

ARTS ADMINISTRATION PORTFOLIO

Brandi Palmer

Fundraising Plan

Produced to fulfill course requirements for Raising Funds for Arts
Organizations in the Arts Administration program
at Savannah College of Art & Design

The fundraising and development plan was prepared to help the Salvador Dalí Museum prepare for the next leg of development, shortly after it opened in a striking new facility on the St. Petersburg waterfront after more than two decades in the same renovated building.

st. petersburg, florida



Fundraising & Development

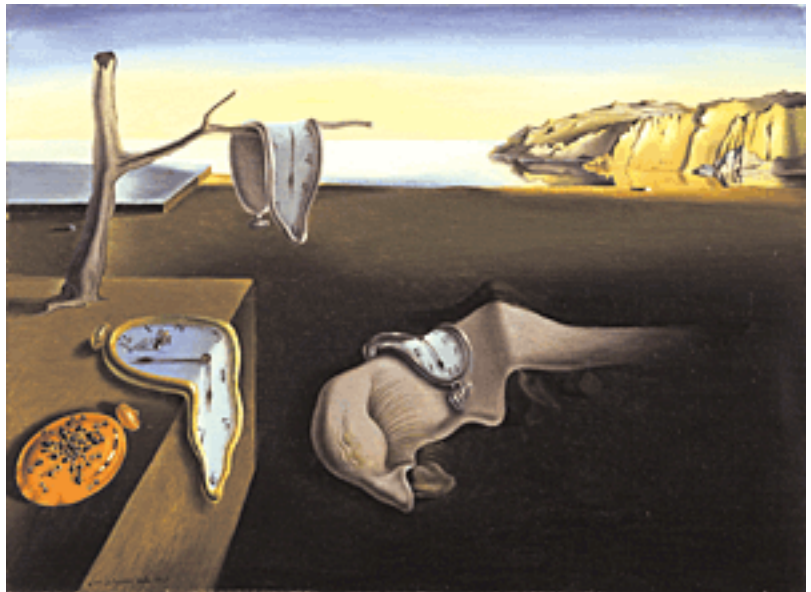
This year, the **Salvador Dalí Museum** has a new home at One Dalí Blvd. in St. Petersburg, thanks to the generous support of its board, donors, and the community. For more than two decades, the Dalí has drawn thousands of new visitors to the west coast of Florida to see the work of surrealist master Salvador Dalí. One of the largest single-artist collections anywhere in the world, the museum is truly an international destination. The Dalí aspires to become a cultural treasure for the world.

Prepared March 2011 by Brandi Palmer, M.A. candidate, Savannah College of Art & Design, with appreciation to Leigh Wilson, Salvador Dalí Museum, whose time and wisdom contributed greatly to this report.

Organizational Profile:

On Jan. 11, 2011, the Salvador Dalí Museum in St. Petersburg moved into a new \$35-million facility overlooking Tampa Bay. Now housed in the sparkling glass “enigma,” a geodesic dome structure built to withstand a category 5 hurricane, the extensive art collection of museum founders Eleanor and A. Reynolds Morse enjoys ample exhibit space, classroom and student exhibit space, theatre and special event space, as well as an impressive lobby gift shop, Avante Garden and the Gala Café.

More than 2100 pieces of artwork by Salvador Dalí, including 96 oil paintings, more than 100 watercolors, 1300 drawings, photographs, sculptures, objects d'art and archives are included in the expansive museum collection, which began



in the Morses' private collection in their Cleveland residence in the 1940s and spanned more than four decades. In 1971, the Morses' collection outgrew their home, and they opened a museum in Ohio. The collection quickly outgrew the Ohio museum. Then in 1982, after an extensive search for a new home for their art collection, the Morses opened the Salvador Dalí Museum in St. Petersburg,

Fla., in a converted waterfront storage facility. The Salvador Dalí Museum became a must-see destination for Tampa Bay residents and visitors over then next two decades. This year in January, the collection moved to a new fortified museum space more than double the size of the first St. Petersburg museum.

Over the past few years, the Dalí development team has worked to forge a strong bond with corporate supporters as well as civic leaders and to strengthen commitments from its board and private donors. Successful fundraising including a \$10 million capital campaign has taken the form of a museum facility that *AOL Travel News* has dubbed “one of the top buildings you have to see before you die.”



Valuing the arts, culture and Salvador Dalí's unique contribution to art provides the basis for the Salvador Dalí Museum's fundraising efforts. For all of the striking beauty of the “enigma,” it's absolutely what's inside that counts. The museum presents itself as a regional, national and international community

cultural asset through arts events, educational programs and exhibits that draw more than 200,000 visitors annually to the museum and have a more than \$60 million impact on the area. In the next year, the Dalí will be poised to launch a comprehensive fundraising and development plan that will rely on increased support from its board, volunteers, and staff to acquire new commitments to support the museum's ongoing efforts to be a world-class arts and culture destination.

Campaigns:

For decades, the Salvador Dalí Museum in St. Petersburg, Fla., has enjoyed an international reputation for its comprehensive collection of the surrealist master's work. A series of striking exhibits, notable speakers and community events position the Salvador Dalí Museum as an epicenter for the arts in the Tampa Bay region, for residents and out-of-town visitors alike.

Driving multi-million dollar fundraising and development efforts at the Dalí is a campaign including a recently wrapped \$10 million capital campaign and major gifts. The annual fund is also a valuable resource in the museum's fundraising efforts, with new museum memberships and donations streaming in from active volunteer efforts.

GOALS: Increase future gifts with a Planned Giving Program and Endowment Campaign launching in the next year.

Annual Fund: At the heart of the behind-the-scenes, nuts-and-bolts operational expenses is the annual fund. Individual and corporate sponsors help keep the lights on and the staff employed. A volume of regular corporate sponsorships helps keep the museum running through a variety of sponsorship opportunities. Individual solicitations and meetings have had good success among corporate sponsors. The

GOALS: Increase donors with Individual Solicitations and

Dalí development team has also engaged in an annual direct mail campaign push with limited income results.

In the next few months, the Dalí should develop a campaign to highlight its membership program for

individuals and donors. Board members should assist an individual gifts committee in identifying prospects to cultivate and solicit. Prospects will receive individual letters outlining membership benefits that include invitations to museum events in the spring and again in the fall if they do not respond. Prospects will also receive follow up phone calls.

Simultaneously, the Dalí should work towards developing a social media campaign and expand its smartphone app as an alternative to a direct-mail campaign to individuals. The social media campaign eliminates postage and printing costs and utilizes Dalí's marketing team to push museum and event information, ticket prices, tour times, and multi-media content. Platforms include Facebook, Flickr, Twitter and YouTube.

Dalí staff, Zodiac Group and Guild members will be selected to form a social media committee to push content through the Dalí's social media channels. Two interns will be selected from the local pool of journalism and media studies students to assist with multi-media applications, from shooting and editing video to taking photographs and writing copy for news and event items. The social media campaign will be extended through the strong and growing network of community volunteers to reach new museum members and donors.

Capital Campaign: The Dalí's development team recently completed a successful \$10 million capital campaign begun in 2008 and completed in approximately two years. Funds raised in this campaign helped the Dalí to complete construction of its multi-million dollar "enigma" building overlooking Tampa Bay. Capital campaign donors are a fertile fund raising resource who should be tapped for further development efforts.

GOALS: Establish Educational Endowment. Engage international speakers & promote international partnerships.

The capital campaign should solicit support for an endowment, new educational program and scholarship program for the Dalí. Educational art programs are traditionally supply-hungry, and funding for items such as art supplies, printing press, papers and materials, paint, staple guns, easels and canvas, as well as hardware and software for a computer station, scanner and printer, are all integral to a successful educational program.

The museum should include national and international speakers in new educational programming to continue to grow its reputation as a cultural resource with global reach. The museum should also form new partnerships to expand museum membership internationally. Already a partner with NARM, the museum should consider partnering with an international museum, such as the Dalí Theatre and Museum in Spain, offering a new benefit to museum members. This new benefit would offer attractive incentives to potential members from outside the U.S. who visit the Dalí, as well as U.S. residents who are seasoned travelers. Once the new international museum partnership is in place, the Dalí should begin heavily soliciting the international travel industry, such as international airline carriers and credit card membership and travel rewards programs with sponsorship opportunities.

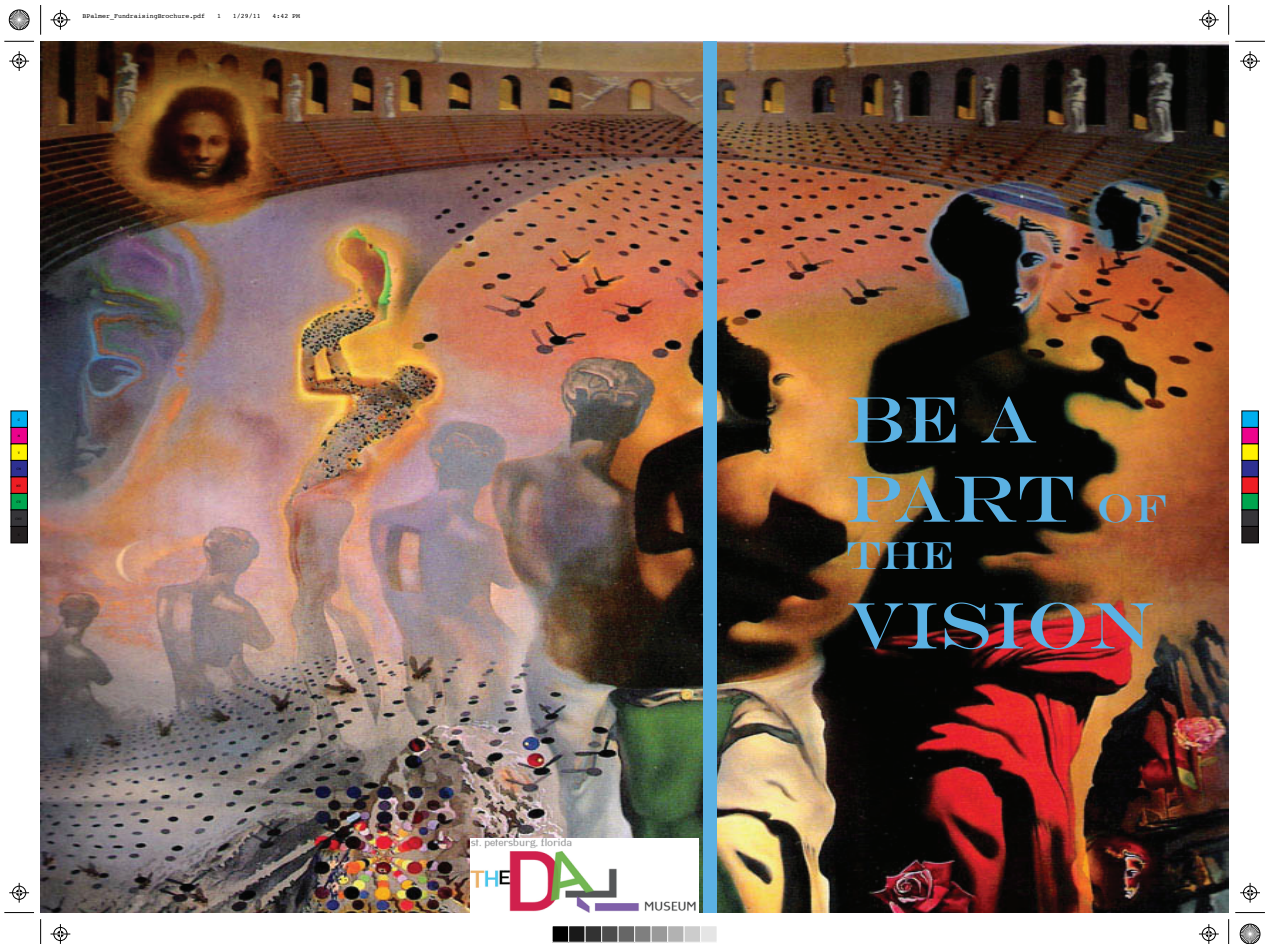
GOALS: Create new sponsorship opportunities by appealing to the international travel industry.

Major Gifts: The Dalí must continue to cultivate major gifts by meeting face-to-face with major donors who contributed to its recent capital campaign. Now that the new museum building is complete, there will be significant naming opportunities for major gifts. A theatre, classroom and exhibit space, as well as garden and maze and outdoor fountain of youth all represent potential naming opportunities associated with major gifts.

Planned Giving: When museum founder Eleanor Morse died last summer in St. Petersburg, she did not have an opportunity to see the newest incarnation of the Dalí Museum that houses her cherished art collection. The Morses did express their wishes that the new museum include a spectacular geodesic dome structure, which it proudly displays in the shape of the “enigma.” The vision of the Morses, and their legacy, was tangibly actualized in the new museum. As the Dalí Museum is preparing to launch a \$10 million endowment campaign, it should focus its message on the lasting legacy and vision of the Morses.

GOALS: Promote naming opportunities in the new museum and planned gifts.

This is an excellent time to pitch the idea of the lasting tribute to significant prospective donors. The Dalí endowment campaign will cultivate planned gifts with long-term benefits for the museum for years to come. The Dalí's relationship with local investment companies should make developing the endowment more accessible.



Fundraising Documents:

The Dalí combines targeted letters and brochures in its fundraising documents. Letters are indispensable in thanking donors for new gifts and in following up in

further campaign efforts. Less invasive than cold calling and less aggressive than face-to-face visits, letters give potential donors an opportunity to reflect on the

GOALS: Cultivate donors with fundraising documents, editorial placements & advertising.

potential of becoming a supporter of the museum and of committing to more contributions. Without the thank you letter, donors may be left feeling disconnected from the museum, and will likely not value their membership or contribute again. The Dalí Museum quickly follows up with letters to donors and clearly outlines museum membership benefits and ways to get involved with the

museum. During the capital campaign, the development staff created a special drop book to showcase the plans and illustrations of the new museum to potential donors. The museum should develop a visually striking fundraising brochure to use in conjunction with the annual fund and membership drive.

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YES!



ENCLOSED IS MY GIFT IN THE AMOUNT OF \$ ____ TO THE DALÍ MUSUEM.

I WANT TO ANSWER THE CALL

BECOME A MEMBER OF THE DALÍ GUILD

MUSE: \$1500
ANNUAL GALA, MONTHLY MUSEUM ADMISSION, SURREAL EVENINGS, FILM SERIES, SPEAKER SERIES

APPRENTICE: \$750
MONTHLY MUSEUM ADMISSION, SURREAL EVENINGS, FILM SERIES, SPEAKER SERIES

SURREALIZE
YOUR WILDEST
DREAMS
AT THE DALÍ

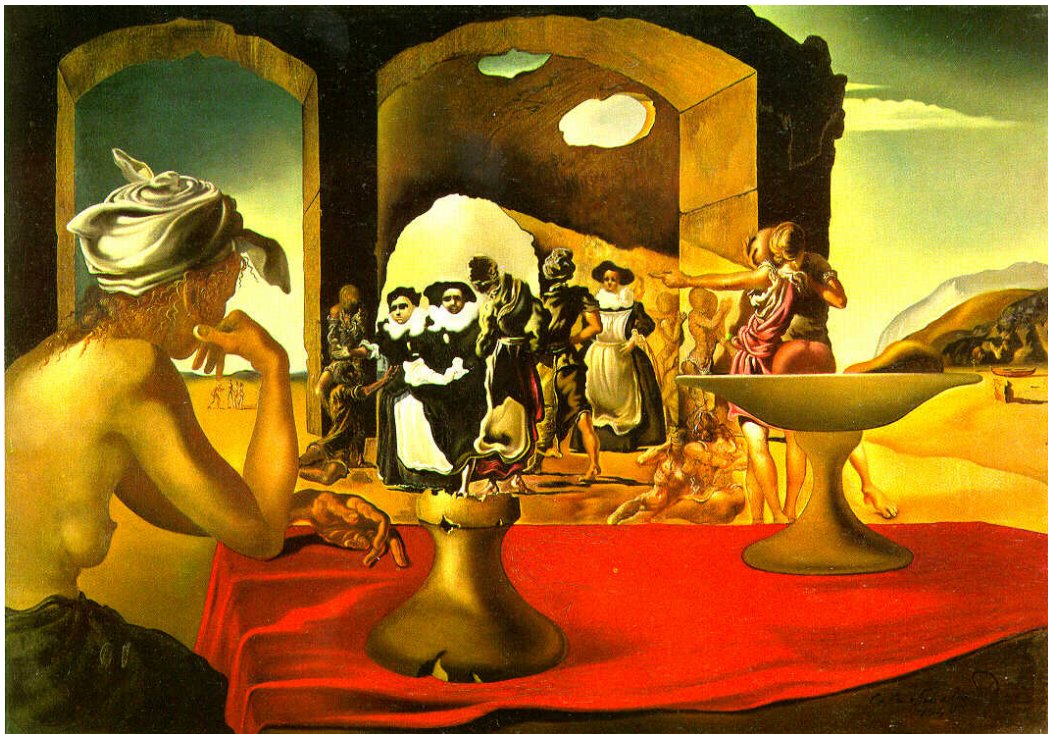
Prospect Research:

The Dalí is engaged in prospect research via word-of-mouth from donors and volunteers as well as by donor referrals. The development staff also uses Internet research to cull public records. The museum should schedule regular meetings with the board to develop prospect lists to cultivate and solicit individuals with Dalí memberships and opportunities. The museum should fine tune its work with Raiser's Edge or a comparable software program for fund raising.

The museum should continue to build its reputation as an international cultural tourism destination through key editorial placements and advertising that reaches prospective donors in regional, national and international markets. The museum should consider developing prospective donors from students and faculty in regional college and university art programs, extending its museum scholar membership incentives to these programs.

GOALS: Work closely with the board and the local educational community to develop prospects.

Individual & Major Donors:



In 1982, museum founders Eleanor and A. Reynolds Morse contributed more than 2100 pieces of artwork by artist Salvador Dalí to the then-new museum facility in St. Petersburg, Fla. In the late 1990s, the museum began reaching out to new private donors and members in the local community through its Zodiac Group. Recently, in one year, volunteers from the Dalí community fundraising group, the Guild, each committed to raising \$2000 and volunteering 40 hours. The successful Guild has grown to more than 120 members.

In 2011, the museum raised \$35 million to open a new facility, including \$25 million from private donations, grants and sale of the old museum building. By continuing to build a strong volunteer network and positive working relationship with its board, the Dalí will continue to reach new museum members and donors. By expanding private donations, the Dalí will build a more extensive support system of donors. The Dalí should utilize its board in identifying donors with the potential for making major gifts.

The Dalí receives substantial income from admission ticket sales and sales of Dalí-inspired merchandise to museum visitors. To increase income, base admission has increased this year from \$17 to \$21. The Dalí gift shop has the largest collection of Dalí-inspired merchandise in the world and museum visits have increased sharply after the museum opened in its new location. The new museum will continue to

GOALS: Increase educational & cultural programming to keep member/donors engaged.

draw an abundance of visitors over the course of the next several months, but the Dalí should be ready to maintain public interest with creative educational and social programming. Enhanced educational programming, as one arm of the next capital campaign, fits the Dalí's mission and campaign strategy.

Corporations & Donations:

The Dalí enjoys strong support from the State of Florida, Pinellas County and the City of St. Petersburg, as well as local companies who benefit from the tourism boom that the Salvador Dalí Museum regularly brings to the local economy.

In 1989, the museum opened the Raymond James Community Room, an 11,000 square-foot addition built to house lectures, workshops, programs and private functions. In 2011, the new museum opened with a state-of-the-art theater, student exhibit area and classroom space, strengthening the museum's dedication to cultural programming. The museum's varied corporate sponsors provide funding for exhibit and programming space as well as cultural events. Allstate Roadside Service provides museum members with a unique incentive in free roadside assistance as part of their corporate sponsorship with the Dalí.

It is time for the Dalí's corporate fundraising campaign to expand beyond the state across the U.S., with incentives for the domestic and international tourism industry. The Salvador Dalí Museum draws a steady stream of visitors that the domestic and international travel industry benefits from greatly. Key editorial placements and television coverage of the new Dalí Museum opening should be included in a drop book that includes corporate sponsorship proposals and membership incentives. Sponsorships from airline carriers and airports should prove beneficial.

Grant Writing:



In 2005, the museum received a \$4- million grant from the state of Florida to build a new facility. In 2011, the museum received state and federal grants as well as \$2.5 million each from Pinellas County and the city of St. Petersburg to complete the new multi-million dollar facility. While the museum has consistently done well in receiving government funding, it should

prepare for some alternative funding. In a stagnant economy, government funding for the arts is often sacrificed when slicing budgets. The Dalí can hone its skills in writing grants by applying for money from national foundations to fund artist development and educational programming. The museum should complete a new grant in the next year for money from an established national foundation in addition to applying for government funding.

GOALS: Seek out new grant opportunities to supplement government funding.

Development Calendar: Local Government

Plan: The museum's ties to the City of St. Petersburg are strong, with a mayor who supports the local tourist economy including museum attractions.

Strategy: Maintain strong ties with city council and commissioners. Invite city officials to appreciation events at the museum.

Direct Mail: Send letters to city and county officials inviting them to attend special art openings and appreciation events at the museum to thank them for their support.

Staffing: The development director will spend approximately one-two weeks. Board members will spend approximately 12 hours in social events, phone calls and other efforts.

Volunteers will coordinate the letter-writing campaign among museum members.

Costs: Letters and postage: 1000 letters at 10 cents per letter bulk mail rate \$100.
Total: \$100

Projected Income:

2010-2011	2011-2012
\$5000	\$5000

Development Calendar: State Arts Council

Plan: The museum's educational programming and speaker series has been improving and expanding over the past few years, but grant money is shrinking with a stale economy.

Strategy: Invite members of the State Arts Council to attend educational programs, exhibit openings and other special events. Offer complimentary museum admission to council members.

Staffing: Personally invite council members and follow up with phone call and e-mail.

Time: Chair of board volunteers a few hours to make phone calls.

Costs: Complimentary museum admission at \$21/person.

Projected Income:

2010-2011	2011-2012
\$5000	\$10,000

General Fundraising Efforts:

Direct mail: All individual potential donors who are not yet members of the Guild or some level of the Dalí Museum will be sent a letter with membership details. All potential corporate sponsors who have not yet sponsored an event or contributed to the museum will be sent a letter inviting them to the next museum event. After the event, individuals and corporate sponsors will be invited to become museum supporters with unique benefits associated with each level of giving. High-level donors will receive a brochure with museum details in addition to a letter. An individual membership committee will cull potential donors from board members and word-of-mouth donor referrals. Board members will each be asked

to share the names of 12 individuals whom they think may be capable of gifts of \$150 per year or more. The membership committee will identify potential donors to receive letters including membership details and an invitation to an upcoming event or speaker series at the museum and high-level donors to receive brochures and letters. Board members will attend events or speaker series with potential individual donors.

GOALS: Develop a strategy and plan for the board to follow to engage high-level donors.

The corporate sponsorship and development manager will take a similar approach to gathering prospective donors, using word-of-mouth referrals from other corporate sponsors and board members. Potential donors will receive letters including membership details and invitations to corporate mixers. Board members will attend mixers with potential corporate sponsors.

The mailing list of individual potential donors should receive a letter in the spring and following in the fall if they have not yet signed up for a museum membership. Each year, an additional 150 prospects should receive letters inviting them to become museum members. The committee will arrange a telephone follow-up to all who have not yet responded to letters.



Development Calendar:

Plan: Develop a membership program with special incentives for high giving levels for individuals.

Research: Create an individual membership committee based on board members. Have the chair of

the board contact committee members for

recommendations on prospective donors. Assemble a list of prospects who can contribute \$2,000 or more to the museum. The committee will select prospects to solicit directly and the remainder of the prospects will receive a letter inviting them to become a museum member with specific incentives. Board members will personally invite the select prospects to a special event at the museum. Board members attend the events with the select prospects, and solicit gifts the following week to make them high-level museum donors in the \$750-\$1500 range.

Direct Mail: Remaining prospects who are not selected for high-level gift solicitation will be mailed a letter and invitation to join the museum. The letters will be accompanied by personal notes from the board members if they are acquaintances. Prospects will receive letters in the spring and again in the fall. They will also receive invitations to the annual gala outlining the privileges of high-level membership.

Cold Call: The committee will call or assign volunteers to call every prospective donor who did not respond to the membership inquiry letter.

Staffing: The development coordinator and membership manager will spend two months developing and tracking prospects and following up with mailings and other incentives. The development director will spend two weeks working with volunteers. The committee board members will spend approximately four hours each making personal solicitations and will attend special events with prospective high-level donors.

Costs: Letters and postage: 100 letters at 10 cents per copy and 10-cent bulk mail rate. Event: 50 people at \$35 per person

Total: \$1770

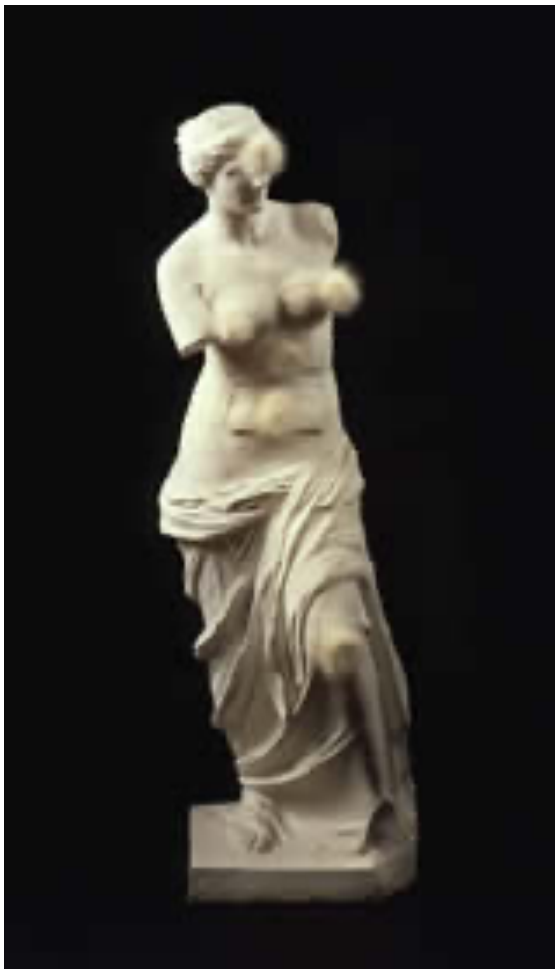
Projected Income:

2010-2011	2011-2012
\$37,000	\$40,500

Events: Museum events will seek to connect individual and corporate community members with the museum through a range of diverse offerings, including prominent regional, national and international speakers and corporate mixers. Potential and returning donors will all receive letters as invitations to events specific to their level of museum membership. The museum should arrange one annual “Project Gala” social for potential high-level donors.

Development Calendar:

Plan: Create a “Project Gala” fashion event for returning and prospective high-level members modeled after the popular Project Runway television series.



Strategy: Recruit a well-known patron of the arts or celebrity to host the “Project Gala” and establish an award to honor an outstanding museum patron. Query “Project Gala” committee board members to form a selection committee for the award. Get sponsorship from local fashion retailers and department stores. Utilize volunteer events staff to assist with event logistics.

GOALS: Create a “Project Gala” fashion event modeled after the Project Runway series. Solicit sponsorships for this signature event.

Direct Mail: Select “Project Gala” invitees from list of potential donors who meet the criteria of being able to make a high-level contribution based on committee observation and development research. “Project Gala” committee board will then contact the donors to individually invite them and follow up with an invitation with RSVP card.

Staffing: The development coordinator and membership manager will spend two months developing and tracking prospects and following up with invitation mailings.

The development director will spend two weeks working with volunteers.

The committee board members will spend approximately four hours each making personal solicitations and will attend the “Project Gala” with prospective high-level donors.

Costs: Letters and postage: 100 letters at 10 cents per letter and 10-cent bulk mail rate \$20.

Event: Catering event for 100 people \$7500

Flowers and decoration \$1500

Runway, lighting, makeup and hair \$1410

Total: \$10410

Timetable: Establish “Gala” committee 11 months prior to event to provide focus and goals for next year’s event, award honoree, donors, and celebrity host.

Projected Income:

2010-2011	2011-2012
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\$15,000	\$20,000
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Cost per person at \$150 per 100 guests.

With corporate sponsorships, projected income increases.

Internet Technology: Further develop the Dalí Museum hipstamatic app for smartphones. The app will link to a webpage listing events and educational programming and incentives for donors, as well as highlighting international cultural tourist destinations provided by corporate sponsors in the travel industry. A companion e-newsletter will push out similar information.

In addition, the Dalí Museum will remove unused social media buttons from the front page of its website that give the impression of an inactive museum or stagnant membership. Buttons that link to Facebook, Flickr and YouTube will remain prominently placed with links from museum membership pages as well. The Dalí Museum will work with a web developer to integrate more fluidity among pages and to incorporate more multimedia applications. The marketing director and media consultant will begin using Twitter more frequently to feed local event and news information to regional journalists, volunteer and museum members.

GOALS: Improve the Dalí Museum app for smartphones that includes links to international cultural destinations provided by corporate sponsors. Utilize social media effectively.

Board Involvement:

Each board member will have specific duties associated with committees. Members of the individual membership committee will be required to attend five museum events with prospective donors. Board members on the individual membership committee should expect to spend a few hours making personal solicitations to potential high-level donors, and the chair of the board should expect to spend several hours coordinating with the other members of the individual membership committee.

Board members will attend the “Project Gala” with high-level donors and potential high-level donors. Each board member will be asked to identify three potential high-level donors to the “Project Gala” committee chair.

In addition, board members will each be asked to contribute to the annual fund, and to volunteer time and insight in developing prospective donors for the annual fund, capital fund, and major gifts.

Development Calendar:

Plan: Board solicitation requires that every board member give to the best of their ability beyond the annual fund and capital campaign gifts they already give.

Strategy: Have Chair and board committee members solicit other board members.

Staffing: The executive director will spend approximately five hours with the chair of the board researching and soliciting board members for donations of time and funds.

Costs: Minimal.

Timetable: Complete board solicitation in November.

Projected Income:

2010-2011	2011-2012
\$30,000	\$50,000

GOALS: Solicit the board beyond the annual fund and capital campaign.

Summation:

Still basking in the afterglow of an immensely successful capital campaign, the Dalí Museum stands on the edge of a new era. When the Dalí Museum opened in a dazzling new building in January of this year, the city of St. Petersburg leadership celebrated a long-awaited tourism turnstile. Government support for

the new modern waterfront museum facility was high, and anticipation was palpable as community members waited for the museum to finally move to the new home it had been promising for more than five years. In a time of great economic upheaval, the money that the Dalí had been promised a half decade ago remained intact and construction continued. A new development team in place, the museum rounded out its capital campaign in just under two years, and on Jan. 11, 2011, readied for its opening. Still awash in a steady stream of visitors now more than a month later, revenue looks good for the museum dedicated to the surrealist with a mustache. So how does the Dalí approach its fundraising plan in the future, and why shouldn't it just take a breather for a while after raising \$10 million in capital funds and \$25 million in private and government donations?

GOALS: Develop a strategic plan that includes a comprehensive fundraising plan.

No nonprofit organization may rest on its laurels for long without beginning to lose the support and respect of its membership, community and board. In any organization's strategy, there will be periods of great growth and periods of tapering growth. It is inevitable that the donor and member-driven support for the Dalí will change over the years. With a comprehensive fundraising plan that works within a strategic plan, the museum can be prepared to adapt to a changing donor pool, the ebb and flow of the economy and its impact on major donors and corporate sponsors, even the impact of environmental disaster and international politics on the volume of the tourist industry. Without an adaptable strategic plan, the brilliant Dalí could face extinction as easily as any other successful organization that has toppled in the past four years of economic recession and shrinking global resources.



The goal of this research is to create a comprehensive fundraising plan that the museum may use to ensure development over the next year and beyond. It appears that the museum's recent admission sales have put it in the black, but once the novelty of the shiny new "enigma" building wears off, the Dalí will need to look to a comprehensive plan to protect its future.

Throughout this plan, outlines are provided for the Dalí to enhance its annual fund, tailor its capital campaign and major gift strategies, and develop a planned gift program that should serve it well into the future. Also outlined are detailed

sample development calendars and strategies with costs, staff and board time, timetables and projected incomes. Goals remain

GOALS: Grow the museum by honing energies in a focused fundraising plan with specific strategies and step-by-step outlines for accomplishing goals.

focused on the museum's mission. The Dalí Museum, which began humbly with the acquisition of one surrealistic painting by a couple from Ohio, truly has the potential to become a cultural treasure for the world. Board members and volunteers can help to substantially grow the annual fund at the Dalí. Despite the previously uneventful direct mail campaign, with the time and research of

the board, the museum can better identify and solicit prospective donors. Social media and smartphone applications can help push information to donors and prospects. An active and growing pool of volunteers can also help solicit prospective Dalí Museum members and donors through word-of-mouth, social events and social media. The volunteers, working with the fundraising and development staff and student interns, can act as a league of citizen journalists for the Dalí, capturing soundbites, images and interviews about museum happenings and new programs. These multi-media stories will network through the social media channels to find new museum members and re-connect lapsed members. The museum will provide its own social media newsroom and connect instantly with members through these channels via its app.

The capital campaign at the Dalí Museum successfully raised \$17 million to pay for the construction costs of the new museum. With the opening of the new facility, several naming opportunities are available in the new museum that would let donors put a lasting mark on the museum. Support for educational programming also provides capital campaign goals.

Beyond the typical board contributions, the new volunteer group called the Guild has committed to making individual major gifts and volunteering substantial time to the continued success of the Dalí. Guild members may be tapped to share prospective donors and to reach out to new members through social events and social networking. As memberships expand to include reciprocal memberships with museums throughout North America and eventually the world, new Dalí members will continue to enjoy incentives.

Along with individual donations, corporate sponsorships at the Dalí Museum currently yield from a variety of different companies, from big hotel chains to coffee shops to travel and finance companies. The relationship between AllState and the museum creates a springboard for working with other travel companies and finance and credit card companies to create travel incentives in exchange for prominent corporate placements. Programs like American Express Travel

Rewards, for example, might offer Dalí Museum admission as a travel reward incentive to its customers in exchange for sponsorship opportunities with the Dalí. These relationships could help position the Dalí as a cultural destination among a broad group of travelers from around the world, satisfying one of the museum's missions to be a global resource for education and research about Salvador Dalí's work.



Prospect research similarly should expand beyond the regional realm into international territories. Reaching out through the travel industry with incentives and making new museum member incentives through reciprocal museum agreements is one way to reach a broad range of prospective members. Pushing reputational messages out through social media across media platforms in the

form of video vignettes, still photography and stories that capture the essence of the Dalí experience all help to bridge the gap for museum members who wish to become international cultural consumers. Though the impressive Dalí collection of artwork is housed in an “enigma,” the museum’s impact on the world should be more tangible. With support for enhanced educational programs as part of its capital campaign, a growing volunteer and membership base to support the annual fund, and corporate sponsorships adding revenue, the comprehensive fundraising plan for the Dalí has promise.

This is the perfect time for the Dalí to launch a planned gift program. The opening of the “enigma” building is a milestone for the museum founders, Eleanor and A. Reynolds Morse, who never lived to see the completion of the new facility that houses their collection.

GOALS: Go global: Think outside the box with innovative marketing including a Dali app for smartphones, international travel industry sponsorships, and long-term naming opportunities and planned gifts to create lasting legacies in this world-class museum

In the spirit of the Morses’ legacy in the Tampa Bay area, the Dalí development team could begin pitching planned gifts. The Dalí would approach planned giving with the support of one of the financial advisors who are corporate sponsors for the museum.

With a few key ideas on how to approach fundraising in the near future, the Dalí Museum should be well on its way to maintaining fiscal health while developing into an international resource for learning

and culture. The museum should continue to develop its strategic plan in line with its mission to be an active resource for the cultural life of the region, state, nation, and ultimately, the world.

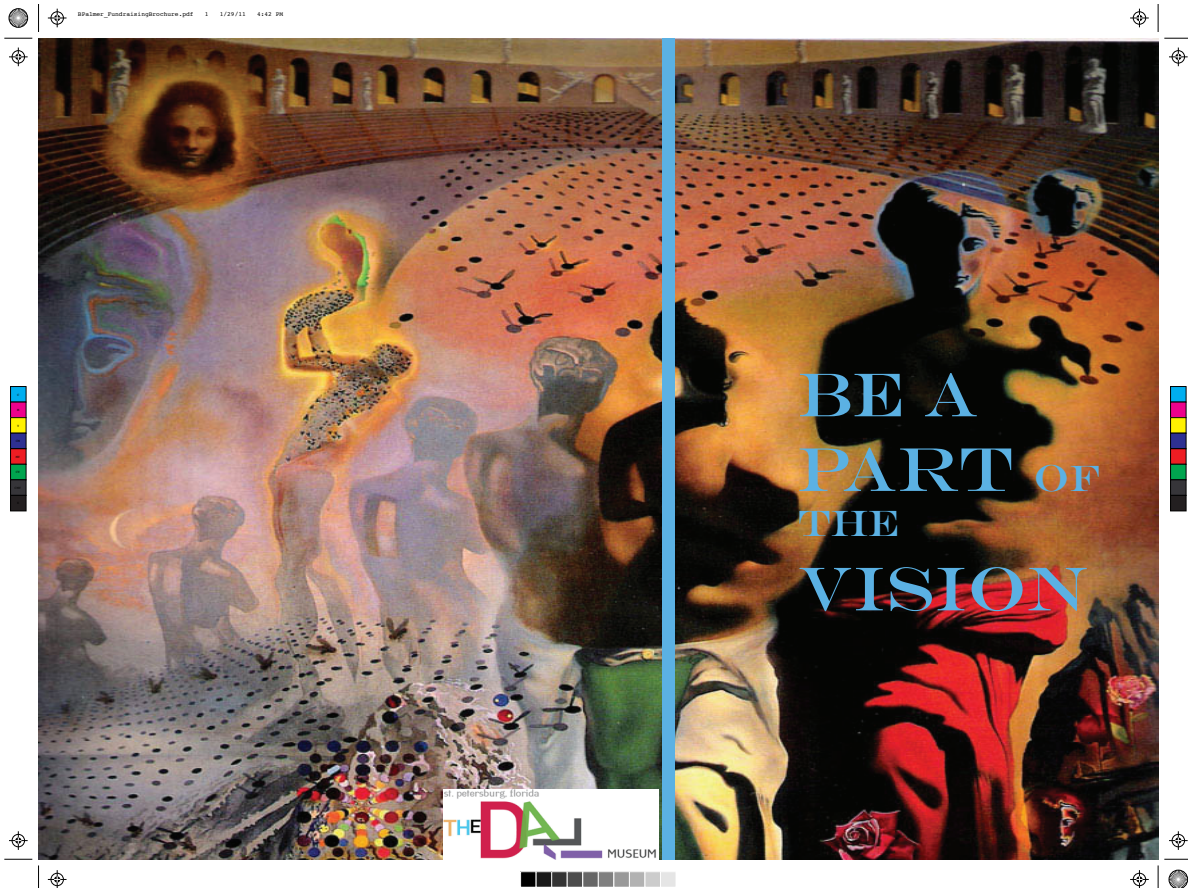
Fundraising Collateral Materials

Produced to fulfill course requirements for Raising Funds for Arts
Organizations in the Arts Administration program
at Savannah College of Art & Design

The attached collateral materials support the fundraising campaign for the
Salvador Dali Museum.

The brochure is designed as a direct mail fundraising piece to attract new
museum memberships from individuals in the region. A fundraising letter and
accompanying envelope would be placed inside the fold-over brochure.

The supporting fundraising letters were written to solicit support from major
donors and corporate sponsors.



FRONT of BROCHURE FUNDRAISING PIECE

I WANT TO ANSWER THE CALL

MUSE: \$1500

SURREALIZE
YOUR WILDEST
DREAMS
AT THE DALÍ

APPRENTICE: \$750

MONTHLY MUSEUM ADMISSION,
SURREAL EVENINGS, FILM SERIES,
SPEAKER SERIES

BACK of BROCHURE FUNDRAISING PIECE



Jan. 29, 2011

Dear PREF LNAME:

I am writing to invite you to join a select group of art patrons as a member of The Guild.

Join our next meeting of The Guild on Friday, Feb. 11, enjoy cocktails and listen to some of the finest Flamenco guitar this side of Spain, and take a tour of our fabulous new jewel of a museum on Tampa Bay.

It's our way of saying welcome to The Guild.

As the Dalí Museum celebrates its one-month anniversary in its new home facing the St. Petersburg waterfront, we will be celebrating you.

As a new member of The Guild, you will enjoy some great benefits, like access to art, music, cultural programming, not to mention a great regular party Friday nights at the Dalí. We promise you will struggle to find a dull moment.

Perhaps best of all, by becoming a member of The Guild, you will help protect the cultural heritage of the West Coast of Florida from eroding economic forces. Your membership will bring traveling exhibits and world-class artists, musicians and filmmakers to our community. In short, your membership will help keep our museum a vibrant place to be, as an epicenter of art, culture, and surreality.

Like the Tampa Bay area, the Dalí Museum is a jewel beside the ocean. In the bustling center of downtown St. Petersburg, the Dalí has long been a beacon for the arts. In its magnificent new home at One Dalí Boulevard, the museum is perched on the edge of a new decade.

With generous support from the state of Florida, we built a million-dollar stronghold to protect the future of the genius of Salvador Dalí. Hundreds of visitors flock to the museum each week and their patronage helps pay our bills. To continue to offer our series of world-class cultural events, we need members like you.

Our Guild is a group of visionaries, like yourself, who support the cultural legacy of the Dalí with a tax-deductible annual membership.

With your support as a Guild member, we can keep the decay of culture at bay in Tampa Bay.

As either a MUSE or APPRENTICE level member of The Guild, you will receive:

- Regular museum admission
- Admission to Surreal Evening of great music, cocktails and food
- Admission to our surreal film series, special art openings for exhibits
- Invitations to our speaker series

As a MUSE of The Guild, you will also receive an invitation to our annual Dalí Gala, a fine evening celebrating the unique vision of artist Salvador Dalí and muse and wife Gala. The evening will include an Andalusian feast, blindfold wine tastings of Spanish imports, live flamenco, silent auction, and opportunity to hobnob with this year's keynote speaker: actress, activist and museum friend Susan Sarandon.

Perhaps the best benefit you will receive as a member of The Guild is being a part of a cultural crusade to secure the legacy of the arts, culture and extraordinary vision of Salvador Dalí.

Please take a moment to fill out a check to support the Dalí Museum. We look forward to meeting you as our newest Guild member on our one-month anniversary at One Dalí Blvd.

With sincerest thanks,

Dr. Hank Hine
Museum Director
The Dalí Museum



Jan. 29, 2011

Dear PREF LNAME:

On Jan. 11, 2011, the Dalí Museum opened in its new home facing the St. Petersburg waterfront. Already an icon on the west coast of Florida, the new Dalí Museum ensures its legacy for decades to come. On Feb. 11, 2011, the museum will celebrate its one-month birthday at One Dalí Boulevard with a special evening of first-class music and Spanish cuisine. Leaders from the public and private sectors and friends of the museum will join us for this special evening. Would you be interested in sponsoring the Dalí Museum's First Month Celebration?

The Dalí Museum began in 1982 in a small space on the St. Petersburg waterfront to showcase a private collection of surrealist painter Salvador Dalí's works. In the following decades, the museum became a flagship for art and culture on the west coast of Florida, drawing more than 200,000 visitors each year. This year, the Dalí Museum opened in a space double the size of the original museum, in a breathtaking geodesic glass structure nicknamed the "Glass Enigma."

When Allstate became a corporate sponsor with the Dalí Museum, an unlikely partnership led to some amazing results. All Dalí Museum members are entitled to free roadside assistance from Allstate, and carry this peace-of-mind with them in their wallet when they carry a Dalí Museum membership card.

For a gold-level sponsorship of \$10,000, silver-level sponsorship of \$5,000 or bronze-level sponsorship of \$2,500, you will ensure your place as an unforgettable corporate sponsor at the Dalí Museum's First Month Celebration on Feb. 11.

Gold-level sponsors will get their company name above the name of this special event and our very best table at the celebration, top billing in all advertising, news releases and programs, and 10 free tickets to the event. Our silver-level sponsors will receive high mention in news releases and in our program and banner, plus five free tickets to the celebration. Bronze-level sponsors will receive mentions in a news release, program and banner, as well as two tickets to the celebration.

The Dalí Museum has built a legacy in St. Petersburg, Fla., for decades. We are asking for your support to help us kick off another great decade, extending our legacy of service to the arts and culture of our community.

Thank you for taking the time to consider this letter. I look forward to hearing from you and may be reached 727-823-3767 or palmer@thedali.org.

I will follow up with you regarding this proposal within the next week and appreciate your help.

Sincerely,

Brandi Palmer
Grants Manager
The Dalí Museum

Communications/Promotions Plan

Produced to fulfill course requirements for Promoting the Arts
in the Arts Administration program at Savannah College of Art & Design

The communications and promotions plan for the Studio@620 was designed to promote a new product, the Chef's Studio@620. This product was developed to help the Studio@620 to strengthen relationships and solicit sponsors among area restaurants, to reach a new audience, and to offer a new cultural experience to Studio visitors.

Communications and Promotion Plan

PRODUCT:

CHEF'S STUDIO@620

Introduction:

Chef's Studio@620 fulfills one of the busy nonprofit Studio@620's goals to expand membership by adding 12 new members every week. This entertaining cooking class program reaches a broad demographic of existing local and new visiting audiences. The target market includes the expanding younger demographic as well as tourist markets visiting the region who have not yet gotten a taste of the Studio@620. The product showcases a local chef from a myriad of top Tampa Bay restaurants in the Studio@620 facility. Returning and new Studio visitors will have a chance to enjoy yet another dynamic program @620. The *Chef's Studio@620* appeals to a broad demographic of working professionals, people with families, retirees and out-of-town visitors.

The Studio's café-style facility and art gallery provides a unique venue for the program. *Chef's Studio@620* also forges strong alliances between the Studio and Tampa Bay restaurants by drawing new audiences for great food and art to the regional market. Every Friday, starting this winter during high tourist season, the *Chef's Studio@620* will introduce a new chef to Studio visitors. This product will reach a Studio audience beyond the region.

Pricing for *Chef's Studio@620* with a Studio member is competitive with similar cooking classes: \$30 for Studio members and \$40 for regular ticket prices. Private *Chef's Studio@620* gallery and facility rentals are available for a discounted group rate of \$120 for six. The pricing encourages membership incentives and group discounts. Distribution channels include broadcast, print and online editorials, as well as social media and online advertising, and flyers. Promotion for this product will begin in late fall in November and run through February to reach winter vacationers from the Tampa Bay region and beyond.

Advertising & Marketing: Regional Audiences

Ad Campaign	Web & Facebook	Postcard Mailing And flyer	Email Blast
Starts Nov. 30	Nov. 20	Nov. 20	Nov. 20
Runs weekly	Webpage launch	Includes RSVP	Nov. 30
	Nov. 20 with	for Dec. 15 event	Dec. 1
	Facebook event	to 500 people	Dec. 10
Print= \$275		120 flyers @ 10 c each	
		Print+Mail=\$392	

Print: The Studio@620 will run a black and one color 2-column ad in Wednesday

Taste section of the Tampa Bay Times for \$275. The *Tampa Bay*

Times is the largest newspaper in the Tampa Bay region, with subscribers in

Tampa and St. Petersburg/Clearwater and the Gulf beaches.

Print/TV/Web: The Studio will create an e-mail newsletter, prominent webpage and Facebook event to promote the *Chef's Studio@620* event.

Radio: The Studio@620 will record a PSA to air on the local community radio station, WMNF 88.5 FM.

The budget for this first advertising run about *Chef's Studio@620* is \$275.

Database Marketing: The Studio@620 will use both web-based and print-based materials to reach existing and prospective audiences. The Studio will supplement its existing database of more than 2,000 audience members and e-newsletter subscribers with direct mail to mailing lists collected from Studio restaurant and other area business partners. The Studio@620 will mail a dramatic 4.5"x6" postcard, designed in-house, announcing *Chef's Studio@620* to 500 people on the existing and new lists. The postcard will act as an invitation, to be distributed one week before the advertising campaign begins. The postcard will invite people to call or email an RSVP five days before the first event to be entered in a drawing for a special gift (recipe from featured chef and restaurant coupon: dinner for two).

People calling or emailing to RSVP will be recorded in a *Chef's Studio@620* database, maintained by the Studio volunteer coordinator. An online companion piece for the postcard will be placed prominently on the www.studio620.org homepage with instructions on how to RSVP. The postcard will cost \$250 to produce 500 plus 26 cents/piece to mail or \$130.

Grassroots Advertising: The Studio@620 graphic design intern will create 8"x10" flyers of the original invitation postcard, printed in-house at a cost of .10 cents per color copy at \$12 for 120 copies to be distributed by the graphic

design intern to local businesses in the downtown area including banks, courthouse, coffee shops, museums, and other venues.

Sales Promotion: The Studio@620 will create a promotion for the new *Chef's Studio@620* product that includes a “who doesn’t want a free dinner for two” promotion. This promotion will run in the e-newsletter sponsorship and via the Studio@620 Facebook and Twitter pages once a week before the postcard is mailed one month in advance of the launch of *Chef's Studio@620* and twice a week during the week that the *Chef's Studio@620* is launched.

Public Relations: The Studio@620 creative director will videotape a mock press conference to be aired on its NewRootsNews website, the Studio’s internal media relations platform. The mock press conference will feature the Studio’s creative directors announcing the new product, the *Chef's Studio@620*. NewRootsNews will also videotape brief interviews with the featured chefs and include a “celebrity” endorsement from the “Studio Chef.” This video news release will be placed on the NewRootsNews and Studio websites with pushes through Facebook and the e-newsletter. The Studio will also conduct live status updates and Tweets from the first *Chef's Studio@620* to be linked to the restaurant websites during the launch of the first event.

The Studio@620 will issue a news release with about the new product to the regional media markets. These markets will include *Creative Loafing*, *Florida Trend* magazine and *Tampa Business Journal* editorials highlighting creative, innovative or emerging businesses and programs.

Personal Selling & Sponsorship: The artistic directors at

Studio@620 videotape a special message to area businesses to solicit their sponsorship of the new *Chef's Studio@620* product. The message will be targeted at regional restaurants. The videotaped message will implore local restaurants to sponsor a new cultural program that draw locals and tourists alike to the area to create profits for local restaurants. The video will be imbedded on NewRootsNews and linked through the Facebook page for Studio@620.

Total Campaign Costs First Run: Chef's Studio

Print Ad	Web E-blast	Radio PSA	Direct Mail	Total Cost
\$275	\$0	\$0	\$392	\$697

Total Sponsorships & Ticket Prices First Run:

Chef's Studio Ticket Sales: Local and tourist	Chef's Studio Sponsors: Area Businesses	Target total Sales + Sponsors
\$30-40/each or \$120/ group of six to = \$540	\$150 for 2 restaurant sponsor = \$300	\$540 tickets + \$300 sponsor = \$840

Summary@620:

The Studio@620 in downtown St. Petersburg is poised to encourage new audiences with its *Chef's Studio@620* program, launching in the fall.

The St. Petersburg/Tampa, Clearwater/Dunedin, gulf beaches and Sarasota/Bradenton areas are home to top restaurants and emerging culinary

talents that could benefit greatly from this kind of showcase, in addition to increased exposure for local businesses. The *Chef's Studio@620* creates an opportunity for the Studio to link with new audiences, strengthen its membership and showcase its facilities while strengthening its partnerships with local restaurant businesses that may be interested in sponsorships. The *Chef's Studio@620* has opportunity for growth among private parties as well as events for local and emerging businesses. As sponsorships and ticket sales increase, the Studio@620 will be able to expand the program to private group cooking parties for special events and to corporate parties as employee incentives.

Marketing Collateral Materials

Produced to fulfill course requirements for Promoting the Arts and Software and Production Essentials in the Arts Administration program at Savannah College of Art & Design

The collateral pieces were designed to market the Chef's Studio@620 product through advertising with sales promotions in regional media, flyers distributed to regional restaurants and news releases distributed to local media, personal selling presentations prepared for local businesses and direct marketing via targeted emails.

- ADS: Target: new and existing audiences/customers for the Studio@620 in the region through local media placements.
- FLYER: Target: participating restaurants who agreed to lend their chefs to the Chef's Studio@620 program, designed as a menu insert.
- NEWS RELEASE: Target: public via the news media in the region, designed to announce the new program in advance of its launch.
- PERSONAL PRESENTATION: Target: sponsorships from local restaurants for the Studio@620 program.
- EMAIL: Target existing members of the Studio via direct marketing.

Marketing Materials

Chef's Studio@620: Advertisement Ad for newspaper run


chef's studio @620
with a top chef

Take a cooking class with
a new chef every Friday.

Reserve your spot early
for a chance to win a
dinner for two.

Bring a few friends and
enjoy discounts for 6 or
more.

Call 727-895-6620
E-mail info@studio620.org
Visit www.studio620.org



the studio
@620
artists · audience · volunteers · community

Marketing Materials

Chef's Studio@620: Promotion

Initial news release, one month before launch of Chef's Studio@620

the studio@620

Nov. 10, 2011

CONTACT: Brandi Palmer

727-895-6620

info@studio620.org

Cook with a new top chef every week at the Studio@620 starting in December

ST. PETERSBURG, Fla.—Take a different cooking class every week with a top area chef at the Chef's Studio@620, a new culinary arts event starting in downtown St. Petersburg in December. Attend the first Chef's Studio@620 at 7 p.m. on Dec. 10 at the Studio@620, 620 First Ave. S., St. Petersburg.

The Studio@620, known as a cultural community hub offering live theater, art shows, musical performances and neighborhood forums, adds the culinary arts to its list of programming in December.

"Chef's Studio gives the community an opportunity to sample some of the best food from Tampa Bay's top chefs, and to try their hand at a dish or two," said Studio@620 artistic director Bob Devin Jones.

Pricing for the Chef's Studio starts at \$30 for individual studio members and \$40 for non-member individuals with discounts for groups of six. A new chef will visit the Studio@620 every Friday, and classes must be reserved at least three days in advance.

To reserve, call 727-895-6620, e-mail info@studio620.org, or visit www.studio620.org for more information.

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Established in 2004, the Studio@620 is a hub of artistic activity in downtown St. Petersburg, Fla., offering innovative educational programs for people from diverse cultural backgrounds in the Tampa Bay region and beyond, and encouraging new cultural experiences for artists, volunteers and audiences.

Marketing Materials

Chef's Studio@620: Promotion

Flyer for inserts in local sponsor restaurants

cooking@620

Come cook with a new chef

@ the Studio
every Friday.

Bring a few friends and enjoy
our cooking classes even more.

Discount tickets for six or more.

RSVP early to enter a drawing
for a dinner for two at a top
Tampa Bay area restaurant.

Call 727-895-6620.



the studio
@620
artists • audience • volunteers • community

Studio@620 | 620 First Ave. S. | St. Petersburg, FL | 727-895-6620 | www.studio620.org

Marketing Materials

Chef's Studio@620: Promotion

E-Newsletter SAVE the DATE E-mail
Reminder four days before event

cooking@620

SAVE THE DATE THIS FRIDAY

@ the Studio

You're invited to come create a dish with one of the best chef's in town.

RSVP early to enter a drawing for a dinner for two at a top Tampa Bay area restaurant.

E-mail info@studio620.org or reply YES to this e-mail.

I hope you will join me, Bob Devin Jones, for Chef's Studio@620.



the studio
@620
artists · audience · volunteers · community

Studio@620 | 620 First Ave. S. | St. Petersburg, FL | 727-895-6620 | www.studio620.org

Chef's Studio@620: Personal Selling: Restaurant Sponsorships Outline 30-Mins.

Purpose: To introduce the Studio@620's new Chef's Studio@620 as a creative showcase for the culinary arts in Tampa Bay, linking restaurant audiences with arts audiences. 30-minute presentation.

INTRODUCTION:

I. Already an established center for a diverse menu of arts and culture programming in the region, the Studio@620 has created an exciting new opportunity for restaurants to introduce residents and visitors to the best in regional cuisine. Now, the region's top chefs can show off at the Studio@620.

II. Chef's Studio@620 will reach local, regional and out-of-state and international visitors.

- a. We give both Tampa Bay region visitors and residents an opportunity to sample some of the best food in the area.
- b. We show visitors and residents how to find the best restaurants in town, many located within walking distance of the Studio in its central downtown St. Petersburg location.
- c. We showcase a different chef from a Tampa Bay region restaurant each week.

BODY:

I. Analysis of Tampa Bay region audiences

- a. Where Tampa Bay visitors and residents go for entertainment
 - 1. Restaurants, museums, community events, music venues draw thousands of visitors each year.
 - 2. The Studio@620 has a growing membership and draws hundreds of visitors to its creative series of programs appealing to a diverse audience.

- b. Where the money goes
 - 1. Visitors and residents both spend money on dining and entertainment.
 - 2. The Studio@620 gives these audiences a place to cook, dine and be entertained and tempted by the best chefs in the region.
- c. How we compare to other entertainment
 - 1. Studio events are competitively priced, and the Chef's Studio's individual ticket averages \$30-40 with incentives for groups of six, drawing a variety of audiences with diverse Studio programming.
 - 2. The average cooking class is \$40-50 in the region and only appeals to a culinary audience.

We need a way to link regional culinary talent with the region's arts organizations to reach a broader audience.

II. Impact on Tampa Bay audiences

- a. We should work together to showcase culinary talents in the region
 - 1. Develop ways to expose audiences to the idea of food as art.
 - 2. Create opportunities for audiences to experience the region's top chefs in a creative, artistic environment.

Transition: Each week, the Studio invites a talented regional chef to host a Chef's Studio cooking event for our event ticket-holders.

III. Solution

- a. Every week, a regional top chef will prepare a signature amuse-bouche as well as a simple dish that showcases his or her skills at the Studio.
- b. Studio audiences will participate in preparing one of the chef's signature culinary offerings available at Tampa Bay area restaurants.

Transition: Regional restaurants are encouraged to provide Chef's Studio participants with

incentives to visit their restaurants.

CLOSE:

- I. We will provide sponsorship opportunities for regional restaurants
 - a. We will create ready-made menu inserts with coupons for Chef's Studio audiences.
 - b. We will write news releases, multimedia news articles.
 - c. We will produce videocast and podcast on our website.

- II. Chef's Studio@620 will provide a link between arts and restaurant audiences that is beneficial to both organizations.

More information regarding sponsorships is available by calling 727-895-6620, e-mailing info@studio620.org, or visiting www.studio620.org.

Reflections and Vision Building Paper

Produced to fulfill portfolio requirements for the Arts Administration program
at Savannah College of Art & Design

VISION BUILDING: THE BEST MUST COME

By Brandi Palmer

We live in a world that is a fusion of cultures, and art is a cultural treasure. Old world history meshes with modern technology to create our every day experience. In an exhibition that opened recently at the Mindy Solomon Gallery in St. Petersburg, Fla., Basel-based artist Domenico Billari used laser technology to burn the words, "the best must come," into crude wooden toothpicks, displayed untouchably beneath a clear glass cube. A disposable tooth cleaner is raised to a different level when displayed on a pedestal under good track lights. Yesterday's dental hygiene technology gives the contemporary art observer food for thought in the gallery setting.

A scroll, made to resemble ancient parchment, is draped over an MP3 player whispering in German in a looping recording in the gallery. The title of this contemporary art exhibition is "Rock-Paper-Scissors," a reference to an ancient children's game. The exhibit toys with technology, ancient and cutting edge, that has become, or will become, an artifact of human culture.

As arts administrators, we must ask ourselves how we will present our cultural treasures in the 21st century in a way that is accessible to modern audiences. Contemporary art gallery owner Mindy Solomon says, "I try to educate the community." The community of St. Petersburg, Fla., is a sleepy, but populous beachside town best known for white sand and grouper sandwiches. Still, art is accessible in the city. Downtown St. Petersburg is home to the Salvador Dalí Museum, the St. Petersburg Museum of Fine Arts, the Chihuly, arts organizations including the Morean Arts Center, Studio@620, Florida Craftsmen, and a number of small independent galleries, storefronts and cafés that display art. With so many physical addresses for art, there are plenty of opportunities for education.

For many, art is simply something that decorates a living space or accents an end table. The idea of art as a kind of resistance makes some people uncomfortable. Yet, that is exactly the definition many young contemporary artists like Billari have chosen to represent through their work. In an era in which economic unrest and a plummeting job market has stirred up protests around the world, "resistance" has become an expression of popular dismay with the state of things. Art that resists definition and especially the dismal reality that is our economic state is decidedly contemporary. As arts administrators, perhaps we should present the artwork of resistance as one of the treasures of our contemporary culture.

As I approach the conclusion of my graduate work in the Arts Administration program at Savannah College of Art & Design, I am inspired by the working artists whom I've met and worked with in the contemporary art world. I am also inspired by the arts administrators who work to educate gallery and museum visitors about art, encouraging them to find value and meaning in the work. Still, museums and art galleries can't do it on their own.

Every Saturday, as I walk from the parking garage down First Street towards my gallery internship, I pass a couple of talented musicians, a few dozen tourists, and the Chamber of Commerce. As Barbara Kirshenblatt-Gimblett explains in *Destination Culture*, "museums need visitors and the tourism industry, more than any sector of the economy, can deliver the hordes to museum doors" (136).

Kirshenblatt-Gimblett wrote in *Destination Culture* that a couple of decades ago, art historian E.H. Gombrich "complained that museums had become exhibition centers, which he attributed to tourism and the pressure to increase attendance figures" (137). During a visit to the Salvador Dalí Museum last year during the opening, the price of accessibility alluded to by Gombrich became apparent in the throng of visitors who descended on the museum. Critics of this approach to museum management argue that an emphasis on visitor services shrinks curatorial research with the museum collections. Shifting the focus from the museum artifact to the visitor has resulted in an emphasis on the "experience" in tourism and museum marketing. Museums have become multi-faceted, at once vaults of cultural treasures, as well as learning and cultural centers, with places for public forums, theaters and attractions. Museums modeling themselves on tourism promise visitors experiences, and guarantee a boon to the tourism industry.

Yet, access to the museum and gallery experience is not available to a large cross-section of the world's population. According to Jeanette Greenfield writing in *The Return of Cultural Treasures*, there is an uneven distribution of museums in rich and poor countries, and "the United States alone has about a quarter of all the museums in the world" (157). Greenfield also wrote that in the 1980s in the U.S., "there were more than 21 museums for every million of the population" (157). "Attendances at American museums and art galleries even exceeded those at popular sporting events," Greenfield explained in *The Return of Cultural Treasures* (157). A boon in museum development in the 1960s resulted in the U.S. becoming the biggest buyers' market for stolen cultural artifacts in the world, and much of this cultural property ended up in respected museums.

Taking these artifacts illegally from their countries' of origin denies people in those countries access to their own cultural heritage. Not until the 1970s, did policy on art import and cultural origin in the U.S. begin to take a more restrained approach. Greenfield wrote that some of the cultural properties have been returned, as in the case of a stela fragment stolen from the Piedras Negras that was given back to Guatemala by the Brooklyn Museum in 1973 (261) and the 1982 negotiations between Iraq and two American museums, the Semitic Museum at Harvard University and the Oriental Institute of Chicago, that returned 584 cuneiform tablets to the National Museum in Baghdad (266). Arts administrators in today's museums have a responsibility to present art, our cultural treasure, responsibly, to improve access to the arts to underserved cultures and populations, and to continue to

educate communities. In exhibiting cultural treasures to visitors around the world, whether in museum, gallery, or sidewalk settings, I include myself among all arts administrators who should strive to engage a global audience in the universal experience of art.

Works Cited:

Greenfield, Jeanette. *The Return of Cultural Treasures*. Cambridge: Cambridge University Press. 1995. Print.

Kirshenblatt-Gimblett, Barbara. *Destination Culture*. Berkeley and Los Angeles: University of California Press. 1998