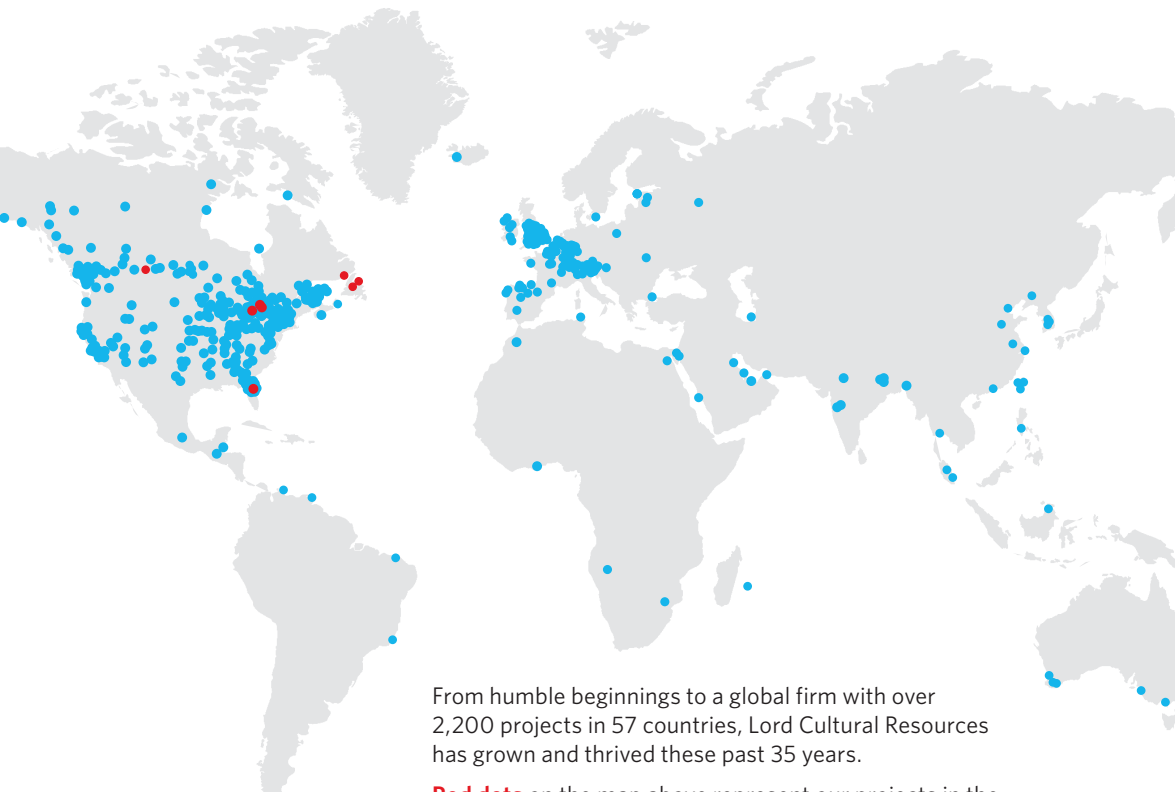


A Story of Growth: Then and Now



From humble beginnings to a global firm with over 2,200 projects in 57 countries, Lord Cultural Resources has grown and thrived these past 35 years.

Red dots on the map above represent our projects in the first five years (1981-1986), and blue dots represent our projects to date.

Leaders Around the World



MARIA PIACENTE
VICE PRESIDENT
EXHIBITIONS AND EVENTS



BRAD KING
VICE PRESIDENT
STRATEGY



JOY BAILEY BRYANT
MANAGING
DIRECTOR, US



YVONNE TANG
DIRECTOR
EXHIBITIONS AND EVENTS



SEAN STANWICK
DIRECTOR
FACILITIES PLANNING



ROBERT LAMARRE
VICE PRESIDENT
EMERGING MARKETS



KATHLEEN BROWN
CHIEF OPERATING
OFFICER



NGAIRE BLANKENBERG
DIRECTOR
EUROPE



JAVIER JIMENEZ
DIRECTOR
EAST ASIA



APARNA KHEMANI
DIRECTOR
LORD SOUTH ASIA

CULTURAL CAPITAL

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Lord

Cultural Resources

CULTURAL CAPITAL

SPRING/SUMMER 2016

35 Years of Practice Excellence and Thought Leadership



6
Continents

8 Books, used in
Universities in
5 Countries

57
Countries

460
Cities

2,200+
Successful Projects

Talent. Passion. Dedication. Innovation. Consultation. Teamwork. All define Lord Cultural Resources' leadership in the museum, heritage, and cultural sector — we collaborate with people and organizations to inspire, plan, create and manage cultural spaces and programs that deliver excellence in the service of society.

Kathleen Brown appointed Chief Operating Officer



"Running Lord Cultural Resources is fun – no two days are ever the same!"
- Kathleen Brown, Lord's First C.O.O.

Gail and Barry Lord have appointed Kathleen Brown as the company's first Chief Operating Officer (C.O.O.), saying, "Kathleen is ideally suited to be our C.O.O. due to her depth of familiarity with the history and inner workings of the company, her 30-plus years of experience as a respected consultant and her proven management skills." The C.O.O. role will provide leadership, direction and strategic thinking to drive efficient, effective and creative solutions for clients and to develop and enhance Lord Cultural Resources' products and services.

Kathleen has a long history with Lord, first founding Lord Cultural Resources' US operations as Managing Director in 1992 and returning as Director of Business Development to the international headquarters in Toronto last year. "I am thrilled for the opportunity and honored to further Gail and Barry's vision and contributions to our field," responded Kathleen. "Working with my friend and colleague Joy Bailey Bryant in the US and the global leadership team worldwide is truly a delightful and deeply satisfying experience. They are extraordinarily talented, hardworking, and passionate about their work and the company — a real-life dream team."

Joy Bailey Bryant, Managing Director, US



"American museums are in an exciting change movement and we are a part of it."
- Joy Bailey Bryant, Managing Director, US

When Joy Bailey Bryant comes into Lord Cultural Resources' Manhattan office, she looks forward to a day filled with fresh insights. An expert at drawing out the real issues people want to explore and understand about themselves and their institutions, Joy reaches deep every day to create space for and support transformational change. Committed to inclusion and making museums more equitable, Joy's approach to the company's work is characterized by dedicated engagement with stakeholders and skeptics alike.

As Managing Director, US, Joy brings her years of experience with diverse cultural institutions and audiences to the forefront of Lord Cultural Resources' work. "There is so much metamorphosis taking place in society, people are turning to their cultural institutions to help make sense of it all. The power that culture has over people's lives and the potential impact of the work we do every day is profoundly moving and inspiring. Our talented staff are working with museum and cultural professionals around the country, as well as Lord staff around the world, to create innovative processes and services to evolve the field. We are change makers and I am pleased to facilitate that."

Practice Excellence

We place a high value on cultivating close working relationships with our clients and colleagues; this commitment to collaboration has advanced the development of our practice. Working with consultants, clients, authors, and publishers, we have produced five Museum Manuals in the series, each focusing on a

different facet of best practice and providing a wealth of useful information on planning for cultural institutions. Our work with Rowman & Littlefield Publications has produced and distributed 11,883 volumes, and more than 100 universities and colleges have adopted Lord Museum Manuals for use as textbooks.



Overall, the Museum Manuals have been adopted as course texts in five countries: Canada, USA, Brazil, Austria, Lebanon and Mexico.

Thank you and congratulations to our authors, contributors and editors — we look forward to future publications!

Visit www.lord.ca/books to learn more about Lord publications and order your copy today at rowman.com.

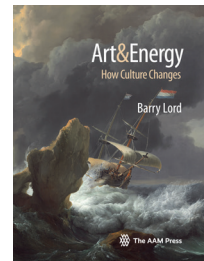
Thought Leadership

A thought leader in the cultural field, Lord Cultural Resources provides insight into understanding the global trends and issues that impact the cultural sector. The Cultural Change book series ponders such intriguing topics as why culture changes, the relationship between energy and culture, how our value systems change as we experience energy transitions, and how cities and cultural institutions can exercise their soft power.

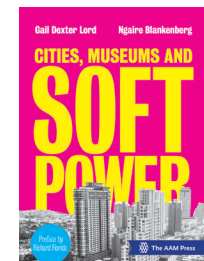


Our work reveals that culture is the production of meaning. By exploring the influences of culture, we are able to define the fabric of how and why people live the way they do. **Artists, Patrons, and the Public: Why Culture Changes** by Barry and Gail Lord focuses on the relationship

between artistic production, patronage, the audience, and how transformations impact society.



Art & Energy: How Culture Changes by Barry Lord examines how each energy source brings with it certain cultural values, so that energy transition is the engine of cultural change.



Cities, Museums, and Soft Power by Gail Lord and Ngairé Blankenberg with contributions from fourteen of the world's leading museum and cultural experts, discusses how museums and cities are using their soft power to address some of the most important issues of our time.

Gail & Barry Lord, Co-Founders and Co-Presidents



“Museums never cease to amaze and inspire us.”

“Thirty-five years ago when we began Lord Cultural Resources, museums were discovering their role in public education. Today they are finding their diverse voices through new approaches, collections, and programs.”

“We continue to be passionate about our work and are committed to assisting institutions, communities, and clients worldwide in developing their cultural capital to maximum public benefit.”

That’s why, as Gail and Barry work with clients, they also attend conferences and guest-lecture at universities and colleges, sharing their knowledge and ideas with the world.

Gail and Barry have been recognized for their achievements and contributions to the cultural field both at home and internationally.

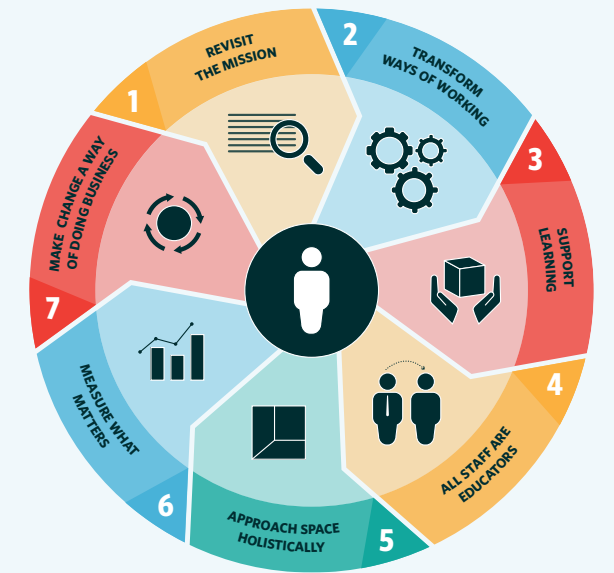
- In 2016, the Lords are to receive an honorary LLD (Doctor of Letters) degree from McMaster University in Hamilton, Ontario.
- In 2014, Gail was appointed an *Officier de l'Ordre des Arts et des Lettres de la France* by the French Government.
- In 2011, ICOM Canada awarded Gail and Barry Lord the International Achievement Award for promoting excellence in Canadian museology on an international scale, recognizing Lord Cultural Resources’ projects as nationally and internationally significant, exceeding the current standard of practice.
- In 2002, the Ontario Museums Association honored Gail and Barry Lord with the OMA Award for Lifetime Achievement in the Museum Field in Ontario.

7 WAYS TO TRANSFORM MUSEUM LEARNING

BY DR. BRAD KING, VICE PRESIDENT, STRATEGY



Museums and cultural institutions are undergoing a process of change and are embracing their roles as learning institutions with a social mission. But to be maximally effective in this goal, an institution-wide transformation is often required. Our second edition of *The Manual of Museum Learning* includes contributions from 19 professionals in the field and provides a practical guide to assist museums in becoming fully 21st century learning institutions. The following seven points sum up the book’s key findings and directions:



1. REVISIT THE MISSION

A museum’s mission statement is more than obligatory text relegated to a website’s “About” page. Rather, it is the “why” of an institution, its purpose and reason for being, presented in such a way to inspire support.

Museums are more outward-looking than ever, and now their missions often reflect a desire to provide service to society — and that service today relates very much to the museum’s role as an informal learning institution. Revisiting the mission at the beginning of any process of change is crucial, not only to rearticulate what the nature of that service should be, but also to provide a firm foundation to anchor a museum as it goes through a potentially tumultuous process of transformation.

2. TRANSFORM WAYS OF WORKING

The way a museum works as an organization is critical to its success as a learning institution. New ways of working might mean forging stronger connections between departments, consulting more with the public, or looking for beneficial partnerships. They might also mean that processes are put in place so that the decisions taken are not necessarily the preferences of department heads, in order to allow the best ideas to come to the fore. Such transformations require institutional cultural change as well as procedural change, and both can be difficult, which underlines the importance of a shared, clearly understood mission to an even greater extent.

3. SUPPORT LEARNING

One of the ways that museums can serve the public is to help people navigate and thrive in a rapidly changing society. Museums fulfill their visitor-centric, social service missions by recognizing the skills and attributes they can encourage and support through exhibitions, programs, and activities. It can be a matter of creating cues, prompts, or opportunities for dialogue, alongside other types of supports. The point is that museums will help create the conditions for informal learning and spark visitor engagement.

4. ALL STAFF ARE EDUCATORS

Staff and volunteers, directors and docents, and in general everyone who works in a museum should consider themselves educators. Job titles and descriptions may change along with organizational charts, all with a view to greater responsiveness and better support of visitor learning. Training will likely be needed to ensure that interactions between staff members and the public are engaging and visitor-centric.

5. APPROACH SPACE HOLISTICALLY

For learning to be diffused throughout an institution, there needs to be a shift away from the classroom mentality. School is where people go to sit in a classroom and learn a structured curriculum. But in museums, learning can happen in every space.

It may mean planning with proper access and adjacencies in mind — for example, a learning lab may need to be adjacent to collection storage, other kinds of storage, or support space. The point is that desired learning outcomes and related audience needs must be kept in mind when thinking about optimum space allocations or arrangements.

6. MEASURE WHAT MATTERS

All museums collect data and study their visitors, but planning for learning may mean using that data in different ways. Or it may mean changing the way data is collected — or collecting new types of information altogether. Existing data can be examined in new ways — for example, to control visitor flow and maximize exposure to learning supports where required. Thinking about desired outcomes in advance, and ways to measure success in achieving those outcomes, will inspire new uses of data collection or require new ways of measuring altogether.

7. MAKE CHANGE A WAY OF EVERYDAY OPERATION

Museums can only remain relevant in their social mission to society if they remain connected to changes in society. This means that they must be continually open to constant internal change, growth and learning. Institutional learning and experimentation becomes an ongoing process; the aim is to always be learning and improving.

THE MANUAL OF MUSEUM LEARNING 2nd Edition, Edited by Brad King and Barry Lord
Buy online at www.rowman.com and get 30% off with the promo code **RLFANDF30**.
Regular price: \$ 55 USD | \$72 CAD