



STRATEGIC
PLAN

2018

VERO BEACH MUSEUM OF ART



Andy Warhol, American (1928-1987), *Flowers*, 1970, Screenprint, 36 x 36 in., Gift of Hilde Babin in Honor of William S. Youngman, Jr., 2012.5.3, © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

“They always say time changes things,
but you actually have to change them
yourself.”

ANDY WARHOL

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LETTER FROM THE CHAIR OF THE BOARD

On behalf of the Board of Trustees we are pleased to present the new Strategic Plan for the Vero Beach Museum of Art. It is a product of nine months of intensive work led by our Executive Director and CEO, Brady Roberts. He worked with an exceptional team to produce this report. Our Strategic Advisor for this project, James Cooke, has been a Strategy Consultant for major corporations, including Bank of America, and for museums including the Victoria and Albert. A working group of Board members for Strategic Planning was chaired by Stephen Coley. A former partner of McKinsey & Company, Steve is a recognized expert in strategic planning. Two senior staff members Robyn Orzel, Director of Development, and Sophie Bentham-Wood, Director of Marketing and Communications, also worked diligently on the plan.

Engagement was at the heart of this process, and the planning team met with ten different focus groups representing a broad cross-section of the Vero Beach community – more than 250 participants. These sessions were extremely valuable in shaping the plan since the Museum aspires to be even more connected, vital and relevant to the public.

The planning process began in the Spring of 2017 with two off-site retreats: one with the Board of Trustees and one with the entire staff. We would not be able to develop and deliver this plan without the support of our talented staff and the dedication of our tremendous volunteers and Board. We owe you all a great debt of gratitude. Two underlying principles of this plan are that it be clear and concise, and that it is a living document. The first principle is evident on pages 17-19 where the five Strategic Initiatives are laid out clearly. This short section focuses attention on the priorities for the institution moving forward.

That this is a living document will be revealed in subsequent years as we modify the plan relative to new opportunities and challenges. We believe the objectives outlined here will guide the Museum well into the future as we build on the tremendous success this museum has enjoyed since its foundation in 1986. A brief chronology of the Museum is presented at the end of this document. Our sincere thanks go to all of you who have made this museum what it is today, and helped us envision future chapters of growth.

Sandra L. Rolf

*Chair, Board of Trustees
The Vero Beach Museum of Art*

THE WARREN AND VIRGINIA SCHWERIN ART ZONE





“Creativity takes courage.”

HENRI MATISSE

MISSION STATEMENT

The Vero Beach Museum of Art provides cultural leadership by presenting world-class exhibitions, collecting exceptional works of art, and offering diverse and innovative programs in art education.

PRECEDING PAGE: Federico Uribe, American, born Columbia (b. 1962), *Oriente-Poniente*, 2009, Wood chopsticks and plastic forks, 60 x 17 in. (diameter x depth), Museum Purchase with funds provided by the 20/20 Vision for the Future Fund, 2010.5

VISION

The Vero Beach Museum of Art shall be a cultural magnet recognized for its excellence in the visual arts, humanities, and art education.

NEXT PAGE: Frank W. Benson, American (1862 - 1951), *Three Children*, 1907, Oil on canvas, from the Manoogian Collection







VBMA TODAY

The Vero Beach Museum of Art has grown impressively over the past three decades and now has developed into a 75,000 square-foot facility with two impressive sculpture gardens on campus. It is accredited by the American Alliance of Museums and is a member of the Association of Art Museum Directors. With the conclusion of a recent campaign, the Museum is supported by a \$30 million endowment. The Museum's exhibitions are locally well received and the permanent collection, with strengths in American Modernism and Contemporary art, is growing, particularly through the efforts of our Athena Society. The Vero Beach community is highly supportive, and Museum attendance and

membership are at all-time high levels. Education is robust with humanities programs, the Museum Art School, and family and school programs very popular and successful. These offerings are in many ways the public identity of the Museum. They are, however, somewhat independent programs. Bringing them together so that the total institution, which started as a regional art museum and community art center, will have one identity will be a key challenge and next logical step for the Museum.

The following outline of our Strategic Plan addresses the major functional areas of the Museum, and presents a strategic framework for action.



STRATEGIC PLAN

KEY INITIATIVES

PRECEDING PAGE: Peter Blume, American (1906 - 1992), *Study for 'South of Scranton'*, 1930, Oil on canvas, 28 x 20 in., Museum Purchase with funds provided by the Athena Society, 2017

GOING FORWARD

THE STRATEGY CENTERS ON FIVE KEY AREAS:

1 EXHIBITIONS

Present and originate world-class exhibitions with major impact locally and nationally

- Based on in-depth scholarship
- With a strong linkage to our Education programs
- And with significant impact on the entire Vero Beach community

2 EDUCATION

Continue our emphasis on Education as central to our identity, with programs

- Sharply focused on our mission and impact
- With clear linkage to our exhibitions
- Offered year-round
- Integrated with Museum Art School activities
- Supported by systems to evaluate outcomes

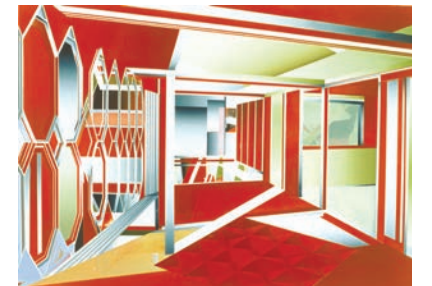
UPCOMING EXHIBITIONS

Astronomy Photographer of the Year
SUMMER 2018



In Autumn Dance © Kamil Nureev

Made in Germany: Art Since 1980 from the Rubell Family Collection
FALL 2018



Martin Kober, *Untitled*, Acrylic on canvas, 33 1/2 x 57 in. (85 x 145 cm), Rubell Family Collection

Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement
WINTER 2019

L'Affichomania: The Art of French Posters
FALL 2020



Dante Gabriel Rossetti, *Proserpine*, (detail), 1881-82
Oil on canvas, 39 3/16 x 24 3/16 in. Presented by the Trustees of the Public Picture Gallery Fund, 1927, © Birmingham Museums Trust, Courtesy American Federation of Arts

From Homer to Hopper: American Art from the Phillips Collection, Washington, DC
WINTER 2020

scholarship



Winslow Homer, 1863-1910, *To the Rescue*, 1886,
Oil on canvas, 24x30, from the Phillips Collection,
Acquired 1926

3 ACQUISITIONS

Create a cohesive acquisition strategy to guide significant collection growth through:

- Existing means: The Athena Society, designated endowments and funds
- New initiatives: fostering collection gifts¹

4 BUILDING AWARENESS

Increased marketing as a business driver

- To grow attendance, membership, and awareness
- With integrated marketing campaigns for major exhibitions and year-round presence
- New plan addresses: Traditional and digital marketing, market segmentation and research²

5 BUILDING SUPPORT

Augment Development with new Major and Planned Giving Officer allowing the team to:

- Begin a planned giving campaign
- Expand Chairman's Club membership
- Build Director's Platinum Membership (\$10,000+ level)³

¹A revised Acquisition Plan is being developed with the Collections Committee in 2018.

²A full Marketing Plan was presented to the Board by the Director of Marketing and Communication in December, 2017.

³A detailed plan for Development and Planned Giving was presented to the Board by the Director of Development and the Major and Planned Giving Officer in November, 2017.





Isabel Bishop, American (1902-1988), *Hearn's Department Store-Fourteenth Street Shoppers*, 1927, Oil on canvas, 9 1/2 x 11 1/2 in., Signed lower right, Museum Purchase, 2015.2

OPERATIONAL ISSUES

1. Enhance our Organizational Culture

We will develop a Professional Development Program for the summer of 2018 – a training program designed to improve communications, efficiency, and energy across the institution, and to give staff awareness of the Museum's business model. This program will be driven by our strategic priorities, which will inform staff and volunteers, drive our systems for monitoring and measuring our performance, and directly impact our visitor experience.



“If I could say it in words there would be no reason to paint.”

EDWARD HOPPER



William Wegman, American (b. 1943), *Lying Dog*, 1994, Color Polaroid, 3 panels each 24 x 20 in.; overall 24 x 60 in. (framed)
Museum Purchase with funds provided by the 20/20 Vision for the Future Fund, 2010.4

2. Improve the Visitor Experience

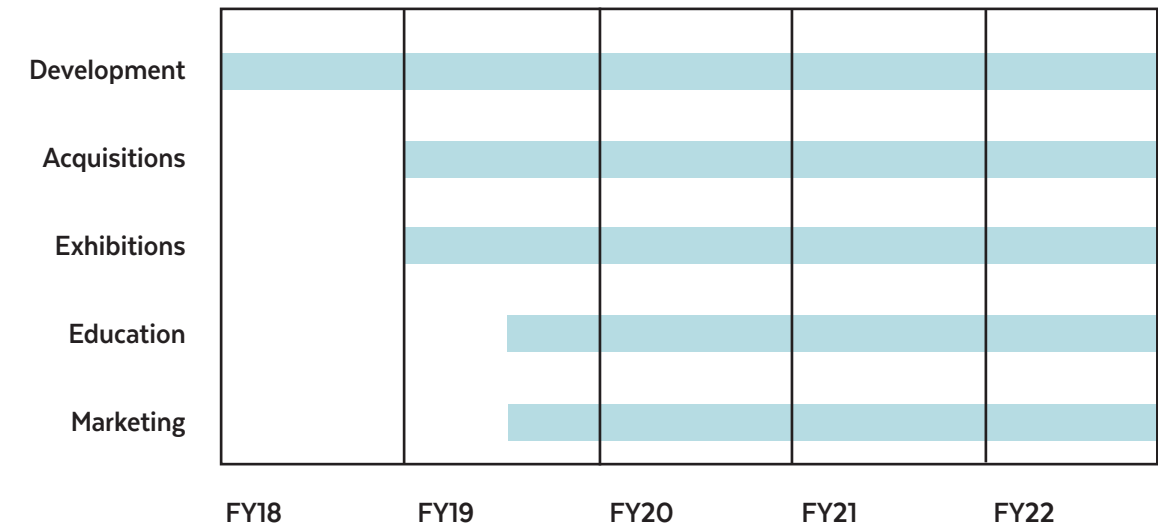
Museum goers today expect and deserve excellent service throughout their visit. Florida is home to the Disney Institute which provides world-class education for customer service – a perfect training ground for the entire Museum staff.

3. Develop the Virtual Museum

Technology impacts every department of the Museum from the management of finances, collections, and membership to the public interpretation of works and the Museum website, which is increasingly the first point of contact. The Museum will develop a phased technology plan to integrate more advanced systems into its operations and public presence with the understanding that museums occupy a rare space in the 21st century where unique and authentic objects take precedence over virtual experiences.



TIMING AND SEQUENCE



ACTION TAKEN IN 2017-2018

As this plan was being completed...

- A revitalized Development program began with the addition of a Major and Planned Giving Officer.
- The exhibition schedule was set through FY 2020 with high impact shows, and with national and international partners.
- The Museum's newly appointed Curator of Modern and Contemporary Art began working on more ambitious exhibitions with longer lead times, allowing for scholarly research and the development of sponsorship and marketing campaigns.
- A new Director of Education joined the Museum in February of 2018. Public programs will now be developed in concert with the curatorial program, and the many activities of the Education Department can be sharply focused on excellence and mission.

The Museum will present a major exhibition of Pre-Raphaelite art accompanied by humanities programs focused on the Victorian era in the second half of 2019. This coincides with the Centennial of Vero Beach and will be a launch moment for the Museum.

PRECEDING PAGE: Deborah Butterfield, American (b. 1949), *Saltbox*, (detail), 1995, Bronze, 82 x 89 x 30 in. Museum Purchase with funds provided by the 20/20 Vision for the Future Fund, Mr. and Mrs. Henry G. Stifel, Mr. and Mrs. Warren L. Schwerin, and Mr. and Mrs. David K. Welles; with additional support from Mr. and Mrs. Nicholas M. Evans, Mr. and Mrs. William H. John, Mr. and Mrs. James W. Titelman, Mr. and Mrs. Paul A. Becker, Mr. and Mrs. Robert Broadbent, Mr. Martin Weinberg and Mr. and Mrs. Henry M. Woodhouse, 2007.006



impact

By the third year of implementing this plan, VBMA will be well on its way to being a vital cultural destination on Florida's central Atlantic Coast, and a national leader in presenting great art and a full spectrum of related educational activities. These efforts reflect a commitment to:

IMPACT: Locally and nationally

EXCELLENCE: Of art collected, exhibited, and of attendant educational programs

SCHOLARSHIP: As the basis of our curatorial and humanities programs

FOCUS: On mission

A NOTE ON METRICS

The detailed plans that underpin the five strategic initiatives (footnotes 1-3 on page 19) outline a number of clear objectives, particularly relating to Development – an area of immediate action. For example, we will strive to achieve 50% growth in participation in our Planned Giving campaign over the next three years, and 25% growth in overall membership over the next five years. Our ultimate goal with planned giving is for one-third of our operating revenue to come from endowment – a high bar since our budget will be increasing. Hence, the sustained nature of this campaign.

As we increase investment in marketing and advertising (strategic initiative 4), we will be in a better position to conduct audience research and establish goals for segmented audience growth. Increasing our social media activity and brand visibility will build overall attendance and membership.

Additionally, the Museum will begin to project attendance for special exhibitions and tie this to admissions to better anticipate earned income. The new Director of Education will establish metrics to evaluate the impact of our broad array of community partnerships, collaborations, and educational programs. These metrics will be added to our plan in future iterations.



Candida Höfer, German (b. 1944), *Sankt Maximilian Düsseldorf I*, 2012, Chromogenic print, Paper: 70 ⁷/₈ x 67 ¹/₂ inches, Framed: 72 ⁷/₈ x 69 ¹/₈ inches, Edition 4 of 6 with 3 APs (#4/6), Museum Purchase with funds provided by the Athena Society, 2017.3

focus

MUSEUM HISTORY

First meeting held at the home of Jean and George Armstrong to discuss development of a museum/art center



1978

First fundraising event is held at Riverside Theatre on December 16, followed by reception at John's Island

Alliance for the Arts, Inc. receives its 501(c)(3) status and formalizes agreement with the Vero Beach Art Club to raise funds for a building, which would house galleries, an auditorium for humanities programs and meetings, and studios for art classes



1981
First Children's Art Festival

Lecture Luncheon Series initiated by Leonor L. de Gonzalez. Series speakers included George Plimpton, Edward Albee, and Kurt Vonnegut

First film series offered

Capital Campaign began

1982

1983
Alliance for the Arts, Inc. changes its name to the Center for the Arts



Outdoor Sculpture Studio renovated making it the most complete foundry and fabrication facility on Florida's East Coast

1986

Public opening of Center for the Arts held on February 1

Regional center for teaching art, humanities and appreciation of art

Artists in the Schools program initiated. Holmes Gallery exhibitions included: *William Merritt Chase and Robert Henri: American Master Painters*; *Two Centuries of American Folk Art: Nineteenth and Twentieth Century Masterworks from the Collection of Robert P. Marcus*; *20th Century Masters of Photography: 1900-1985*



Alma Lee Loy with George and Jean Armstrong (1986)



Year-round film series inaugurated

Music series inaugurated

1989

1992
Renovation of Ecclestone Library (named in memory of E. Llwyd Ecclestone)



Campaign for new building expansion with original goal of \$2.5 million raises \$6,000,000

Doubles size to 54,000 S.F.: New entrance, galleries, Great Hall, and studio space



1996
Accredited by American Alliance of Museums (AAM)

1997

1999

MUSEUM HISTORY



Name change to Vero Beach Museum of Art



Vero Beach suffers tremendous damage from Hurricanes Frances and Jeanne

Beckwith Sculpture Garden opens

Re-accredited by AAM



Laura and Bill Buck Atrium opens

New family programs launched: Birthday pARTies, Stroller Tours, Treasure Hunts, Smart Zones, and Artful Storytime

Completed renovation of Leonhardt Auditorium

Launched Art for Health's Sake

Launched community partnership with the Learning Alliance



30th Anniversary Celebration



2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2014 2014 2015 2016 2017

Athena Society formed to acquire art for the permanent collection



Museum accepted into Association of Art Museum Directors

New Peter and Pat Thompson vestibule opens



\$9 million Capital Campaign completed providing state of the art 20,000 S.F. Exhibition wing and Titelman Gallery

Museum begins charging admission fee



Launched endowment campaign

Museum receives \$9 million endowment gift from Fowler Estate for exhibitions and acquisitions

Celebrated successful conclusion of Endowment Campaign



excellence



“Art washes away from the soul
the dust of every day life.”

PABLO PICASSO

VERO BEACH MAINLAND





Richard Estes, American (b. 1932), *Amsterdam Avenue and 96th Street*, 1995, Oil on canvas, 36 x 60 1/8 in., Museum Purchase with funds provided by the Athena Society, 2015.1



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