

Celebrating Sustainable Practice



Lindsay Martin,

Senior Consultant
Lord Cultural Resources

This edition of *Cultural Capital* celebrates two milestones at Lord Cultural Resources. The first being the launch of our third edition of our flagship publication *Manual of Museum Planning*, which looks at how capital projects are an opportunity for museums to embrace and express a philosophy of sustainability. The second is a move on our part to increase our commitment to environmental sustainability by transitioning primarily to a web-based format for our newsletter. Don't worry if you still like the print, we will continue to offer a downloadable and printable (if you must) version.

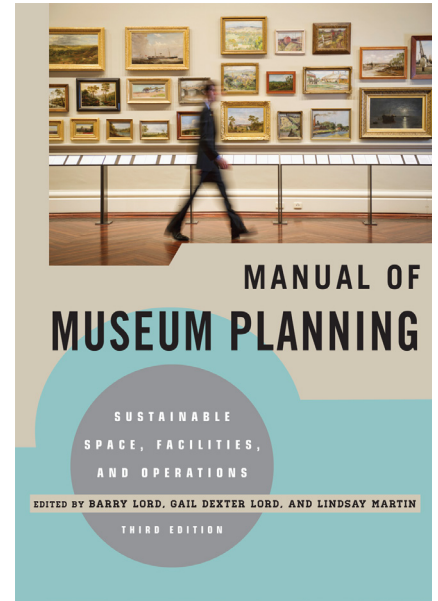
Manual of Museum Planning, like our company, is now over 30 years old. It has been published in several languages and reached museum professionals, planners, and students worldwide. As we set out to develop a volume that would speak to demands of 21st Century institutions, Barry Lord, Gail Lord, and I felt that the issue of sustainability, while inherent in previous editions, should be further expanded upon.

Increasingly sustainability is the primary concern of cultural organizations, new and old alike. While shifts in the global economy and recent events have helped to put this issue at the forefront of management, government and board discussions – it has always been core to the missions of museums. Museums are the keepers of tangible and intangible heritage; preserving it *in perpetuity* for future generations. Thus they must be sustainable to fulfill the promise of their missions and carry out this critical societal responsibility.

As civic leaders, museums must strive for and balance social, environmental, economic, and cultural sustainability – the quadruple bottom line. Each dimension of sustainability has its own unique charge, yet is mutually reinforcing with the others:

- **Social:** Service to society is essential to being a sustainable organization and works to ensure that a museum is seen as a relevant, contributing, and vital member of the community.
- **Environmental:** Environmental sustainability is one of the most pressing global issues of our time. Museums must be leaders in their communities as well as globally on this issue – encouraging dialogue and discussion, educating the public, and exemplifying best practices.
- **Economic:** Spending money wisely is key to maintaining public, donor, and governmental trust. A museum must invest in its future with each and every dollar it spends.
- **Cultural:** Ensuring long-term impact within the culture of the museum's community, whether this is local, regional, national, or a global community of interest. Cultural sustainability should be reflected in the museum's mission.

The articles in this print edition, which are excerpts from full length articles on the web, examine how museums are making meaningful contributions to each of these dimensions of sustainability. On the social dimension, the National Civil Rights Museum in Nashville, Tennessee shares with us about their evolving commitment to human and civil rights. On the environmental dimension, the California Museum Association's Green Accord, a collective



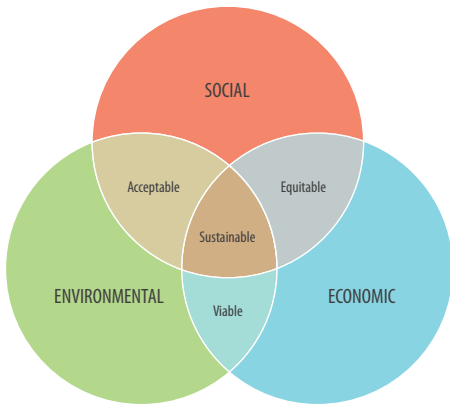
Manual of Museum Planning
Sustainable Space, Facilities, and Operations

30% discount

Promo Code: **BS12MSBKS**
Until May 15, 2012

www.museumplanning.ca

action of museums to contribute to environmental sustainability, provides an overview of this important project. Ted Silberberg provides insights to trends in financial sustainability. For the cultural dimension, the Liberation War Museum in Bangladesh tells us about an education program that embraces the museums mission to be a national museum and engage young people in dialogue. Longwood Gardens, an organization now into six years of delivering on its plans, shares how planning has contributed to long-term sustainability and success. ●



Dimensions of Sustainability

United Nations General Assembly. 2005 World Summit Outcome, Resolution A/60/1, adopted by the General Assembly on 15 September 2005.

Social Sustainability at the National Civil Rights Museum

By Tracy Lauritzen Wright, Director of Administration & Special Projects, National Civil Rights Museum

In 2011, the National Civil Rights Museum (NCRM), located at the Lorraine Motel in Memphis, Tennessee where Dr. Martin Luther King, Jr. was assassinated, celebrated its twentieth anniversary. At the time this was a significant milestone, as NCRM was the first museum to interpret the African American civil rights movement in permanent exhibit format. The original museum design approached the story NCRM interprets from a perspective of commemoration, which was appropriate as the first museum of this kind in the nation.

In the past twenty years, many more African American heritage and culture as well as civil and human rights institutions have been established, scholarship on the movement has advanced, and technology has changed in ways unfathomable when we first opened our doors. Our audiences have different expectations today than in 1991,

and the composition of that audience has changed even more dramatically.

Today, the Museum is planning the first major renovation of permanent exhibits to ensure that the new exhibit experiences have the same authenticity, intellectual, and emotional punch as the originals, but also that they reach the audiences in new ways as more visitors of all ages and backgrounds are seeking a more complete and inclusive history of the United States. Currently, the 200,000 annual visitors are: 50% African American, 45% Caucasian, and 4% international.

Our recent exhibition survey revealed that to visitors of all ethnicities it is important to show conflict and difficult issues in our collective history in a setting where people feel safe and comfortable discussing uncomfortable topics. Our Museum is seen as such a place.

As we prepare for the museum's renovation, the NCRM team is shifting its approach to help our audiences understand not only the impact of the past on the present, but also to understand the goals and objectives, strategies and tactics of the civil and human rights movement from enslavement to present day, to reveal the relevance and application to contemporary issues.

We estimate that approximately \$2 billion dollars is being invested in institutions focusing on African American history and culture since the turn of this century. That investment creates more opportunity for every one of us to better understand our own history, and to gain an understanding of the role each of us can play in the ongoing work to form a more perfect union for the future. ●

Environmental Sustainability

The Green Museums Accord

By Tim McNeil, Chair, California Association of Museums Green Museums Initiative Committee

Launched in 2010 by the California Association of Museums, the Green Museums Accord encourages museums to become catalysts for environmental sustainability. The goal is straightforward: every museum, regardless of mission, size or resources, can do something to support a sustainable future. Adoption is simple: it is a non-legally binding commitment to start greening a museum.

The institution-wide pledge consists of five principles:

1. Publicly declare participation in greening your institution as part of the Green Museums Accord.
2. Undertake programs to educate your colleagues, board, visitors, vendors, and other stakeholders about sustainability and sustainable museum practices.
3. Initiate a dialogue with your colleagues and other project team members about the environmental impact and sustainable alternatives on every major project. Carefully consider any new external contracts, and try to favor environmentally responsible vendors and work processes.
4. Begin looking at your museum's ecological footprint, and pledge to work towards measurable reductions.
5. Advance the understanding of environmental issues from a museum's perspective by contributing actively to the communal knowledge base in this area.

The goal now is to expand the Green Museums Accord nationally. Find out more at www.cal-museums.info/gmi/Accord.html. ●

Economic Sustainability

Some Trends to Watch

By Ted Silberberg, Senior Principal, Market and Financial Planning, Lord Cultural Resources

In these tough economic times, strategies to boost earned income and control operating costs are of substantial importance to the financial sustainability of many museums. In reality, a combination of private and government sources still account for the bulk of operating revenues. Financial sustainability is thus very much about identifying not only what the market wants but also what funders want (private and governmental).

Recognizing that mission and meeting wider community needs are at the core of financial sustainability, here are five selected trends related to revenue generation and cost control:

- Recognition that higher attendance may yield more benefit than admissions revenue
- Redefinition of admission ticket age categories
- An increased emphasis on evening rentals
- Alternative ways to provide food service
- A growing number of formal collaboratives ●



The Royal Ontario Museum (ROM) took a leadership role in October 2011 by reducing admission prices to improve affordability for all visitors in challenging economic times.

Oral History Project with a Difference

By Mofidul Hoque, Trustee, Liberation War Museum

The Liberation War Museum in Bangladesh was established by private initiative in 1996 to memorize the struggle of independence of 1971, but the strong support and involvement of the community made it a peoples' museum. One of its main programs is the oral history project designed to bring students to the museum by allowing them to play an active role in retrieving the history of the Liberation War. Students are encouraged to talk to their senior family and community members who remember the events of 1971, and to write down the accounts of their experiences, and subsequently to submit those write-ups to the network teacher who volunteers to collect them on behalf of the Museum.

Each written story is to be preserved as part of the collection and spiral-bound copies are kept in the Museum. The Museum also sends a personal letter of acknowledgement to the students and publishes a quarterly list of submissions with names of the students as well as the persons interviewed, and sends copies to respective



Students at the Liberation War Museum.

institutions so that students can get exposure to the accounts written by others that collectively reflect the local history.

So far, the Museums has collected about 18,000 of such eye-witness accounts and is planning to use this resource. The collection, known as Archives of Memory has proved to be a great treasure that can be used to get the deeper understanding of history. ●

Planning in Action

Beyond the Garden Gates: Our Culture of Planning

By Paul B. Redman, Director of Longwood Gardens



Longwood Gardens, Kennett Square, PA.

The inception of Longwood Gardens as a place of beauty, education, and the arts stems from our founder Pierre S. du Pont (1879-1954), who left an indelible mark on the property he purchased more than a century ago. But how does an institution like ours effectively nurture its legacy while expanding its vision for the future?

We believe the answer lies with integrated planning, careful implementation, and true inclusion, ensuring that everyone at all levels of Longwood impacts the direction we're headed.

To keep our promise of providing our guests with an extraordinary experience, we have learned that we need to connect with them, to become relevant, finding ways to bridge our stories with what's important to them. Our interpretive plan is helping us make these connections. We often say that if you read our Facebook page it's a "love-fest." It happens in our Gardens, too. Our world has become theirs. We offer our guests simple beauty, pleasure, enjoyment, respite, whatever it is they seem to be seeking which is always changing. And we're always adapting.

Through our thorough planning and rigorous implementation during the last six years, our vision is taking shape and has been met with approval by millions of guests both onsite and online, and thousands of colleagues worldwide. We've seen our visitation increase by 44%, membership households by 175%, and earned revenue growth of 63%. As we continue to advance the development of our 40-year master site plan and implement our interpretive, heritage management, and brand plans, we remain committed to our values of excellence, professional leadership, fiscal alignment, stewardship, and community engagement, values that are embedded into our culture, into all that we do. ●

Events

Lindsay Martin, Senior Consultant, Lord Cultural Resources, facilitated a workshop on developing social media strategies at the Museums and the Web Conference in San Diego, CA, Apr 11-14, 2012.

Barry Lord, Co-President, Lord Cultural Resources, was a member of the panel, "Institution-Building: New Perspectives, Common Practices, and Future Goals" at the Art & Patronage Summit at the British Museum, London, UK, January 12, 2012.

Maria Piacente, Vice President, Exhibitions, Lord Cultural Resources, presented a keynote "International Perspectives on Trends and Challenges for Exhibitions" at the Annual Conference of Riksställningar Swedish Travelling Exhibitions, Visby, Sweden, December 5-7, 2011.

Laure Confavreux Colliex, Executive Vice President, Lord Cultural Resources and Lordculture, moderated a session "New Generation of Shopping Malls" at the International Market for Retail Real Estate (MAPIC) Conference, Cannes, France, November 16-18, 2011.

Barry Lord, Co-President, Lord Cultural Resources, led a seminar "Collection Analysis and Development Strategy," at the University of Balamand, Lebanon, November 5-6, 2011.

Gail Dexter Lord, Co-President, Lord Cultural Resources, presented a keynote "Effective city-branding strategies: How to design and position premium cities in a time of cultural change" and **Laure Confavreux Colliex**, Executive Vice President, Lord Cultural Resources and Lordculture, was a panelist for "Identity, Culture and Premium Branding" at PremiumFest Forum, the inaugural international festival on premium products and services, Madrid, Spain, November 3-4, 2011.

Jacqueline Tang, Designer, Lord Cultural Resources, spoke on "Designing outside the Museum Box" at the Design Exchange in their Storytellers: Exhibition Design Lecture Series, Toronto, November 1, 2011.

Maria Fernandez Sabau, Managing Director of Lordculture in Spain, spoke at the TEDxPhnomPenh conference in PhnomPenh, Cambodia, October 15, 2011.

Visit the "Publications" section at www.lord.ca for presentations and papers.

Client News



Natural History Museum of Utah. Photo courtesy Jeff Goldberg/Esto for Ennead Architects.

The Natural History Museum of Utah reopened to the public on November 19, 2011.

The National September 11 Memorial in New York was dedicated on the 10th anniversary of the events of September 11, 2001 in a ceremony for victims' families.



Patricia and Phillip Frost Museum of Science (Miami Science Museum). Image courtesy Grimshaw Architects.

Patricia and Phillip Frost Museum of Science (Miami Science Museum) broke ground on February 24, 2012 in downtown Miami.

Africville Church Museum, a memorial to the bulldozed Nova Scotia historic black community, opened on September 25, 2011.



European Parliament Visitors' Centre Exhibition. Photo courtesy ATELIER BRÜCKNER.

European Parliament Visitors' Centre Exhibition opened to the public in Brussels on October 14, 2011.

The City Arts Center will move from its longtime home at State Fair Park in Oklahoma City to a downtown location.

Announcements

2012 Museum Leadership Seminar
Under the auspices of the **Memorandum of Understanding (MOU) on Strategic Cooperation in Museums of China** signed between the Chinese Museums Association and international museum consultants Lord Cultural Resources on October 19, 2011 in Beijing, China, a strategic leadership conference was held in Suzhou, China from 4 to 7 March 2012. This important high-level seminar is the first collaboration based on the CMA/Lord MOU – a three year agreement for the two organizations to collaborate on museum study and professional standards, and realize information and resource sharing and to undertake specific cooperative initiatives.



Signing of Memorandum of Understanding, by Mr. Song Xinchao and Ms. Gail Dexter Lord.

City of Chicago Cultural Plan

The Chicago Cultural Plan initiative with Lord Cultural Resources as lead consultant will create a framework to guide Chicago's future cultural and economic growth as the centerpiece for elevating the City as a global destination for creativity, innovation and

excellence. To learn more, visit www.chicagoculturalplan2012.com



Cultural News

Cultural News, a monthly global round-up of what's happening in culture, is a free service of Lord Cultural Resources released at the end of every month. For a digest of cultural news or to receive it in your Email Inbox, visit www.lord.ca/CulturalNews

Museums in the 21st Century Exhibit

"Beyond the Building: Museums in the 21st Century" is the third in a trilogy of traveling exhibitions that explore museums and the built form, curated by Suzanne Greub of Art Centre Basel with Associate Curator Gail Lord. For details or to book the exhibition, visit www.artcentrebasel.com/artcentre/exhibitions.

Children's Museum Award

Amsterdam's Tropenmuseum Junior was announced a winner of the 2012 Children's Museum Award, established by the European Museum

Academy and *Hands On! International*. Gail Lord, Co-President, and Claudia Haas, Preferred Partner, of Lord Cultural Resources were on the panel of judges.

Liberation War Museum

Lord Cultural Resources is conducting a facility review and concept and interpretation strategy for the Liberation War Museum in Bangladesh. On the occasion of Language Movement Day, established on February 21 in recognition of the struggle to proclaim Bengali as a national language, our team visited the Language Martyrs Memorial in Dhaka and paid our respects. This project represents the 50th country Lord Cultural Resources has worked in.



The wreath at the Central Language Martyrs' monument at Dhaka University in Dhaka, Bangladesh.

Toronto Culture Plan Task Force

Gail Lord, Co-President, Lord Cultural Resources, was appointed to a Toronto task force aimed at updating Toronto's official Culture Plan on January 28, 2011.

Cultural Capital

Guest Editor

Lindsay Martin
lmartin@lord.ca

Managing Editor

Iwona Osmolska
iosmolska@lord.ca

Production

Andrea Kezdi
akezdi@lord.ca

Share your views!

www.lord.ca
www.news@lord.ca

Toronto

1300 Yonge Street, Suite 400,
Toronto, ON, Canada M4T 1X3
Tel: 1 (416) 928 9292
Fax: 1 (416) 928 1774
info@lord.ca

New York

154 Spring Street, 2nd Floor,
New York, NY, USA 10012
Tel: 1 (646) 375 2500
Fax: 1 (646) 375 3946
info@lord.ca

San Francisco

66 Parker Avenue,
San Francisco, California,
USA 94118
Tel: 1 (415) 751 2005
Fax: 1 (415) 751 1840
info@lord.ca

Paris

64 rue Tiquetonne
75002 Paris, France
Tel: +33 (0)1 80 05 96 13
Fax: +33 (0)1 80 05 96 10
info@lordculture.com

Mumbai

108 Marine Chambers,
43 New Marine Lines,
Mumbai 400 020, India
Tel: +91 22 22016948 ext. 105
Fax ext. 106
info@lord.ca

Beirut

P.O. Box 251
Monteverde, Barake Bldg. 3rd Flr.
Mansourieh, Lebanon
Tel: +961 4 53318
info@lord.ca

Beijing

Floor 1, Building B
Zhonghui Chuanmei Dasha
3, Disheng Zhonglu
BDA, Beijing, 100176, PRC
Tel/Fax: +86 010 6783 7182 ext 809
Mobile: +86 13810635271
info@lord.ca



LordCultural



LordCultural



LordCultural

www.culturalchange.com/blog