Five Year Center Review
April 14, 2010; 8:30-10:30 am
22 McNeal Hall

Reviewers
Linda Hersom  President, Friends of the Goldstein Museum of Design
Lyndel King  Director and Chief Curator, Weisman Museum of Art
Margaret Miller  Director, Textile Center of Minnesota
Sandy Morris  Past President, Friends of the Goldstein Museum of Design
Kate Solomonson  Associate Dean for Academic Affairs, past faculty curator
Becky Yust  Head, Design, Housing, & Apparel Department, past faculty curator
This report to the Centers Policy and Advisory Committee and distinguished reviewers contains an activity report of 2005-2010 year-to-date, a current organization chart, a fundraising summary of the past 4 years, the results of two SWOT exercises conducted with GMD’s staff and the FGMD board, two questionnaires that were electronically distributed to CDes faculty and students (the results will be tabulated in the next few weeks and will be used to inform the 2010-1014 Strategic Plan), a draft of the 2010-2014 Strategic Plan, and the 2006-2009 Strategic Plan.

Based on information gathered from the April 14th review and the results of the questionnaires, GMD staff will subsequently convene to complete the 2010-2014 Strategic Plan, refining action steps, identifying a lead staff member for each, and developing a timeline for completion. This will be reviewed annually and will form the foundation for annual work plans.

CONTENTS

1. 2005-2010 Performance and Analysis Report
   a. Mission, Background, and Transitions
   b. Activities (organized by 2010 Strategic Plan Goals)
      i. **Audiences:** Secure existing audiences and attract new ones
      ii. **Assets:** Increase the efficient and effective use of major assets
      iii. **Alliances:** Establish alliances that support GMD's mission and reflect its values

2. Organizational Structure 2010
3. Fundraising Summary 2006-10
4. SWOT Analysis – Staff
5. SWOT Analysis – FGMD Board
6. Faculty Survey Questionnaire
7. Student Survey Questionnaire
8. Strategic Plan 2010-14
9. Strategic Plan 2006-09
GOLDSTEIN
MUSEUM of DESIGN

PERFORMANCE AND ANALYSIS 2005-2010

Mission
The Goldstein Museum of Design of the University of Minnesota is an educational and cultural institution that advances the understanding and appreciation of design and cultivates an awareness that designed objects can contribute to quality of life through effective solutions to human challenges and aesthetic satisfaction.

Relationship to:

• The College of Design
The Goldstein Museum of Design (GMD) is a college-level unit of the College of Design (CDes) and supports the college’s teaching, learning, and research through object-based learning in exhibitions, collection study, and programs. CDes provides some central office support (accounting, communication, HR, IT, etc.) and GMD works with numerous faculty members on exhibition curation, program development, and classroom presentations.

• The University of Minnesota
GMD is the University of Minnesota’s only dedicated design museum and is part of an academic community of museums on the Twin Cities campus, each of which supports the U’s mission of teaching, research, and outreach through preservation, interpretation, and access to objects.

• The Community
The Twin Cities is a design-rich community and GMD is an active resource and program provider for designers, design students, and design consumers to explore problem-solving designs across cultures and times. GMD is also an active member of the Twin Cities and national museum communities, participating in research and activities that strengthen GMD’s professional foundation and standards.
Background
GMD, a vital resource for the College of Design and the Twin Cities community, was founded in 1976 with the construction of the McNeal Hall expansion. Operating originally as the Goldstein Gallery, it was established as a tribute to the Goldstein sisters (teachers in the School of Home Economics from the 1910s through the 1940s), a center for the display of faculty and student work, and a repository for various collections including teaching collections of the Goldstein sisters and the history of costume instructor. Currently operating on both the U's Saint Paul and Minneapolis campuses, GMD draws a significant portion of its audience from the University community of 68,000 students, faculty, and staff.

GMD is Minnesota's only museum devoted to design. Admission is free; the McNeal Hall gallery is open six days a week (closed Mondays and University holidays) and the Rapson Hall galleries are open seven days a week. The collection is available by appointment and a modest fee is charged for researchers (free for academic researches and waived for members of the Friends of GMD). Exhibition tours are free for academic classes and a modest fee charged for other groups. GMD presents a diverse series of public programs based on the exhibition schedule and programs for specialty groups. A modest fee is charged for the creation and presentation of programs for community groups.

Transitions
During the five-year period spanning 2005-2010, GMD experienced transitions in directors (from interims Mason Riddle and Becky Yust to full time Lin Nelson-Mayson), college affiliations (College of Human Ecology to College of Design), and administrative orientation (from departmental to collegiate reporting). It has increased and decreased staff (not including student workers - from 2.6 FTE to 4.5 FTE to 3.5 FTE), increased program (adding the Rapson Hall exhibition program), and advanced the Friends of GMD membership to become more actively engaged with fundraising and special events.

Two images from the IMLS-funded Digital Database Project.

Gold Lipstick Case with Initials “GGC” on end in Black Leather Slipcase, 1940

"New Look" Suit with Jacket and Skirt Brick Red, Wool, 1947
The following report of activities from 2005 to 2010 is organized to correspond to the 2010-14 Strategic Plan Goals. They are:

- **Audiences**: Secure existing audiences and attract new ones
- **Assets**: Increase the efficient and effective use of major assets
- **Alliances**: Establish alliances that support GMD’s mission and reflect its values

**Goal #1  Audiences: Secure existing audiences and attract new ones**

GMD’s audiences include:
- Internal academic
- Internal non-academic
- External academic
- External non-academic

**Internal academic – College of Design and University of Minnesota**

GMD is the only museum in the College of Design’s (CDes) Research and Outreach units. Founded as a collecting and exhibiting institution in support of an academic mission, it has served to present faculty and external scholarly research through exhibitions and programs (in both McNeal and Rapson Halls), inspired and instructed through access to designed objects in the collection, provided employment for scores of students (some of whom were introduced to museums as a career), and served as a bridge between the community and the college’s research and productivity.

During the past five years, a concentrated effort was undertaken to increase the perception of the collection as a resource to support teaching in McNeal classrooms and in the Research Center. The position of assistant curator supplanted the former collections manager position with a directive to market to Design, Housing, and Apparel (DHA) classes, and later to classes in CDes. Faculty inclusion of collection items in curricula has increased dramatically, particularly in apparel and graphic design. Interior design also relies on GMD’s collection for furniture and textile examples. In FY09, nearly 13,000 visitors - many of whom were CDes faculty and students - viewed GMD exhibitions, attended programs, visited the Research Center, or viewed objects in a classroom experience.

GMD’s historic origin within DHA provides the foundation for several important continuing relationships. Annually, DHA provides funding for two 50% graduate students who serve as collections and external relations assistants. The prestigious Buckman Professorship is awarded to a DHA professor to conduct research based on the GMD collection. In addition, many guest curators for exhibitions are DHA faculty, and classes ranging from design fundamentals to color theory incorporate the exhibitions in curricula. The apparel design program relies most significantly on the collection, particularly through presentations to History of Costume classes and personal consultations with apparel design seniors developing their senior lines, who use the collection for inspiration.

GMD relies on several college administrative offices: accounting, human resources, communication, IT, development, and alumni affairs. Communication in particular has been an important contributor to the graphic design of GMD’s exhibitions and communication vehicles. The increased professionalism of the unique graphic
identity developed for each exhibition in McNeal Hall has attracted significant positive attention and favorably reflects on both GMD and CDes as design organizations. In addition, GMD’s website was redesigned to reflect the new CDes identity and the newsletter was redesigned to be consistent with the website.

In addition to serving CDes classes, several U of M classes regularly request viewings of collection items and exhibitions. These have included art history, theater costume, and history. Museum studies classes annually visit GMD to tour the facilities and discuss mission, vision, and audience. Because of the strength of the Goldstein sisters’ legacy and the commitment of alumni, GMD’s activities draw strong interest from alumni.

During the summer of 2009, connections were made with the University’s Gopher Camps and selected groups toured the "Intersections" exhibition and followed up with hands-on projects. The summer of 2010 will see additional summer camp visitors from the Bell Museum and the Raptor Center.

GMD staff members also actively serve on CDes and U committees and initiatives. In addition, staff members have been invited to present programs through the Library system and other U units.

Faculty and Student Survey

CDes faculty and undergraduate and graduate students are major GMD stakeholders. We intend to serve their needs and appeal to their interests through exhibitions in McNeal and Rapson, programs, and educational services connected to the collection and museum experience. As part of the process for developing the 2010-2014 Strategic Plan, faculty and students were invited by email to respond to a questionnaire. The first invitation was sent out on February 26; one to two reminders were sent during March. UMSurvey, a free service of the University, provided the means for distributing the questionnaires and will compile the data in a simple spreadsheet.

The overall goal of the surveys is to obtain feedback from faculty and students that will help GMD better serve these major stakeholders. Survey results will be used to help plan future exhibitions, improve services to faculty and students, and design tactics to build awareness of and use of GMD.

The specific goals are to:

- Measure awareness of GMD (heard of; aware of types of objects in collection)
- Determine what kinds of recent contact(s) the respondent has had with GMD and how satisfied they are with the contact(s)
- Measure awareness of recent exhibitions in McNeal and in Rapson galleries and how interesting the respondent found those exhibitions
- Determine interest in topics respondents for future exhibitions
- Identify specific ways GMD could serve faculty and students better
- Measure awareness of the media GMD currently uses to communicate, and for students, determine how they would prefer to be communicated with

Timing for Completion

Survey results will be available in late April or early May. A brief interpretive report will be prepared. Responses of faculty and students will be analyzed and presented separately.

Over the past five years these goals were accomplished:

- Increased study of collection objects
- Increased perception of GMD as a campus resource by non-CDes U classes
• Increased connection to CDes resources through college offices
• Improved connection to U communication structure

The following are in process or were not achieved:
• Perception by Rapson Hall faculty of GMD as resource for curriculum

Internal non-academic – FGMD and Adult Learners
GMD is supported by a community of design enthusiasts, the Friends of GMD (FGMD). Founded in 1978 by Margot Siegel, FGMD's mission states: The Friends of the Goldstein Museum of Design is a volunteer, community-based organization whose mission is to promote awareness of the Goldstein Museum of Design, its collections, programs, and activities. This is accomplished through fundraising, education, community outreach, and volunteer support.

FGMD membership has remained fairly stable at about 250-300, dipping somewhat with the college transition. FGMD is governed by an elected board of approximately 18 volunteers. The group organizes several programs annually, including a membership event at Eastcliff, home of the U of M President, held annually in the fall. Food and hospitality for this event are a donation from the wife of the President, an ad hoc member of the FGMD board. In 2007, the annual meeting was converted from a luncheon to an evening party and a silent auction was added. This has become a major fundraiser, annually netting approximately $5,000 in general operating funding. A second fundraiser will be added in FY10.

Membership in FGMD is on a rolling basis and ranges from a $10 student membership to a $1,000 Director's Circle level. The newsletter, News from the Goldstein, is published three times a year (down from quarterly due to budget cuts). It is distributed electronically and printed for distribution in the gallery. E-blasts are sent weekly to FGMD members and targeted audiences. In addition, GMD’s Facebook fan page was established in 2007 and a Twitter account shortly afterwards to share behind-the-scenes reports of GMD activities with FGMD members and others. Facebook and Twitter followers have increased steadily. GMD is currently developing a comprehensive Social Media Plan consistent with the U’s.

GMD also provides programs for adult learners through the University’s Osher Lifelong Learning Institute, Split Rock Summer Program, and Compleat Scholar. A replicable template for describing GMD exhibition development and execution was developed for an Osher Book Ends course.

Over the past five years these goals were accomplished:
• Realigned and strengthened connection between FGMD and GMD
• Established successful spring fundraiser, plan for addition of fall fundraiser
• Re-established FGMD role in fundraising and membership support
• Increased communication through social media

The following are in process or were not achieved:
• Increased membership in FGMD to fully recover from college transition and build on CDes design diversity
• Fee-based relationship with Split Rock Summer Program (initiative dropped with announcement of new program fee policy)
External academic – Twin Cities’ Colleges and Universities, PK-12 Schools
While CDes classes have priority scheduling, visits to study the collection or tour exhibition by classes from the University of St. Catherine, MCTC, Macalester College, College of Visual Art, The Art Institutes of Minnesota, and Metro State have increased as the success of marketing GMD’s collection resource has reached other academic institutions. Due to recent staff cuts, GMD has deferred pro-actively seeking partnerships with other area colleges.

Area high schools and some lower grades bring classes to tour exhibitions and, in the case of high school apparel classes, to study the collection. Summers bring day care and summer camp groups to tour the exhibition; sometimes young visitors complete scavenger hunts or other projects designed to engage them with the exhibition topics. During the summer of 2009, connections were made with the University’s Gopher Camps and selected groups toured the Intersections exhibition and followed up with hands on projects. The summer of 2010 will see additional summer camp visitors from the Bell Museum and the Raptor Center while the exhibition Flights of Fancy: The History of Feathers in Fashion is on display.

Over the past five years these goals were accomplished:
- Developed strong ties to several Twin Cities colleges and universities

The following are in process or were not achieved:
- More robust PK-12 program
- Stronger ties to Girl and Boy Scout programs

External non-academic - Design and Professional Communities
Access to GMD’s collection can help individuals become more sophisticated consumers of good design, and raise consciousness about design quality. GMD makes collections available to area designers enabling them to draw inspiration from collection objects for their professional or personal work. For example, Guthrie Theater and other theatrical costume designers have used the collection for research on costume designs. Additionally, GMD works to promote the achievements of Minnesota designers through the biennial exhibition, Here By Design.

Recently, GMD has cultivated a relationship with MN Fashion, a new non-profit developed to promote area apparel designers through a series of programs and services. GMD has participated in the spring and fall MN Fashion Weeks and regularly features MN Fashion designers at events such as the annual Eastcliff membership event and Collection Close-Ups.

GMD regularly receives requests to present public collections-based programs to groups as diverse as the Minneapolis Women’s Club, the regional chapter of the Button Society, and the national Antique Purse Society. Within the past five years, a policy was developed to protect fragile objects from over-handling by limiting object-based programs to McNeal Hall or certain approved locations. As an alternative, off-site programs are developed based on Power Point depictions of collection objects. Several such programs have been developed within the last two years: A Brief History of the Purse; Buttons: Materials, Production, Aesthetics; Art into Fashion, Fashion into Art; Mods and Hippies; and Denim: from Dungarees to High Fashion. In FY09, in response to the financial downturn, a new fee policy was launched that covered exhibition tours, program development and presentation, and research from the collection. No fees are charged for academic use and most fees are waived for FGMD members. Response to the tour and program fees has been positive.

GMD supports participation in professional organizations that enable staff to stay current in their fields and present GMD’s activities to professional colleagues. Recent memberships have included the American
Association of Museums, Costume Society of America, International Textile and Apparel Association, Pop Culture Association, American Association of College and University Museums and Galleries, Fashion Group International, American Craft Council (ACC), Association of Midwest Museums (AMM), Minnesota Association of Museums, Midwest Art Conservation Center, and Minnesota Council of Non-Profits. In 2009, GMD staff actively participated in two conferences - the Association of Midwest Museums and the American Craft Council. For AMM, GMD served on the host, program, and development planning committees; as a site on an evening tour; and organizing a panel on museum advocacy. For ACC, staff presented three off-site and one on-site tours and served on two panels. Director Lin Nelson-Mayson has been on the board of the Association of Midwest Museums since 2003, serving as president from 2008-2010. She also serves as a peer reviewer for the American Association of Museums’ Museums Assessment Program and a grant reviewer for the Institute for Museum and Library Services, National Endowment for the Humanities, and the Minnesota State Arts Board.

Over the past five years these goals were accomplished:

- Strengthened connections to area design resources and outlets
- Developed ongoing relationship with MN Fashion
- Strengthened relationship to local, regional, and national museum community
- Maintained ongoing relationships to national professional community
- Developed policies for tours, research, and public programs

Girl Scout troop working on Dressmaker badge

Split Rock class
Goal #2  Assets: Increase the efficient and effective use of major assets

GMD’s assets include:
- Collection (objects and supporting documents)
- Exhibition programs in McNeal and Rapson Halls
- Facilities in McNeal and Rapson (store rooms, work rooms, galleries, offices)
- People (staff, student workers, volunteers)
- Financial assets (monetary donations, endowments, memberships, grants, CDes support, earned income).

Collection
GMD curates and preserves a 26,000+ object collection reflecting world design from the ancient world to the present, including apparel, textiles, decorative art and design, and graphic design. The collection is featured in exhibitions, studied by classes, and forms the basis of significant independent scholarship.

- Clothing is GMD’s largest group of objects. These 18,500 items include American and European clothing, shoes, and accessories from the 18th - 20th centuries; Asian, African, and Central American clothing, and European folk dress. This is the best-known segment of GMD’s collection and requests are regularly received for study by students and scholars and for loans to museums.
- Textiles include 6,000 flat textiles from around the world: bed covers, table covers, and wall hangings; portfolios of WPA textiles; a design archive of world-famous textile designer Jack Lenor Larson, and resist-dyed shibori and batik.
- Decorative Arts feature 2,000 items, including a diverse range of 20th century European and American chairs, Rookwood Pottery, Neolithic Chinese pottery, Ojibwe and Korean basketry, and Venetian glass.
- Graphic Design is a focused group of 150 graphic design journals, including Émigré, Fuse, and Portfolio produced for graphic design professionals and teachers.

Over the past five years, the following goals were accomplished:
- Added over 200 objects annually to the collection. The majority of these objects were donations by local supporters, although two important multi-object donations were made by New York journalist, Elizabeth Weymouth.
- Received a significant donation of over 800 objects from International Institute of Minnesota (IIM). Over 600 were added to collection.
- Researched old loans and abandoned property. Returned many old loans or confirmed their donation as property to GMD.
- Lent objects to the U’s McNamara Center, Woodson Art Museum, Kent State Art Museum, Rochester Art Center, the Minneapolis Institute of Art, and the Weisman Art Museum.
- Donated remaining IIM objects plus approximately 275 non-accessioned or deaccessioned objects to St. Kate’s apparel design program.
- Attended a Conservation Planning workshop and created a Long-Range Preservation Plan which has formed the basis for numerous grant proposals, most successful.
- Received several NEH grants for a general needs assessment survey of the collection and to fund upgraded cabinetry for the IIM items.
- Inventoryed the decorative arts store room and added padding to shelving and dust blocking curtains.
Participated in Midwest Art Conservation Center’s mentorship program, receiving professional evaluation of storage needs in 225 McNeal.

Obtained a $150,000 IMLS grant to upgrade collections management software and digitally photograph collection. Rediscovery Proficio software was purchased and conversion from former software is in process. Photographic equipment was purchased, a part-time photographer and part-time preparator have been hired, and photography has begun. The system is scheduled to go live by the end of calendar 2010 with all records and photographs taken to date (anticipated to be 25% of collection).

Recipient of Midwest Registrars Committee’s Mighty Rescue Crew 2009 project. Registrars from across the Midwest came and inventoried storage in 255 McNeal.

The following are in process or were not achieved:
- Complete abandoned cultural property project.
- Update Collections Policy/Procedures
- Develop Acquisitions Plan
- Update Disaster Plan

Exhibitions
GMD presents exhibitions in McNeal and Rapson Halls, often based on the research of faculty and guest curators. A unique graphic identity is created for each exhibition that expresses major exhibition themes. Related public programs are developed to supplement and complement each exhibition topic. These are developed from a menu of formats that include: panel discussions, scholarly lectures, guided exhibition tours, hands-on activities (generally for younger groups), themed receptions, symposia, workshops, and trips to related community resources.

In FY09 to cope with financial reductions, the Rapson exhibition coordinator was reduced to a 9-month position, resulting in a loss of the summer exhibition. Previously displayed materials are installed in the HGA and Link galleries for the summer to span that time until the new exhibition schedule resumes in the fall. In addition, when CDes was formed, GMD partnered with the Architecture and Landscape Architecture Library to support the fall/spring exhibition series begun under the College of Architecture and Landscape Architecture. As part of the budget reduction, the Library took on the entire cost of the program. The annual McNeal Hall exhibition schedule was reduced from 4 or 5 to 3 or 4 exhibitions. To retain interest in these “long form” exhibitions, GMD developed an active program schedule, exploring significant or tangential elements of each exhibition. Beginning with the 2009 exhibition Expressions of Stability and Change: Ethnic Dress and Folk Costume, program series were developed, with the goal of a program a month. To date, this has been a successful avenue to involve additional partners and enable guest curators to expand on the research behind the exhibition.

The following exhibitions, which highlighted design in social, cultural, aesthetic, and economic contexts, were presented between FY05-FY10 (* designates faculty or CDes graduate student guest curator):

- Hip Art That’s Square (curator: Steven McCarthy*; January 29 – April 3, 2005)
- Inside Out: 2005 DHA Senior Student Show (organizer: James Boyd Brent*; April 17-May 11, 2005)
- Maya Textiles from the Guatemalan Highlands (curator: Richard Nelson; June 5 – September 11, 2005)
- Celebrate! The College of Human Ecology (curator: Becky Yust*; January 28 – April 9, 2006)
• **Last Call: Give Us a Shot! 2006 DHA Senior Student Show** (April 17-May 11, 2006)

Since the College of Design was formed, GMD has also managed the exhibition program in Rapson Hall.

Exhibitions in McNeal Hall included:

- **The Chair: 125 Years of Sitting** (curators: Lin Nelson-Mayson, Jean McElvain*; June 10 – September 2, 2006)
- **American Fashion Transformed: Four Master Designers** (curators: Dolores DeFore, Gloria Hogan; September 23, 2006 – January 2, 2007)
- **Design Redux: Eames As Paper** (curator: Patrick Grace; January 27 – March 31, 2007)
- **Leading From Policy to Practice: Affordable Housing in Minnesota** (curator: Lyn Bruin*; April 21 – July 1, 2007)
- **Affordable Housing: Design an American Asset** (toured by National Building Museum; April 21 – July 1, 2007)
- **Products of Our Time** (curator: Daniel Jasper*; July 21 – September 30, 2007)
- **Here By Design III** (curator: James Boyd Brent*; October 20, 2007 – January 20, 2008 - also installed in Rapson Hall)
- **Russel Wright: Living With Good Design** (toured by Arts Midwest; February 9 – April 20, 2008)
- **Techno Textiles: From Inner Space to Outer Space** (curators: Karen LaBat*, Bruce Wright*; May 16- July 27, 2008)
- **From Sportswear to Streetwear: American Innovation** (curators: Marilyn DeLong*, Erin Jedlika*, Kelly Gage*; August 16, November 2, 2008)
- **Sum of the Parts: Surface Design Association Membership Exhibition** (toured by Smith Kramer; November 22, 2008 – January 18, 2009)
- **Expressions of Stability and Change: Ethnic Dress and Folk Costume** (curators: Kathleen Campbell, Jean McElvain; February 7 – June 21, 2009)
- **Intersections: Where Art Meets Fashion** (curators: Barbara Heinemann, Mark Schultz; July 11-November 1, 2009)
- **Good Design: Stories from Herman Miller** (toured by Muskegon Museum of Art; November 21, 29009-January 17, 2010)
- **How Secretaries Changed the 20th Century Office: Design, Image, and Culture** (curators: Kate Solomonson*, Midori Green*; February 6-May 23, 2010)

In addition to the annual fall Design Excellence and spring Masters of Architecture and Masters of Landscape Architecture Capstone presentations, exhibitions in Rapson Hall included:

- **Eladio Dieste: A Principled Builder** (January 17 – February 18, 2006)
- **Plain Modern: The Architecture of Brian MacKay-Lyons** (March 20 – April 21, 2006)
- **On Wright: Frank Lloyd Wright’s Darwin D. Martin House Visitors Center Competition Projects by ARO, Brian Healy, Office dA, Schwartz/Silverman and Toshiko Mori** (September 5 – October 8, 2006)
- **The Fashion of Architecture** (curator: Bradley Quinn October 13 - December 31, 2006)
- **Architecture+Graphic Design** (designed by wpa, Seattle, Washington; January 16 – February 17, 2007)
- **Textilien – New Fabric Architecture** (curator: Bruce N. Wright*; March 19 – April 24, 2007)
- **Norwegian Wood: The work of Wenke Selmer** (June 1 – August 15, 2007)
- **Here By Design III** (curator: James Boyd Brent*; October 20, 2007 – January 20, 2008 - also installed in McNeal Hall)
- **Massive Change by Bruce Mau** (January 28 – March 20, 2008)
- **MASLA 2007 Professional Awards** (January 28 – March 20, 2008)
- ** Traverse– Shifted Waterways and Urban Life: Liska Clemence Chan** (February 25 – March 20, 2008)
• Sacred Sites / Sacred Sights: Architecture, Ethics, and Spiritual Geography (in conjunction with the Sacred Sites symposium, March 28 – April 30, 2008)
• Roots of the Future: College of Design Senior Show (May 5-17, 2008)
• Richard Knight: Photographing Saarinen (September 2 – October 12, 2008)
• ACADIA Biomimicry (in conjunction with the ACADIA national conference; October 16 – December 15, 2008)
• Journeys: Travels Far and Travels Near; Drawings by Winston Close and Roger Martin, Photographs by Roger Clemente (curator: Deborah Boudewyns; October 2 – December 19, 2008)
• The Green House: New Directions in Sustainable Architecture and Design (toured by the National Building Museum; January 12 – March 8, 2009)
• Nature’s Wonders: Drawings by Virajita Singh (curator: Deborah Boudewyns; January 20 - April 30, 2009)
• Marvels of Modernism (March 16 – Mary 10, 2009)
• Preserving Early Christian Thessalonike (organized by the Harvard Divinity School; March 16 – Mary 10, 2009)
• Our Deal: Graduates Ready to Stimulate: College of Design Senior Show (April 25 – May 16, 2009)
• Little Circus in Space: An Exhibit of Photography by Bruce Silcox in Collaboration with Les Filles Circus (curator: Deborah Boudewyns; May 28-July 10, 2009)
• Elemental Notes: Paintings by Ken Johnson (curator: Deborah Boudewyns; July 24-September 19, 2009)
• Contemporary Architecture in Warsaw (Organized by the Department of the Chief City Architect of Warsaw City Hall; August 24 – October 26, 2009)
• Design Indaba 10x10 Low Cost Housing “The Sandbag House” (Organized by MMA Architects, Luyanda Mpahlwa, Principal, Cape Town, South Africa; September 14 – October 29, 2009)
• Noguchi: The Sets for Martha Graham (curator: Jim Dozier; November 9 – December 20, 2009)
• Andrea Palladio – 500 Years (toured by the Istituto Italiano di Cultura of Chicago and the Istituto Ville Venete; January 16 – March 7, 2010)

Over the past five years, the following goals were accomplished:
• Worked with 25 guest curators – faculty, students, and scholars.
• Incorporated the McNeal and Rapson exhibition programs for greater administrative and PR efficiency. (as of FY10, Architecture and Landscape Architecture [ALA] Library now operates its own exhibition program)
• Incorporated select traveling exhibitions to supplement in-house curated exhibitions.
• Toured the exhibition, Cloth Is the Center of the World to the Augustana Art Museum.
• Worked with representatives of Target to develop two exhibitions from the collection for Target Headquarters in Minneapolis.
• Expanded McNeal Hall mini-exhibition program from one case in the DHA office to include cases in both CDes and GMD offices.
• Secured funding for the new HGA Traveling Exhibition program.

The following are in process or were not achieved:
• Instead of increasing gallery hours, Monday gallery hours were eliminated.
• Exhibitions at McNeal Hall were reduced from 4-5 to 3-4.
• The graduating CDes student exhibition was eliminated.

Facilities
GMD operates in the college’s two main buildings: McNeal Hall on the Saint Paul campus and Rapson Hall on the Minneapolis campus. The McNeal spaces include: a 1,350 sq’ gallery, approximately 7,500 sq’ storage, a
2,500 sq' research center (also office space for the assistant curator, registrar, grant writer, and collections assistant and storage for design library, mannequins, some collection materials), a 900 sq’ administrative (office space for the director, administrator, and external relations assistant), and an exhibitions workshop, exhibition furniture storage, and miscellaneous storage.

The Rapson space includes the HGA and Link galleries. The ALA Library now operates its own gallery program. In 2007, a new armature, funded by Research and Outreach special projects support, was installed in the HGA Gallery, replacing the portable homosote walls that had been used since the exhibition program began in 2003. This flexible exhibition system was based on the slat wall display system designed for the Link and later installed in the GMD foyer, outside the McNeal Hall gallery. The HGA armature echoed the clean lines of the building and expanded the usable space for exhibitions in the Gallery.

GMD maintains alarmed security in McNeal gallery, storage, and research center. HVAC is controlled in the gallery. A new area, 68 McNeal, is the site for the IMLS-funded collection photography project and provides space for a photographic studio and office for the photo project staff.

Over the past five years, the following goals were accomplished:

- Moved administrative office from 2nd floor DHA suite to 364 McNeal
- Upgraded gallery HVAC and lighting
- Installed new exhibition display system in HGA gallery and in GMD foyer in McNeal.
- Reorganized research center for more efficient office and collection study use
- Developed space in McNeal Space Lab for IIM collection
- Reorganized decorative arts, furniture storage
- Upgraded the reception desk in the McNeal Hall gallery
- Installed temporary walls to partially block the McNeal Hall gallery window for greater protection against light damage to artifacts
- Worked with CSBR to install light- and heat-blocking 3M film on the Research Center windows

The following are in process or were not achieved:

- As CDes is still on two campuses, so is GMD
- A Materials Library was researched, but not yet developed as it would need to be centrally located for all CDes students
- The McNeal gallery has been supplemented, but needs expansion, both to handle larger exhibitions and to present two at once, to provide a gallery experience while an exhibition is being installed
- Collection storage is crowded and inefficient and needs significant renovation to accommodate growing collection

**Personnel/Volunteers**

In 2005, a new GMD director was hired, succeeding the interim directorship of Mason Riddle followed by Becky Yust. Prior to the college transition, a new administrator was hired to replace a staff member who left to care for a growing family.

When CDes was formed, the position of Rapson exhibitions coordinator was confirmed. In FY08, GMD was the recipient of CDes Compact funding for Materials Library research, leading to the realignment of staff duties. The collections management functions were split from the assistant curator position and the position of assistant curator was developed to more fully address curation, interpretation, and education functions. The position of registrar/materials library coordinator was developed to address collections management, exhibition
implementation, and materials library research. The former assistant curator transitioned to grant writer, a part-time (25%) position.

Undergraduate students are hired as gallery staff and office assistants. In 2004, they also became the installation staff, helping take down exhibitions, prepare the gallery, and assist in installing the next exhibition. Two 50% time graduate students, paid for by DHA’s Waller Fund, work as collections and communications assistants. In 2008, the two positions were reconceived to become a collections assistant, working with the assistant curator on classroom presentations and other collections program projects, and an external relations assistant, working with the director on communications – both print and electronic. As electronic communication has increased, this position has become a vital link to communicate GMD’s activities. The collections assistant has also taken on a new role as co-curator of the summer exhibition.

CDes budget cuts, reductions in GMD endowments, and a decline in giving forced staff reductions in May 2009. The fulltime administrator was laid off and the position remains unfilled. The fulltime director’s appointment was reduced to 90%, the fulltime registrar’s appointment was reduced to 90%, the fulltime assistant curator’s appointment was reduced to 75%, and the 25% grant writer’s appointment was eliminated. Beginning in mid-January 2010, the director and registrar were restored to 100%, the grant writer was reinstated, and the assistant curator was increased to 80%, made possible by MSAB Supplementary Funding.

The most significant non-GMD personnel impact comes from the faculty members and CDes collegiate staff, who provide essential research for exhibitions and services such as accounting, graphic design, communication, alumni relations, development, and student connections. Faculty comprises the majority of guest curators for exhibitions, lecturers for programs, and researchers for collection projects. Their wealth of knowledge of design techniques, design history and theory, and the cultural and social impact of design is one of GMD’s most important assets. During the past five years, CDes staff and faculty have enabled GMD to reach beyond the limits of its small staff and help provide challenging, professional programs and services that effectively present CDes’ resources as a design college to the professional and local communities.

Over the past five years, goals were accomplished:
- Hired full time director, assistant curator, and registrar
- Differentiated graduate assistant positions
- Dedicated part-time grant writer
- Increased participation in professional organizations
- Increased work with college administrative staff

The following are in process or were not been achieved:
- Fund and rehire a full time administrator
- Develop a robust community volunteer program
Increase funding for Rapson exhibition coordinator
Develop a tour guide program

Financial Resources
GMD relies on a diversity of funding sources. For FY10 YTD these are as follows: sponsored projects (grants), 36%; endowments, 25%; CDes funding (O&M), 24%; Foundation Funds (non-endowments), 9%; external sales (membership, publications), 4%, and miscellaneous, 2%.

As with the majority of museums across the country, GMD has been impacted by recent financial setbacks. CDes O&M contribution was cut by $64,000 from FY09 to FY10. This necessitated deep cuts in personnel, programs, and operations. The GMD staff and FGMD board members have taken on this challenge to supplement the loss of collegiate, investment, and donation income by seeking additional sources of funding, seeking in-kind donations for some goods, and negotiating reduced prices for some services.

In addition, the transition from a collegiate home in CHE to CDes resulted in a significant decline in giving by anxious donors who feared that the transition would mean the dissolution of the museum and its assets. During the last five years, the Friends of GMD also launched a campaign to raise a one million dollar fund to support the position of director. Over $450,000 was raised before the college transition and competition from a similar fundraising campaign brought it to a close. The annual appeal, an important measure of loyalty, fell dramatically from $12,600 in FY05 to $5,000 in FY06 (the transition year). It rose to pre-CHE levels only to fall again to $6,000 in FY09 due to the financial turmoil. In FY10, GMD worked closely with the CDes development staff and UMF staff to handle the end of the calendar year appeal and launch the addition of an end of the fiscal year appeal.

In FY06, the FGMD annual meeting took on a party atmosphere, creating a spring fundraiser with music, a program, and a silent auction. By FY09 the all-volunteer run Garden Party made a profit of over $5,200, largely due to the silent auction. The FGMD President also took up the challenge of GMD’s reduced support and developed an active fundraising plan with Program Committee volunteers. This successful series resulted in a very profitable fall for FY10. An additional fundraiser is now being planned for September 2010 to coincide with an exhibition opening featuring visiting Chinese designers.

The addition of a part time grant writer/fund raiser brought new energy to securing funds for exhibitions, programs, operations, and collection projects. Donations secured went from $10,280 + in-kind in FY08 to $170,690 + in-kind in FY09. In addition, all staff members participate in grant writing, enabling the quantity and quality of grant proposals to increase dramatically. In FY09, GMD was awarded a two-year general operating grant from the Minnesota State Arts Board. Although this grant requires a full audit as part of the application, the cost of the audit is outweighed by the impact of this revenue. As a result of a successful award, GMD was eligible for and received supplementary funding through MSAB as part of their distribution of Minnesota State Legacy funds. With this unplanned funding, some positions that were reduced to partial support or all-volunteer were able to be returned to FY09 levels.

As a result of the grant writer’s concentrated attention, GMD has been highly successful in securing local funding for exhibitions and programs. Recent successes include:

- For the exhibition Techno Textiles: Inner Space to Outer Space, fundraising yielded $2,750 and $500 in-kind
- For the exhibition Good Design: Stories from Herman Miller, fundraising netted $8,250 from corporate funders and design practices in the Twin Cities.
• For the exhibition Intersections: Where Art Meets Fashion, fundraising netted $13,370 from a variety of sources: Fashion Group Foundation (FGF), Hudson Jewelers, Macy’s, private parties, U of M.
• For the exhibition How Secretaries Changed the 20th Century Office: Design, Image, and Culture, FGF donated $500

Working with the CDes development staff, a small task force developed a plan for cultivating alumni and other stakeholders and has begun implementing a long term goal of planned giving. A variety of recent activities have increased opportunities for giving, including participation on GiveMN and working with the UM Foundation to send end of the calendar year and end of the fiscal year appeals. In addition, CDes development staff supports alumni interest in GMD, resulting in the establishment of a new fund for apparel care. Two important new Foundation Funds were established in the last five years – the Lila Bath Internship Fund and the Margot Siegel Apparel Care Fund. The Siegel Fund supports the important work of maintaining the apparel collection to which Mrs. Siegel has long been a donor of objects. The Bath fund supports the expenses of an apparel undergraduate student’s experience at the University of the Incarnate Word in San Antonio, Texas. This competitive program has been structured as a UROP (Undergraduate Research Opportunities Program) activity and involves a workshop conducted by GMD staff on object cataloging, a week in San Antonio, and a subsequent project upon the student’s return that demonstrates the impact of the experience. The Bath bequest was substantial, but unfortunately is unavailable for any purpose other than the student support.

Over the past five years, the following goals were accomplished:
• Raised over $450,000 to support the position of director
• Increased range of source of giving
• Increased successful grants from NEH, IMLS, MSAB, McKnight (now Imagine), MACC, U Summer Cultural Programs,
• Received Minnesota State Arts Board grant, a two year general operating grant with a high likelihood of repeat awards.

The following are in process or were not achieved:
• Restore funding for full complement of staff
• Complete original Director’s fund goal of $1 million
• Develop a comfortable cushion of surplus funding in endowments and other foundation funds.
Goal #3  Alliances: Establish alliances that enrich GMD’s exhibition and program content and attract new audiences

Internal
As stated in Audiences: Internal Academic, the source of GMD’s greatest internal alliances are CDes faculty members whose interdisciplinary projects include serving as guest curators for McNeal and Rapson exhibitions (at least 11 in the last five years), lecturers for programs, and researchers of the collection (e.g.; Stephanie Zollinger Buckman Professor and double grant recipient for research into the Jack Lenor Larsen collection, Marilyn DeLong for research into sportswear and 1930s dresses). With the college transformation, faculty collection curators from DHA were released with gratitude for their service as GMD transitioned to a collegiate unit. GMD staff also serves as consultants on faculty projects related to exhibitions and museums.

With the receipt of U Compact funding to research a CDes materials library, GMD developed a college-wide alliance to research the feasibility of an eventual materials library. Although the lack of a central location for CDes has hampered the development of a unified materials library plan, an exhibition program will be established to fulfill the goal of introducing new materials to students and faculty.

GMD also actively participates in the Digital Collections Library (DCL) through the addition of digital collection images. This important alliance will enable GMD’s digital database to be widely utilized by U researchers and students in addition to public access through the GMD website.

At the University level, the Weisman Art Museum approached GMD to partner on a series of fundraising events organized by local business JV & Company to present new apparel by fashion designer Yeohlee. The GMD event resulted in a donation to the collection from Yeohlee, who had previously donated items to the collection.

Over the past five years these goals were accomplished:

- Development of GMD as CDes resource
- Establishment of GMD as DCL participant
- Partnership with Weisman on joint fundraiser

The following are in process or were not achieved:

- Implementation of the materials resource exhibition program

External
GMD has a long history of successful collaborations with Twin Cities’ cultural groups to develop and present programs of interest to a joint membership and the broader community. Long term partners include Fashion Group International (FGI) and the Textile Center of Minnesota. FGI considers GMD one of its two special partners and recently co-sponsored a talk on color trends that included a presentation to a CDes interior design class. FGI’s Foundation has also provided partial funding for two recent GMD exhibitions. GMD’s relationship to the Textile Center has included purchases from the Art in Motion annual fashion show and participation on the Surface Design Association conference planning committee, led by the Textile Center director.

In 2009, GMD partnered with Target to create two exhibitions that combined new apparel and items from GMD’s collection that represented design inspirations of past masters. One of the exhibitions was presented at
Target’s City Center office, the other at their headquarters on Nicollet Mall. The apparel design inspiration program was put on hiatus at Target’s request. Research was conducted into the development of a long-term exhibition space in Target’s headquarters, but the space proved to be unavailable. No additional service partnerships with area businesses were developed, but three design practices and two local retailers provided financial support for two exhibitions in 2009.

During the past three years, GMD has cultivated a relationship with MN Fashion, a new non-profit designed to promote area apparel designers through a series of programs and services. GMD has participated in the spring and fall MN Fashion Weeks and often features MN Fashion designers at events such as the annual Eastcliff membership event. In a partnership with the MIA’s Textile Council and Minnesota Opera, GMD brought costume designers who are also fashion designers to present on their costume and set designs for operas presented by The Minnesota Opera. The two programs to date have included Chinese designer Han Feng and British designer Zandra Rhodes.

GMD partnered with American Swedish Institute for a lecture on Somali immigrants in Sweden and Minnesota. Panel members for Retention of Traditions and the Immigrant Experience were identified with support from Center for Hmong Studies, African Development Center, and Center for Democracy & Citizenship. Other programmatic partnerships included working with individual designers to develop and present programs that combined new design with a related presentation based on the collection.

Over the past five years these goals were accomplished:
- Reinforced the relationship between GMD and FGI and FG Foundation
- Developed exhibition program with Target
- Developed ongoing program with The Minnesota Opera to feature costume designers

The following are in process or were not achieved:
- Development of a long-term exhibition/design space at Target

Objects lent to Woodson Museum of Art

Objects lent to Kent State Art Museum
## ORGANIZATIONAL STRUCTURE

<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>POSITION(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collegiate Leadership</td>
<td>DEAN, COLLEGE OF DESIGN</td>
</tr>
<tr>
<td>Collegiate Administrative</td>
<td>ASSOCIATE DEAN, RESEARCH AND OUTREACH</td>
</tr>
<tr>
<td>GMD Leadership</td>
<td>DIRECTOR (ft)</td>
</tr>
<tr>
<td>Advisory</td>
<td>CDes Collections/Exhibition Committee (standing committee)</td>
</tr>
<tr>
<td>Administrative Staff</td>
<td>ADMINISTRATOR (ft, open)</td>
</tr>
<tr>
<td>Administrative Students</td>
<td>EXTERNAL RELATIONS ASSISTANT (50%, grad) PR, communications, social media</td>
</tr>
<tr>
<td>Administrative (Membership &amp; Fundraising) Volunteers</td>
<td>FG BOARD (~18)</td>
</tr>
<tr>
<td>Program Staff</td>
<td>ASSISTANT CURATOR (80%) Class and public programs, collections curation</td>
</tr>
<tr>
<td>Program Students</td>
<td>COLLECTIONS ASSIST. (50%, DHA grad) Class assistance, co-curate summer exhibition</td>
</tr>
<tr>
<td>Program Volunteers</td>
<td>CURATORIAL VOLUNTEERS</td>
</tr>
<tr>
<td>Internship students</td>
<td>JOSS INTERNSHIP Collection program project (CDes grad)</td>
</tr>
</tbody>
</table>
### FUNDRAISING SUMMARY FY08-10 as of March 17, 2010

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LEAD</th>
<th>FUNDER</th>
<th>Submitted</th>
<th>OUTCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FUNDED</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FY06</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Institutional support:</em> General Operating Support Interim</td>
<td>LNM</td>
<td>Minnesota State Arts Board-year two</td>
<td>February 2006</td>
<td>$13,100</td>
</tr>
<tr>
<td><strong>FY07</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><em>Exhibition support:</em> &quot;Here by Design III: Process and Prototype&quot;</td>
<td>LNM</td>
<td>McKnight Special Events Fund</td>
<td>March 2007</td>
<td>$25,000</td>
</tr>
<tr>
<td><strong>FY08</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Institutional support:</em> MAP General Assessment Survey</td>
<td>LNM</td>
<td>IMLS/AAM</td>
<td>February 2008</td>
<td>2 days of consulting; report</td>
</tr>
<tr>
<td><em>Exhibition support:</em> &quot;Techno Textiles: Inner Space to Outer Space&quot;</td>
<td>KEC</td>
<td>Summer Cultural Programs, U of M</td>
<td>March 2008</td>
<td>$1,600</td>
</tr>
<tr>
<td><em>Exhibition support:</em> &quot;Techno Textiles: Inner Space to Outer Space&quot;</td>
<td>KEC, Nora Norby</td>
<td>various</td>
<td>March-May 2008</td>
<td>$2,750 plus in-kind from Banner Creations</td>
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<tr>
<td>Collections support: &quot;Preserving Ethnic Heritage,“ purchase of cabinets for international apparel</td>
<td>KEC</td>
<td>NEH, Preservation Assistance Grants for Smaller Institutions</td>
<td>April 2008</td>
<td>$5,930</td>
</tr>
<tr>
<td><strong>FY09</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><em>Exhibition support:</em> “Sum of the Parts“</td>
<td>KEC</td>
<td>Surface Design Association</td>
<td>September 2008</td>
<td>$500</td>
</tr>
<tr>
<td>Collections support: “Preserving Heritage through Environmental Monitoring&quot;</td>
<td>KEC, EH</td>
<td>IMLS/Bank of America American Heritage Preservation Grants</td>
<td>September 2008</td>
<td>$2,670</td>
</tr>
<tr>
<td>Exhibition support: “Expressions of Stability and Change: Ethnic Dress and Folk Costume“</td>
<td>KEC</td>
<td>Imagine Fund Special Events supported by McKnight Foundation</td>
<td>October 2008</td>
<td>$5,000 ($15,000 requested)</td>
</tr>
<tr>
<td>Institutional support: Computer equipment</td>
<td>LNM</td>
<td>CDDes Research &amp; Outreach</td>
<td>October 2008</td>
<td>$2,000</td>
</tr>
<tr>
<td>Collections support: “Design for Everyone: Increasing Access to</td>
<td>EH, KEC</td>
<td>IMLS, Museums for America</td>
<td>October 2008</td>
<td>$150,000</td>
</tr>
<tr>
<td>PROJECT</td>
<td>LEAD</td>
<td>FUNDER</td>
<td>SUBMITTED</td>
<td>OUTCOME</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
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<td>---------------------------------------------</td>
<td>--------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td><strong>Collections</strong>,” digitization and collections management software</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Collections support: Preservation consulting to develop storage plan for room 255 – historic apparel and textiles</strong></td>
<td>KEC</td>
<td>MACC Mentorship Program</td>
<td>December 2008</td>
<td>2 days’ consulting ($1200 value)</td>
</tr>
<tr>
<td><strong>Institutional support: General Operating support</strong></td>
<td>KEC, LNM</td>
<td>Minnesota State Arts Board</td>
<td>January 2009</td>
<td>$13,800 + $18,660 supplementary</td>
</tr>
<tr>
<td><strong>Exhibition support: Media sponsor for 2009 student exhibition</strong></td>
<td>LNM</td>
<td>Radio K</td>
<td>January 2009</td>
<td>In kind ($2,000 value)</td>
</tr>
<tr>
<td><strong>Collections support: Margot Siegel Apparel Care Fund</strong></td>
<td>LNM</td>
<td>Margot Siegel</td>
<td>January 2009</td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Exhibition support: “Intersections: Where Art Meets Fashion”</strong></td>
<td>KEC, LNM</td>
<td>Summer Cultural Programs, U of M</td>
<td>March 2009</td>
<td>$1500</td>
</tr>
<tr>
<td><strong>Exhibition support: “Intersections: Where Art Meets Fashion”</strong></td>
<td>KEC, LNM</td>
<td>Private contributions</td>
<td>March 2009</td>
<td>$5000 catalog, $360 private contributions</td>
</tr>
<tr>
<td><strong>Exhibition support: “Intersections: Where Art Meets Fashion”</strong></td>
<td>KEC, LNM</td>
<td>Corporate donations (JB Hudson’s; Macy’s)</td>
<td>June 2009</td>
<td>$1,160 + $2,000 = $3,160</td>
</tr>
<tr>
<td><strong>Collections support: “Preserving and Accessing Non-Western Textiles”</strong></td>
<td>KEC, EH</td>
<td>NEH Preservation Assistance Grant</td>
<td>May 2009</td>
<td>$6,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td>$219,150+ in-kind</td>
</tr>
</tbody>
</table>

**FY 10**

| Exhibition support: “Intersections: Where Art Meets Fashion”            | LNM  | Corporate donations (Macy’s; Yeohlee; Logan Real) | July-August 2009 | $2,200 + $550 + $2,000 = $4750 |
| Exhibition support: “Good Design: Stories from Herman Miller”           | KEC  | Corporate sponsorships                        | Fall 2009      | $8,250                                           |
| Exhibition support: “Mao to Now: Chinese Fashion from 1949 to the Present” | LNM  | Private contribution                          | December 2009  | $500                                              |
| Exhibition support: HGA Traveling exhibition program                     | LNM  | Corporate sponsorship                        | Spring 2010    | $25,000                                           |
| TOTAL RCVD YTD                                                           |      |                                             |              | $38,500                                           |

**Pending**

<p>| Exhibition support: “Smart”                                              | KEC  | IMLS, Museums for America                  | November     | $112,266                                          |</p>
<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LEAD</th>
<th>FUNDER</th>
<th>SUBMITTED</th>
<th>OUTCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>House, Livable Community, Your Future&quot;</td>
<td></td>
<td>MN Dept. of Labor &amp; Industry</td>
<td>January 2010</td>
<td>$1,400</td>
</tr>
<tr>
<td>Institutional Support: &quot;Safety Hazard Abatement Grant&quot;</td>
<td>KEC, LNM</td>
<td>MN State Arts Board – year two</td>
<td>February 2010</td>
<td>$13,800 supplementary</td>
</tr>
<tr>
<td>Institutional Support: General operating support</td>
<td>KEC, LNM</td>
<td>MN Historical &amp; Cultural Grants</td>
<td>February 2010</td>
<td>$7,000</td>
</tr>
<tr>
<td>Collections support: Dress Forms for Photography of Collection</td>
<td>EH, KEC, JM</td>
<td>MN Historical &amp; Cultural Grants</td>
<td>March 2010</td>
<td>$47,656</td>
</tr>
<tr>
<td>Collections support: &quot;Preserving a Minnesota Legacy&quot; (reconciliation &amp; reorganization of collection records)</td>
<td>EH, KEC, JM</td>
<td>MN Historical &amp; Cultural Grants</td>
<td>March 2010</td>
<td>$47,656</td>
</tr>
<tr>
<td>TOTAL PNDG FY10</td>
<td></td>
<td></td>
<td></td>
<td>$200,782</td>
</tr>
<tr>
<td>NOT RECEIVED</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections support: digitization and collections management software</td>
<td>KEC</td>
<td>SPIF, U of M</td>
<td>March 2008</td>
<td>$60,000 requested</td>
</tr>
<tr>
<td>Collections support: Storage cabinet for international apparel</td>
<td>KEC</td>
<td>Costume Society of America</td>
<td>April 2008</td>
<td>$1,500 requested</td>
</tr>
<tr>
<td>Exhibition support: &quot;From Sportswear to Streetwear&quot;</td>
<td>KEC</td>
<td>various retailers</td>
<td>May to August 2008</td>
<td>various</td>
</tr>
<tr>
<td>Collections support: &quot;Drawing on a Collection: Improved Museum Access through Image Based Rendering&quot;</td>
<td>EH, LNM</td>
<td>NEH Digital Start-Up Grant</td>
<td>April 2009</td>
<td>$50,000 requested</td>
</tr>
<tr>
<td>Collections support: &quot;Heritage Apparel: Preserving the Past to Inform the Future&quot;</td>
<td>KEC, EH</td>
<td>IMLS</td>
<td>September 2009</td>
<td>$3,000 requested</td>
</tr>
</tbody>
</table>
## SWOT ANALYSIS - GMD STAFF JANUARY 18, 2010

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Staff: productive, flexible</td>
<td>• Financially dependent on CDES</td>
</tr>
<tr>
<td>• Exhibition: diverse topics</td>
<td>• Lack of visibility/physical presence/identity</td>
</tr>
<tr>
<td>• Significant costume collection</td>
<td>○ Not distinct from college</td>
</tr>
<tr>
<td>• Diverse interests of faculty</td>
<td>• Low attendance</td>
</tr>
<tr>
<td>• Friends membership</td>
<td>• Lack of operational financial support</td>
</tr>
<tr>
<td>• Part of CDES: internal resources</td>
<td>• Small staff/limited resources</td>
</tr>
<tr>
<td>• Undergrad and grad students: gallery staff, etc.</td>
<td>• Small amount of space for exhibitions and storage</td>
</tr>
<tr>
<td>• Specialized museum</td>
<td>• Lack of secure space at Rapson</td>
</tr>
<tr>
<td>• Built in audience</td>
<td>• Lack of diversity in membership</td>
</tr>
<tr>
<td>• Ability to receive grants</td>
<td>• No clear advantage to membership</td>
</tr>
<tr>
<td>• GMD Website and social networking media</td>
<td>• No permanent exhibition space/limited access</td>
</tr>
<tr>
<td>• Good use of existing space</td>
<td>• Limited number of exhibitions</td>
</tr>
<tr>
<td>• Network of volunteers</td>
<td>• Small graphic design collection/low awareness</td>
</tr>
<tr>
<td></td>
<td>• Lack of acquisition plan/funding</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>• External partners: monetary and programs</td>
<td>• Competition for design presence</td>
</tr>
<tr>
<td>• Focus that has grown in popularity</td>
<td>• Completion for events/audience</td>
</tr>
<tr>
<td>• Part of research institution</td>
<td>• Economic uncertainty</td>
</tr>
<tr>
<td>• Exist in a design community</td>
<td>• Separate campuses</td>
</tr>
<tr>
<td>• Many colleges/universities in community</td>
<td>• Many other museums in the community</td>
</tr>
<tr>
<td>• Design Institute “rebirth”</td>
<td>• DHA new focus/shifting focus</td>
</tr>
<tr>
<td>• Professional connections can help on road to accreditation</td>
<td>• Lack of connection with Rapson Hall and programs there</td>
</tr>
<tr>
<td>• Museum friendly community</td>
<td></td>
</tr>
<tr>
<td>• High profile dean/faculty</td>
<td></td>
</tr>
<tr>
<td>• Digital/social media/communication and interaction</td>
<td></td>
</tr>
<tr>
<td>• Focused graphic design classes</td>
<td></td>
</tr>
<tr>
<td>• Trend for historic preservation/heritage preservation</td>
<td></td>
</tr>
<tr>
<td>• Product development a good compliment to our existing collection</td>
<td></td>
</tr>
<tr>
<td>• Trend for interdisciplinary studies in our favor</td>
<td></td>
</tr>
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## SWOT Analysis - FGMD Board January 21, 2001

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
</table>
| - Collection (breadth, preservation)  
- Diversity of design program  
- Teaching arm of College of Design  
- Public access to research center  
- Membership (FGMD) – existence and demonstrated support of  
- No competition  
- Image  
- Leadership  
- Students | - # of members  
- Image  
- Outreach  
- Visibility/Exposure  
- Space  
- Parking  
- Location  
- Perception that focus is on apparel  
- Lack of awareness  
- Access to collection |

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
</table>
| - Beautiful location  
- More partnering with other organizations  
- Web presence in the future  
- Update brochure  
- Design community involved  
- Become “more commercial”  
- Gift shop / Coffee shop  
- Make collection more visible  
- Increase awareness of adding to collection  
- New acquisition show annually  
- Students  
- More patrons for financial support  
- Trips to other museums (with lead time)  
- Workshops  
- Design camp | - Funding  
- Perception of lack of U support  
- Competition from other organizations  
- Uncertain economy  
- Internet – people are happy to stay home |
Dear College of Design Faculty Member,

The Goldstein Museum of Design (GMD), located in McNeal Hall on the St. Paul Campus, would like your input about its visibility and its use by CDes faculty and instructors. The questionnaire should take you less than 10 minutes to complete. Your input will help us determine how the GMD can better serve CDes faculty and instructors.

Thank you so much!  --Lin Nelson-Mayson, Director

1. Please indicate below your program area in the College of Design.
   ___Apparel Design
   ___Architecture
   ___Graphic Design
   ___Housing Studies
   ___Interior Design
   ___Landscape Architecture
   ___Retail Merchandising

2. Were you aware of the GMD before receiving this survey?
   ___Yes    ___No

   (If No :) Thank you for your input.  You need not answer any additional questions, but please submit your questionnaire.

3. The GMD collects and preserves four different kinds of objects in storage areas at McNeal Hall. Please tell whether or not you were aware that the GMD collects each of these kinds of objects:
   • Clothing and Accessories:  ___Aware ___Not Aware
   • Textiles (wall hangings, embroideries, rugs, etc.):  ___Aware ___Not Aware
   • Decorative Arts (furniture, baskets, vases, dishes, etc.):  ___Aware ___Not Aware
   • Graphic Design (mostly journals for professionals):  ___Aware ___Not Aware

4. The GMD's Mission is to "Advance the understanding and appreciation of design through education, exhibition, research, and preservation." From what you know or have observed about the GMD, please rate how well you feel it is fulfilling its mission. A "5" is the most favorable rating and a "1" is the least favorable rating. You may use any number between 1 (not fulfilling its mission at all) and 5 (fulfilling its mission very well) to rate the GMD.

   1  2  3  4  5
5. Listed below are some ways you may have had contact with the GMD in the **past two years**. Please put an X in front of all types of contact you have had with the GMD in that time.

___ I visited an exhibition in the GMD’s gallery on the second floor of McNeal Hall
___ I visited an exhibition in the HGA Gallery in Rapson Hall
___ I attended a program or lecture put on by GMD
___ I presented at a program put on by GMD
___ I showed objects from the Museum in my classroom
___ I asked a GMD staff member to show objects and/or speak in my class
___ I arranged for my class to visit the GMD Research Center in room 333 McNeal Hall
___ I suggested that students use the reference library in the GMD Research Center
___ I made it an option for students to request seeing objects from the collection as part of an assignment
___ I took my class for a tour of a GMD exhibition, or asked a GMD staff member to do an exhibition tour, or assigned my students to tour on their own
___ I looked at GMD objects for my own research or interest
___ I curated an exhibition in the GMD’s Gallery or was responsible for an exhibition at Rapson Hall
___ I donated one or more objects to the GMD
___ I served on a GMD-related committee
___ Other (please describe) ____________________________________________

6. If you had any contact with the GMD in the past year or two: How would you rate your overall experience(s) with the GMD? (choose one)

___ No contact __ Excellent __ Very good ___ Good ___ Fair ___ Poor ___ Don’t know

7. The GMD has three to four exhibitions in its Gallery in McNeal Hall each year and six to seven in HGA Gallery in Rapson. For each exhibition listed below, please choose ONE response that best describes your experience with it, if any.

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<td><strong>Contemporary Architecture in Warsaw</strong> (August-October 2009, Rapson Hall)</td>
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<td><strong>Our Deal: Graduates Ready to Stimulate</strong> (April-May 2009, Rapson Hall)</td>
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8. How many of the McNeal Hall exhibitions (Herman Miller, Intersections: Where Art Meets Fashion, Ethnic Dress and Folk Costume, Sum of the Parts, or Sportswear to Streetwear) did you encourage your students to visit, either for their own interest or for a class assignment?

___None   ___One   ___Two   ___Three   ___Four

9. How many of the Rapson Hall exhibitions (Noguchi: The Sets for Martha Graham, Design Indaba: the Sandbag House, Contemporary Architecture in Warsaw, or Our Deal: Graduates Ready to Stimulate) did you encourage your students to visit, either for their own interest or for a class assignment?

__None  __One  __Two  __ Three  ___Four

9. Please describe a topic you would like to see as a GMD exhibition in the future.

10. The GMD would like to serve College of Design faculty, instructors, and students better in the future. Please check below any/all the things you would like GMD staff to do in order to better communicate with and serve you and your students.

___Email you a reminder at the beginning of each semester describing GMD services and how to contact GMD staff
___Have GMD staff contact you to set up a one-on-one appointment to explore ideas for how your class(es) could work with the GMD
___Have GMD staff make a 5-minute presentation to your class(es) at the beginning of each semester, telling students about the GMD and inviting students to see objects, use the Research Center, etc.
___Before the beginning of each school year, send you a description of exhibitions for the next two semesters, describing the major themes and types of objects to be featured.
___Work with you to create special class assignments or projects using GMD objects or exhibitions
___Set up student tours for each exhibition and let you know the times so that you can tell your students

28
Email flyers about GMD services and exhibitions to you, so that you can distribute them to your students.

Communicate to faculty and instructors how to propose an exhibition at the GMD

11. For each of the communication channels below, please indicate whether or not you are aware that the GMD has a presence of that type.

Facebook:
   ___Aware GMD was on Facebook   ___Not aware

Twitter:
   ___Aware GMD was involved with   ___Not aware

Email blasts about exhibitions and programs:
   ___Aware GMD did these   ___Not aware

College of Design website:
   ___Aware GMD was on it   ___Not aware

GMD Website
   ___Aware it exists   ___Not aware

U of M Online Event Calendar:
   ___Aware GMD was included   ___Not aware

12. Please suggest some ways that the GMD could do a better job of serving CDes faculty, instructors, and students in the future.

Thank you for completing our survey!
STUDENT SURVEY QUESTIONNAIRE
Electronic distribution via UMSurvey, March 2010

Dear College of Design Student,
The Goldstein Museum of Design, located in McNeal Hall on the St. Paul Campus, would like your input about its visibility and its use by CDes students. The questionnaire should take you less than 10 minutes to complete. Your input will help us determine how the Goldstein can better serve students.

Thank you so much! --Lin Nelson-Mayson, Director

1. Are you an undergraduate student or a graduate student?
   __Undergraduate
   __Graduate student: Masters
   __Graduate Student: Ph.D.

2. What is your major?
   __Graphic Design
   __Apparel Design
   __Housing Studies
   __Interior Design
   __Retail Merchandising
   __Landscape architecture
   __Architecture

3. Were you aware of the Goldstein Museum of Design before receiving this survey?
   ___Yes    ___No

4. The Goldstein collects and preserves four different kinds of objects in storage areas at McNeal Hall. Please tell whether or not you were aware that the Goldstein collects each of these kinds of objects

   • Clothing and Accessories: ___Aware ___Not Aware
   • Textiles (wall hangings, embroideries, rugs, etc.): ___Aware ___Not Aware
   • Decorative Arts (furniture, baskets, vases, dishes, etc.): ___Aware ___Not Aware
   • Graphic Design (mostly journals for professional graphic designers): ___Aware ___Not Aware

5. The Goldstein's Mission is to "Advance the understanding and appreciation of design through education, exhibition, research, and preservation." From what you know or have observed about the Goldstein, please rate how well you feel it is fulfilling its mission. A "5" is the most favorable rating and a "1" is the least favorable rating. You may use any number between 1 (not fulfilling its mission at all) and 5 (fulfilling its mission very well) to rate the Goldstein.

   1  2  3  4  5
6. Listed below are some ways you may have had contact with the Goldstein in the past year or two. Please put an X in front of all types of contact you have had with the Goldstein in that time:

___I visited an exhibition in the Gallery on the second floor of McNeal Hall
___I visited an exhibition in Rapson Hall
___I attended a program put on by the Goldstein
___An instructor or Goldstein staff member showed objects from the Museum in my class
___My class visited the Goldstein Research Center in room 333 McNeal Hall
___I used the reference library in the Goldstein Research Center in 333 McNeal Hall
___I asked to see objects from the collection for a class assignment or my research
___Other (please describe)____________________________________

7. If you had any contact with the Goldstein in the past year or two: How would you rate your experience(s) with the Goldstein?

___No contact   __Excellent __Very good ___Good ___Fair ___Poor __Don't know

8. The GMD has three to four exhibitions in its Gallery in McNeal Hall each year and six to seven in HGA Gallery in Rapson. For each exhibition listed below, please choose ONE response that best describes your experience with it, if any.

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9. Please describe briefly a topic you would like to see in a Goldstein exhibition in the future.

10. How could the Goldstein do a better job of serving students in the future? Check all that apply.

   ___Remind students that they can see objects from the collection on their own by making an appointment with Goldstein staff
   ___Make it easier to make an appointment with Goldstein staff
   ___Show more objects from the collection in CDes classes
   ___Encourage instructors to provide options for using Goldstein objects for class assignments
   ___Present exhibitions that are more interesting to students
   ___Schedule tours of exhibitions especially for students
   ___Have the reference library in the Research Center open more hours
   ___Provide opportunities to volunteer to work with collection objects or setting up exhibitions
   ___Other (please describe)_________________________________________________________

11. Which of the following ways would you like to get information about the Goldstein? (check as many as you like)

   ___Facebook
   ___Twitter
   ___Email blasts
   ___Flickr
   ___YouTube
   ___College of Design Website
   ___Goldstein Website
   ___U of M Online Event Calendar
   ___Posted materials in McNeal or Rapson

Thank you very much for completing our survey!
MISSION

The Goldstein Museum of Design of the University of Minnesota is an educational and cultural institution that advances the understanding and appreciation of design and cultivates an awareness that designed objects can contribute to quality of life through effective solutions to human challenges and aesthetic satisfaction.

VISION

The Goldstein Museum of Design (GMD) affirms that knowledge of the past informs and shapes an understanding of the present. GMD will be a leader in the exploration of design regionally and nationally through collection, preservation, exhibition and interpretation. Through these activities, GMD will support the College of Design’s goal of educating thoughtful designers and design consumers.

VALUES

- **Learning:** GMD is committed to life-long learning through experiences with designed objects.
- **Professionalism:** GMD maintains high standards of professional integrity, honesty, and respect.
- **Service:** GMD provides high quality service to students, scholars, donors, and the community.
- **Collaboration:** GMD develops and promote collaborative mission-related activities.
- **Inclusiveness:** GMD supports diversity of program, thought, and action.

GOALS

- **Audiences:** Secure existing audiences and attract new ones
- **Assets:** Increase the efficient and effective use of major assets
- **Alliances:** Establish alliances that support GMD’s mission and reflect its values

Upon the completion of the Five Year Center Review, GMD staff will add timelines and lead staff member for the Action steps to create a work plan for FY11.
<table>
<thead>
<tr>
<th>Goal</th>
<th>Objective</th>
<th>Strategy</th>
<th>Action</th>
</tr>
</thead>
</table>
| **Audiences**: Secure existing audiences and attract new ones | Build participation among *internal academic* audiences (CDes, U of M) | Increase use of collection and exhibitions by faculty for students’ object-based learning and design inspiration | - Review exhibition schedule & content with faculty 2 months before start of semester  
- Present possible array of services to faculty at least annually  
- Develop tactics to expose students to programs & services |
| | | Increase attendance by faculty and students for exhibitions and programs | - Continue development of social media to communicate with faculty and students |
| | Build participation among *internal non-academic* audiences | Increase attendance of Friends (FGMD) members at exhibitions and programs | - Experiment with programs on Sundays and/or during the day  
- Expand social media as means for communicating with FGMD about exhibitions & programs |
| | | Create programs for/provide educational services to Continuing Education | - Create revenue-generating programs for Compleat Scholar  
- Provide services to other continuing education programs such as Osher and Split Rock |
| | Build participation among *external academic* audiences | Provide services to Twin Cities educational institutions | - Market exhibitions, programs, and educational services to institutions of higher education  
- When exhibition content is suitable, do tours for K-12 students  
- Respond to requests for programs for high school students |
| | Build participation among *external non-academic* audiences | Provide design inspiration to area designers | - Respond to needs of individual designers  
- Respond to needs of businesses |
| | | Cultivate active relationships with organizations  
Provide programs for enthusiasts | - Send exhibition/program invitations to membership when content fits |
## STRATEGIC PLAN 2010-2014

<table>
<thead>
<tr>
<th>Goal</th>
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</tr>
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<tbody>
<tr>
<td><strong>Assets:</strong> Increase the efficient and effective use of major assets</td>
<td><strong>Collection:</strong> Increase accessibility, curate, and preserve the collection for audiences</td>
<td>whose interests dovetail with the collection</td>
<td>-Create programs for on-site or off-site presentation (via Power point)</td>
</tr>
<tr>
<td></td>
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<td>Broaden access to the collection while preserving objects</td>
<td>-Seek funding for completion of digitization -Create Powerpoint programs featuring collection objects</td>
</tr>
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<td>Define collecting parameters for growth &amp; refinement of collection</td>
<td>-Research &amp; develop an Acquisitions Plan -Implement Acquisitions Plan</td>
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<tr>
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<td></td>
<td>Continue to implement the Long-Range Preservation Plan</td>
<td>-Update Disaster Plan -Seek funding for collections care</td>
</tr>
<tr>
<td><strong>Exhibitions:</strong> Leverage the successful GMD exhibition model to fullest advantage</td>
<td></td>
<td>Continue to develop exhibitions that support CDes Mission &amp; Goals</td>
<td>-Develop an exhibition schedule that reflects a broad array of design topics -Selectively travel exhibitions designed by GMD</td>
</tr>
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<td>Continue to seek out diverse subjects and diverse exhibition sources</td>
<td>-Obtain funding to bring travelling exhibitions to GMD</td>
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<td>Develop Outcomes-based exhibition content and pedagogy</td>
<td>-Augment exhibition template for exhibition curators to assist them in designing Outcomes-based exhibitions -Utilize exhibition evaluation questionnaire to measure achievement of Outcomes</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td><strong>Facilities:</strong> Make more efficient and effective use of facilities</td>
<td>Upgrade gallery space in McNeal Hall to enhance visitor experience</td>
<td>-Seek funding -See additional space</td>
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<td>Upgrade collection storage to safely accommodate more objects in the same space and to facilitate staff access</td>
<td>-Make room 255 (Historic Costume &amp; Textiles) highest priority -Seek funding -Seek additional space</td>
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<tr>
<td></td>
<td></td>
<td>Upgrade work space</td>
<td>-Seek funding -Seek additional space</td>
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| Staff and student workers: Enhance the work experience | Devise low-cost or no-cost ways to expose staff and student workers to ideas and practices that can increase their job satisfaction | - Arrange monthly staff visits to area museums  
- Develop a brief script for gallery monitors to use with all visitors | |
| Achieve full staffing | | - Seek funding for the Executive Administrator position | |
| Volunteers: enhance experience for FGMD board members and other volunteers | Devise low-cost or no-cost ways to recognize the impact of volunteers’ work on the museum | | |
| Achieve financial stability by developing diverse sources of income | | - Develop a volunteer recognition program | |
| Fiscal resources: Increase income and maintain good stewardship of fiscal resources | Achieve financial stability by developing diverse sources of income | - Develop an annual Business Plan that identifies financial goals with a plan and timetable for achievement  
- Develop a balanced budget  
- Develop programs and services that will generate revenue  
- Evaluate current and potential programs and services in relation to both mission and financial contribution  
- Continue to obtain funds for operating costs and exhibitions  
- Add an end-of-fiscal-year appeal to supplement current annual appeal | |
<p>| Grow the donor cultivation and planned giving programs | | - Continue to work with CDes development staff to devise a action calendar for donor cultivation | |</p>
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<td><strong>Alliances:</strong> Establish alliances that support GMD's mission and reflect its values</td>
<td>Enrich exhibitions and programs and attract new audiences</td>
<td>Explore collaborations with U of M faculty and museums</td>
<td>-Invite CDes faculty to curate exhibitions -Strengthen relationships with the Bell and the Weisman for joint exhibition and educational program</td>
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<td>� Explore collaborations with external cultural organizations -Seek opportunities with small Twin Cities museums to create related exhibitions and programs -Seek opportunities with performing arts organizations (MN Opera, small theatres, culture-specific organizations) to create programs that support their performances/culture-centered programs</td>
</tr>
<tr>
<td><strong>Alliances</strong></td>
<td>Continue collaboration with DCL to maximize impact of GMD digitization project</td>
<td></td>
<td>-Continue to share images with DCL as they are produced -Seek partnerships with Target -Explore partnerships with ASID, AIA, GDA, CSA, and continue relationship with FGI</td>
</tr>
</tbody>
</table>
MISSION
The Goldstein Museum of Design will advance the understanding and appreciation of design through education, exhibition, research and preservation.

VALUES
- **Learning:** We are committed to life-long learning through encounters with designed objects.
- **Professionalism:** We maintain high standards of professional integrity, honesty and respect.
- **Service:** We provide innovative and high quality service to students, visitors, scholars, donors and volunteers.
- **Collaboration:** We develop and promote collaborative mission-related activities.
- **Inclusiveness:** We advocate diversity of participation, thought and action.

VISION
- **The University:** The University of Minnesota will be an international leader in design and design education.
- **The College:** The College of Design will be a leader in the education of designers and design consumers.
- **The Museum:** The Goldstein Museum of Design will be a leader in the exploration of design through education, collection, exhibitions and programs.

GOALS
The Goldstein Museum of Design will increase the knowledge and understanding of design through:

- **Access:** Enhance awareness and use of collection and exhibitions
- **Education:** Increase understanding of design creativity and innovation over time
- **Institutional Development:** Strengthen the professional capacity of the Museum
- **Resource Development:** Develop sustainable financial and personnel practices
### GOAL: Access: Enhance awareness and use of collection and exhibitions

**Objective** Collect design; document and preserve the collection to professional standards

**Strategies**
- Review and revise Collections Policy and Procedures
- Research and draft a Collecting Plan
- Evaluate and rehouse the International collection

**Objective** Develop conceptually-focused design exhibitions

**Strategies**
- Seek exhibition ideas from CDes and U sources
- Seek select traveling exhibitions that explore design topics
- Develop ongoing exhibition series

**Objective** Prepare for enhanced collections recordkeeping to include image-capable database

**Strategies**
- Research collections management systems
- Submit grant proposals for funding digitization of collection

**Objective** Explore increased exhibition presence on campus and in the community

**Strategies**
- Continue loans to Eastcliff and Alumni Center
- Research potential satellite spaces for exhibitions

### GOAL: Education: Increase understanding of design creativity and innovation over time

**Objective** Develop program partnerships with campus and community organizations.

**Strategies**
- Seek community and/or campus partners for design-specific programs
- Develop short presentations on collection topics for public programs

**Objective** Continue Research Center role in class engagement

**Strategies**
- Continue Split Rock classes and seek support for student worker
- Continue to work with faculty to meet class needs

**Objective** Integrate programs and exhibitions

**Strategies**
- Develop training program for gallery monitors
- Research program series that explores exhibition topics
- Seek community and/or campus partners for upcoming exhibitions

**Objective** Examine and enhance volunteer program

**Strategies**
- Identify goals and criteria for volunteer program
- Create volunteer recruitment and training materials
- Research development of a docent program

### GOAL: Institutional Development: Strengthen the professional capacity of the Museum

**Objective** Establish operational structure for college-level museum

**Strategies**
- Develop an Advisory Board
- Develop Bylaws including committee structure
- Strengthen connections between university museums

**Objective** Prepare the Museum to seek accreditation

**Strategies**
- Review accreditation steps and set timeline
- Develop plan for creating necessary documents
- Research accredited small museums

**Objective** Research brand identity and strengthen visibility
| Strategies | Research funding for branding  
| Review current marketing and identify potential for increase  
| Initiate annual communication plan |
| **Objective** | Use facilities creatively  
| **Strategies** | Evaluate and maximize current exhibiting opportunities  
| Seek funding for collection preservation and enhancement  
| Explore future facility expansion in the U’s Capital Plan |

**GOAL:** *Resource Development:* Develop sustainable financial and personnel practices  
**Objective** | Strengthen and expand membership  
**Strategies** | Develop directed appeals to professional design groups  
Maximize breadth of membership drive  
Create enhanced communication methods  
**Objective** | Enhance the Friends as a support group  
**Strategies** | Explore roles of Friends’ board and general membership  
Develop annual fundraiser  
Update Friends Bylaws  
**Objective** | Strengthen the capacity of the staff  
**Strategies** | Support attendance at conferences and workshops  
Seek sustainable funding for additional staff  
Develop and apply professional criteria for curatorial positions  
**Objective** | Develop and apply sustainable fundraising methods  
**Strategies** | Establish and apply development plan  
Research grant makers and match with funding needs