

**Nasher Museum of Art at Duke University
2017-2022 Strategic Plan
Transforming the Arts, Transforming Duke**

June 30, 2017 Final Version

Submitted by Sarah Schroth, Mary D.B.T. and James H. Semans Director

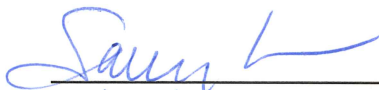
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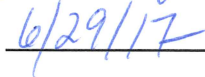
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Approved by Sally Kornbluth, Provost, Duke University

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LETTER FROM THE DIRECTOR

All museums in the second half of the 21st century will face the same challenges: remaining relevant to the diverse communities they serve and finding the financial resources to meet the escalating costs of acquiring works of art and organizing and hosting exhibitions. The university art museum must also develop innovative ways to serve its primary community: undergraduate, graduate and professional students; faculty; administration; alumni; and the wider university staff in a rapidly changing world. As the Duke University 2017 Strategic Plan points out, the University's most significant educational function has shifted in a time when access to information is instantaneous and ubiquitous. Art museums connected to universities must therefore keep pace with this shift and with the newly emerging modes of educating students.

Furthermore, as university art museums are often the gateway for the university to connect with local residents, they must also extend their reach to children and adults living in the surrounding cities and towns, competing with the plentitude of other cultural and entertainment offerings.

To cope with the rising costs of acquisitions, museums will need to acquire wisely and carefully. To create strong exhibitions, even museums with generous endowments must increasingly rely on government and private foundation grants, supplemented by corporate and individual support, making fundraising a major and constant requirement.

As we created this five-year strategic plan in partnership with key stakeholders, we asked ourselves the following questions: How does an art museum maintain relevance when its audiences are bombarded with more images than ever before in history? How will museums continue to promote the humanities and art programs on campus and partner with initiatives in science, technology, engineering and math? How can we become a laboratory for new discoveries? How will we be a place of welcome, accessible to all?

In planning for its future, the Nasher Museum of Art at Duke University seeks to answer these questions and embrace current challenges, turning them into opportunities for innovation and growth.

Sarah Schroth
Mary D.B.T. and James H. Semans Director
Nasher Museum of Art at Duke University

EXECUTIVE SUMMARY

Just as Duke University has distinguished itself as a leader in interdisciplinary work, collaborations, and global reach, the Nasher Museum has become known for its innovative, risk-taking exhibitions. It is one of the few university art museums in the country that has successfully traveled original exhibitions to major national and international museums. In exhibiting and collecting, the Nasher has consistently broken the status quo by focusing on global artists of color.

Since its opening in 2005, the Nasher Museum of Art has become the milestone for Duke's recent Arts Initiative. The museum's outstanding success has generated excitement that has attracted donors among alumni and the local community, who have not only supported the museum's many programs, but also fueled a university-wide arts focus. Students now have many more opportunities to experience the arts at Duke than ever before.

In the next five years, the Nasher must continue to play a pivotal role in the arts at Duke, and maintain its distinctive position in the world. It must contribute in meaningful ways to the growth and empowerment of our communities by generating new knowledge and enhancing dialogue. It must push forward its teaching mission as an integral part of the intellectual life of the university across disciplines. The Nasher must leverage its proximity to the Rubenstein Arts Center and be an active partner in its future programs. At the same time, the museum must reach beyond its walls to transform the arts on campus even further by creating a bold plan for a sculpture park along the arts corridor.

As Duke's gateway into the community, the Nasher must become an even more significant factor in the educational and cultural experiences of the citizens of Durham. At this stage in the history of the institution, it is also important to prioritize the stewardship of the collection, improve its operations, and expand its technology. Finally, the Nasher needs to sustain and grow the resources necessary to maintain its ambitious trajectory.

FROM THE PAST TO THE FUTURE

The Nasher Museum: A Catalyst for the Arts at Duke

The Duke University Museum of Art opened in 1969 with the acquisition of 200 medieval works from the Ernest Brummer Collection. For 35 years, the museum occupied a small re-purposed space in an academic building on East campus and slowly acquired new works. In 2005, the museum opened a stunning and airy showcase at the center of Duke's campus, a new 65,000-square-foot building designed by Rafael Viñoly. The museum was renamed the Nasher Museum of Art at Duke University, in honor of the late Raymond D. Nasher, Duke alumnus, collector and benefactor.

Thanks to the outstanding leadership of its founding director, Kimerly Rorschach, the Nasher Museum achieved an unexpected degree of success in its first seven years. University support, the breathtaking architectural design by Viñoly, steady growth in endowment and annual fund giving, engaged and generous board members, and a highly creative, hard-working staff contributed to making the Nasher Museum of Art one of the top university art museums in the country, and one with a distinctive profile. Under Rorschach's leadership, curators and staff produced nationally and internationally traveled exhibitions with award-winning catalogues. The size of the staff increased by half and all museum operations and policies were professionalized, resulting in the museum's reaccreditation by the American Alliance of Museums. Rorschach oversaw the acquisition of approximately 1000 new works of art; initiated the tradition of bold and innovative exhibitions; and attracted a robust audience of students, faculty, and the broader community, accompanied by a dramatic rise in membership. Rorschach played a key role in linking the museum to many schools, departments, units and administrators at Duke. Under her leadership, the museum galvanized the arts on campus.

In 2012, Rorschach accepted the directorship of the Seattle Art Museum. As her replacement, Duke appointed Sarah Schroth, the Nancy Hanks Senior Curator at the Nasher since 2004. Schroth announced a range of visionary new initiatives: a program for visitors with Alzheimer's and dementia and their caregivers; a program for teenagers; a comprehensive and dynamic reinstallation of the museum's permanent collection; a shift in emphasis to devote 70 percent of gallery space to the permanent collection; a substantial contribution to Duke's undergraduate curriculum in the form of a new Concentration in Museum Theory and Practice taught by museum staff in conjunction with the department of Art, Art History and Visual Studies; a new gallery space – the Incubator - for thematic installations and faculty- and student-curated projects; and regular invitations to local artists to take part in exhibitions and programs. These ambitious and wide-reaching plans were enacted by 2017.

Duke's Arts Initiative in the Duke Forward Campaign culminated in the newly constructed Rubenstein Arts Center across the street from the Nasher, more student art programs, cross-disciplinary artist residencies, and the renovation of Smith Warehouse as the new home for the Department of Art, Art History and Visual Studies. The dramatic increase in student applicants submitting art portfolios is a direct result of the efforts to transform the arts at Duke. The success of the Nasher jump-started this new chapter in Duke's history.

The Nasher Museum completed its first strategic plan in 2011, during its fifth year of operation under Rorschach's leadership. In 2011, the five-year strategic plan indicated that the Nasher needed to consolidate its operations, place itself on firmer financial footing including building its endowment, secure additional resources to further develop its collection, grow the staff, and plan for expansion. These goals were met and surpassed by 2017.

WHAT IS THE NASHER MUSEUM EXPERIENCE?

Exhibitions

In the galleries, visitors find rotating installations from the Nasher's permanent collection, featuring selections of contemporary art, Outsider art, classical antiquities, European medieval art, European and American paintings, African art, and ancient American (Pre-Columbian) art. They encounter bold and innovative exhibitions designed by the Nasher's curatorial staff. Particularly noteworthy are *Archibald Motley: Jazz Age Modernist* and *Southern Accent: Seeking the American South in Contemporary Art*. The Nasher hosts distinctive traveling exhibitions, such as *Miró: The Experience of Seeing* or *Alexander Calder and Contemporary Art: Form, Balance, Joy*.

Laboratory for new discoveries

Duke students visit the museum with classes, learning about curatorial practice in the galleries and exploring object-based learning in the designated "Study Storage" on-site. Demand exceeds capacity for the Nasher's classes in the new Concentration in Museum Theory and Practice, which expose future museum directors, curators, registrars and educators to the history of museums and to the field of Museology. Semester-long internship courses offer undergraduates an introduction and immersion into all facets of what it takes to run a museum.

The Nasher Teen Council brings a diverse group of Durham high-school students together each month to discuss works of art and contemporary social issues related to the Nasher Museum's collection. By connecting students with artists and museum professionals, and providing opportunities to work on collaborative projects with each other and the Durham community, the program provides high school students with a unique combination of real-world opportunities and exposure to the museum field. Beyond the Council group, broader Nasher Teens programs are available to all Durham-area teens. Programs include art-making activities with local artists, curator-guided tours of the exhibitions, and interdisciplinary events that bring music, poetry, and movement into the galleries.

Reflections, the Nasher Museum Alzheimer's Program provides engaging and interactive museum tours to visitors who live with memory loss and their care partners. Tours include guided gallery discussions, as well as musical performances and hands-on art experiences. Started in 2014 and expanded in the summer of 2015, these special tours offer the opportunity to enjoy art in the moment, through multiple senses. The Reflections program also engages medical students as well as research and clinical partners from the Duke University Medical Center.

The Nasher is an important gateway to the community for Duke. Thousands of K-12 students and their families have engaged with the museum through various programs.

Ambassador to the art world

Faculty not only move through the museum with their students; they also act as guest curators. Professor Richard J. Powell's *Archibald Motley: Jazz Age Modernist* traveled to four other venues and drew over 590,000 viewers. It also may well have inspired the largest gift to date to the Nasher: Motley's *Hot Rhythm*, gifted in late 2016 by two of the artist's heirs, Dr. Mara Motley and Valerie Gerrard Browne, in honor of Powell. The Nasher's curators have been recognized as leaders in the international art world, and have put Duke on the map once again.

Momentum

The Nasher raised more than \$37.2 million in cash, pledges, and planned gifts during the Duke Forward Campaign. This staggering figure does not include the value of gifts-in-kind received, which totals well over \$2 million. The Nasher far exceeded the University's expectations of what this young institution could raise and galvanized a successful Arts Initiative in the campaign.

Embarking on its second decade, the Nasher has welcomed more than 1 million visitors, acquired more than 1,200 works of art, and digitized one third of its collection. But there is still much to be done. The Nasher needs to maintain its momentum and ambition while creating a compelling vision for the future.

Vision

The Nasher Museum of Art at Duke University is a beacon of art, culture, and learning for the university and the broader community, drawing on Duke's interdisciplinary and global assets.

Mission

The Nasher Museum of Art at Duke University promotes engagement with the visual arts for the Duke and Durham communities. The museum is dedicated to presenting innovative and accessible collections, exhibitions, publications and programs that stimulate intellectual discourse, enrich individual lives and generate new knowledge. Drawing on the resources of a leading research university, the museum serves as a laboratory for interdisciplinary approaches.

Priorities and Objectives

In its most recent five-year strategic plan, Duke University affirmed that its "overarching imperative for the next decade is to grow, connect, and empower communities to enhance the creation, delivery and translation of knowledge." As Duke's art museum, the Nasher will play a pivotal role in achieving these goals to connect and empower our communities, and to produce and share new knowledge.

Over the next five years, the Nasher intends to maintain the ambitious trajectory established in its first decade and to forge a bold plan for the future by transforming Duke's campus through art, art that is accessible to everyone. **The 2017-2022 Strategic Plan identifies five areas of focus and maps out a transformative plan for the Nasher's next five years.**

1. CONNECT AND TRANSFORM TWO CAMPUSES: DESIGN A MUSEUM WITHOUT WALLS

Create a Sculpture Park on Duke's campus that - beginning at the Arts plaza and extending outward to create an Arts Corridor - connects the two campuses and catalyzes meaningful encounters with the arts for all

Objectives

1. Continue the Nasher's catalytic role with the Arts at Duke by showcasing public art which is accessible and visible to the Duke and Durham communities
2. Commission new works of art for installation in Sculpture Park
3. Transform the Duke experience by seamlessly connecting East and West Campuses, creating another sacred space on Duke's campus

One strategic key to the Nasher's success has been its scale – the size of the museum's exhibitions galleries, staff, and budget is perfect for Duke's campus. To build an extension on the current building would be a strategic misstep, upsetting architectural intent and the balance of scope and scale. Rather, this bold, long-term vision for the future will inject new energy and excitement into the institution and its constituents by expanding beyond the museum's walls. We propose a plan that will embrace and go beyond Raymond Nasher's original vision of a museum on the hill surrounded by modern and contemporary sculpture.

The placement of the Rubenstein Arts Center directly across Campus Drive provides an opportunity to plan for a programmatic and spatial connection between the two buildings, already linked by architectural design. For this, we envision a grand plaza with space for installations of outdoor works by emerging as well as established artists, forming an exciting gallery without walls.

Moreover, the Nasher is positioned to launch a transformative project that will seamlessly connect Duke's East and West campus for the first time by forming a 144-acre Sculpture Park.

A landscape design with bridges, boardwalks, and bicycle paths will transform the currently unused landscape into a park with sculpture at key vistas, allowing students, faculty and the community to enjoy the gorgeous natural setting thoughtfully designed by Olmstead in the 1920s. We imagine places to convene throughout the park, where visitors can share ideas, enjoy peaceful contemplation, and gather for performances of dance, music, or spoken word. The Sculpture Park at Duke is poised to become another sacred space on campus, positioning Duke to be a leader among its peer institutions as a place of beauty and welcome.

2. GENERATE NEW KNOWLEDGE AND ENHANCE COLLABORATION AND DIALOGUE

Encourage new discoveries across disciplines by using the Nasher's exhibitions and collections as a laboratory for intellectual discourse and growth

Objectives

1. Organize groundbreaking exhibitions (that often travel) with accompanying scholarly catalogues that present original research with special attention to areas of global interest. Collaborate with Duke faculty as guest-curators
2. Leverage the Concentration in Museum Theory and Practice to continue to build a pipeline of museum professionals, enrich the Duke student experience, and solidify the Nasher's role in equipping students to integrate academic and applied learning
3. Develop meaningful interdisciplinary collaborations within the curriculum and via special university initiatives, such as Bass Connections, in order to use the Nasher as a laboratory for discovery
4. Generate creative expression by commissioning new works of art and acquiring works by emerging global artists of color

The Nasher Museum engages Duke students and faculty broadly across disciplines, and provides critical support for the university's educational mission by creating and delivering object-based learning, promoting and facilitating the use of the museum's collections and exhibitions in the curriculum, and offering curatorial experiences for students and faculty. These efforts have had a profound impact on teaching and learning at Duke, especially in the humanities but reaching into the STEM fields as well. Duke University's culture is one of experimentation and cross-fertilization across disciplines, and faculty and students are eager to embrace new ways of thinking to prepare themselves to meet the broad challenges of the twenty-first century. The museum has played a vital role in Duke's broader learning culture, and we plan to sustain and expand the museum's activities as academic disciplines and pedagogies continue to evolve. The Nasher will continue to serve as a laboratory, encouraging critical dialogue and inspiring imagination.

3. INCREASE ACCESS TO COLLECTIONS AND RESIDENT EXPERTS

Provide pathways for visitors from diverse backgrounds to encounter the Nasher's collection and to learn from faculty and staff

Objectives

1. Provide a welcoming atmosphere and exceptional visitor experience
2. Engage more Duke faculty and students, regardless of discipline
3. Rotate exhibitions of works from all areas of the permanent collection and designate more exhibition space for the collection
4. Increase online accessibility to the collection and digital assets
5. Encourage museum access through special programs for children, teenagers, and underserved adult populations (especially those with dementia or Alzheimer's)

Access to the Nasher's collection allows faculty, students and the public the unique learning opportunity of placing a given object within its social, historical and political context. A lively discussion in front of a work of art can generate new questions and innovative approaches to the acquisition of knowledge and a better understanding of cultures and identities different from one's own. It is our goal to increase access both to the collection and to the people who organize, care for, display, study, and interpret those works.

Duke students have been and will remain a priority for our outreach efforts. The Nasher's Academic Initiatives team connects Duke faculty and students to the museum's holdings and exhibitions and hosts an average of 200 annual visits to the museum, including visits to the museum's study storage facilities. The Nasher trains an average of 15 interns each year, both through curricular internship courses and paid summer internships. We will strive to make the Nasher Museum a core part of the intellectual and social life of Duke University students, faculty and staff—through academic experiences and a robust and creative calendar of extracurricular student programming.

Over the next five years, we will focus intensely on creating a welcoming and inclusive space for all visitors, weaving hospitality into all of our plans and programs in order to inspire, engage, and teach a diverse audience. We will invest more deeply in our programs for teens and for visitors with dementia, paying special attention to innovation around accessibility.

4. STRENGTHEN INSTITUTIONAL INFRASTRUCTURE

Prepare for the next five years and beyond by stewarding the collection, empowering staff, streamlining operations, and leveraging technology

Objectives

1. Steward the collection by establishing a long-range collections development plan with special attention to inventory assessment, conservation, and storage solutions
2. Build a diverse, engaged, and empowered staff to foster an inclusive environment through increased training and professional development
3. Streamline operations to support an increasingly complex institution by creating a long-range plan for facilities, assessing on-going contracts and procurement practices, and formalizing professional feedback mechanisms for staff development
4. Establish a *Technology Task Force* to develop strategic plans to address technology in several areas: museum archives, visitor experience and accessibility (both in-person and online), gallery interactives (visitor response, hands-on learning), works of art (sound art, video art), and ticketing and membership

The Nasher has built a significant collection of contemporary art during its first decade. We plan to build on existing strengths by continuing to focus on contemporary art and works by artists of African descent, significantly expanding the burgeoning photography collection, and at times adding appropriate historic works when the opportunity arises. Renovation of the *Works on Paper* storage will increase capacity and access to a growing area of the collection. We will perform a registrarial inventory of paintings, prioritize conservation of major works, and pursue the possibility of additional or improved storage facilities.

One strategic key to the Nasher's institutional strength is its nimble and creative staff. We plan to leverage this strength by investing further in building a diverse and engaged team at all levels, from security to gallery guides to management. We will establish robust goal-setting and professional development tools that will coordinate individual goals across the museum and inspire new levels of excellence.

The museum has evolved with the advance of digital technology, but not fast enough. The Nasher's first technology strategy, led by a new task force, will leverage the museum's in-house talent to plan for expansion and innovation. Accessibility for all visitors will be a communications/technology focus for the next five years, to complement improvements for accessibility in the building and surrounding grounds. The next chapter will bring a consistent, museum-wide approach to digital initiatives, with all departments working together to implement technology in thoughtful, progressive and cost-effective ways.

5. SUSTAIN AND GROW FINANCIAL SUPPORT

Achieve long-term financial stability to ensure that the Nasher can pursue its mission with excellence and agility

Objectives

1. Continue to raise the level of the Nasher's endowment and annual giving
2. Collaborate with University Development and Duke Alumni Association to cultivate new relationships with alumni and parents and to build a pipeline for future support
3. Strengthen and diversify revenue streams with special focus on corporate and foundation support, federal and state grants, and a fee structure of admissions, tickets, and museum rentals that reflects market competitiveness

Coinciding with the Duke Forward Campaign, the Nasher raised more than \$37.2 million in cash, pledges, and planned gifts and reached a new level of stability and success in its fundraising efforts. While the team raised over \$15.5 million in endowed funds over the course of the Duke Forward Campaign, continual growth of both restricted and unrestricted endowment funding will be essential to sustaining the success of current programming and initiatives. Specific areas of opportunity include exhibitions, academic programs, acquisitions, and public education. In 2016, the Nasher Annual Fund surpassed \$1 million in one year for the first time and will seek to maintain this new level of annual operating support.

The next five years offer new challenges and opportunities. The Nasher must continue to grow its pipeline of donors, strategically working with campus partners to reach new Duke alumni and parents who support the arts. The museum will focus on bringing in new donors, and through a variety of cultivation and stewardship strategies, upgrading their giving to the major gift level. In addition to maintaining momentum with on-going fundraising priorities, the museum will lay the groundwork for a capital campaign to support the development of a sculpture park on campus.

INTERNAL TACTICAL PLANS TO ACHIEVE PRIORITIES

1. Connect and Transform Two Campuses: Design a Museum without Walls

Create a Sculpture Park on Duke's campus that - beginning at the Arts plaza and extending outward to create an Arts Corridor - connects the two campuses and catalyzes meaningful encounters with the arts for all

- 1.1 Create a white paper to articulate the vision, in conjunction with completed vision plan by West 8 Landscape Architects
- 1.2 Build consensus for the project with new university administration, Duke Board of Trustees, Council for the Arts and establish a university committee for long-range planning for public art on campus
- 1.3 Form a consortium of directors of university art museums with successful sculpture park programs for advice and hire an experienced consultant to create a long-range plan for budget, staffing needs, conservation and maintenance program
- 1.4 Engage a landscape architectural firm to create a phased master plan with cost estimates
- 1.5 Launch plans for a capital campaign in partnership with University Development that will establish a steering committee, determine naming opportunities, and create campaign documents
- 1.6 Commission at least one sculpture to initiate Sculpture Park
- 1.7 Secure donors for funding Phase 1

2. Generate New Knowledge and Enhance Dialogue

Encourage new discoveries across disciplines by using the Nasher's exhibitions and collections as a laboratory for intellectual discourse and growth

- 2.1 Organize new groundbreaking exhibitions with accompanying scholarly catalogues that present original research and unique curatorial concepts with special attention to areas of global interest
- 2.2 Partner with regional, national and international museums to co-organize exhibitions, to tour Nasher-organized exhibitions, and to host traveling exhibitions of note and relevance
- 2.3 Collaborate with Duke faculty as guest-curators of major and focus exhibitions in partnership with Duke departments
- 2.4 Generate new creative expression by commissioning new works of art and acquiring against the grain
- 2.5 Implement and sustain the new Concentration in Museum Theory and Practice in partnership with Duke's Department of Art, Art History & Visual Studies
- 2.6 Develop meaningful interdisciplinary collaborations within the curriculum and via special university initiatives, such as Bass Connections

2.1 Organize new groundbreaking exhibitions with accompanying scholarly catalogues that present original research and unique curatorial concepts with special attention to areas of global interest

The Nasher is now known for its creative, risk-taking exhibitions and it is one of the few university art museums in the country that has successfully toured original exhibitions to major national and international museums. In the museum's first decade, highlights include: *Street Level: Mark Bradford, William Cordova, Robin Rhode* (2007), which identified three young artists of color whose careers have since exploded; *El Greco to Velazquez: Art during the Reign of Philip III* (2008), co-organized with the Museum of Fine Arts, Boston, which attracted over 73,000 visitors and was ranked by Time magazine as one of the top exhibitions of the year; *Barkley Hendricks: Birth of the Cool* (2008), which resurrected the career of an overlooked African American artist, toured to four of the largest cities in the U.S., and appeared on the cover of Artforum magazine; *The Record: Contemporary Art and Vinyl* (2010), which also attracted major national press and toured three major metropolitan markets; and *Wangechi Mutu: A Fantastic Journey* (2013), the artist's first museum survey that traveled to three other venues.

The Nasher continued this ambitious trajectory by presenting the highly acclaimed *Southern Accent: Seeking the South in Contemporary Art* (2016), co-organized with the Speed Museum of Art in Louisville, Kentucky and another African-American artist's first museum survey, *Nina Channel Abney: Royal Flush* (2017), which will travel to three venues. The curators are planning exhibitions that will continue the museum's focus on areas of global interest, with an emphasis on contemporary art. Planned for 2018 is a three-channel video/film installation by John Akomfrah, a British artist born in Ghana. The Nasher will be the first US museum venue for the artist.

The Nasher possesses a balanced portfolio of art, but one distinguishing feature is our commitment to exhibiting artists of color. In the next five years, the Nasher will continue this focus by hosting an exhibition of Pamela Joyner's collection of black abstraction, organized by the Ogden Museum in New Orleans.

2.2 Partner with regional, national and international museums to co-organize exhibitions, to tour Nasher-organized exhibitions, and to host traveling exhibitions of note and relevance

The Nasher has developed an excellent portfolio of museum partners in three ways. It has co-organized exhibitions with The Museum of Fine Arts Boston, the Yale University Art Gallery, the Peggy Guggenheim Collection in Venice, the Tate in London, and the Speed Art Museum in Louisville. The list of major museums who have hosted Nasher-originated shows includes the Studio Museum, Harlem; the Los Angeles County Museum of Art; the Block Museum; Northwestern; the Institute for Contemporary Art, Boston; and the Brooklyn Museum, to mention a few. Finally, the Nasher has been able to bring to Duke noteworthy exhibitions from the Museo Nacional Centro de Arte de Reina Sofia in Madrid (Miro), the Baltimore Museum of Art (Cone Sisters), the Doris Duke Foundation, and Rubell Family Collection.

In 2017-18, the Nasher will be the only other venue for *The Medici's Painter: Carlo Dolci and 17th-Century Florence*, organized by the Davis Museum, Wellesley College. The museum must maintain and further develop these important partnerships in the future, and will look for opportunities in the next five years.

2.3 Collaborate with Duke faculty as guest-curators of major and focus exhibitions in partnership with Duke departments

The Nasher has supported and engaged faculty by providing them with opportunities to create exhibitions based on their scholarship. This has exposed their work to far greater numbers than is possible with academic publishing. The Nasher has accessed the braintrust of the Duke faculty to produce ground-breaking exhibitions. *States of Mind: Dan & Lia Perjovschi* (2007); *The Vorticists: Rebel Artists in London and New York, 1914-1918* (2010), co-organized with the Peggy Guggenheim Collection, Venice and Tate Britain; and *Archibald Motley: Jazz Age Modernist* (2014), which traveled to five museums throughout the United States, concluding its tour at the new Whitney Museum, with a total attendance figure of over 550,000.

Duke faculty members have also curated a number of innovative exhibitions involving students and classes, including *Conjuring Bearden* (2006); *Lines of Attack: Conflicts in Caricature* (2010); and *Robert Rauschenberg: Collecting and Connecting* (2014). By teaching best curatorial practices and providing staff to coordinate and support these shows, the Nasher has supplied both faculty and students with new knowledge of object-based learning and all that goes into putting together an exhibition.

Exciting new faculty and student-curated shows are already planned for the next five years. The Nasher is working with Professor Esther Gabara (AAHVS and Romance Studies) on *Pop America: Contesting Freedom 1965-1975* and with Professor Helen Solterer and a group of other colleagues from Romance Studies, Art and Art History on a focus show on the history of migration in Europe, entitled *InTransit*. Richard Powell (AAHVS) is preparing an exhibition on the Haitian-French artist, Henri Téliémaque, whose work will be shown in the United States for the first time.

2.4 Generate new creative expression by commissioning new works of art and acquiring against the grain

The commissioning of a new work of art from an artist creates a new artistic expression, which translates in the museum context as new knowledge - a new understanding of artistic process, material artistic interpretation of a subject by a chosen artist. The Nasher commissioned two new wall murals from Odili Donald Odita in 2015, one of which was painted on the wall of the Downtown Durham YMCA which continues to educate a host of people about the beauty of abstract art and its power to

communicate ideas. The museum commissioned and subsequently acquired a work by Hank Willis Thomas *Southern Accent*.

While on display, Hank Willis Thomas' work enhanced dialogue about issues of race and perceptions of history; its acquisition is consistent with the Nasher's commitment to collect work by global artists of color. This collection focus breaks the status quo and distinguishes the Nasher from other museums. The use of acquisition funds to purchase global artists of color also reflects the population of Durham (40 percent African American) and the expertise of Duke's faculty and the museum's curators. Early on, the museum articulated a strategy of acquiring meaningful works that address important issues but also stand the test of time. The Nasher has not waited for the art market to recognize artists and has been consistently ahead of the curve in its collecting practice. The Nasher will continue to grow the contemporary collection with this focus in the next five years. It will also seize opportunities to add to areas of strength in the historical collection.

2.5 Implement and sustain the new Concentration in Museum Theory and Practice in partnership with Duke's Department of Art, Art History & Visual Studies

The museum is now the home for a new track for Museum Theory and Practice within the Art History Major. This concentration allows students insight into the nature and ideology of the museum as a cultural institution, while also providing hands-on experience working closely with museum staff to gain essential career preparation. Balancing theory and practice, coursework taught by museum staff explores the history and development of the museum; the myriad and complex issues surrounding the collection, preservation, and presentation of material culture; and exhibition theories and strategies. The museum internship courses are key components of the program that introduce students to the practical aspects of museum operations and career opportunities within the museum field. Students enrolled in the Curatorial Practicum will be directly involved in the curating exhibitions.

Currently, Museum staff teach the following classes as part of this Concentration:

Museum Theory and Practice (ARTHIST 220): Introduction to museum theory and the operation of museums, especially art museums.

The Museum Object (ARTHIST 221S): Technical study focusing on the material properties of artifacts and the technologies of art-making.

History and Theory of Curatorial Practice (ARTHIST 222S): An inquiry into the rise of the curatorial discipline by tracing its history and theoretical underpinnings.

Curatorial Practicum (ARTHIST 455S): The conceptualization and execution of museum exhibitions.

Museum Internship I (ARTHIST 310): Pre-professional practicum in basics of museum work.

Museum Internship II (ARTHIST 311): Continuation of pre-professional experiential learning offered in Museum Internship I.

2.6 Develop meaningful interdisciplinary collaborations within the curriculum and via special university initiatives, such as Bass Connections

The Nasher Museum engages Duke students and faculty broadly across disciplines, and provides critical support for the university's educational mission by creating and delivering object-based learning, promoting and facilitating the use of the museum's collections and exhibitions in the curriculum, and offering curatorial experiences for students and faculty. These efforts have had a profound impact on

teaching and learning at Duke, especially in the humanities but reaching into the STEM fields as well. The museum has played a vital role in Duke's broader learning culture, and over the next five years we plan to sustain and expand these activities as academic disciplines and pedagogies continue to evolve. The Nasher will continue to serve as a laboratory, encouraging critical dialogue and inspiring imagination by seeking out new partners across the university to engage in innovative curricular interventions, and collaborating in university initiatives such as Bass Connections.

3. Increase Access to the Collections and Resident Experts

Provide pathways for visitors from diverse backgrounds to encounter the Nasher's collection and to learn from faculty and staff

- 3.1 Prioritize Academic Initiatives
- 3.2 Emphasize digitization of the collection
- 3.3 Develop a long-range plan for publications of the museum collections
- 3.4 Display more works from all areas of the permanent collection and designate more exhibition space to do so
- 3.5 Provide outstanding K-12 educational outreach
- 3.6 Make collection accessible to underserved adult audiences through special programs
- 3.7 Enhance sharing of the museum's collection, artists, exhibitions and publications on the website
- 3.8 Strengthen partnerships with surrounding cultural organizations and area museums
- 3.9 Provide a welcoming atmosphere and exceptional visitor experience

3.1 Prioritize Academic Initiatives

The Academic Initiatives department is the museum's outreach arm to connect Duke faculty and students to the museum's holdings and exhibitions. Under the supervision and coordination of the Academic Initiatives department, the Nasher now an average of 200 annual visits to the museum's exhibitions, and collections, including those to the museum's study storage facilities. The Nasher trains an average of 15 interns each year, both through curricular internship courses as well as paid summer internships

Over the past five years, the department has grown from two full-time dedicated staff (Curator and Assistant Curator of Academic Initiatives) to include a full-time Student Outreach and Membership Coordinator who focuses on integrating the museum more fully into Duke's vibrant social and cultural environment, and a part-time graduate teaching assistant who offers support for the increasing number of class visits.

In the next five years, Academic Initiatives will strive to make the Nasher Museum a core part of the intellectual and social life of Duke University students, faculty and staff by assuring that 30 percent of Duke undergraduates participate in visits organized by the department each year.

The efforts of the Academic Initiatives staff have been underwritten by a funding from the Andrew W. Mellon Foundation (2009-2017). With the end of the Mellon Foundation's support, funding from other sources is an urgent priority.

3.2 Emphasize digitization of the collection

Currently one-third of the collection is accessible online. In the next five years, the aim is to have 75 percent of the collection digitized with easy access online. To reach that goal, it will be necessary to establish a full-time position for the professional digital capture of artworks and exhibition installation photography, acquire professional capture equipment (camera, lights, 3D scanner, etc), and to create a Digitization Policy based on professional standards for the museum's digital capture, sharing, and storage. The purchase of a digital asset management system will allow for the archiving, storage, and easy retrieval of current and future digital files. The Nasher's collection will be searchable and browse-

able online in a frictionless and intuitive manner. This requires integration of the digital archive with the launch of the museum's redesigned website (Spring 2018).

The museum will improve access to the collection by sharing the museum's collection digitally with online research websites, such as Artstor, Artsy, Google Art Project, etc. and by integrating the digitization efforts of the Nasher with other Duke digital initiatives. (Currently, the Nasher's online collection is linked to the department pages of Art, Art History & Visual Studies and Perkins Library).

3.3 Develop a long-range plan for publications of the museum collection

In 2015, the museum published *Nasher 10*, a chronological text with full color illustrations outlining the museum's first decade of major exhibitions, programs, and highlighting important acquisitions. *Nasher 10* served a need to document the many activities that made the museum a success and will always be an important archive - in one volume - of the museum's first ten years. In the next five years, it will be important to begin thinking about creating publications featuring the museum's collections that have not been published before, such as the Ancient America and contemporary collections, in order to make the collections better known and provide access to a wider audience base.

3.4 Display more works from all areas of the permanent collection and designate more exhibition space to do so

In celebration of its first decade, the Nasher Museum renovated Wilson Pavilion for a comprehensive and dynamic reinstallation of the museum's historical collection. *The Collection Galleries* contain rotating installations of the museum's extensive holdings. Eight galleries, as well as the entrance to Wilson Pavilion, are dedicated to the museum's strengths, which represent a brief history of human creativity from different times and parts of the world.

The renovation of Wilson Pavilion signaled a major shift in the museum's culture as it relates to exhibitions: Now 70 percent of gallery space showcases the collection the majority of the time, making far more of the museum's holdings accessible to students, faculty and the public.

3.5 Provide Outstanding K-12 Educational Outreach

At the public opening of the Nasher, founder and benefactor Raymond D. Nasher spoke of the museum as a bridge between Duke and Durham and the broader Triangle community. Everything done by the Education department works to serve this goal. The museum collaborates successfully with a wide variety of school and community partners, including Durham Public School system broadly, school partners YE Smith Elementary, Club Blvd. Elementary, and the Durham School of the Arts, the community partners East Durham Children's Initiative, Blackspace, and more.

The department will continue to provide exceptional K-12 education outreach in the region, with particular attention to the Durham Public Schools and our school partnerships. Each year, we aim to draw 5,000-6,000 student visitors on guided tours in non-ticketed exhibition years and 8,000-10,000 during ticketed exhibition years. For the teachers in our community, we will continue to offer at least three teacher workshops annually to provide professional development, promote awareness of museum exhibitions, and encourage K-12 school tours.

For family audiences with K-12 age children, we will continue our popular free family days. Through these programs, we aim to draw 400-600 visitors per event during non-ticketed exhibitions and 800-1,000 visitors per event during ticketed exhibitions. To increase accessibility for all young visitors, the

Education department will explore options for engaging visitors on the Autism spectrum and will implement a new program format specific to their needs.

As appropriate, based on exhibition content and public program plans, we will increase educational collaborations with local and regional organizations to reach specific audiences, while maintaining current partnerships with the Durham Arts Council, the East Durham Children's Initiative, and Blackspace. We will begin collaborations with the Durham County Libraries to provide interactive programming for Pre-K visitors and their families. Currently an unserved audience at the Nasher, we will work with our partners from the library to engage these youngest visitors in programs that involve art-making, storytelling, and movement.

Beyond the traditional school and family audiences, public education at the Nasher has grown dramatically in the last five years to include the Nasher Teens Council and the broader Nasher Teens program. The Nasher recognizes the importance of deeply engaging with teen visitors, both as an outlet for their creativity and as an intentional way of preparing future artists, museum professionals, and museum audiences. Our teen program will expand to include a permanent Teen Educator position. We will also explore adding summer work scholarships for teens as a way to expose interested teens to the museum profession.

3.6 Make collection accessible to underserved adult audiences through special programs

In 2014, the Nasher Museum prioritized opportunities for visitors with dementia by establishing the Reflections program. The tours offered through Reflections will continue to expand and will begin to serve individual public visitors, as well as visitors attending through organized groups. The staff will work to increase awareness of the program at the Duke University Medical Center by presenting to medical staff and students. The Nasher will serve as a catalyst for change in the museum and arts communities by working to encourage other museums and cultural organizations in North Carolina and throughout the southeast to establish their own programs for people with dementia.

We will use the strength of the Reflections program to continue expanding museum access to other underserved audiences. An Accessibility Task Force will convene regularly and will make recommendations that will allow the Nasher to reach other audiences facing specific barriers. Possible communities to explore include visitors with sight, hearing, or physical differences.

3.7 Enhance sharing of the museum's collection, artists, exhibitions and publications on the website

When the Nasher Museum opened in 2005, arts coverage was a priority in the news media, marketing was most often executed in print, websites resembled brochures and social media had just been invented. Over the museum's first decade, print journalism quickly declined and the museum (along with the rest of Duke) filled the void with staff-published content: videos, podcasts, online image galleries, blog posts and many active social media channels. Our interactive, dynamic website and social media channels (updated almost hourly) are an important resource for visitors, students, artists, collectors, journalists and art world aficionados and also a tool for enhancing the museum's international reputation. The annual number of website visitors (about 150,000) is more than double the number of in-person visitors.

The Nasher now commits to refresh the Nasher website regularly (every three years) with simplified navigation, an increased focus on the collection, distinctive pages for each exhibition and streamlined membership and donation flows. A top priority is search engine optimization—the museum will strive to

achieve first-page results in internet searches for Nasher artists, original exhibitions (past, current and future), and works of art in the collection.

3.8 Strengthen partnerships with surrounding cultural organizations and area museums.

As a result of a new, inter-departmental programming team, the museum's offerings for programs have greatly improved and expanded. The Nasher staff have initiated exciting partnerships with the American Dance Festival, Full-frame Documentary Festival, and Duke Performances, to name a few. Over the next five years, the museum will continue to raise the bar for inspired programming and engagement for new audiences, creating rich new partnerships with Duke entities, especially our neighbor the New Arts Center, as well as other cultural institutions. The partners will improve their cross-promotional activities and joint marketing efforts, taking strategic advantage of free and inexpensive channels.

The Nasher will also build upon its partnership with area museums to find new ways to collaborate. In the next five years, we will develop a plan with regional museums to create a loan exchange program (leveraging our recent acquisitions) on the model of Yale/ Smith/Williams. An artwork exchange-loan program will enhance teaching and be a useful resource for the curators when organizing in-house exhibitions. By strategically borrowing and lending to others, the Nasher will strengthen its ability to improve access to its collections.

3.9 Provide a welcoming atmosphere and exceptional visitor experiences

Feedback from our own visitors, and a national trend to soften the look and manner of security guards to be more welcoming, has encouraged the Nasher to seek ways to improve our visitor services and effect a change in the culture of the security staff. Some visitors have shared their feeling that rules and regulations have negatively impacted their time in the galleries, depriving them of a sense of excitement and discovery and discouraging them to return. In response, staff have formed a "frontline" team to strategize how to improve visitor experience, including encouraging front desk employees and guards to think of themselves as "ambassadors." A more open dialogue has been developed between the museum and Duke University Police and Duke administration, which has led to an agreement that the Duke Police and contracted security guards will adopt a less intimidating uniform of polo shirts and pants, rather than the standard police uniform. Security is adding additional training in best practices for customer service. Guards are attending staff-led educational lectures and tours to learn more about the artworks they are protecting in order to answer routine questions from visitors.

The Nasher will expand from these first, small steps in the next five years. We will convey a sense of welcome and inclusiveness so that all visitors can have the most meaningful and enjoyable personal interaction with the art and the museum staff.

4. Strengthen Institutional Infrastructure

Prepare for the next five years and beyond by stewarding the collection, empowering staff, streamlining operations, and leveraging technology

- 4.1 Prioritize stewardship of the collection
- 4.2 Prioritize evolution of internal operations
- 4.3 Expand and innovate technology

4.1 Prioritize stewardship of the collection

The Nasher Museum has built a significant collection of contemporary art during its first 10 years, with important purchases and gifts of works by international artists, with a focus on artists of African descent, in accordance with the Collection Development Plan approved by the Board of Advisors in 2006. We plan to build on existing strengths and continue to focus on contemporary art and works by artists of African descent, significantly expand the burgeoning photography collection, and at times add appropriate historic works when the opportunity arises. Renovation of the Works on Paper storage will increase capacity and access to a growing area of the collection. In addition to arranging for conservation of works as needed, the museum has continued to provide ongoing routine care of its collection. Staff have conducted a complete works on paper inventory, resulting in more complete cataloging of the works and improved storage. To prioritize stewardship of collection we will:

- Update collections development plan, including a long-range plan for acquisition endowment spending
- Grow the burgeoning photography collection
- Update collections management document
- Perform a registrarial inventory of paintings
- Pursue possibility of additional or different off-site storage facility
- Plan and prioritize conservation of major works, including beginning to develop a Digital Preservation Plan for new media works of art in the collection as well as for the museum's digital assets

4.2 Prioritize the evolution of internal operations

In order to sustain our growth, the Nasher needs to employ business practices that effectively respond to increasing demands. Our operational goals consider how to organize the staff, internal communications/processes, and facilities both for today's requirements and in anticipation of the development of a museum without walls.

To improve our internal operations, we will:

- Address the diversity of the professional staff and Gallery Guides to better reflect the Durham community by continuing to work with Nasher Academic Initiatives Department, Nasher Teens Program, Duke, Duke's Office of Institutional Equity, and national museum initiatives.
- Continue to improve training of the Gallery Guides
 - Increase training requirements
 - Begin content trainings earlier in the exhibition cycle
 - Improve training content by inviting guest speakers including artists, Duke faculty, and other local content experts
 - Continue shift towards a dialogue tour model

- Improve Performance Evaluation Process with coordination of goals, mid-year reviews, and robust professional development plans
- Implement and integrate the Digital Asset Management System (DAM) into the museum's workflow. The DAM will provide storage, aid in retrieving, and allow for easy sharing of the museum's digital assets (images, video, documents) both externally and internally. It also tracks image rights and reproductions, delivers hires images from external image requests, and provides easy access to digital assets for museum staff (FY2018)
- Work with consulting curators to introduce and implement installations from the collection (FY 2018 and FY2019)
- Review and update agreements with Duke Stores, Café, Duke University Police Department, Parking
- Improve procurement processes with review of corporate cards, Buy@Duke, etc.
- Expand and improve offsite storage for archiving Nasher materials (FY2020)
- Pursue long-range planning with Duke University Facilities Management Department (FMD) for building, equipment, and furniture upgrades as needed, including pursuing green alternatives.

4.3 Expand and innovate technology

The museum has evolved with the advance of digital technology, but not fast enough. The Nasher's first technology strategy, led by a new task force, will leverage the museum's in-house talent to plan for expansion and leading edge innovation. Accessibility for all visitors will be a communications/technology focus for the next five years, to complement improvements for accessibility in the building and surrounding grounds. The next chapter will bring a consistent, museum-wide approach to digital initiatives, with all departments working together to implement technology in thoughtful, progressive and cost-effective ways. To expand technology we will:

- Establish a new permanent position to lead technology initiatives (throughout the museum and online), maintain communication among departments for all digital projects and also act as an important in-house resource.
- Establish an in-house Technology Task Force with representatives from all areas of the museum (and relevant Duke faculty) and charge with creating a five-year strategic plan for addressing technology in seven core areas:
 - a. museum archives
 - b. in-person visitor experience (information desk, Great Hall, audio guides)
 - c. online visitor experience (web and social media)
 - d. gallery interactives (visitor response, hands-on learning)
 - e. technology related to works of art (sound art, video art)
 - f. ticketing and membership
 - g. accessibility for all visitors
- Streamline technology purchases and licenses, including software and display hardware, through the Technology Task Force to ensure compatibility and cost-effectiveness. Strategically connect with resources offered by Duke's technology/communications communities to leverage and inform technology projects.

5. Sustain and Grow Financial Support

Achieve long-term financial stability to ensure that the Nasher can pursue its mission with excellence and agility

- 5.1 Continue to raise the level of the Nasher's endowment and annual fund giving
- 5.2 Maintain strong collaboration with University Development and Duke Alumni Association
- 5.3 Build program around upper level members
- 5.4 Raise corporate and foundation support; secure federal and state grants
- 5.5 Strengthen and diversify revenue streams

5.1 Continue to raise the level of the Nasher's endowment and annual fund giving

The Nasher's first decade saw incredible growth in its annual giving and its endowment. These funds are crucial to sustain the on-going work of the museum. A key strategy to bolstering an ever-growing pipeline of major gifts donors will be to focus on the Nasher's annual giving pipeline and the acquisition of new donors. The team will pay special attention to recent Duke graduates (post 2006) and to Duke parents.

5.2 Maintain strong collaboration with University Development and Duke Alumni Association

The development team at the Nasher is small, and its success will hinge on its ability to partner with Duke University and leverage its central resources. The team will continue to maintain frequent communication with Major Gifts Officers and Development Directors in University Development and in other schools/units in order to identify, cultivate, and solicit more donors towards support of the Nasher. The team will partner with Duke Alumni Association around regional events in top art markets, helping to raise audience and shape content that corresponds to the Nasher's mission.

5.3 Build program around upper level members

The Nasher launched a new giving society in fall 2016 – the Director's Circle. These donors contribute at least \$10,000 annually and many of them are major gift prospects. Director's Circle members are afforded the opportunity to travel internationally and domestically with the museum director. The team will continue to partner with Duke Alumni Travel to plan and execute these trips and to cultivate meaningful relationships with each member. In addition to providing concierge access and experiences for the Director's Circle level members, we will focus on providing incentives to upgrade within the Brummer level memberships (\$1500+).

5.4 Raise corporate and foundation support; secure federal and state grants

The Nasher will deepen its partnership with University Development's Foundation and Corporate Relations teams in order to broaden its scope of institutional funders.

5.5 Strengthen and diversify revenue streams

We will generate additional revenue by updating fee structure of admissions, tickets, and museum rentals to ensure market competitiveness. Membership levels will be raised for the first time since 2005. We will continue to focus on sales of exhibition catalogs and anticipate traveling our exhibitions to drive additional revenue.

FINANCIAL ROADMAP

The Nasher is fortunate to have central resources allocated to its programs from the University on an annual basis. It has also grown its endowment and will continue to focus on building it further. In addition to the current funding needs, this strategic plan will require an investment of approximately \$27.5 million over the next five years.

This financial roadmap is intended to be a flexible guide for allocation decisions the Director will make in collaboration with the staff, the Provost, and the Board of Advisors. Detailed implementation plans for each objective will be developed once the strategic plan is approved. The plan is intentionally flexible, allowing the Nasher to remain nimble and responsive to opportunities as they arise, adjusting programs based on experimentation and/or philanthropic investment.

The following chart provides a roadmap for strategic investments, projecting the new costs and laying them out according to priority category and timeline.

PRIORITIES	FUNDING	YEARS	NOTES
1 Connect and Transform Two Campuses: Design a Museum Without Walls	\$25,000,000	2018-20	This project will be phased based on philanthropic investment. Phase one will cost approximately \$12-15 million.
2 Generate New Knowledge and Enhance Dialogue	\$750,000	2019-22	The Mellon grant will conclude, requiring additional funding to support Academic Programs.
3 Increase Access to Collections and Resident Experts (TOTAL)	\$815,842		
	\$131,408	2018-22	Part-time coordinator for Nasher Teens
	\$76,891	2020-22	Part-time position for Reflections Program
	\$12,000	2019-22	Two summer scholarships for Teens; \$1,500 / scholarship
	\$390,676	2019-22	Digitize the collection (photographer; equipment; part-time 2 year position)
	\$69,867	2018-22	Piction online access to the collection
	\$125,000	2022	New website including sculpture park
	\$10,000	2021	Lay groundwork to publish collection catalogue
4 Strengthen Institutional Infrastructure (TOTAL)	\$936,143		
	\$415,252	2019-22	Full-time technology position
	\$76,891	2020-22	Part-time administrative assistant for Business Office
	\$444,000	2019-20	Off-site storage facility; up-fit (\$200k); 12k/month
TOTAL (PROJECTED COST)			
Capital (sculpture park)	\$25,000,000		
Programs and staff	\$2,501,985		
TOTAL	\$27,501,985		