



Los Alamos Museum of Art



Business Plan

January 2020

LAMOA

Los Alamos Museum of Art Business Plan

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Executive Summary

The Los Alamos Museum of Art is a non-profit 501(c)(3) tax-exempt organization. It was formed to preserve and present individual works and collections of art and the stories behind them, and to promote the joy and appreciation of art through direct experience, observation and dialogue. We plan to offer dynamic and evolving exhibits and programs with hands-on learning and participation. We will incorporate all of the arts. Our initial focus is to preserve and present the Legacy Art Collections of our community's well-established collectors and the Heritage Works of Art created by our region's well-established artists.

The Los Alamos Museum of Art has been offered a large African/Oceanic Tribal Arts collection of over 950 works of art to add to our amazing, culturally diverse, regional arts collection of more than 350 works created by New Mexican artists, including local Native American art, and large collections donated by Los Alamos art collectors.

We are seeking funding and a location for our museum to house our already promised and future collections, storage, workshop, classroom, gift shop, library, lecture area and administrative offices.

We estimate that approximately 60% of LAMOA's annual operating revenue will be generated by a combination of membership, admissions, programming, retail sales, and related activities. The remainder of our funding will be generated by:

1. The writing of proposals to secure grants from foundations
2. The solicitation of individuals, corporations, and small businesses
3. An annual Science and Art Colloquium, family benefits, and special events
4. A variety of fund raising activities.

LAMOA has successfully raised over \$40,000 toward its startup goal.

Upon opening its museum, LAMOA expects an immediate synergy to develop with other local cultural organizations, such as the Los Alamos Historical Museum and Historical Society, Los Alamos Arts Council, Fuller Lodge Art Center, Pajarito Environmental Education Center, Los Alamos Concert Association, Los Alamos Symphony, nonprofit dance studios, and others. LAMOA's board is committed to promoting and expanding this synergy.

Along with the preceding organizations, LAMOA expects to enhance the attraction of the Manhattan Project National Historical Park by offering the general public and park visitors a unique and otherwise unavailable aesthetic perspective on the cultural life and history of Los Alamos.

Art Museum Building

The highest priority of LAMOA in 2020 is to secure museum space for LAMOA and its collections. This is an urgent necessity in that many of the collectors and artists who have promised collections and artworks, and who are potential contributors of art, are octogenarians and need to be able to donate their collections in a timely way and see the building that will house them. The majority of these art donors have made an adequate and appropriate museum space a condition of their gifts. The search for an adequate and appropriate location and space is the primary focus for 2020.

Given the projected market, the most reasonable course of action is for a museum building to be provided in kind for the art museum, either by the local government, a corporation, by a property owner, or gifted by major donors. Current rental rates for adequate and appropriate museum space in Los Alamos are not sustainable by LAMOA, given the projected revenues. And with the current commercial property values, it is not feasible to prepare and complete a capital campaign of sufficient scope in time to preserve the promised and available Legacy Art Collections.

A building adequate to house the prospective collections of LAMOA would have a minimum of 25,000 square feet. At the current cost per square foot of construction for a modest, new museum building, it would require \$6 to \$8 million.

An arrangement similar to those that house either the History Museum or the Pajarito Environmental Education Center might be appropriate. An alternative to a county Capital Improvement Program (CIP) project would be the loan, lease or purchase by the county of an appropriate, existing building, several of which have been identified by LAMOA. The same outcome might be achieved through a public-private partnership between the county government and major donors to LAMOA; as a gift, as was accomplished with the Hans Bethe House and the Historical Society; as a corporate donation; or as a token, long-term lease from a property owner that donates the market value.

Collections

LAMOA has five promised collections as of 2020, on condition of acquiring adequate and permanent museum space.

The Robert Wells Collection of sculptures and paintings collected from throughout the United States. This collection of prestigious art numbers in the near hundreds. It includes pieces from such well-known artists as Michael Naranjo, Robert Daughters, Alan Houser, and Jon Whitcomb.



Alan Houser - Apache Drummer and Jake Trujillo - Chimayo Blanket - Wells Legacy Collection

The Petr Jandacek Collection of wood sculptures and written works made and collected over 45 years as an art teacher in the Los Alamos School System.

The Tony Tomei Collection of 25 museum quality accordions covers the range of that instrument's history along with video and historical information. This collection includes the workbenches and tools of his accordion repair shop.

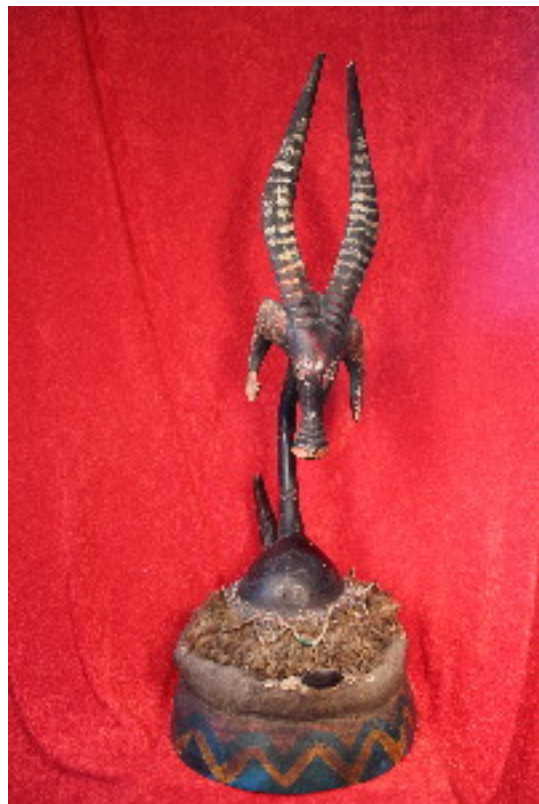
The Collins Collection contains over 950 African and Oceanic works of art and artifacts. The scope and quality of this collection places it among the major African art collections in the United States.



Luba, Divination or Medicine Bowl



Dan, Mask, wood with cowrie shells



Bobo, Antelope Head Cap, wood

For more images of the Collins Collection see the Appendix.

The Tatter Collection of 20 paintings of prominent Santa Fe painters of the 1980s including Helen Beck, Tuck Hayward and Kate Krasin.



Kate Krasin - Black Mesa - Tatter Legacy Collection

LAMOA also has individual works of artists who are part of the art heritage history of Los Alamos, among them Richard Swenson and Secundino Sandoval.



Secundino Sandoval - Sunspot - LAMOA Heritage Collection

Management

The founding board members have prepared LAMOA to be a world-class museum.

Ruth Tatter, Board President, holds degrees in studio art and art history from Colorado College and the University of Arizona. She taught art history at the University of Colorado, Cragmor, Northern New Mexico Community College, and the University of New Mexico, Los Alamos. She had solo shows on Canyon Road in Santa Fe for ten years and participated in shows at Fuller Lodge Art Center and various venues in Colorado and New Mexico including Masterworks of New Mexico.

Elena Perez, Board secretary, holds a Bachelor of Fine Arts degree from the University of New Mexico and worked for ten years as a graphics specialist in the Training and Development Group at LANL. She has won awards for her art, including the Congressional Arts Award in Washington DC, and exhibited at the New Mexico Capital Building. She is on the board of Los Alamos County's Art in Public Places.

David Elton, Board Treasurer, Holds a Bachelor of Fine Arts degree Southern Methodist University, Meadows School of Arts, Texas, and a Master of Divinity Louisville Presbyterian Theological Seminary, Kentucky. He was a commercial photographer in Los Angeles and Dallas. His photographs have been exhibited in the Texas Gallery for the Arts and Fuller Lodge Art Center, Los Alamos. He currently is pastor of the United Church of Los Alamos, New Mexico.

Richard Martin is an aerospace and mechanical engineer who worked for NASA and later as a research engineer and manager at the Los Alamos National Laboratory for 30 years. He is currently vice-president of the Los Alamos YMCA Board. For many years he was an adjunct professor of math and engineering at UNM-Los Alamos. He has participated in fundraising training conferences with the YMCA, in leadership and management institutes at LANL, and pursues art history and appreciation as a hobby.

Don Taylor is owner of Don Taylor's Photography, and is a graduate of Leadership Los Alamos. He attended the New England Institute of Professional Photography and the Hallmark Institute of Professional Photography. He is an active member of the Professional Photographers of America, and has won awards for his photography at the state, regional and national levels. Don is admired for his portrait photography and organizational skills. He has been a professional photographer since 1978.

Karen Wray is a respected artist and art instructor in the Los Alamos region and is owner of the Karen Wray Gallery. Karen and her husband moved to Los Alamos from Chicago in 1979. Karen worked for seven years in the isotope production division as a

secretary, and then for seven years in the budget division. She received a BA in business administration from the College of Santa Fe. Deciding to put her knowledge of business and her artistic talent together, she opened her first gallery in 2008.

Objectives

LAMOA's objectives during its fourth and fifth years of business are:

- To acquire appropriate and adequate space to house our collections, funds to maintain them and to hire a museum director;
- To generate revenue from a combination of memberships, fundraisers, special events and direct appeals for contributions;
- To secure new funding sources including foundation grants, government grants and private and corporate donations.

Start-up Summary

As a museum of collections, the Los Alamos Museum of Art has a unique opportunity to integrate all the arts in our programs and to engage with established art groups in our region in collaborative programs which foster appreciation and respect for our diverse backgrounds and histories. Our School and Outreach programs will engage youth and seniors in meaningful activities and dialogues with educators and artists in our surrounding area. Our Enrichment programs will create interdisciplinary presentations and programs, widening creative opportunities for adults and youth.



Frederick Hart - Reflections - Wells Legacy Collection

Services

Art Galleries



Michael Naranjo - Devil Dancer and Zia Pot with Lid - Wells Legacy Collection

1. A large gallery will house the Collins Collection of African and Oceanic Art.
2. A gallery will be dedicated to exhibits from our collectors' Legacy Collections. These will be organized on thematic arrangements and/or interrelated exhibits with our other gallery artworks.
3. One gallery will be dedicated to artists' works from our Heritage Collections in thematic arrangements or retrospective shows of individuals.
4. Another gallery will be dedicated to the interactive arts and science of music, literature, dance and the customs of the times in which they were produced.



Accordion - Tony Tomei Legacy Collection

5. A video theater will loop *Inside Arts: The Stories Behind the Works* of the art in LAMOA's collections and interviews with artists and collectors associated with the museum.
6. A hands-on gallery will feature participatory activities in the relationships between art and science.



Jon Whitcomb - Portrait - Wells Legacy Collection

Educational Programs

LAMOA's educational programs will include:

1. *The Stories Behind the Works*: The stories behind the art and artifacts in our Collins Collection of African and Oceanic Arts are part of the larger story of the diversity of the arts throughout history. The stories behind the works of art in our Legacy Collections (art collected by our community's well-established collectors) and Heritage Collections (art created by our community's well-established artists) are part of our community's story. Our

video library will have interviews with the artists and collectors and will preserve not only their unique and interesting tales, but also their interpretations of the pieces they made or collected.

2. *What Attracted That Artist to That Medium?* Feel, hear, and smell the reasons and expand your appreciation of art in our participatory program using your senses to discover the feel of textures, the sounds of painting, the smell of clays and more.
3. *Take a Walk On The Dark Side:* Our blindfolded tour through our collections with trained guides who watch your steps and describe in full detail the artworks you are passing, but leave you to form your own impressions of the sculpture you have touched; then enjoy seeing what you have heard and compare your impressions.
4. *Immerse Yourself (in the times of selected works):* Listen to the music of the period, learn about the cultural and political landscapes, and listen to the words of artists themselves; then take a second look and enter the discussion.
5. *One Piece, One Hour:* Take a concentrated look at one piece from all angles, front and back, upside down, near and far, infrared and ultraviolet, guided by our curatorial staff.
6. *Always Something New:* LAMOA will continually develop new and innovative educational programs so that repeat visitors will find always something new.
7. *Diversities:* A program exploring the similarities and differences among global and historical arts, using examples from LAMOA's collections.

Programs for Diverse Audiences

There will be an exhibit area that has *Sculptures and Artworks That You Can Touch*. Labels will be printed in English, Spanish, and Braille and have recordings describing the works and the stories behind them.

Find the Hippos: One of our promised collections includes a large number of hippo paraphernalia. We plan to put these in various places throughout the museum and then challenge the youngest visitors to spot them as they go through the exhibits. The hippos will be placed periodically in different areas so that our youngest repeat visitors will always be challenged to look at all the artworks in our collections.

The Big Box History of Art

This series of programs is focused on a hands-on approach to parts of art history. It provides the experience of working together to form a cohesive whole from individual parts and gives children the opportunity to create and convey their own

oral and image based stories. These programs use large cardboard mattress or refrigerator type boxes donated by local furniture and appliance stores.

The Cave: students first study the location of prehistoric caves, the objects found in them (including the palettes of these early painters), and the paintings. Discussions are encouraged about what may have motivated the painters, why some figures were larger or smaller or superimposed, and why the paintings were primarily of animals. There are conversations about art conveying meaning without written words, art's ability to enhance oral traditions today, and storytelling as a means to present and preserve history and cultural meanings. The children then paint the cardboard panels in the style of the cave painters. After the panels are assembled into a cave, one session is spent inside it with each child holding an LED flickering



candle creating the impression of being inside a cave. More discussions are held about the original storytelling of the images and then the children take turns as storytellers, adding to each other's stories.

The Tomb: the Egyptian tomb follows a similar progression, first studying hieroglyphics as an image-based, written language. Discussions are held about what symbols we use today to convey meaning other than with written words. The students use a simplified translation of the Egyptian hieroglyphic images to create their own stories. These are fixed to the tops of the panels in the tomb. Studying the tomb paintings presents an opportunity to talk about the building of the pyramids and the other engineering feats of the Egyptians and their use of proportions and graphs. Discussions are held about why the Egyptians mainly painted figures in profile and the idea that the profile is the most easily identifiable aspect of a figure. After the children trace and paint their profiles on the panels, the tomb is

assembled. The children spend a session inside it talking about the purpose of the tomb paintings and the objects found inside the tombs and the stories they conveyed.

Camera Obscura: a walk-in camera obscura is constructed with the large cardboard boxes and various pinhole apertures are experimented with. Then several types of lenses are used to create the camera obscura images. Students select a preferred type of image production and paint the images projected on the wall of the camera obscura. The physics of light, pinholes and lenses is studied, as well as the mathematics of ratio and proportion involved in the relations between image size and distance.

School and Outreach Programs

The Arts Education Partnership in conjunction with the President's Committee on the Arts and Humanities commenced a study to examine the effects of arts experiences on young people and to explore why and how young people were changed through their arts experience. Evidence demonstrates that children with high levels of arts participation outperform "arts-poor" students by virtually every measure. This study, *Champions of Change*, found much evidence that learning in the arts helps develop habits that will support other disciplines, and that it can often reach at-risk students when other disciplines cannot. The arts provide young people with authentic learning experiences that engage their minds, hearts, and bodies. Arts education helps students learn; it can embrace creativity, self-discipline, and the skills and confidence necessary to meet the challenges encountered during their lives.

We propose working with our nearest pueblo neighbors to devise a program that brings our communities' youth together in an educational program that observes the *History, Meanings, and Traditions of Pottery Making* in the gathering, forming, decorating and glazing techniques of potters in these communities.

LAMOA will have programs adaptable for classroom presentation in compliance with the National Arts Standards for educational programs in the schools. Most of these programs will be available both in the museum's classroom and as traveling outreach to schools. Also, these programs will be available as outreach to senior centers, community centers and libraries.

Science in Art programs for High School and Jr. High:

Pigments and Chemistry: the bases for pigments and binders from cave men to moderns.

The Psychology of Proportions: understanding how and why painters and sculptors used a hierarchy of sizes for psychological effect from the Egyptians to today.

The Physics of Eyes: learn the optics of the human eye and how it differs in the animal world.

Color and Light: how our eyes register color, what are the properties of color, what are the psychological associations with colors.

Mathematics and Art: the history of the use of math in art from the graphs of Egyptians to the perspective and proportion formulas of the Renaissance to the fractals of Pollack.

Enrichment Programs

LAMOA's enrichment programs will encourage cooperation between our communities' established organizations to create interdisciplinary programs and presentations giving our youth more opportunities to widen the scope of creative potentials available to them. For example, LAMOA collaborated with PEEC in a workshop where visitors to PEEC painted snake sticks.



To experience the connections among the components that make up the milieu in which artworks were created, we will create exhibitions that include the music, customs, literature, and dance of the various times, and will involve our youth in its presentation.

In collaborative presentations with dance organizations in Los Alamos, the dancers would interpret projections of well known paintings that would fade up in the background with short narratives about each artist: for example, Degas and his "Dancers in Blue", Toulouse-Lautrec and his "Marcelle Lender Dancing the Bolero".

Working with our neighboring communities of Espanola, Nambe, Pojoaque and Tesuque, our youth will explore the traditions of tin working, retablo painting, and the traditional music and dances of these areas.

Mentoring Programs

The sustainability of the museum comes from the participation of our community in its programs, presentations and exhibits.

Young Professionals Group:

LAMOA's Young Professionals Group fosters the next generation of collectors, patrons, donors and artists. This group meets socially to gain an understanding of the museum's collections and acquire the knowledge and skills to become informed collectors and members of the museum. They will tour artists' studios, meet regional dealers, go on guided gallery visits, listen to talks about our museum's art, mission and goals and visit other museums in our neighboring communities.

Young Docent Program:

Our Young Docent Program teaches interested students from middle school and high school about our collections and how to conduct a tour through parts of the museum. They will be supervised by adult docents in a mentoring program to learn the skills used in creatively engaging young people and their elders in observing art and learning the history behind our collections. They will also learn how to initiate discussions with our younger visitors to find what interested them most in the museum and what they learned through the tour and hands on activities.

Additional Services

Annual Open Art Show: LAMOA will have an annual open show for works done by our local artists, young or old. This will bring a large turnout of community members who will be amazed and thoroughly delighted.

A Science in Art Colloquium will be presented once a year as a series of collaborative presentations by our staff, guest artists and local scientists from the Los Alamos National Laboratory that investigates the use of science in art throughout history. It might range from a discussion of the pigments used in cave paintings, to perspectives used in the Renaissance, to optical illusions in Op Art, fractals in Jackson Pollock's art and the technologies of today.

Library: Our facility will house a research library of art books and thematic books to match our collections and span the whole of art history. This will contain high quality books about artists, dancers, musicians, and composers and art history in general and will include museum guides, prints and brochures that will enable the user to learn more about the work of a particular artist, style or period in art history. LAMOA has already received several hundred books donated to its library.

Lecture Series: LAMOA will create lectures led by our curator and art historian in collaborations with distinguished guests, artists and scientists in programs that examine all aspects of art throughout history, as well as investigations of the role of the arts in the history of Los Alamos.

Film Services: LAMOA will have ongoing videos of the interviews and documentaries created around our collections, collectors and artists. These videos will provide a unique visit of living artists and a coherent look at how they fit into local histories.

Gift Shop: LAMOA will operate a gift shop in the museum that will sell affordable, quality art and art history related items, and consignment artwork by local and regional artists.



Market Analysis Summary

LAMOA strives through the arts to create a unique environment in which people of all ages, abilities, and experience can feel free to imagine and welcome the arts into their lives. This environment will appeal to a broad cross-section of families and people without regard to ethnic, educational or economic background.

Market Segmentation:

Using a broad definition of our market, every household is a potential consumer of the programs and services offered by LAMOA. The Los Alamos County consists of 18,147 individuals with an additional 524 in San Ildefonso, according to the 2016 Census Bureau Survey; 12,550 additional individuals live in the neighboring towns of Pojoaque, Espanola, and Jemez combined.

This total of 31,221 adults and children in the region in and around Los Alamos constitutes our core target market in two major service segments: gallery visitors and program participants.

Other geographical market segments include Rio Arriba, Sandoval, and Santa Fe Counties, and national and international visitors to Los Alamos and White Rock. It is expected that most of these consumers of LAMOA's services will divide between gallery visitors and special events.

Statistics from the Bradbury Science Museum show that in their first year they had 14,000 visitors from 50 states and 40 countries. By 2016 that number rose to nearly 80,000 visitors.

The Pajarito Environmental Education Center (PEEC) had 15,941 visitors in 2015, 9,201 program attendees, and 440 member families. In 2016 this increased to 18,528 visitors, 11,883 program attendees, and 497 member families. PEEC had annual expenses of \$353,895 in 2015, and of nearly \$500,000 in 2016.

The History Museum had approximately 20,000 visitors in 2016, and the Los Alamos Visitor Center had 16,986 walk-in visitors.

LAMOA has benchmarked its attendance and income expectations to the established historical experiences and data of these Los Alamos organizations.

Bandelier National Monument had 199,318 visitors in 2016 and we plan to tap into that number with marketing strategies through hotels and visitor information in

Santa Fe and Los Alamos, and broad marketing partnerships with the New Mexico Department of Tourism, Southwest Airlines and advertisements through the Internet.

According to data from Statista, the number of people who visited art museums in the United States rose from 32.85 million in the Spring of 2014 to 34.54 million in the Spring of 2016. This is a strong indication that tourists coming to visit Los Alamos and Bandelier would likely be interested in visiting an art museum in Los Alamos.

Competitive Edge

Because we are a museum of collections with the inclusive involvement of music, dance, literature and science, we offer a unique experience to our community and regional members, LANL scientists and tourists that Santa Fe and Taos do not provide. Because of the large number of artists and craftsmen in this immediate area, we afford a place where members of these communities can come together with a special understanding of and attachment to our collections and an interest in our programs. We feel these qualities will greatly enhance our ability to create and sustain our museum.

The educational value of our African/Oceanic and American Art collections is broad and deep. With diversity a growing issue in our country, LAMOA, Los Alamos, and Northern New Mexico are uniquely suited to examine and address this.

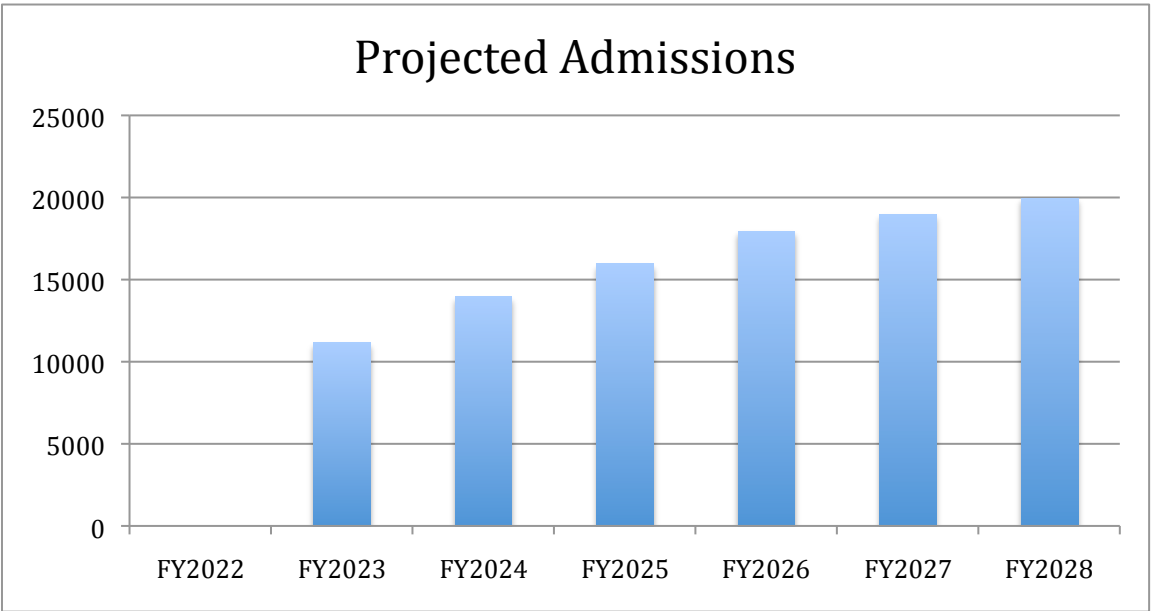
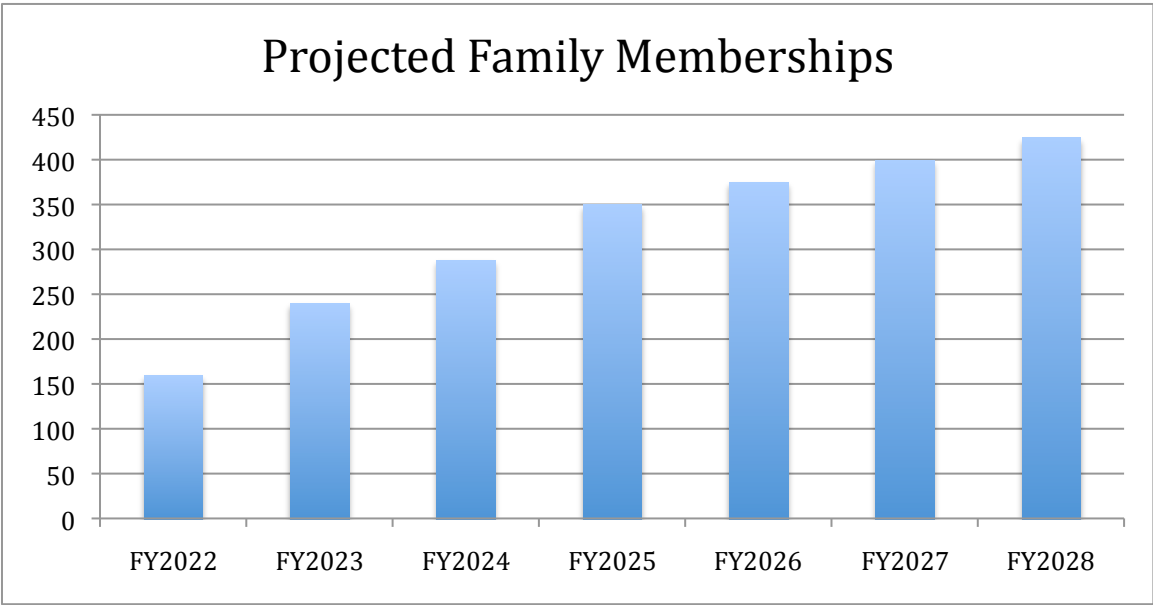
Service Providers Analysis

Los Alamos has a thriving artist community which offers opportunities for art shows through the Fuller Lodge Art Center, the Karen Wray Gallery, a History Museum, and a County-run Art in Public Places program which buys artworks from local and regional artists, but which can only be placed in or on County properties.

LAMOA is a perfect complement to these institutions in that it will provide a permanent showcase for the high quality and range of our collections which encompass local, national and foreign art from all periods of art history, and an educational experience which embraces the interactions of all the arts and sciences in the milieu in which art is created. Our original educational programs will compliment rather than duplicate the programs that center on teaching the practices of painting, sculpture and pottery given in the Los Alamos schools and other local organizations.

Strategy and Implementation Summary

A key marketing strategy for LAMOA is membership growth as a means to drive recurring revenue. By extending a value proposition to our target market in the form of comprehensive membership benefits, we expect to quickly grow our membership. Closely related to membership and fees from general admissions are sales from our gift shop. According to the Museum Store Association, these sales tend to be proportional to membership and admissions numbers.





Targeted advertising and networking throughout a very active local community will allow us to focus on continually bringing first time and repeat visitors to the museum. Once inside we will rely upon the dynamic environment and our staff and volunteers to spark interest in our programs and special events.

A strong Internet presence is an opportunity to extend our market reach. Initially, our direct marketing efforts will be locally focused, but we will rely upon our dynamic and informative website, www.lamoa.us, to support our efforts, while broadcasting our message to a much larger audience.

In addition to our online presence we have brochures in both local visitor centers (Los Alamos and White Rock) and plan to extend that to Pojoaque and the Casino Hotels. We are members of the Chamber of Commerce and through them are able to announce our special events. We are well covered by the two local papers, the Los Alamos Monitor and the Los Alamos Daily Post. One of our volunteers hosts the local morning radio show and will help announce events.

We reach out to our local service groups and have given presentations to the Rotary Club, the Art in Public Places Board, UnQuarked's Art on Tap and the Oppenheimer Condos. We plan to continue these presentations and gradually widen our scope to include neighboring communities.

Building and maintaining a solid database of potential customers will be critical to the success of our fundraising and outreach programs. We are planning direct mail and

telemarketing campaigns, and will offer general informational outreach to all interested groups. Our current work includes the development of prospect lists of persons who may be interested in providing financial donations, the solicitation of support from corporations and the local business community, and the research of grant proposals soliciting funds from foundations.

Strategic Alliances

We have forged several beneficial relationships with various individuals and are currently working on establishing others.

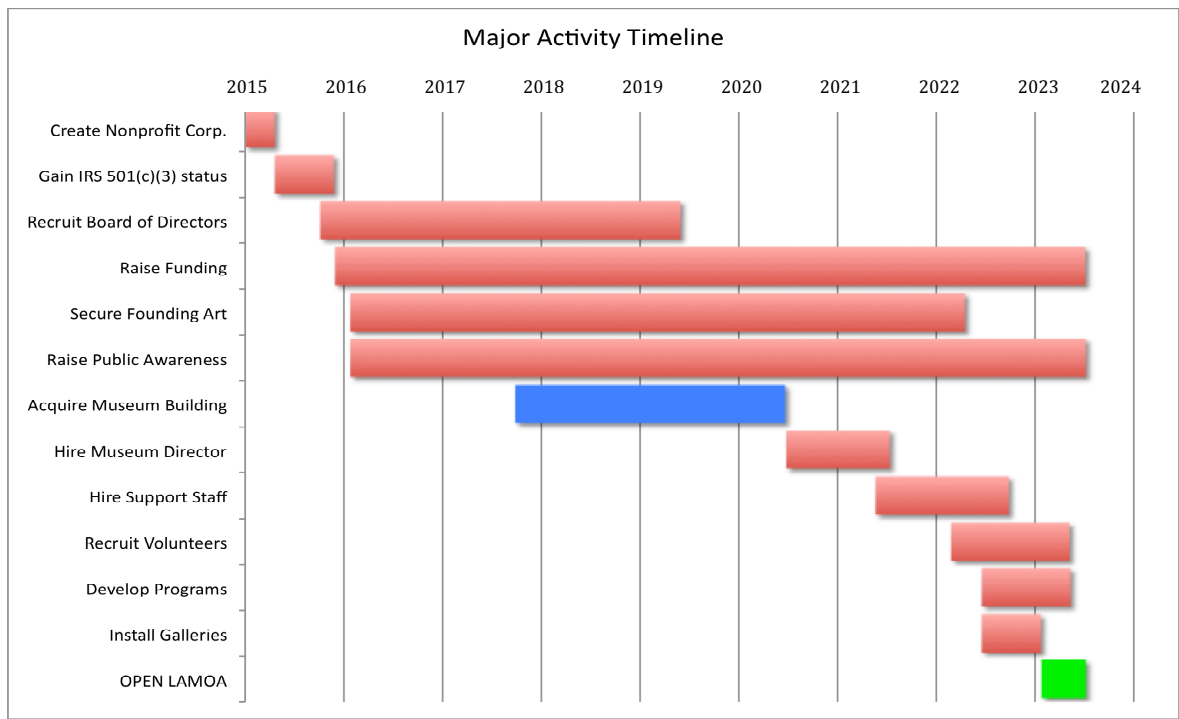
- Vlad Tatter of GearMaven has provided pro bono website design and webmaster services.
- Elena Perez, who worked as a graphics specialist for LANL, provided pro bono graphic design for our brochure, logo and stationery.
- Clara Apodaca, who started the Governor's Gallery at the Roundhouse in Santa Fe and was instrumental in the formation of the Hispanic Cultural Center in Albuquerque, has given encouragement and advice on contacts to make, follow up suggestions, and continued availability for future advice.
- Paul Tatter, former executive director of Explora in Albuquerque, the Science Center of Eastern Connecticut, the Science Center at the Children's Museum of Denver, and currently a nationally known museum consultant, has provided invaluable pro bono services to our start-up organization, including policy creation, assistance in drafting articles of incorporation and IRS 501(c)(3) application, and general advice on museum operations, management and planning.
- Karen Wray has provided in-kind donation of space for exhibitions in her art gallery, The Karen Wray Gallery.
- Don Cavness, curator of the Los Alamos History Museum, is on The LAMOA Advisory Board and gives us advice on collections and exhibit management.
- Richard Martin has steered us to many useful community connections and collectors and shared webinar and procedural information through his experience as a LANL manager and vice president of the Los Alamos YMCA Board.
- Susan Dorsey, executive director of the Yampa Valley Land Trust, Steamboat Springs, CO a non-profit negotiating the conservation of open land in Northern Colorado. Susan has given invaluable advice on organizing and developing connections to further LAMOA's objectives.
- Los Alamos has a unique and skilled and talented population of committed volunteers that extend the outreach and abilities of our staff.

Operational Guidelines

The Los Alamos Museum of Art will be open to the public during daytime museum hours, from 10:00 to 5:00, six days a week. The museum will be accessible to persons with special needs or disabilities. Admission fees will range from \$5 to \$10, with special fees for educational programs, special events and colloquia. Several levels of annual membership will be available, with family memberships available at no cost for low-income families.

Much of our collection will be on a rotating, three-month schedule to keep exhibits fresh and to encourage repeat visitation. Members of our staff, docents and volunteers will be available during museum hours to assist the public in viewing the exhibits and in learning the history and stories behind them. We will have a museum gift shop, staffed by volunteers, that is open during museum hours and located in a designated area of the museum.

Major Activity Timeline



Start-up Activities

Articles of Incorporation were drafted, and in January 2016 LAMOA received its New Mexico Certificate of Nonprofit Incorporation. After drafting and adopting Bylaws of the corporation and a Conflict of Interest Policy, LAMOA applied for and received a 501(c)(3) non-profit, tax-exempt determination from the IRS in July 2016.

Members of the board began giving presentations to promote the museum, including to:

- The Oppenheimer Condo Association,
- Philip Kunsberg and Associates,
- Realtor James Chrobocinski,
- individual members of the Los Alamos County Council,
- and to State Representative Stephanie Garcia Richard at a tea given by a resident at Oppenheimer Condos.

Members of the Board of Directors also:

held conversations with local art collectors who indicated an interest in donating all or part of their collections to a local art museum if one were established,

consulted with Susan Fisher executive director of the Taos Museum of Art and Michelle Gallagher-Roberts, registrar of the New Mexico Museum of Art,

talked with local citizens about the feasibility of starting an art museum in Los Alamos.

The Board President participated in a Creative Collaboration Workshop sponsored by the United Way and the Los Alamos Community Foundation.

The museum conducted its first fundraiser mailing of over 1000 brochures and donor cards to the LANL Retiree list and local community members.

LAMOA had an information booth at the Beta Sigma Phi Craft Fair and a Pop-up Exhibit of part of our collections, and a small gift shop, at Project Y Space.



Ongoing and Present Activities

Our primary goal in 2020 is to secure museum space for LAMOA and its collections. This is an urgent necessity in that many of the collectors and artists who have promised collections and artworks are in their upper 80s and need to be able to donate their collections in a timely way and see the building that will house them. The search for an adequate location and space is the primary focus for 2020.

In February of 2020 LAMOA produced a television series *Inside Arts*, in collaboration with PAC 8 Community Media Center, featuring regional artists, musicians and collectors. The series aired for 16 weeks on Sundays and Thursdays on Cable Channel 8. Other productions are underway. These programs are the beginning of the LAMOA Gallery Video Theater productions *Inside Arts: The Stories Behind the Works* of the art in the museum's collections. These films contain interviews, demonstrations and performances with artists and collectors associated with the museum.

In April 2020, the Los Alamos Museum of Art developed the idea of a covid-19, public information poster contest, and cosponsored the contest in April and May with The Los Alamos Historical Society. The contest was a great success, and reproductions of the winning posters are exhibited in business windows and are available in select locations for take-home in smaller sizes. On the next page are the contest announcement and the winning posters.



Poster Contest

Promote public information about COVID-19, community spirit, or health and safety in this time of crisis.

Los Alamos Museum of Art and The Los Alamos Historical Society are sponsoring a COVID-19 Poster Contest:

First place \$300 • Second Place \$150 • Third Place \$100 • Kids Category (ages 5-14) \$50

Los Alamos and White Rock artists are invited to get creative with your digital and traditional media!

Winning images will be made into posters for display in our local community. Select works will be used as part of each museum's on-line gallery.

Digital Submissions should be scalable or high resolution for reproduction. A photograph of traditional and non-traditional artwork may be submitted. Submissions due by May 9, 2020. LAMOA.submissions@gmail.com



1st Place - Electra Caffrey



2nd Place - DeeAnna Foster



1st Place Youth - Evelyn Fobes

Past Activities

LAMOA board members made presentations to individuals and service clubs including the Los Alamos Rotary Club, the Art in Public Places Board and a presentation at UnQuarked: Art on Tap, and will continue with presentations to the other service clubs and organizations in town, expanding to regional organizations.

Continuing to seek input and information from regional museums, two LAMOA members met with Don Cavness, curator of the Los Alamos History Museum Archives and Rebecca Collinsworth, registrar of the History Museum Archives, gaining valuable suggestions on how to organize our accessioning and deaccessioning policies and registrar data.

The museum had a Board and Volunteer Art Exhibit at the Karen Wray Gallery.



"The Board of Directors and Volunteers of the Los Alamos Museum of Art hosted a special reception Thursday evening at the Karen Wray Gallery on Central Avenue in downtown Los Alamos. The Board and volunteers are pictured in front of their own artwork, which was displayed at the event. Many of the board members are artists themselves. LAMOA is a 501(c)(3) non-profit organization. The group has developed a mission statement and devised educational programs for students, adults and seniors, as well as an outreach program. The museum has been promised several art collections and is seeking donations of both art and funds. Visit LAMOA online at www.lamoa.us. Photo by Bonnie J. Gordon/ladailypost.com" — Los Alamos Daily Post

LAMOA had a display for the month of April at the White Rock Visitor Center and will have a large display there for November and December.

Our board president attended a Chamber of Commerce meeting at which Patrick Duran, district staff person for Representative Ben Lujan, spoke. After being informed of LAMOA's plans and progress, Mr. Duran forwarded LAMOA's information packet to Representative Lujan, and said that a letter of support from Representative Lujan will be available upon request.

We had a booth at the Earth Day Fair at the Nature Center (PEEC). This event was attended by 1,500 people last year.

We also had booths in the Chamberfest and the ScienceFest. Last year's Chamberfest had an attendance of 2,000.

We had a pop-up exhibit in White Rock and lectures on some popular aspects of art at Project Y.

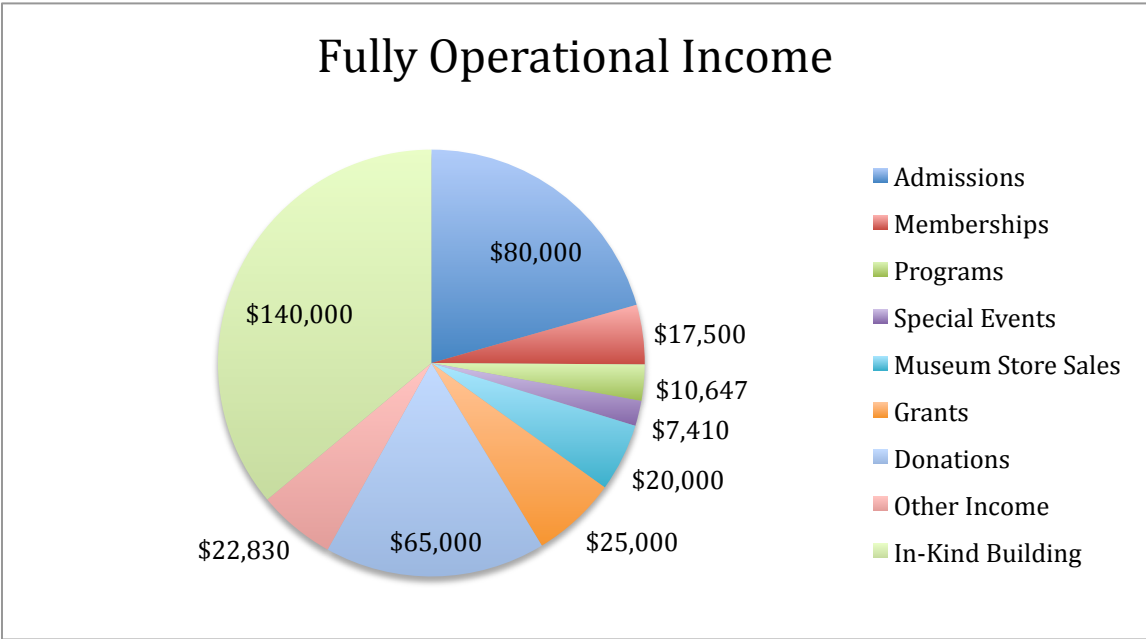
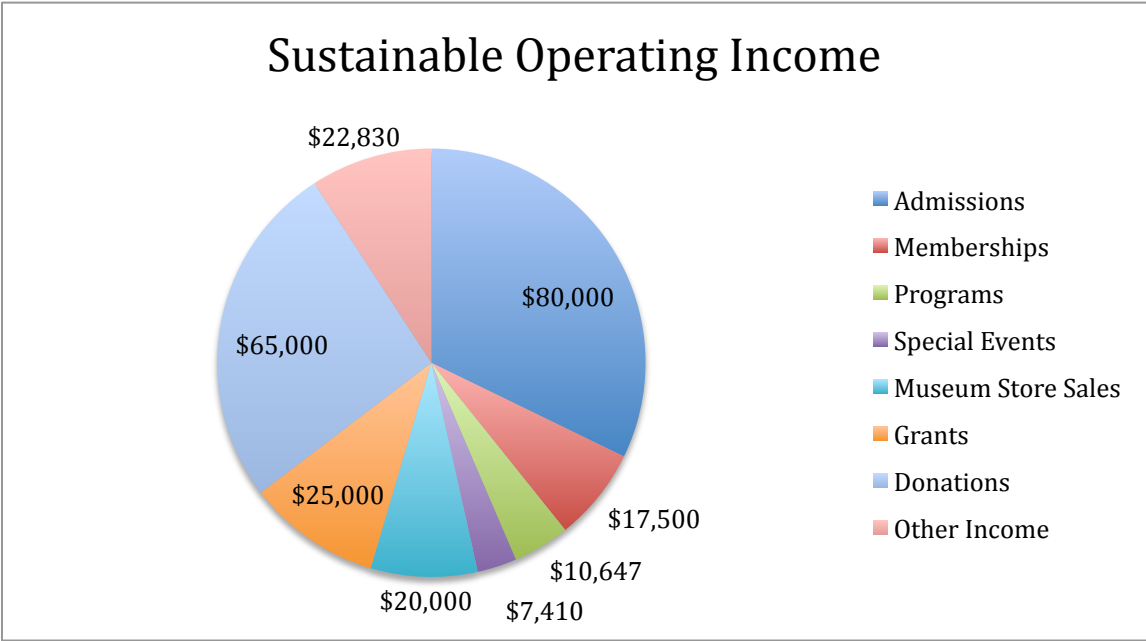
LAMOA had a month-long exhibit in the Mesa Public Library Art Gallery, which included artwork from our promised collections and information on our projected plans.

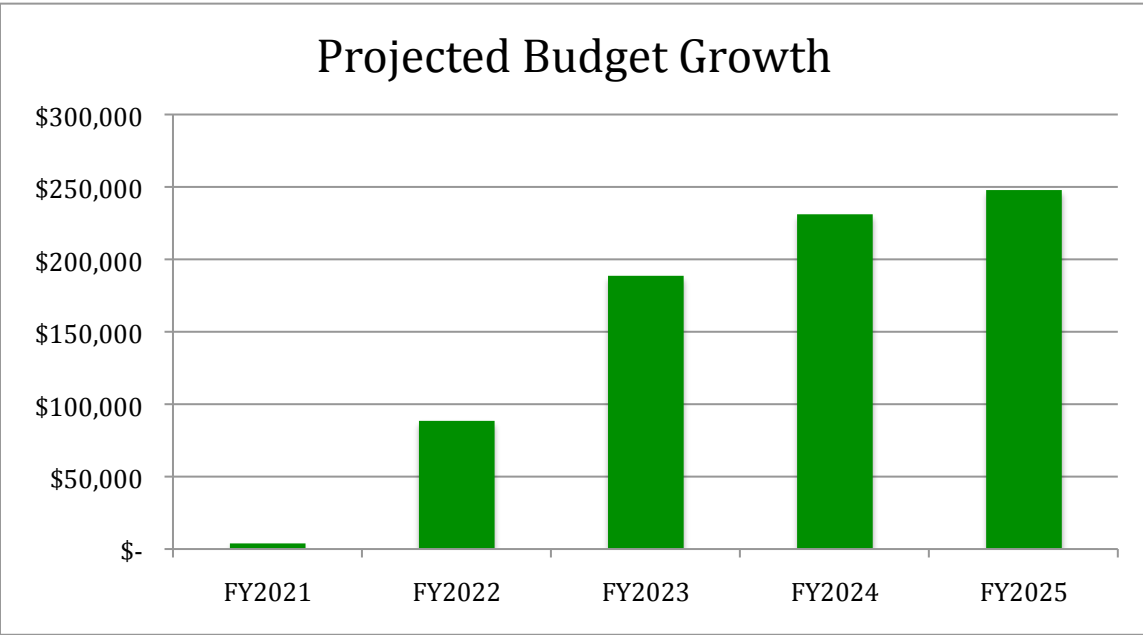
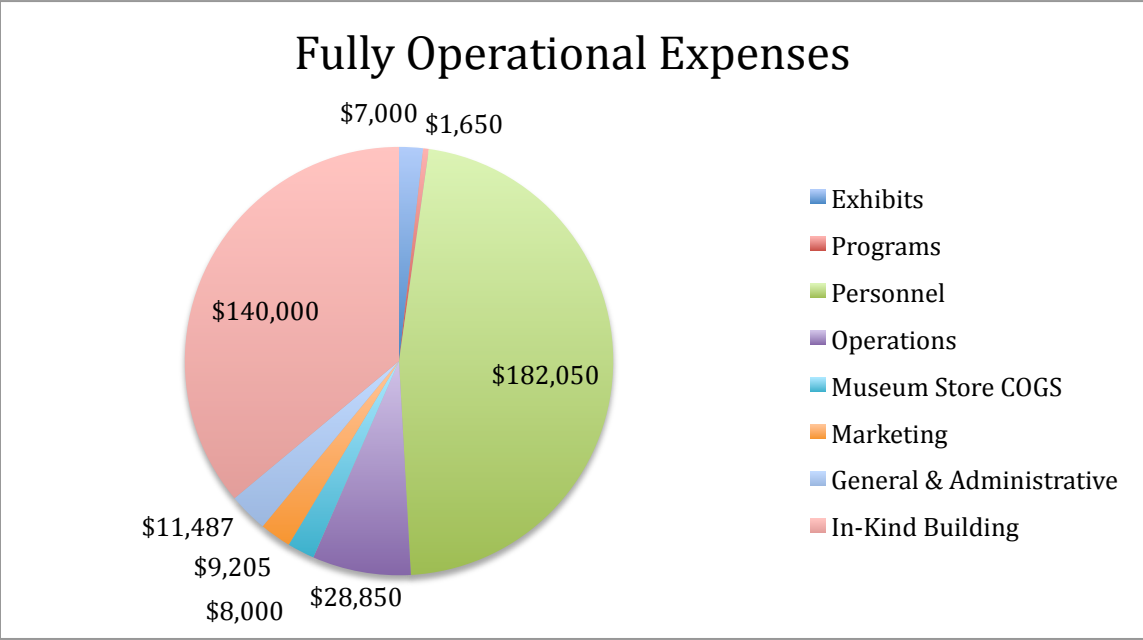
LAMOA had a large presence on Museum Monday, an annual forum for local museums to display information and samples from our collections. LAMOA's extensive displays attracted the attention of town leaders and several members of the County Council.

Gathering input and information, LAMOA members of the board continue to visit and talk with personnel from various museums. Recently LAMOA's board president visited with personnel of the Figge Museum in Davenport, Iowa which is storing the University of Iowa's extensive African art collection while a special African art building is being constructed in Iowa City. She also visited the National Czech and Slovak Museum in Cedar Rapids, Iowa gathering information on their unique ethnic displays, and the Cedar Rapids Museum of Art, holding more than 5,000 works of art including the world's largest collection of works by Grant Wood.

Financial Plan

The basis for our financial planning has been looking forward with conservative estimates for revenue and expenses. We are committed to prudent management of our expenses. Our focus will be on balanced budgets from year to year, while also building adequate cash reserves and an endowment.





Important Assumptions

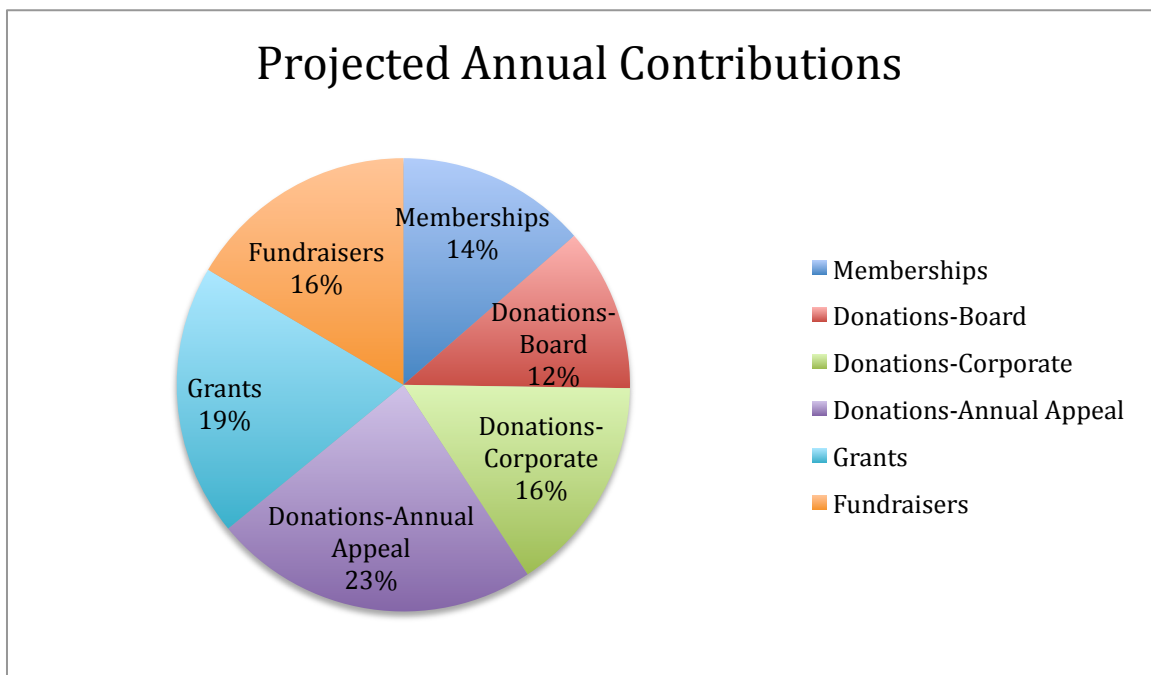
Given the projected market, the most reasonable course of action is for a museum building to be provided in kind for the art museum, in exchange for maintenance and building expenses, either by the local government, or by a property owner, or by one

or more major donors. Current rental rates for adequate and appropriate museum space in Los Alamos are not sustainable given the projected revenues. And with the current commercial property values, it is not feasible to prepare and complete a capital campaign of sufficient scope in time to preserve the promised and available Legacy Art Collections.

The personnel burden is relatively high at nearly 50%, which is typical for comparable, small museums. Personnel expenses include taxes and benefits.

We anticipate carrying two month's worth of inventory in the Museum Shop.

When fully operational, the projected annual contributions are projected to total \$128,780 distributed as illustrated in the following chart.



Projected distribution of contributions and income sources is typical of art museums in the USA (Source: Association of Art Museum Directors, "Art Museums by the Numbers 2016").

LAMO A Projected Budgets

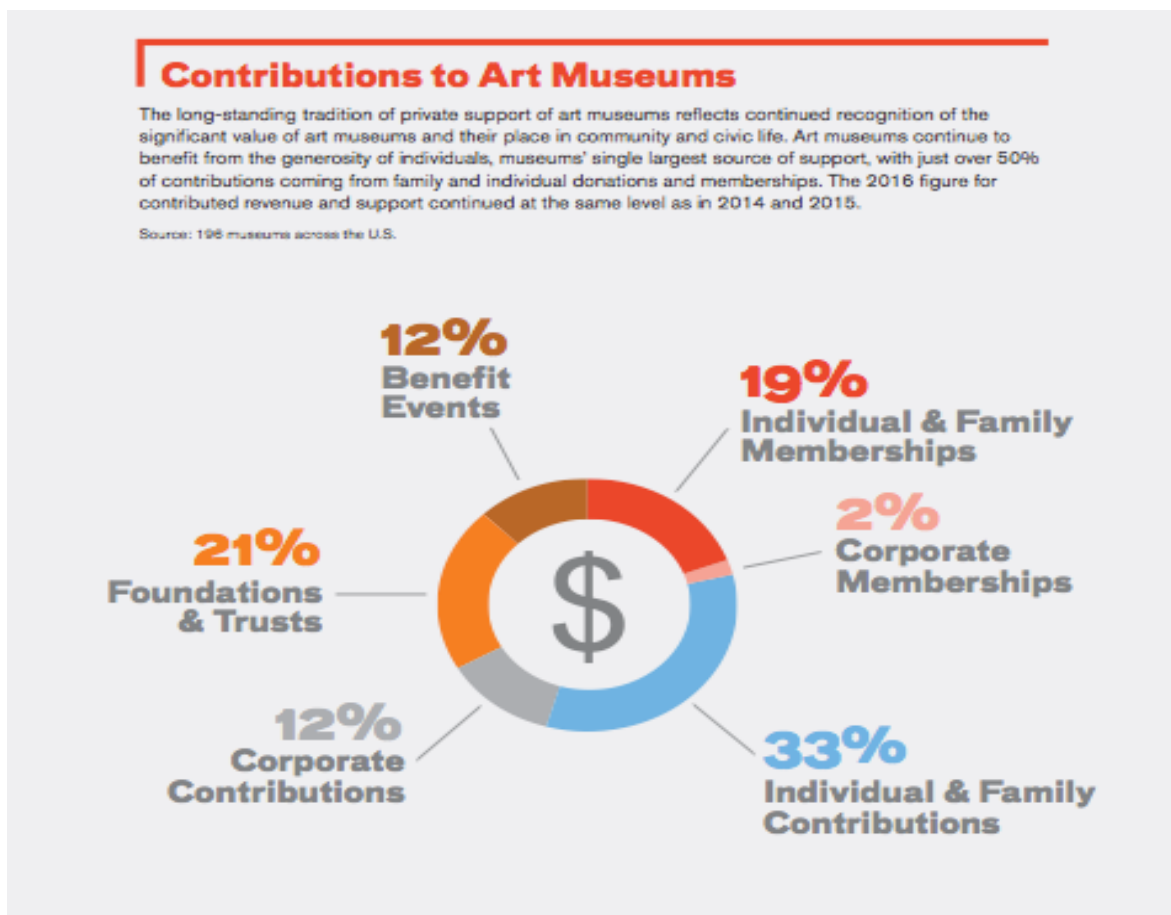
INCOME	FY2021	FY2022	FY2023	FY2024	FY2025
Admissions	\$ -	\$ -	\$ 56,000	\$ 70,000	\$ 80,000
Memberships	\$ -	\$ 8,000	\$ 12,000	\$ 14,400	\$ 17,500
Programs	\$ -	\$ 4,500	\$ 6,300	\$ 8,190	\$ 10,647
Special Events	\$ 1,000	\$ 3,800	\$ 5,130	\$ 6,823	\$ 7,410
Museum Store Sales	\$ 1,000	\$ 5,000	\$ 12,000	\$ 16,000	\$ 20,000
Grants	\$ -	\$ 15,000	\$ 20,000	\$ 20,000	\$ 25,000
Donations	\$ 9,500	\$ 40,000	\$ 58,000	\$ 68,000	\$ 65,000
Other Income	\$ 65	\$ 12,700	\$ 19,700	\$ 28,150	\$ 22,830
Cash Income Total	\$ 11,565	\$ 89,000	\$189,130	\$231,563	\$248,387
In-Kind Building	\$ -	\$ 140,000	\$ 140,000	\$ 140,000	\$ 140,000
EXPENSES					
Exhibits	\$ 500	\$ 2,000	\$ 13,500	\$ 7,000	\$ 7,000
Programs	\$ 750	\$ 800	\$ 1,650	\$ 1,650	\$ 1,650
Personnel	\$ -	\$ 63,300	\$ 126,300	\$ 162,300	\$ 182,050
Operations	\$ 200	\$ 5,750	\$ 15,700	\$ 28,850	\$ 28,850
Museum Store COGS	\$ 750	\$ 3,000	\$ 6,000	\$ 8,000	\$ 8,000
Marketing	\$ 1,125	\$ 5,450	\$ 8,050	\$ 9,205	\$ 9,205
General & Administrative	\$ 1,090	\$ 8,685	\$ 17,884	\$ 14,526	\$ 11,487
Cash Expenses	\$ 4,415	\$ 88,985	\$189,084	\$231,531	\$248,242
In-Kind Building	\$ -	\$ 140,000	\$ 140,000	\$ 140,000	\$ 140,000

Los Alamos Museum of Art			
Balance Sheet			
as of 1/31/2020			
Assets			
<u>Current Assets</u>			
Cash in Banks			
Unrestricted			
Operating Cash	\$	1,855	
Operating Savings	\$	37,530	
Petty Cash	\$	-	
Cash Register set-ups	\$	-	
Store change box	\$	-	
	\$	39,385	
Restricted			
Education Funds	\$	-	
Exhibit/Capital Fund	\$	-	
Contingency & Reserve Fund	\$	-	
	\$	-	
Total Cash Assets		\$	39,385
Accounts Receivable	\$	-	
Inter-fund Receivable	\$	-	
Security Deposits	\$	-	
Inventory	\$	265	
Total Current Assets			\$ 39,650
<u>Investments</u>			
Brokerage			
Cash account	\$	-	
Endowment Account			
Cash/Money Market	\$	-	
Stocks	\$	-	
	\$	-	
Total Endowment Acct	\$	-	
Endowment Acct-Board Designated	\$	-	
Total Investments		\$	-
<u>Property, Plant & Equipment</u>			
Property, Plant & Equip - Unrestricted	\$	415	
Property, Plant & Equip - Temp Restricted	\$	-	
Accumulated Depreciation	\$	-	
		\$	415
Total Assets			\$ 39,650
<u>Liabilities and Net Assets</u>			
<u>Current Liabilities</u>			
Accounts Payable	\$	-	
Inter-fund Payable	\$	-	
Employee Benefits Liability	\$	-	
Contingency & Reserve Liability	\$	-	
Other Current Liabilities	\$	-	
Total Liabilities			\$ -
<u>Net Assets</u>			
Unrestricted Fund Balance	\$	1,451	
Unrestricted Net Assets-Board Designated			
Contingency Fund	\$	-	
Endowment Fund	\$	-	
Temporarily Restricted Fund Balance	\$	-	
Permanently Restricted Fund Balance	\$	-	
Current Year Net Assets	\$	38,199	
Total Net Assets			\$ 39,650
Total Liabilities and Net Assets			\$ 39,650

Appendix

From the American Association of Museums website:

On a national scale, museums are economic engines employing 400,000 Americans, contributing \$21 billion to the US economy yearly in indirect spending by visitors. 76% of all travelers participate in cultural or heritage activities. These travelers, including visitors to museums, spend 60% more on average than other leisure travelers. The non-profit arts and culture industry annually generates over \$135 billion in economic activity, supports more than 4.1 million full time jobs and returns over \$22 billion in local, state and federal taxes. Museums and other cultural organizations return over 5 times as much in local, state and federal revenues as they receive from all levels of government.



Average Sources of Revenue & Support

Museums continue to maintain diverse sources of support and revenue streams, which help ensure their financial resilience. Sources of support and revenue remained steady between 2014 and 2016.

Source: 214 museums across the U.S., Canada, and Mexico



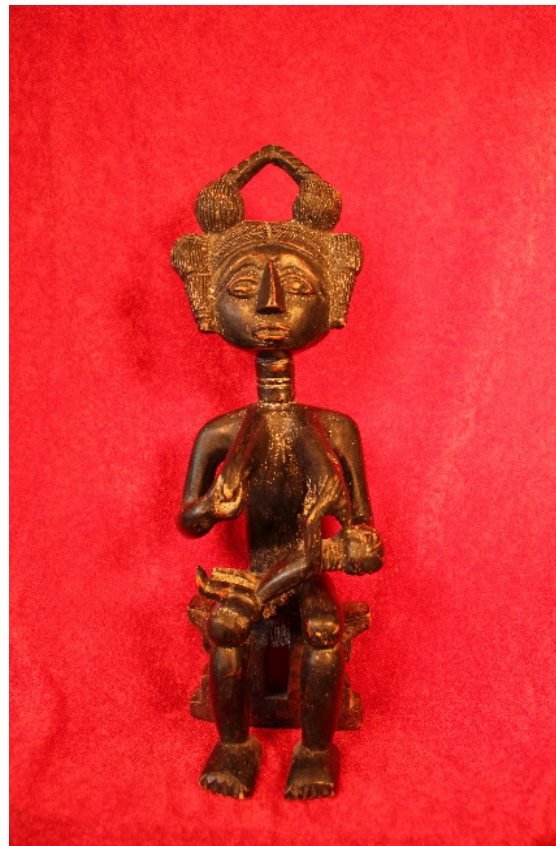
More images from the Collins Collection of African and Oceanic Art



Kwakiutl, Northwest Coast Wolf Mask



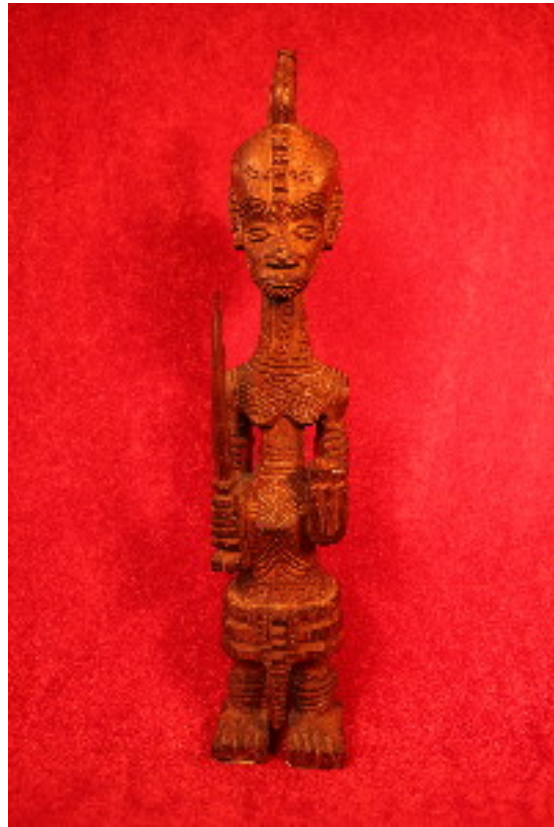
Ethiopian, Coptic Scroll



Asante, Female with Child



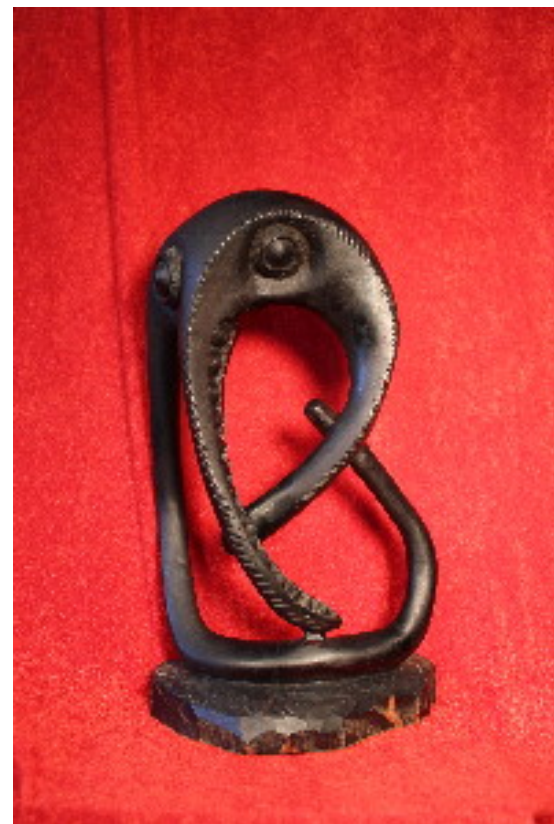
Baga, Snake Headdress



Lulua, Male Statuette



Kuba, Mushamboy Mask



Makonde, Shetani "abstract" Statue



Bobo, Antelope Helmet Mask



New Guinea, Male Statue



Uganda, Drum with zebra skin head



New Guinea, Suspension Hood Mask