really a discussion about how museums of all types and sizes can bear witness to a continued, healthy evolution toward greater transparency and openness in terms of institutional values, governance, management strategies, and communication ideology. As the case studies in *Fundraising and Strategic Planning: Innovative Approaches for Museums* attest, reinventing on a granular level as well as holistic endeavor opens up the space for dialogue among and between staff, audiences, and partner organizations and enables the museum to forge innovative approaches for all.

NOTES

1. Robinson Meyer, “The Museum of the Future is Here,” *The Atlantic* January 20, 2015, <http://www.theatlantic.com/technology/archive/2015/01/how-to->

build-the-museum-of-the-future/384646/. One of the key developments made possible here is the fusion of an item to a stable home for it on the Internet. The API (application programming interface) associates every item in the collection with a stable URL that permanently anchors it in the collections. The digital and the actual have become linked through the API. Moreover, the API connects the Cooper Hewitt's interface with those of other sites. So, as visitors to Cooper Hewitt's site use the permanent URL, the museum's API will search Flickr, Instagram, and other sites for this link and link back to that site. Thus, the overall presence of Cooper Hewitt grows by harvesting and replicating stable URLs.

2. Cooper Hewitt Labs is the online presence of a group of staff from the Digital & Emerging Media department at Smithsonian's Cooper Hewitt, Smithsonian Design Museum in New York City. Their online archive dates to December 2011, thereby allowing readers the ability to track their initiatives. See "Cooper Hewitt Labs," <http://labs.cooperhewitt.org/2011/12/>. Working with designer Local Projects, Cooper Hewitt Labs sought answers to questions regarding the visitor experience and how the backend and frontend can serve to answer those questions.

3. Shelley Bernstein, "Visitor Powered Technology to Create a Responsive Museum," *BKM Tech*, September 9, 2014, http://www.brooklynmuseum.org/community/blogosphere/2014/09/09/responsive_museum/.

4. Shelley Bernstein, "Visitor Powered Technology to Create a Responsive Museum," *BKM Tech*, September 9, 2014, http://www.brooklynmuseum.org/community/blogosphere/2014/09/09/responsive_museum/.

5. Bloomberg Philanthropies, "Bloomberg Philanthropies Expands and Rebrands Global Engagement Program," September 9, 2014, <http://www.bloomberg.org/press/releases/bloomberg-philanthropies-expands-rebrands-global-engagement-program/>.

6. In 2014, \$17 million of funding was provided to six institutions through Bloomberg Connects, which provides funding for cultural institutions to enhance visitor experiences through technology. See Bloomberg Philanthropies, "Museums and More Go Digital with Support from Bloomberg Connects" September 9, 2014, <http://www.bloomberg.org/blog/museums-go-digital-support-bloomberg-connects/>.

7. Jennifer Maloney, "Bloomberg Philanthropies Gives Museums \$17 million Push Toward Digital," *The Wall Street Journal* September 8, 2014, <http://www.wsj.com/articles/bloomberg-philanthropies-gives-museums-17-million-push-toward-digital-1410226243>.

8. For instance, technology and digital initiatives require financial support (as does everything) while informing strategic planning which, in turn, may aim to enhance engagement, access, collections care, and stewardship, among other areas of concentration and action. (Every title of the books in this series is included in the previous sentence.)

9. Cleveland Museum of Art, "Collaborators," <http://www.clevelandart.org/gallery-one/collaborators>. The statement continues, "The development process was guided by CMA's chief curator and deputy director, Griff Mann—an atypical and noteworthy approach among museums in the design of interactive technology spaces. Museum educators were instrumental in curating the space and its related experiences, and IMTS staff worked closely with internal and external partners on both concept and interactive design. This collaborative organizational structure is groundbreaking, not just within the museum community, but within user-interface

design in general. It elevated each department's contribution, resulting in an unparalleled interactive experience, with technology and software that has never been used before in any venue, content interpreted in fun and approachable ways, and unprecedented design of an interactive gallery space that integrates technology into an art gallery setting." The site also recognizes their partnership with Local Projects who, under the direction of Jake Barton, designed all of the media and collaborated with the CMA team on concept design development.

10. Mark Stryker, "DIA Supporters Elated by Bankruptcy Decision," *Detroit Free Press*, November 8, 2014, <http://www.freep.com/story/entertainment/arts/2014/11/07/dia-elated-bankruptcy-approval/18657133/>.

11. Indianapolis Museum of Art, ARTx Fit: Action in Art, <http://www.ima.museum.org/class/art-x-fit-action-art>.

12. National Museum of African American History and Culture, Press Release, July 30, 2014, http://nmaahc.si.edu/content/pdf/Newsroom/NMAAHC_Altria_donation_07302014.pdf. The press release notes that the "museum is scheduled to open in 2016 at a cost of more than \$500 million, which covers design, construction and installation of exhibitions. Half the cost is being covered by Congress, the rest by the private sector through a campaign that has raised more than \$170 million."

13. See Elizabeth Merritt for the Center for the Future of Museums of the American Alliance of Museums, "TrendsWatch2013: Back to the Future." <http://www.aam-us.org/docs/center-for-the-future-of-museums/trendswatch2013.pdf?sfvrsn=4>. American Alliance of Museums' Center for the Future of Museums produces groundbreaking work, particularly in the form of the *TrendsWatch* publications that examine trends, connect these to the museum sector, and offer suggestions as to how museums can embrace and, even, adapt these trends.

14. Merritt, 8.

15. David Callahan, "The New WhatsApp Billionaires and the Rise of the Living Mega Donor," *Inside Philanthropy*, February 24, 2014 <http://www.insidephilanthropy.com/home/2014/2/22/the-new-whatsapp-billionaires-and-the-rise-of-the-living-meg.html>. The title of Callahan's article takes its cues from WhatsApp, the cross-platform messaging app. The purchase of WhatsApp by Facebook may push the valuation of Facebook to over \$100 per share. See Scott Tzu, "WhatsApp Could Push Facebook Over \$100," *Seeking Alpha*, January 9, 2015, <http://seekingalpha.com/article/2810015-whatsapp-could-push-facebook-over-100>.

16. The 2013 online giving growth was 13.5 percent by Blackbaud Index of Online Giving versus 14 percent from the Network for Good's Online Giving Index. For the report, see "Charitable Giving Report: How NonProfits Performed in 2013," Blackbaud. <https://www.blackbaud.com/nonprofit-resources/charitablegiving-infographic#.VL7fM0iuJgs> and "The Network for Good Digital Giving Index (2013)," Network for Good. <http://www1.networkforgood.org/digitalgivingindex>. See also The State of Online Giving," June 23, 2013, <http://philanthropy.com/article/The-State-of-Online-Giving/139909/#/time>. For the summary of tips, see Nonprofit Tech for Good, "10 Online Fundraising Best Practices for Nonprofits," August 24, 2014, <http://www.nptechforgood.com/2014/08/24/10-online-fundraising-best-practices-for-nonprofits/>.