

***The Platform***  
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*The Platform* is published six times a year by AEA Consulting, a company that specialises in strategic and operational planning for the cultural sector. *The Platform* serves to promote discussion and understanding of the factors affecting the successful management of cultural organisations. Comments or contributions welcomed by The Acting Editor, *The Platform*, [platform@aeaconsulting.com](mailto:platform@aeaconsulting.com). Back copies available at [www.aeaconsulting.com](http://www.aeaconsulting.com). If you don't wish to receive *The Platform* again, then just send an e-mail to this address saying 'Enough is enough!' and you won't.

This edition of *The Platform* is hitting the *infobahn* rather later than intended. We have been inordinately busy. Apologies for the delay to the gratifyingly large number of people who inquired.

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**Article**

**Governance of national museums**

The UK Department of Culture, Media and Sport (DCMS) recently put out a consultative document proposing changes to the method of appointing the boards of national museums and galleries – exploring the likely reactions to tighter ministerial control. The reactions were uniformly hostile and DCMS backed off. But the incident gave a rather alarming insight into current 'thinking' on these matters.

Governance is the Achilles' Heel of public cultural institutions in Britain and other European countries. Where there is a high standard of governance and where boards are engaged by and united in understanding their role, the executive team has a clear mandate and sense of direction, and the organization tends to thrive. Where, on the other hand, the board is of low calibre, internally divided or ineffectually led, the organization generally flounders in the long run, irrespective of the strengths of the senior executive team.

The quality of governance is determined by the criteria for selection of – and the induction and training then given to – board members with respect to the despatch of their responsibilities. Creating and sustaining a vital and effective board comprised entirely of unremunerated, part-time members is difficult, particularly given the number of functions boards have to fulfil – *inter alia*:

- Developing and ratifying the institution's strategic goals;
- Ensuring compliance with fiduciary and prudential requirements;
- Securing (and increasing) contributed income;
- Ensuring the interests and agendas of the institution's stakeholders are reflected in decision-making and inform the institution's culture and values appropriately.

People's motives for aspiring to serve on boards are a complex mix of public interest, passion for the subject matter, voyeurism and social climbing. These generally represent a fairly

mottled qualification for effective governance – hence the need for clear guidelines as to how best to despatch the responsibilities of board membership and to ensure appropriate procedures for board renewal through recruitment, induction and periodic review. There is a positive glut of literature on these matters -- mostly good common sense, mostly American and mostly unread.

It is the last of these – renewal – that was the focus of the DCMS paper, which suggested that tighter ministerial control (read: Prime Ministerial and DCMS appointments) might provide a mechanism for improving the calibre of board membership. But without this power resting with the board itself, an organization is effectively disenfranchised with respect to the single most important determinant of its effectiveness -- and can legitimately throw in the towel. No wonder so many boards end up abdicating their responsibilities, whether consciously or unwittingly.

As the national museums are government-sponsored institutions, it is inevitable that central government should retain the power to ratify the appointment of the Chair. Again, however, this patronage needs to be placed in a wider context, in which expectations of the Chair are articulated and choices explained. Boards can propose and government ratify, and there seems no good reason for the formal decision to be made by the Prime Minister rather than the Secretary of State unless this is likely to increase the calibre of candidate – and it is not obvious why it should.

The current system risks erring on the side of arbitrary micro-control, and could usefully be shifted toward the articulation of strategic criteria – empowering boards and, in the process, forcing them to take responsibility for the vitality of the institutions for which they are responsible.

Requiring institutions to explain their criteria for selection of board members, and to demonstrate that they have the systems in place for induction, effective term limits, well defined committee structures, planning processes etc. etc.. would meet the stated objective far more effectively. So why is this not done?

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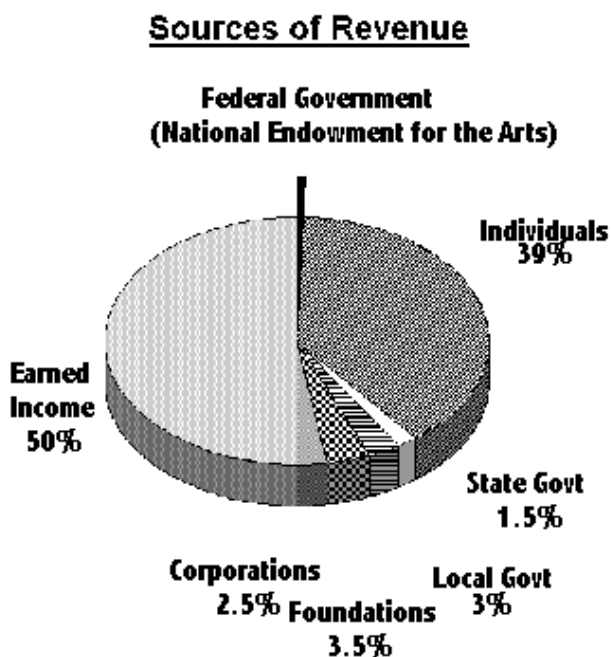
## Conference Reviews: a trio

*Social Theory, Politics and the Arts (STPA)  
26<sup>th</sup> Annual Conference  
October 12-15, 2000  
Washington, DC*

The STPA conference was a three-day affair hosted jointly by Americans for the Arts, an advocacy and research organization that also provides a publications clearing house, and the Center for Arts and Culture, a policy-oriented think tank whose purpose is to raise the level of national debate about the place of the arts in American culture. Mining each of their frequently-changing websites is a worthwhile endeavour for anyone seeking information on the nonprofit cultural sector in the US. (Americans for the Arts: [www.artsusa.org](http://www.artsusa.org); Center for Arts and Culture: [www.culturalpolicy.org](http://www.culturalpolicy.org).)

There were three primary areas the conference addressed: larger scale research initiatives that are currently underway; implementation of cultural policy in different areas nationally; and more focused, academic-based research papers. Macro theory, practice, and critical analysis were thus all well represented in this smorgasbord of thought-provoking and often inspiring presentations and discussions.

Cultural policy in the United States is, for many observers, limited to the small but important role played by the National Endowment for the Arts and the National Endowment for Humanities. However, these direct expenditures of a couple hundred million (the NEA's FY2000 budget was \$97.6m) are miniscule in comparison to the billions of dollars funnelled annually into arts and culture through a tax policy that rewards private, discretionary donations. Indeed, the Americans for the Art website provides a handy visual, reproduced on the following column, that demonstrates just how small the NEA's contribution to the sector's revenue is as a whole (half a percent by this calculation), despite its immense symbolic significance:



One of the main topics emerging from separate sessions held by The Center for Arts and Culture and Americans for the Arts is that, as a result of the tax laws, the United States has a significant *de facto* cultural policy—but it is one that remains under-articulated, difficult to address head on, and less effective (and efficient) than it might otherwise be. Equally troubling is America’s lack of a formal representative in international forums addressing cultural policy, a glaring absence respectfully noted by Vladimir Skok, Director of International Relations for the Department of Canadian Heritage, in an engaging keynote speech.

While detailed articulation of the problems may be less than half the battle—and while some conference participants were less than sanguine about the possibility for a stated cultural policy of any import in the United States—it is certainly a step towards a more robust dialogue that places culture on firmer ground when competing for attention on the national agenda. Indeed, that is one of the primary goals of both organizations, and the Center will publish early next year *Creative Transition: Art, Culture and the National Agenda*, which follows on the heels of its important publication of early 2000, *The Politics of Culture: Policy Perspectives for Individuals, Institutions and Communities* (previously reviewed in these pages; see [www.aeaconsulting.com/pages/platv1n3.htm](http://www.aeaconsulting.com/pages/platv1n3.htm)).

The current state of research on the sector is also fragmented and unsatisfactory. Fortunately, a number of organizations (including the Center and Americans for the Arts) are working hard to remedy this shortcoming—it is a Herculean task given its scale. (Currently, the best benchmark data is the NEA’s *Survey of Public Participation in the Arts* of 1997, available at [www.nea.gov/pub/survey/survey.pdf.html](http://www.nea.gov/pub/survey/survey.pdf.html)).

One of the conference sessions was entitled “Works in Progress: Three National Research Projects,” and presentations were given on Americans for the Arts’ “Animating Democracy” initiative (previously discussed in these pages at [www.aeaconsulting.com/pages/platv1n3.htm](http://www.aeaconsulting.com/pages/platv1n3.htm)) and its “Arts and Economic Prosperity: A New Economic Impact Study” (the latter of which surveys between 75 and 100 communities, not the 35 or 40 as stated on the website). Also discussed was the Knight Foundation’s community indicators initiative (long-term research of which the arts are a facet conducted in the 26 metropolitan areas the Knight media company serves; for more information see [www.knightfdn.org/indicators/indicators.html](http://www.knightfdn.org/indicators/indicators.html)).

It was interesting to hear the methodological challenges of conducting these studies in geographically disparate areas (ensuring comparability of data and uniformity of survey methods across all communities and that the right indicators are identified). Economic impact has long been a standard arts advocacy tool. However, because of inherent difficulties such as capturing “embedded activities” (cultural production and employment in universities, for example) and “non-quantifiables” (the role of culture in attracting entrepreneurs to an area, for example) these studies are increasingly received with scepticism in the press. Given the methodological rigor and promise of current projects, one often wished at this conference that such data were already available for use.

This was certainly the case for the RAND Corporation’s current project, funded by the Pew Charitable Trust’s “Optimizing America’s Cultural Resources” program, begun in the fall of 1999. A session headed by Stephen Urice, Program Officer at the Pew Charitable Trusts, and including three RAND researchers demonstrated the complexity of their assessment of the arts sector as a whole based on a comprehensive survey of *available* data—

identifying trends at both the macro level (the role of media in participation, the increase in the number of nonprofit arts organizations, national attendance gains – less than the increased numbers initially suggest, incidentally) and according to sub-sectors (commercial, nonprofit, volunteer) and in specific ‘domains’ (artists, organizations, funders, audiences).

The Pew Charitable Trusts are also a funder of Americans for the Arts and the Center for Arts and Culture through its Cultural Resources program (and was a conference sponsor, too). When the Pew Trusts’ shift in funding strategy was first announced last year, it met with decidedly mixed reviews. A year into the program, the strategy already appears to be yielding results. (For detailed information about the Pew Trusts’ program, see [www.pewtrusts.org/Programs/Cul/national/culna/index.cfm](http://www.pewtrusts.org/Programs/Cul/national/culna/index.cfm)).

Among the significant recurring themes of the conference, in both the macro and micro level presentations, was the role of new media technologies in the distribution of culture and the related trend towards a market-oriented economy in the nonprofit sector (as Louise Stevens put it in a succinct paper). From a stimulating presentation on Canada’s considerations of its cultural policy in the global marketplace by Louisiana State-based Kevin Mulcahy to the wide-ranging and intriguingly titled “Pandora’s Bottle: Cultural Content in a Digital World” presented by Andrew Taylor, Director of the Bolz Center for Arts Administration at the University of Wisconsin-Madison, to Lancashire-based Olatuni Isola Ogunyemi’s “The Media and the Creators of Intellectual Property: Potential and Danger”—it is clear that this difficult, engaging terrain will be of paramount importance in the years to come.

In conferences like this one, there is often a stark difference between the academics and their world and the practitioners and theirs. The 26<sup>th</sup> STPA was no exception. The more micro-focused academic papers tended to be given in one conference area and the policy research and implementation presentations in another pair of rooms. For example, the same general area that reported on “Works in Progress: Three National Research Projects” hosted an engaging presentation on the Philadelphia-based initiative “Culture Builds Community,” a comprehensive

intervention sponsored by the William Penn Foundation that would serve as a stellar model for other cities (despite the challenging changes in leadership at many arts organizations and at the foundation itself over the course of this project).

Held concurrently with these sessions in the other conference area was “Contestatory Cultural Production” (with papers entitled “Americana or Art?: Tattoos and the Self Made Physical” and “Upending History: ‘The Venus Hottentot Reconsidered’”) or, in the second conference room in this area, “Urban Cultural Development” (with papers on “The County Fair in Urban California: Images of Rural Culture” and “LACMA Finding Itself: The Museum’s Response to a Changing Urban Audience”).

This division between the macro- and micro-focused was by no means absolute, and given the range of papers and methodologies presented, what division there was was understandable. One’s experience of the conference as a whole, however, differed significantly depending upon one’s interests and inclinations. With a greater interest in research and hands-on policy initiatives, I found myself always in two of the four conference rooms.

Given the inherent interest and high level of thinking in the majority of presentations I attended, however, I frequently wished to be in two places at once – which is perhaps the clearest indicator of a worthwhile conference. Many thanks to the hosts.

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***Museums in the New Millennium  
presented at Location One  
November 16, 2000***

Representatives of four major New York museums recently convened in a Soho gallery to reflect upon the issue of museums and technology. The event was the first in a series of conferences entitled “(e) fusion: Art and the Alley Connect,” which address the “interfaces between NYC’s artistic/cultural communities and Silicon Alley.” It was organized jointly by The

New York New Media Association, an industry association for Internet and related new media businesses, and the Lower Manhattan Cultural Council's "Thundergulch" group.

The speakers were Maxwell Anderson, Director of the Whitney Museum of American Art; Carl Goodman, Curator of Digital Media at the American Museum of the Moving Image; Jon Ippolito, artist and Assistant Curator of Media Arts at the Guggenheim Museum; and Astrida Valigorsky, Manager of New Media at The Museum of Modern Art. Eli Kuslansky, artist and Managing Partner for strategic Business Development at Unified Field, moderated the discussion.

The discussion explored the ways in which museums are incorporating technology into their practice—not only in their working methods, but also in the ways they relate to audiences and in the art they collect and present. As new technologies have become a more powerful and widely available tool for reaching and educating larger audiences, and as museums perpetually face the challenge of increasing attendance, much of the dialogue revolved around the ways museums are deploying technology to that end.

The only new gadget reported at the gathering was an onsite visitor information tool, the contents of which will be replicated on the web. The American Museum of the Moving Image (MoMI) has developed a prototype of an MP3-based wireless artifact-information system called "eDocent", in partnership with an Internet firm called Organic. It will hold information consisting of text, audio, still and possibly moving images.

However, the panel discussion was primarily devoted to speakers presenting in turn their various web initiatives and plans for technology implementation in their organizations.

The Whitney in particular casts itself as a forerunner in the presentation of technologically inspired art within its physical walls. The Whitney's 2000 Biennial included digital art in a significant way (accessible in "Past Exhibitions" on the Whitney's website, [www.whitney.org](http://www.whitney.org)), and an upcoming exhibition, *Bitstreams* (opening in Spring 2001), will be wholly devoted to new media. A project is also under way to set up in the lower gallery

of the museum a space exclusively occupied by new technologies. The Museum of Modern Art and the Guggenheim are also reportedly enhancing their initiatives in these areas.

As for on-line exhibitions, they are progressively becoming a matter of standard practice, though the genre of the on-line exhibition remains in its infancy. MoMI appears to have developed the medium to a greater degree than its panel peers, if current websites are any indication. For example, *Shutters, Sprockets, and Tubes: How Moving Image Machines Work* teaches this material in a straightforward, engaging way made specifically for the web (see [www.ammi.org/index2.html](http://www.ammi.org/index2.html)). However, in terms of web replications of physical exhibitions, MoMA is equally advanced (particularly for broadband users), as its current *Modern Starts* offering demonstrates ([www.moma.org/exhibitions/openends/enter.html](http://www.moma.org/exhibitions/openends/enter.html)).

Beyond exhibition-based on-line pedagogy, each museum uses the web as an educational outreach tool more broadly. The Whitney Museum offers an outstanding model resource with DOCEO ([www.whitneydoceo.org/take\\_atour.jsp](http://www.whitneydoceo.org/take_atour.jsp)) a well-planned educational initiative targeted specifically at teachers and students and based upon the permanent collection. DOCEO substantially develops the user group or listserv model into a potent group communication and information dissemination tool. This is also the intention of AMICO, the art museum image consortium ([www.amico.org](http://www.amico.org)), which is a database of some 65,000 images from participating institutions (among which the Whitney was a founding leader) that is available by subscription. MoMA is reportedly also developing enhanced web-based educational resources and working in collaboration with the Tate on another art and artists database.

Clearly, the web enhances possibilities for museum collaborations. In addition to AMICO, the Whitney provides a link to the Art Museum Network, a portal with links to some 250 institutions from North America and Europe ([www.artmuseumnetwork.com](http://www.artmuseumnetwork.com)). ExCalendar, available via the Whitney and Arts Museum Network sites (and at [www.excalendar.net](http://www.excalendar.net)), allows visitors to find exhibitions happening around the world on a specific date.

The price of new technologies and the pressure it puts upon museums was necessarily a topic of

interest. Corporate partnership, such as Intel's sponsorship of the Whitney's *American Century* (1999), is one model for upping the high-tech presentational anti. A more radical idea, however, was recently put forward by Gary Larson in an article entitled "Imagining the Future in the 'Internet Century'" and published in the *Grantmakers in the Arts Reader* (Vol. 11, no. 2, Fall 2000). Larson's idea is to extend to the internet the special status that nonprofits have in the physical world; suggestions include a "public lane" on the internet and subsidized broadband access to foster noncommercial civic, educational, and cultural values in this click-and-buy-dominated medium.

There was also more philosophical discussion about the way museums conceive their websites, the work of art, and what the near future may hold. According to Jon Ippolito of the Guggenheim, most museums conceive their web sites as e-space, used as an "exercise-land" for the deployment of their overall strategy. Museums thus usually offer "ware-works" under branded names and the legitimizing aegis of educational instruction. The model is authoritative and centralized.

On the other hand, the 'Napster model' [the popular MP3 download site] reverts these criteria and is based upon the principle of extraction rather than instruction. The notion of the brand (the presenting/owning entity) is banished as value does not rest in the rarity of the artwork and its ownership, but in its availability. [An availability, incidentally, that the Bertelsmann media conglomerate seems to have found a way to commodify given its recent acquisition of the upstart Napster and its Robin Hood 'business model.']

The Guggenheim aspires to conceive its website on this opposing principle by championing an "aperture" concept. The idea is to decentralize – or at least proliferate – the authoritative voice and open up the museum via a set of viewpoints provided by expert figures (scholars and critics) that would function as dynamic bookmarks or hyper-documents. The implication is that the website could function along the lines of the world wide web itself, with dynamic links to a multiplicity of viewpoints, information sources, etc. – a sort of porous web-based meta-museum in which a work or an idea opened up a world of exploration. Conceptually, this idea would appear to be the

opposite of such (proprietary) sites as AMICO, where a keyword search for "Van Gogh" or "piazza", for example, would bring up all the Van Gogh's or piazza images in the database.

The Guggenheim's web concept also bears a relationship to the virtual museum it is in the process of constructing with Asymptote Architects – one that has not launched yet but promises to be a "morphing structure that is in constant flux" (see [www.guggenheim.org/exhibitions/virtual/virtual\\_museum.html](http://www.guggenheim.org/exhibitions/virtual/virtual_museum.html)). Judging from the current website, the Guggenheim has quite a ways to go in implementing both its virtual museum and Mr. Ippolito's advanced ideas.

The work of art and the nature of preservation are also up for grabs in the near future. One possibility is to store digital artworks on CD-ROM, but these are stored out of context, in a sense, because CD-ROM space is limited, whereas the World Wide Web is, apparently, not. Similarly, the CD-ROM may also be ephemeral in its use (think of the 1.44mb floppy). And how about the media-player—should it be preserved, also, in preparation for the day it will be obsolete?

An answer to this issue could lie in the notion of variable media: the artwork should be conceived from the start by conservators as based on media that will necessarily vary. This, however, raises other problems relating to shifting aesthetics via media migration: for example, do you also transfer the sound the original projector made onto the DVD? Another answer might lie in reinterpretation: the work of art is recreated each time it is transferred to new media, like a theater production based on an original text. This standpoint (implicitly, that the digital work of art is independent from its support) is more radical than that to which we are accustomed, but it has the virtue of flexibility in a rapidly changing world.

The question – for which there does not appear to be a good answer right now – touches on the nature of collecting itself. The Guggenheim, for example, has a tradition of collecting performative works, for which there is nothing to store. The same approach, it was suggested, could be applied to net art. But what then is a work of net art? Is it not in perpetual motion and in this case a conversation?

One of the most interesting and important questions currently under debate revolves around the nature of webspace itself. Is it competitive or cooperative and

can it be both simultaneously (as Gary Larson would like to hope)? Museum representatives lauded the possibilities that new technologies have to offer the museum world, although they acknowledge that many aspects remain unclear, and frankly, beyond their control. These leaders stressed the cooperative dimension of the net and are excited by the prospects of constituting mega-databases of works of art, a process in which AMICO is currently leading the way. At the end of the day, however, such cooperation seemed especially promising when they were the ones offering privileged – and branded – visitor access.

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***The Social Responsibility of Museums  
Organised by the Institute of Ideas  
At the British Museum  
8 July 2000***

For anyone still searching for their “Intellectual Map for the Twenty-first Century” help was at hand from the Institute of Ideas this past Summer ([www.InstituteofIdeas.com](http://www.InstituteofIdeas.com)). This was the title of a series of debates, lectures and conferences organised by the Institute, itself a coalition of individuals and partner organisations (including the Royal Society of Arts and the Tate Modern), formed out of the intellectual remnants of the now defunct *LM (Living Marxism)* magazine.

In a mixed programme of events addressing issues as deep and diverse as “What is knowledge?” and “What is it to be Human?”, it was a sign of the times that two major conferences arranged by the Institute should be devoted to the purpose and role of museums in contemporary Britain. Specifically, it was a sign that in the British version of the Culture Wars, museums have become *the* media’s millennial battleground of choice for those well-worn arguments about access versus elitism, diversity versus quality, and so on.

The publication in May of new government guidance to museums to adopt policies designed to combat social exclusion and attract culturally and ethnically diverse audiences added fuel to

the flames of debate.<sup>1</sup> The Director of the National Gallery publicly expressed concern about both the ideology and the practicality of such a directive, and two months later the Institute of Ideas took up the theme in a conference entitled “The Social Responsibility of Museums”, hosted by the British Museum.

In view of the number of conference invitations that the usual suspects (i.e. leading museum directors) receive (and, inevitably, politely decline), the Institute of Ideas can take credit for attracting speakers as diverse and eminent as Robert Anderson, Director of the British Museum, David Lowenthal and Nick Merriman, both of University College London, Mark O’Neill, Head of Glasgow Museums and Galleries, Charles Saumarez-Smith, Director of the National Portrait Gallery, and Neville Mackay, Chief Executive of Re:source.<sup>2</sup>

The problem was that the representatives of the Institute, who chaired each of the three sessions, really had not done their homework. With such (potentially) interesting speakers on the platform, the terms of the debate should have risen above the museological equivalent of “Keats versus Dylan”. When it did, it was despite, rather than thanks to, the session chairperson. For example, without the thoughtful and graceful contribution from Marc Plachter, Director of the National Portrait Gallery in Washington, DC, the session entitled “Access to what?” risked becoming a sterile interchange between a moderator/chair who believed that a popular museum was an oxymoron and the other panellists for whom it was unquestioned orthodoxy.

Refreshingly, Plachter admitted doubt on the issue: describing himself as a “worried moderniser”, he pointed out that museums still know very little about the nature of visitors’ experiences and that there are political and financial pressures on museums to base decisions on a convenient notion of “the public”. It is also paradoxical, he suggested, that, at a time when some user groups are demanding control over the

<sup>1</sup> Department of Culture, Media and Sport (DCMS) “Centres for Social Change: Museums Galleries and Archives for All”, 2000.

<sup>2</sup> For those who have not been following UK developments for the past few months, Re:source is the new name for the UK government agency formerly known as the Museums, Libraries and Archives Council (MLAC).

representation of “their” narratives in the museum, others are still attracted by the museum’s authorisation of meaning and value.

Plachter was also rare among the speakers in framing his ideas in a historical context that extended beyond the past twenty years of British policy making. Briefly proposing how the relationship between museums and their visitors has changed over the past two hundred years, he implicitly raised the question as to whether today’s issues are really new, as well as topical.

Of course, they are not, and the nuanced exchanges between Anderson, Merriman and Saumarez-Smith on the role of the curator as scholar could have taken place within the British Museum at almost any time over the past two hundred years. Even so, the difference between Anderson’s view that good curators are good scholars and Saumarez-Smith’s view that good curators are also good senior managers, raised interesting questions which the subsequent discussion failed to identify.

The final session of the day on issues of repatriation was wonderfully topical given that a British Parliamentary Select Committee was, at the time, finishing its report on the restitution of Nazi loot, the return of cultural property and the illegal trade in antiquities.<sup>3</sup> Unfortunately, it was also the least productive discussion of the day, being swiftly hijacked by demands from the audience that the British Museum should return all property, however acquired, from Africa and Asia in expiation of the sins of Empire. Although expressed with passion and eloquence, the demand also typified the frustration of the conference as a whole: how do you engender a public debate about museums that moves beyond the rehearsal of preconceived positions and media-constructed dichotomies?

It was a pleasure to hear those speakers who were genuinely engaged by the issues and who were willing to challenge their own thinking and practice. But overall, both the format of the day and the terms of engagement were too simplistic to enable response to the unexpected. On this evidence, informed debate is likely to retreat back into the closed realms of the profession and

academia. And, if it does, so much the worse for all of us.

*Helen Rees*

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*Director of Art Gallery & Museum Studies at the University of Manchester*

## **Beginnings and Endings**

### ***Commissioned June – November***

**Arnot Museum**, Elmira, NY – a long-range plan.

**Birmingham City Council** – a business plan for the development of Aston Hall and Park.

**Birmingham City Council** – a strategic planning exercise to facilitate the building of a new Birmingham Public Library.

**The Charles Darwin Trust** – plan for the development of an education and conference facility at Down House, Kent.

**Courtauld Institute of Art** – preparation of a bid to the New Opportunities Fund (NOF) for a major digitisation project.

**Duxford Museum** – business planning and design development for a SuperHanger Project.

**Florence Nightingale Museum Trust** – a strategic plan for a proposed facility development.

**Freud Museum**, London – strategic plan.

**Leeds Grand Theatre/Opera North** – review of business planning for a major capital development.

**London Borough of Camden** – a development study for Cockpit Arts.

**Poets House**, New York – a strategic plan in preparation for a facility relocation and organizational expansion.

**The Royal Naval Museum and The Mary Rose Trust** – a due diligence and organisational review in preparation for a proposed merger.

**Sedona Cultural Park**, Arizona – programming development strategy.

**SFJazz**, San Francisco – a long-range strategic planning exercise.

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<sup>3</sup> DCMS Committee, “Seventh Report. Cultural Property: Return and Illicit Trade”, July 2000 (see [www.publications.parliament.uk/pa/cm199900/cmselect](http://www.publications.parliament.uk/pa/cm199900/cmselect)).

**Shoreditch Town Hall Trust** – a business plan, specifically testing potential income-generating activities.

*Completed June – November*

**Arts, Countryside and Community** (Hampshire County Council) – a business plan and market analysis for the proposed Museum of Modern Craft.

**Birmingham City Council** – a scoping study for cultural planning.

**Cleveland College of Art and Design** – a feasibility study examining the potential consolidation of the CCAD’s three outlying Middlesbrough sites to a central town site alongside the proposed new Art Gallery.

**Courtauld Institute** – a strategic plan for the development of a web-based information and learning resource as part of the Somerset House project.

**Imperial War Museum, Duxford** – an options appraisal for the SuperHanger Project.

**English National Opera** – an options appraisal and strategic planning review for the proposed refurbishment and restoration of the Coliseum.

**The Flinn Foundation**, Phoenix, Arizona – a review of its arts funding policies and strategies.

**Florence Nightingale Museum Trust**. London – a strategic planning review in relation to the proposed capital development of the Museum.

**Hackney Exploratory** – an organisational audit of the Exploratory concept, examining its potential for replication elsewhere in the UK.

**Loughborough University** – a feasibility study for the creation of a resource to promote the creative use of leading-edge technologies.

**National Association of Decorative and Fine Arts Societies (NADFAS)** – a review of current trading activities and a strategy for non-membership related revenue generation.

**National Gallery and Museums of Wales** – a concept development analysis for a National Waterfront Museum in Swansea.

**Nonprofit Facilities Fund** – two pilot due diligence studies: Brooklyn Youth Chorus and The Space Group (a collaboration of The Wooster Group, Richard Foreman’s Ontological-Hysteric Theater, and The Builders Association).

**Northampton Theatres Trust** – a financial systems audit for the Royal Theatre, Northampton.

**Pew Charitable Trusts**, Philadelphia – a comprehensive review of plans for a museum in Philadelphia.

**Rich Mix**, London – the development of a business plan for a cultural centre in East London, integrating a wide range of commercial and artistic activity as part of a London Tower Hamlets urban regeneration initiative.

**Royal London Borough of Kensington and Chelsea** – concept for the reuse of Manresa Road, London.

**The Royal Naval Museum and The Mary Rose Trust** – a due diligence and organisational review in preparation for a proposed merger.

**Scottish Arts Council (SAC)** – an assessment of the artistic, economic, social and cultural impact of a number of completed capital building projects funded by SAC between 1995 and 1999.

**Shoreditch Town Hall Trust** – a business plan for the renovated Hall, specifically testing potential income generating activities.

**Sir John Soane’s Museum** – a visitor survey report to inform the Museum’s development plans, educational activities, and audience development strategy.

**Thurrock District Council** – a business plan for the redevelopment of the Social Club building adjacent to the Tilbury Riverside Station.

**The Victoria & Albert Museum** – a review of options for developing the physical premises of the Theatre Museum and its long-term governance structure.

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<sup>4</sup> i.e. regurgitation – attribution = calumny