

Executive Summary

Galleries and museums appoint a board to assume the governance responsibilities and roles of the institution whose collections are held in public trust. Consequently, board members have a fiduciary responsibility to protect and manage the property of others. A diverse group of individuals forms a board or trust, but ultimately institutional ownership affects the composition. The mode of governance for academic galleries and museums is generally established as an arm's-length entity to ensure the operations of the institution act independently from its parent organization. Academic galleries and museums are typically associated with a college or university. The student body is a significant constituency of these institutions. Additionally, the mission of an educational entity is enhanced since this opportunity gives the student significant leadership development experience. Inviting student representation on its advisory board is a natural outgrowth of this stakeholder group. Academic galleries and museums need a trustee body independent from its parent organization with student representatives in an advisory capacity.

This paper considers the relevance of this topic to the field, presents findings from a survey in order to grasp precedent of student representation on advisory groups at academic galleries and museums, and provides guidelines of established best practices to aid professionals in the development of policies and procedures about student representation on a board of trustees. Additionally, The George Washington University (GWU) is utilized as a case study of boards with student representation, and simultaneously addresses this issue of self-determination in relation to its forthcoming university museum and transition of The Textile Museum to the GWU campus in this unique partnership beginning in the fall of 2014.

The things that make a museum good are its purpose to make a positive difference in the quality of people's lives, its command of resources adequate to that purpose, and its possession of a leadership determined to ensure that those resources are being directed and effectively used toward that end.
- Stephen Weil¹

Field Relevance

Galleries and museums appoint a board to assume the governance responsibilities and roles of the institution whose collections are held in public trust. Consequently, board members have a fiduciary responsibility to protect and manage the property of others. A diverse group of individuals often forms a board or trust, but the institution's ultimate ownership can affect the composition. "Boards have to shape themselves to fulfill this basic desire [to do what is best for the organization], and to test what they do and how they do it against the standard of the organization's best interest. There is no one simple way to what's best. Boards looking for a simple formula will be disappointed."² The mode of governance for academic galleries and museums is established as an arm's-length entity to ensure the operations of the institution act independently from its parent organization. An exemplary relationship between a campus gallery/museum and its parent organization is one with a supportive campus culture and structure that integrates and nurtures a commitment to the campus gallery/museum because it is a collaborative and interdisciplinary learning environment.³ Academic galleries and museums are typically associated with a college or university (a relatively small percentage are associated with a foundation) whose significant constituent is the student body, thus inviting student representation on its advisory board.

...academic museums share a unique mandate: they are partners in education. As such, college and university museums have evolved in tandem - not always easily - with their parent organizations to support the educational goals of the parent. These museums today are multi-facet sites for object-based learning, research,

professional training, and interdisciplinary collaboration, and they play a more vital role than ever in advancing the work of their parent institutions. ...they can be campus leaders in fostering interdisciplinary collaborations and forging new directions in education.⁴

Colleges and universities should concentrate on preparing students for the world of work through concrete and practical studies as well as hands-on experiences.⁵ A diverse representation approaches a board with perspectives of a broad range and scope in order to take fiduciary responsibility of the institution with decisions in its and its members best interest.⁶

Corinne Glesne authored a report to The Samuel J. Kress Foundation known as The Campus Art Museum: A Qualitative Study that features several articles, one focused on its role in curriculum. “Origins of the term museum lay in the ancient Greek word for the abode of the muses, or the nine sisters who were the offspring of Zeus and Mnemosyne (memory). As the children of Memory, the muses are closely associated with the act of thinking and remembering, essential aspects in the process of learning and creativity.”⁷ In the 1960s, funding sources (private and public) insisted that museums incorporate education in their mission because it would advance social consciousness of the greater public. Simultaneously, campus galleries and museums became interested in becoming self-governing.⁸

The change from a collections-driven to an education-centered museum has had significant consequences for how museums represent themselves. ‘The collection holdings are no longer viewed as the primary measure of value for a museum; rather, the relevant and effective role of the museum in service to the public has become the core measuring stick.’ Nonetheless, even in the first decade of the twenty-first century this educational outreach was more to the community and its schools than to students in non-art disciplines at the college or university. Signs indicate, however, that the art museum is once again becoming a site of teaching and research on college and university campuses, but this time, not for art departments alone. ‘Campus museums may become privileged places for pedagogical innovation...success requires flexibility and resources.’ This report

seeks to address ways in which these pedagogical innovations are taking place, with and without extra funding.⁹

Student advisory boards/councils, or representation on an academic gallery/museum's independent trustee body, links the institution with academic professors and other students without monetary cost to the gallery/museum's allocated budget. The permanent staff invests time in the development of students and receives valuable services in return.

Students learn through their work.

The work often changes for students, providing them with multiple experiences in the museum. An interesting paradox is that some of the museums with the fewest resources rely heavily on students' input and work to remain active. As a result, those students appear to receive even more responsibility and experiences in museum work than in museums with more resources and these students are excited about their opportunities.¹⁰

This work can aid in the students' decision about a career, further education, and/or a major through the means of an internship, job, or future membership on a board.

The Cultural Policy Center at the University of Chicago conducted a study in the summer of 2012 that brought together a group of campus art museum directors and outside experts to have a discussion about campus art museums in the 21st century. The resulting paper offers this premise: "academically affiliated art museums need to continually demonstrate their academic core value to their host college or university, and serve both students and faculty as core constituents while also serving a wider public."¹¹ This generation's "ethos is ever more participatory, interactive, and focused" therefore campus galleries and museums need to execute beneficial strategies that captivate and connect to its students.¹² Student involvement on an advisory trustee body at an academic gallery/museum has the potential to be one of these strategies that would be rewarding for both parties. Participation in projects such as with collections, finances, and programs,

allows students to utilize and subsequently build problem solving and critical thinking skills while simultaneously contributing to a cultural institution.

Findings

A combination of demographic, dichotomous, single-answer multiple choice, multiple-answer multiple choice, and open-ended questions was circulated via the SurveyMonkey platform to the Association of Academic Museums and Galleries (AAMG) Listserv (AAMG-L) with the purpose of gaining an understanding of current practices regarding student representation on the trustee body at academic galleries and museums. Please see page 21 for the list of questions provided to survey participants. A secondary source made the following statement about conditions of a successful campus gallery/museum in relation to its parent organization.

A few of the museums [in the study] have an academic advisory council or a faculty committee made up of professors from various disciplines. Through this means, the museum director, staff, and faculty can work on exhibition and curriculum planning and inform other faculty about potential uses of the museum. Most museums also work with student advisory boards or committees whose main function is to plan and facilitate museum events for students.¹³

The majority of received responses in the conducted survey came from professionals in leadership roles at academic galleries and museums. The results provide insight into current practices and the designated high level of responsibility of respondents gives the data additional validity. The parent organization of the academic gallery/museum was predominantly (70%) a public college or university, versus a private one or a foundation. This fact does not disqualify the data, but strictly provides value in its narrow information. There was no consensus of respondents to the next question pertaining to the participant's academic gallery/museum's alignment in the parent organization's structure; a single pattern did not exist. Some example responses included

Human Resources, academic disciplines (such as art history or one of the natural sciences), or the dean of the institutions liberal arts school. The informational value to take away is that there is no consistent structure. This analysis summarizes the generic background information necessary to understand the respondent pool.

Academic galleries and museums need an independent trustee body that is advisory in nature. The remainder of data collection focused on participants who responded affirmatively to the question “Does the academic gallery/museum that you represent have an independent trustee body?” It is assumed that this “independent trustee body” is separate from the group of individuals governing the parent organization. An even split existed between survey participants; no conclusive analytics can be deciphered to determine best practices in the industry. Approximately 80% of the respondents that represent a gallery/museum with an independent trustee body provide an advisory role compared to a governing one. “Governing” role implies that the academic gallery/museum operates independently (decisions made by directions of museum staff and fewer parent organization approvals) of the parent organization, which contradicts the typical arm’s-length operating model. With an independent trustee body, the academic gallery/museum can leverage a greater scope of influence. An advisory nature is preferable because it allows trustee decisions to be recommendations in the governance hierarchy of the parent organization.

Student representation existed on varying levels according to the majority of participant responses. A majority of student representatives are nominated and elected by academic gallery/museum trustee body members. The trend appeared to have approximately two (2) representatives, with a single respondent outlier having a

committee of ten (10) students. This data reflects the short-term and transient nature of students. The parent organization has an obligation to provide students with leadership development not just an academic education. That experience helps in the preparation for life post-graduation. Student representation on a trustee body at an academic gallery/museum provides this opportunity. There are five (5) key roles that a student could participate on a board: collections, curatorial/interpretation, business, marketing, and public relations.

In looking at the individual participant responses (the aforementioned was gathered from the survey summary) several anecdotes are worth mentioning. The Director of the University Art Museum at Colorado State University, a large and public western state educational institution, noted that “We used to have student representation at [the] graduate and undergraduate level [but] discontinued as [the] advisory board moved towards more development work.” This academic museum removed students from its trustee body in order to focus on a business model that will raise funds for the museum. This data reflects a deterrent in student participation: lack of a business and fundraising network. However, Maureen Robinson, founder of the education program of BoardSource and consultant about governance in the nonprofit sector, writes that, “It is important to build a little forgiveness into the expectation that all members of the board will be fund raisers. By defining success with a tolerance for variations in skill, temperament and culture, all board members can feel competent, even if not all will ask for a big gift.”¹⁴ Perhaps the academic institution has a program (certificate, graduate, minor, etc.) in museum studies that may offer fundraising courses thus making student representation on a board beneficial. At a minimum, students could be required to pay a

membership fee like other members, but at a discounted rate. Furthermore, the Director of the Loyola University Museum of Art, a small private university, stated that it reports to the President of the university. Additionally, this museum has a unique student committee of approximately ten (10) members that represent each department in the museum. Only one museum gave advisory board students with responsibilities monetary compensation. These outliers simply reflect an unusual circumstance that does not appear to be the common practice within the industry. However, it could be the perfect fit for another specific institution because each academic gallery and museum is unique.

The final request for information in the survey posed the question “In your professional opinion, should student representation exist on the trustee body at academic galleries/museums?” One director indicates “no” for liability reasons unless it is advisory in nature. Similarly, an assistant director noted that voting rights of student members are limited - they cannot vote on deaccession requests and personnel matters. The Associate Director of the University of Iowa Museum of Natural History indicated that while the museum does not have an independent trustee body of the parent organizations, s/he does believe that student representation should exist. “Students staff our galleries and events and work on collections, exhibits, and education projects. They have great ideas and deserve to have a voice in strategic planning and decision-making. And student representation is a way to help reach an undergraduate population that makes up less of our audience than you’d think given their predominance on campus.” The Director, who is also a Professor of Art, of the University Galleries at the University of Nevada at Reno, another large and public western state educational institution, is of the opinion that student representation should exist on a trustee body at academic galleries/museums in a

non-voting capacity. There would need to be restrictions on student voting. An independent trustee body with student representation does not currently exist. The risk of student voting creates the potential for liability. A student could be the deciding vote on matters such as approving budgets and expenditure or reviewing audit committee work and the institution's overall financial state that could lead to a public relations disaster or worse, a lawsuit. Decisions of the independent trustee body at academic galleries/museums do not have to be unanimous so one student vote may not effect the outcome if limited to a minimal number. It should be kept in mind that the board is a single entity when faced with legal liability. The Director of Visual Resources at the Yale University Art Gallery, a prestigious private academic institution, stated "...I can see the possibility of there being student representation on the Board [independent trustee body in this case]. The issue would be the revolving nature of students. Would it be limited to graduate level students, or involve undergraduate. What role would they play." An inherent limitation of student representation would be a lack of institutional knowledge and memory, as well as the need to constantly train. Additionally, his/her/their decisions may not be in the best long-term interest of the institution. However, the experience for the student outweighs the revolving nature and a mentor program with a prior-experienced student, other board member, or gallery/museum director (or combination of all/some) can aid in resolving the training conundrum.

Opinions

At a minimum, goodwill is an assumed quality in any board member. Further, "they also bring, or have potential to bring, other assets - at a minimum their time and their experience, either personal or professional."¹⁵ Aside from the related academic discipline

of the gallery or museum, such as art history or natural sciences, students can be effective in other capacities such as finance, public relations, or web content. Perhaps the most important quality of any trustee is his/her commitment and vested interest in the institution. It can be argued that students hold a laissez-faire opinion of the gallery/museum associated with his/her academic institution, but to make a generalization would be unfair of the future's leaders and those who simply appreciate art. A student at the University of Arizona is completely aware of the existence of the University of Arizona Museum of Art given the following first hand description:

What's great about the Kress Collection is that when you walk into that space and you see the religious art and the figures, it's just, you feel like, oh, like wow, this is very beautiful... even though I'm not religious, I still appreciate it. My favorite thing... is Friday afternoons, they have [a] guitar playing and that is amazing... They have chairs in the Kress Gallery and everyone sits in it, there are so many people sometimes that they're standing, and the guitarists play and its really amazing with the backdrop of the Kress Collection.¹⁶

Academic galleries and museums need to attract students on their own terms. Student involvement on a trustee body satisfies students who “seek opportunities for more engaged, fluid participation, ‘insider’ access to the process as well as the ‘products’ of culture, an authentic voice for themselves in the experience, and modes of interaction that are not mediated by the traditional, hierarchical structures of authority.”¹⁷ Maureen Robinson wrote that “[t]he chances are high that some members of the nonprofits board are as unclear about their role, as confused about their responsibilities, and as unable to differentiate between what they want and what is in the best interest of the organization as the members of any other board.”¹⁸ However, for any board member to be effective, the director and staff must state explicitly what is expected (generous donations, good fundraisers, moral support, takes ethical duties seriously, willingness to work, wisdom,

etc.) of his/her service by way of clarifying “what the responsibilities and work of each should be” and generating “a uniformly high level of competency with each of them.”¹⁹ On the contrary, all board members need to know what is not expected of them. “Board members who regularly fail to attend meetings, making quorums difficult to achieve, also effectively incapacitate the board. To a lesser but still serious degree, board members who fail to prepare for meetings, making it necessary for meetings to become tutorials, are as guilty as the unruly in undermining the board.”²⁰ Students can only be successful in producing a desired or intended result if it is understood what is expected of them. Two examples of a meaningful assignment from active campus museums with student representation on the advisory board are from Duke University and the University of Mary Washington:

The Nasher Student Advisory Board (NSAB) of the Nasher Museum of Art at Duke University is comprised of undergraduates, graduate students and professional students who serve as the student voice of and for the Nasher Museum. The NSAB acts as a bridge between the widely diverse student body and the Nasher at Duke. The NSAB fosters student ownership of the museum, advises museum staff on effective ways to engage the student body, and is proactive in promoting the museum throughout the Duke community and beyond. (<http://nasher.duke.edu/university-students/#nsab>)

The gallery advisory representative serves as the student liaison between art history and studio art majors and the UMW Galleries. He or she must attend all gallery committee meetings (see the chair of the Art Advisory Committee for dates), as well as department meetings (dates listed in the calendar at the front). Students interested in applying for this position must contact the department Chair. The department faculty will select a representative in late spring (for the following academic year) out of those who submit their names to the Chair. (<http://artarthistory.umwblogs.org/studio-art/professional-practices/student-representatives/>)

Outright, any board performs in a functional, legal, and symbolic dimension. The functional dimension consists of the three controls of charitable corporations: duty of care, loyalty, and obedience. Students can meet the duty of care by attending meetings

regularly and discussing decisions from a candid and well-informed perspective. Loyalty from student representatives includes awareness of the institutions potential conflicts and comprehension of how to avoid them and handle them when necessary in order to uphold integrity for the benefit of the public. Obedience entails adherence to the institutions founding documents of mission, vision, and other plans. If student representatives are provided the proper preparation about these principles, they can be well informed when being vocal. The legal dimension requires being a steward for the best interest of the public, but is overall a facet which students cannot be held legally responsible for because they should not be given the opportunity to make decisions that jeopardize the benefits of being a charitable corporation, such as tax exemption. At the parent organization level, students cannot sign off on vendor contracts for events on campus for similar legal reasons. Symbolically, the board is a leadership body and can facilitate leadership development for students because it is a practical application of theoretical concepts.²¹ As Brian T. Allen, author of the article *Constituencies of an Academic Art Museum* in *A Handbook for Academic Museums*, says that school's administration will appreciate the "intellectual impact that goes beyond the realm of the traditional" if students are given opportunity to cultivate their leadership skills in a governance setting where they are responsible.²²

A meeting is a formal setting that brings two or more people together as an assembly for a common purpose.

Board meetings are the starting point and the foundation for a good board and effective governance. The meeting is the place at which theory can most obviously and most easily be converted to practice [and should be conducted in a way] that presents the real issues fairly, allows for thoughtful and respectful discussion (even disagreement), and yields decisions that further the best interests of the organization and the people it serves.²³

A meeting is the most probable time when a new student member can become intimidated. Typically, the younger generation in a mix of professionals is the group that often struggles to deal with older, successful people because they do not immediately view them as colleagues. They shy away from participation because they do not want to “misbehave” or act unprofessionally in the eyes of the established board members. As the cliché says “the only stupid question is the one not asked” which should be emphasized to student representatives because, “in principle there are no stupid questions. Asking questions is the only way to learn something. ... A corollary...is the general rule that if one person doesn’t see it or get it or understand it, the chances are high that he or she is not alone in the confused state.”²⁴ Additionally, the student should have the following understanding:

The chair needs to help the board review where the decision stands, test to see that the discussion has been complete, and identify whether a consensus is emerging. If the chair feels that the board has all the information it needs and has had adequate time to discuss an issue, he or she has to resist unproductive requests for additional information, limit repetitive discussion, and call the question.²⁵

As Maureen Robinson writes, “People are asked to speak up and speak clearly so that all points of views, concerns, and objections are put where everyone on the board can consider their merits and weigh their value.”²⁶ If a student has been selected to the board of an academic gallery or museum, he or she should be comfortable speaking his or her mind as a representative of the institution’s main constituent.

A subset of board meetings is board committees where student representatives have the most benefit. They can flourish in this subset leadership development opportunity because of the smaller group setting.

The formation (and reformation) of board committees appears to be an honorable

effort to distribute the work of governance more equitably among members and make use of board members' expertise or their appetite for specific areas of the board or organization's work. ... A board committee can provide a level of engagement with an aspect of the board's larger responsibilities or with a specific issue that is difficult with the full board. ... The full board does not relinquish its responsibilities for the planning and oversight... Rather, by creating the committee, the board is calling on a few highly engaged and knowledgeable board members to monitor...issues in greater detail and in greater depth on the board's behalf. ...makes it possible for complex aspects of...performance to be properly understood and presented to the board in a cogent manner.²⁷

Leadership and professional development is one of the many purposes of colleges and universities. Aside from an education, the academic institution has a priority to prepare the students for their future post-graduation. In order to have successful careers and lives, the students need a variety of experiences. A role on a board committee at an academic gallery or museum can be an excellent opportunity to obtain practical experience.

Committees can provide a set of platforms within the board on which various members can demonstrate their commitment to the work and their capacity for leadership. ...allows individual board members to demonstrate to their peers their diligence and good judgment. This helps to build the confidence and trust that a leader will need from the board to be effective.²⁸

A student studying graphic design can collaborate with a colleague studying communication to aid in the cultural institutions marketing endeavors - with a student perspective they know what attracts their peers. Undergraduates studying business administration, or more specifically accounting or finance have the opportunity to observe and participate in an audit committee including the interactions of oversight and responsibility on budgets and financial reporting and provide a critical evaluation. Student representatives should feel comfortable actively participating in free and open discussion in order to provide serious and substantial input.

To aid in the creation of a comfortable board environment, the student needs a foundation via the means of a formal orientation and mentoring program. An orientation

for a student trustee should include the following at a minimum:

1. Exclusive meeting with the academic gallery/museum director to discuss existing challenges and opportunities
2. Meet the academic gallery/museum staff or only senior staff depending on employee size, but especially the person in charge of the museum's most public face
3. Tour of the behind-the-scenes areas, especially collections in the company of the curator/registrar, and public areas
4. Be walked through the academic gallery/museum's founding documents and budget

“The effectiveness of the orientation program is directly related to the amount of time it will take a new trustee to feel comfortable as part of the board team.²⁹ If there is one student representative, there should at a minimum be a second, seasoned student trustee that can act as a mentor. “Such an arrangement provides continued reinforcement of the orientation materials and important issues and gives the new member a sympathetic ear that can listen to new ideas before they are laid before the full board. The mentor can evaluate the new trustee's performance and help him[/her] adjust the work of the board, his[/her] new responsibilities, and his[/her] new colleagues.”³⁰ A new student trustee needs a seasoned board member and another student trustee as mentors. These mentors need to reach out to the new student trustee before his/her first board meeting in order to prepare him/her. These mentors should also emphasize to the new student trustee that they are there for support in all ways and hope that the new student trustee can learn from their experiences.

Case Study

The George Washington University (GWU) positions itself in the academic world with a responsibility to not only educate, but also offer chances for student participation in career development and leadership. Students at GWU receive an incomparable

prospect to work-study the leaders and professionals that suit individual interests. This opportunity allows students to shape the future.³¹ A component of GWU's commitment states that "We strive to provide an environment where knowledge is created and acquired and where creative endeavors seek to enrich the experiences of the global society. ...our students receive hands-on experience as they explore nearly any avenue of personal interest. ... They allow us to prepare the next generation of leaders."³² Given this preface, GWU acts as a case study for interviews with a student representative on an advisory board at GWU and the Director of the GW&Textile Museum.

Ari Massefski (CCAS/SMPA BA'15) represents the student body at large on the George Washington Alumni Association Board of Directors (GWAA). A comprehension of his experiences as an individual currently representing students on a GWU board is important for this study of museum governance best practices. The Student Association President appointed Mr. Massefski student representative. "In that position, my role is to bring a student voice to the conversation during GWAA meetings and discussions to ensure that perspective of current students (future alumni) is brought to the table."³³ His point about how GWU's current student body is the near term future alumni attests to the fact that their perspective is presently important to achieving the mission of the GWAA and the daily work of the Office of Alumni Relations. Mr. Massefski was able to provide an example of the student voice that he contributed last November (the first meeting of the GWAA after GWU decided to discontinue the alumni bricks program³⁴). "Understandably, many of the alumni representatives in the room were concerned about the discontinuation of this program, and I was able to provide the people in the room with the perspective of current students relation to the discontinuation of the program."³⁵ Mr.

Massefski was also asked to respond to the following statement: One argument for student representation on boards at academic institutions is the professional development it can provide to the student. His reaction was positive.

Absolutely. Serving on the GWAA board has given me the opportunity to network with people who I otherwise would not have met, and who, as GW alumni, are uniquely interested in learning more about the professional pursuits of current GW students. I've connected with them on LinkedIn, corresponded with them via email, and sought their advice about plans for my remaining time at GW and after I graduate.³⁶

He believes that none of the decisions made by his organization have put students at a disadvantage, but conversely all have benefitted alumni, current students, faculty, parents, and staff. He does not feel that any drawbacks exist with his commitment to be a student representative on a board at GWU.³⁷

Serving on the GWAA Board of Directors has been a wonderful opportunity because it has allowed a voice that might traditionally be underrepresented in meetings about alumni relations to be a part of the conversation. Working with the GWAA in addition to my other roles on campus has also given me the opportunity to speak with current students about the work that the GWAA and Office of Alumni Relations are doing. This is an area about which many current students (especially undergraduates) are uneducated, and working with the GWAA has given me the opportunity to tell other students about the opportunities that await them after graduation.³⁸

Overall, Mr. Massefski has had a confident, constructive, encouraging, and progressive experience as a student representative on an advisory board at GWU.

Likewise, the considerations and thought process behind decisions of Museum Director John Wetenhall in the crucial development phase of the new museum are integral in the success of its future board and provide an interesting perspective of student trustees. Director Wetenhall was provided an abridged version of the survey circulated to the AAMG-L. While the partnership between GWU and The Textile Museum is still unfinished, Director Wetenhall reports to the Office of the Provost (GWU) and the

current Textile Museum Board of Trustees. He agreed that the GW&Textile Museum should have a trustee body that is independent from its parent organization's governing board. Upon completion of the partnership, Director Wetenhall will continue to report to the Office of the Provost and the new advisory board of the GW&Textile Museum, both GWU entities.³⁹

The new advisory board of the GW&Textile Museum will be comprised 50% of Textile Museum representatives and 50% GWU appointees that will have more authority than simply guidance.⁴⁰ As Director Wetenhall said, "Legally GWU has a chain of command up to the GWU's Board of Trustees, but the new advisory board has 'financial/political' authority."⁴¹ This authority will not hold up in a court of law, but its results in decisions that have direct and immediate impact on the GW&Textile Museum. Director Wetenhall does not believe student representation on the GW&Textile Museum's new advisory board is a first priority (however he will welcome it), but he has an unusual circumstance in which a graduate student is on the same payroll through the Presidential Fellows and has been delegated the task of "student liaison." The GW&Textile Museum has also informally met (and will continue to do so) with about 15 leaders of student groups at GWU for advice about effective and successful methods of engaging the student community.⁴²

Director Wetenhall believes that an academic gallery/museum advisory board with high financial expectations would be fortunate to have a single student representative. Boards not as concerned with individual contributions and fundraising should consider two (2) or three (3) student representatives that are nominated and elected by a committee of the advisory board with terms of two (2) or three (3) years. The

new advisory board of the GW&Textile Museum will likely have high financial expectations because of the Textile Museum's Board of Trustees present culture.⁴³ Board culture is very integral to Director Wetenhall. He believes that "Student representatives should become acquainted with the board members informally through social events because they will inherently influence board members thinking to a university context when it comes to decision-making. Board culture is effective for the interaction among themselves and staff outside of committees."⁴⁴ In regards to the other responsibilities of student representatives that were also provided to the AAMG-L, Director Wetenhall said they should:

1. Advise the Director in effective ways to engage the student body
2. Attend the new advisory board meetings of the GW&Textile Museum
3. Promote the GW&Textile Museum throughout the parent organization and local community
4. Serve as a student constituency voice of and for the GW&Textile Museum
5. Vote on the new advisory board matters related the GW&Textile Museum

Director Wetenhall clearly stated that the role of student representatives should have this view point: bound by the same general board member duties (care, loyalty, and obedience) in addition to a specific student agenda.⁴⁵ Overall, Director Wetenhall was very enthused about this topic and eager to determine the best way to engage the GW student body with the GW&Textile Museum.

Conclusion

An industry-wide precedent best practice does not exist because each gallery/museum has unique desires and necessities. However, academic galleries and museums need an independent trustee body from its parent organization with student representatives in an advisory capacity to fulfill its mission of leadership development for students who are the main constituent. While galleries and museums conventionally have

a learning facet to their mission, those on a campus are part of a larger community whose sole purpose is to educate students and prepare them for a future post-graduation. That larger community is also the reason academic galleries and museums need an independent trustee body. With so many aspects of a college and university, the academic gallery/museum will benefit from its own trustee body with a vested interest in the success of the institution. Following an orientation and mentoring program, a student representative should feel welcome to actively participate in open discussion for the betterment of the institution from a trustee perspective.

Surveys

Association of Academic Museums and Galleries Listserv

1. What is your professional title and the name of the academic gallery/museum you represent?
2. Who is the parent organization of the academic gallery/museum you represent?
 - a. Foundation
 - b. Private College/University
 - c. Public College/University
 - d. Other?
3. Where does the academic gallery/museum you represent align in the parent organization's structure?
4. Does the academic gallery/museum that you represent have an independent trustee body? If no, please proceed to the final question; if yes, what is its title and how many members exist?
5. What is the nature of the trustee body at the academic gallery/museum you represent?
 - a. Advisory
 - b. Governing
 - c. Other?
6. Is there student representation on the trustee body at the academic gallery/museum you represent? If no, please proceed to the final question; if yes, please continue with the survey.
7. How do(es) the student(s) become a member of the trustee body at the academic gallery/museum you represent?
 - a. Apply and selected by parent organization or discipline-related department(s)
 - b. Apply and selected by academic gallery/museum trustee body
 - c. Nominated and elected by parent organization or discipline-related department(s)
 - d. Nominated and elected by academic gallery/museum trustee body
 - e. Other?
8. How many members are students of the trustee body at the academic gallery/museum you represent? How long is a student's term on the trustee body at the academic gallery/museum you represent?
9. What are the duties, responsibilities, and roles of the student representatives?
 - a. Advise academic gallery/museum staff on effective ways to engage the student body
 - b. Attend academic gallery/museum trustee body meetings
 - c. Attend parent organization discipline-related department(s) meetings
 - d. Promote the academic gallery/museum throughout the parent organization and community
 - e. Serve as the student constituency voice of and for the academic gallery/museum
 - f. Student liaison between discipline-related department(s) and the academic gallery/museum
 - g. Vote on trustee body matters related to the academic gallery/museum
 - h. Other?
10. In your professional opinion, should student representation exist on the trustee body at academic galleries/museums?

Student Representative on GWU Advisory Board

1. In general, what is your role (duties/responsibilities) on the GW Alumni Association Board?
2. Do you have voting rights?
3. Do you think you have provided value to GW? Why?
4. Has membership provided value (“opened doors”) to you? Why?
5. Have professional liability concerns/considerations been conveyed to you?
6. Has the system (nomination process and membership) worked well and been worthwhile?
7. If you could change one aspect, what would it be?

Follow-Up Questions

1. What is one example of the “voice” you have provided in conversation at GWAA meetings? I am interested in the result of a decision made that personally benefitted you and subsequently all other current students because you mention “the opportunities that await them after graduation.”
2. What is one decision made at GWAA meetings that you think puts students at a disadvantage and why?
3. One argument for student representation on boards at academic institutions is the professional development it can provide to the student. Can you provide an example of a positive experience you have received?
4. Conversely, what is the biggest drawback of your commitment to be a student representative on a board?

Director of the GW&Textile Museum

1. Where does the GW&Textile Museum align in the parent institution’s organizational structure?
2. Should the GW&Textile Museum have a trustee body independent from the parent organization’s governing board? (Remainder of survey is not applicable if answered “no”)
3. Should the nature of the independent trustee body at the GW&Textile Museum be advisory or governing?
4. Should the independent trustee body at the GW&Textile Museum have student representation?
5. Why should or should not the independent trustee body at the GW&Textile Museum have student representation? (Remainder of survey is not applicable if answered “should not”)
6. How many student should be a member of the independent trustee body at the GW&Textile Museum?
7. How long should a student representative’s term be on the independent trustee body at the GW&Textile Museum?
8. How should the student(s) become a member of the independent trustee body at the GW&Textile Museum? (select one)
 - a. Apply and selected by parent organization or discipline related department(s)
 - b. Apply and selected by future independent trustee body of the GW&Textile Museum

- c. Nominated and elected by parent organization or discipline related department(s)
 - d. Nominated and elected by future independent trustee body of the GW&Textile Museum
 - e. Other?
9. What should the duties/responsibilities/roles of the student representatives of the independent trustee body at the GW&Textile Museum? (select as many that apply)
- a. Advise the GW&Textile Museum staff on effective ways to engage the student body
 - b. Attend the GW&Textile Museum independent trustee body meetings
 - c. Attend parent organization and/or discipline related department(s) meetings
 - d. Promote the GW&Textile Museum throughout the parent organization and local community
 - e. Serve as a student constituency voice of and for the GW&Textile Museum
 - f. Serve as student liaison between parent organization, discipline related department(s), and/or the GW&Textile Museum
 - g. Vote on future independent trustee body matters related the GW&Textile Museum
 - h. Other?

Endnotes

1. Stephen Weil, Making Museums Matter (Washington, D.C.: Smithsonian Institution Press, (2002), 63.
2. Maureen Robinson, *Nonprofit Boards That Work: The End of One-Size-Fits All Governance* (New York: John Wiley and Sons, Inc., 2001), 1.
3. Stephanie S. Jandl and Mark S. Gold, ed., A Handbook for Academic Museums: Beyond Exhibitions and Education (Boston, M.A.: MuseumsEtc., 2013), 150-156.
4. Jandl, ed., 13.
5. Jandl, ed., 167.
6. Robinson, 10.
7. G. Lowry, “A Deontological Approach to Art Museums and the Public Trust” in J. Cuno (ed.) Whose Muse? Art Museums and the Public Trust (Princeton, N.J.: Princeton University Press, 2004), 129-149.
8. Corrine Glesne, The Campus Art Museum: A Qualitative Study (New York, N.Y.: Samuel H. Kress Foundation, 2012), 4.
9. Glesne, 5.
10. Glesne, 10-11
11. Tom Shapiro, Peter Linett, Betty Farrell, and Will Anderson, Campus Art Museums in the 21st Century: A Conversation (Cultural Policy Center at the University of Chicago, The Harris School, NORC, 2012), 2.
12. Shapiro, 5.
13. Jandl, ed., 160.
14. Robinson, 93.
15. Robinson, 16-17.
16. Glesne, 12-13.
17. Shapiro, 9.
18. Robinson, 19-20.

19. Robinson, 20-22.
20. Robinson, 101.
21. Robinson, 30-37.
22. Jandl, ed. 257.
23. Robinson, 45-46.
24. Robinson, 71.
25. Robinson, 54.
26. Robinson, 106.
27. Robinson, 55.
28. Robinson, 56.
29. Harold and Susan Skramstad, A Handbook for Museum Trustees (Washington, D.C.: American Association of Museums, 2003), 71-72.
30. Skramstad, 72.
31. The George Washington University, "GW Overview," About Us, <http://www.gwu.edu/gw-overview> (accessed 02 February 2014).
32. The George Washington University.
33. Luisa Dispenzirie, email message to Ari Masefski, 24 January 2014.
34. The George Washington University, "Alumni Bricks," GW Alumni, <http://alumni.gwu.edu/alumni-bricks> (accessed 02 February 2014).
35. Luisa Dispenzirie, email message to Ari Masefski, 27 January 2014.
36. Luisa Dispenzirie, email message to Ari Masefski, 27 January 2014.
37. Luisa Dispenzirie, email message to Ari Masefski, 27 January 2014.
38. Luisa Dispenzirie, email message to Ari Masefski, 24 January 2014.
39. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.
40. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.

41. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.
42. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.
43. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.
44. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.
45. Luisa Dispenzirie, phone interview with John Wetenhall, 12 February 2014.

Bibliography

- Association of Academic Museums and Galleries Listserv, survey by Luisa Dispenzirie, SurveyMonkey, 21 October 2013.
- Adams, Roxanna. Foundations of Museum Governance for Private, Nonprofit Museums: Resource Pack (Washington, D.C.: American Association of Museums Technical Information Service, 2002)
- Dispenzirie, Luisa. Email interview with Ari Masefski on 24 & 27 January 2014.
- Dispenzirie, Luisa. Phone interview with John Wetenhall on 12 February 2014.
- Fremont-Smith, Marion R. Governing Nonprofit Organizations: Federal and State Law and Regulation (Cambridge, M.A.: Belknap Press of Harvard University Press, 2004).
- Glesne, Corrine. The Campus Art Museum: A Qualitative Study (New York, N.Y.: Samuel H. Kress Foundation, 2012).
- Jandl, Stephanie S. and Mark S. Gold, ed. A Handbook for Academic Museums: Beyond Exhibitions and Education (Boston, M.A.: MuseumsEtc., 2013).
- Janes, Robert R. and Gerald T. Conaty, ed. Looking Reality in the Eye: Museums and Social Responsibility (Calgary, A.B.: University of Calgary Press, 2005).
- Lord, Gail Dexter and Barry. The Manual of Museum Management, 2nd ed. (Lanham, M.D.: Altamira Press, 2009).
- Lowry, G. "A Deontological Approach to Art Museums and the Public Trust" in J. Cuno (ed.) Whose Muse? Art Museums and the Public Trust (Princeton, N.J.: Princeton University Press, 2004).
- Malaro, Marie. Museum Governance: Mission, Ethics, Policy (Washington, D.C.: Smithsonian Institution Press, 1994).
- Robinson, Maureen. Nonprofit Boards That Work: The End of One-Size-Fits-All Governance (New York, N.Y.: John Wiley & Sons, Inc., 2001).
- Shapiro, Tom, Peter Linett, Betty Farrell, and Will Anderson. Campus Art Museums in the 21st Century: A Conversation (Cultural Policy Center at the University of Chicago, The Harris School, NORC, 2012).
- Skramstad, Harold and Susan. A Handbook for Museum Trustees (Washington, D.C.: American Association of Museums, 2003).
- The George Washington University. "Alumni Bricks" in GW Alumni. <http://alumni.gwu>.

edu/alumni-bricks (accessed 02 February 2014).

The George Washington University. "GW Overview" in About Us. <http://www.gwu.edu/gw-overview> (accessed 02 February 2014).

Weil, Stephen. Making Museums Matter (Washington, D.C.: Smithsonian Institution Press, 2002).