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May 7, 2001

RECEIVED
D.C. OFFICE OF ZONING
2001 MAY -7 PM 2:19

BY HAND

Chairman Robert Sockwell
D.C. Board of Zoning Adjustment
441 4th Street, N.W.
Suite 210
Washington, D.C. 20001

Re: Application No. 16618 – The Phillips Collection

Dear Chairman Sockwell:

I represent Solange MacArthur-Muller, who has been designated as a party in connection with the above application. This matter is on the calendar of the BZA for May 22, 2001. I wish to advise the Board that, on behalf of Ms. MacArthur-Muller, I intend to call as a witness Mr. Angel Clarens. Mr. Clarens is a registered District of Columbia architect. His testimony will concern lot computations, the effect of the proposed structure on Ms. MacArthur-Muller's property and the "of right" option available to the applicant.

I enclose herewith a Statement of Party Opponent Solange MacArthur-Muller, which is being furnished to the applicant's counsel and to co-counsel Stephen N. Gell today.

Thank you for your consideration of this matter.

Sincerely,

Peter R. Kolker

PRK/mb
Enclosure
I:\Prk1\MacArthur\sockwell letter.doc

cc: Michael Cain, Esquire
Stephen N. Gell, Esquire

BZA
Case No. 16618
Exhibit No. 156

Board of Zoning Adjustment
District of Columbia
CASE NO.16618
EXHIBIT NO.156

DISTRICT OF COLUMBIA
BOARD OF ZONING ADJUSTMENT

In re: Application of	)	
THE PHILLIPS COLLECTION and BRIAN E. and JENNIFER B. GIANNATTASIO	)	Application No. 16618

RECEIVED
D.C. OFFICE OF ZONING
2001 MAY -7 PM 2:20

STATEMENT OF PARTY OPPONENT SOLANGE MacARTHUR-MULLER IN OPPOSITION TO REQUEST OF THE PHILLIPS COLLECTION FOR CERTAIN VARIANCES AND SPECIAL EXCEPTIONS

Introduction

Solange MacArthur-Muller, a party in opposition to the application for variances and the special exception sought by The Phillips Collection, by her undersigned attorney, provides the following statement of reasons for her opposition to these requests which would enable The Phillips Collection to re-subdivide three lots and to construct thereon a new facility behind the facade of 1618 21st Street, N.W. The proposed project would exceed the lot occupancy and FAR limits applicable to the R-5-B zone in which the property is chiefly located, would provide for more than one principal structure on a lot, and would involve enlarging a non-conforming structure -- all matters for which area variances would be required. In addition, the project would require a special exception to permit the placement of a mechanical and elevator structure in a location other than permitted by the set-back requirements. The proposed project involves substantial below grade improvements, enabling more intensive use of the building by corporations and party guests, thus accentuating its deleterious effects on the residential neighbors in this zone. The mass and height of the structure will diminish the residential quality

BZA
Case No. 16618
Exhibit No. 156A

of life of the adjacent neighbors, including in particular Solange MacArthur-Muller and Robert Muller, the owners of 1628 21st Street, N.W., a single-family residence just two doors from the proposed project. Because the applicant has not and cannot demonstrate either that the property it seeks to develop is unique or that the applicant's property, by reason of unique character, gives rise to a practical difficulty, the Board should deny Applicant's requests. Further, granting of the variances would be contrary to the zoning plan, would be harmful to the public good and would be in violation of the District's Comprehensive Plan. In addition, the proposed special exceptions would conflict with and adversely affect the residential uses of the neighboring properties in the R-5-B zone. For these reasons, Opponent MacArthur-Muller respectfully requests that Applicant's request for variances and special exceptions be denied.

I. The Applicant has failed to satisfy the criteria for Variances by failing to Demonstrate that the property is "unique" and by failing to show that "practical difficulties" exist by reason of uniqueness which would preclude viable use of the property.

In a Motion to Dismiss filed by Solange MacArthur-Muller and others on May 4, 2001, the Party Opponents have shown that The Phillips Collection has failed to demonstrate that it meets the criteria entitling it to any of the requested variances. This Memorandum incorporates by reference the Motion to Dismiss in order to avoid restating those points already made.

II. The Improvements Proposed by The Phillips would substantially exceed both allowable lot coverage and FAR limits for the R-5-B zone; the true extent of the Applicant's project has not yet been fully revealed to the BZA. Applicant's "of right" option will enable a viable and functional Education Center.

The Phillips has proposed to consolidate into a single lot Lots 74, 819 and 827 in Square 66. Because several of the structures now in place on these parcels were built prior to the current zoning code, the structures are non-conforming and the buildings exceed allowable lot

occupancy (60% in the R-5-B and SP-1 zones) and/or allowable FAR density (1.8).[1] Attached hereto as Exhibit A and incorporated by this reference is a computation sheet prepared by Mr. Angel Clarens, a registered architect, which demonstrates that the allowable FAR for the proposed consolidated lots is 51,858 FAR square feet. The as-built FAR for the proposed consolidated lots is currently 60,174 FAR square feet. Thus, after consolidation, the ***existing improvements*** will be in excess of allowable FAR and lot occupancy for this property. More importantly, The Phillips proposes to construct in place of the existing improvements at 1618 21st Street, N.W., a new structure containing 15,940 FAR square feet with additional below grade density of 27,158 square feet. As Exhibit A demonstrates, when the new structure is added to the existing improvements on these three lots (whether or not consolidated), the total as-built FAR for The Phillips (Mansion, Goh Annex, Carriage House and Education Center) would be 65,450 FAR square feet. Thus, The Phillips' proposal would exceed allowable FAR square footage by 13,612 FAR square feet or 26.2 %.

The Phillips' of-right option would entail abandoning the consolidation of lots and would restrict construction to a new structure consisting of 11,025 FAR square feet on 60% of the present Lot 827, or 3,675 square feet of the 6,125 square foot lot. By complying with allowable FAR and lot occupancy limits, then, The Phillips Collection would be entitled to construct a new three-story structure above grade. Additionally, two levels of below grade space could be provided beneath the surface of Lot 827. In this fashion, The Phillips Collection could undertake a substantial portion of the additional functions it seeks to add to the structure, at less cost and without the deleterious effect on the residential neighborhood in which this museum is located.

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[1] The original Phillips residence, the "mansion", has been combined with the Goh Annex to form Lot 74. A portion of this lot is in the SP-1 zone. The balance of that lot and the other lots involved in this application are in the R-5-B zone.

III. The proposed project will adversely affect the residential quality of the neighbors' property.

Currently, 1618 21st Street, N.W. consists of an apartment building containing 15 one-bedroom apartments. The existing apartment building is three stories high for a distance of approximately 54 feet west of the 21st Street facade, and then drops down to a two-story addition, projecting an additional 22 feet. Thus, at its greatest extent, the existing improvements extend 76 feet west of the 21st Street facade.[2] By comparison, Applicants propose to demolish the existing structure, except for the facade, and then to construct a four-story structure projecting 90 feet west of the 21st Street facade with an additional mechanical structure on the roof and an elevator tower that will project over the two residential properties immediately to the north. The MacArthur-Muller residence is one of those two properties. The Missionaries of Africa residence is the other. The additional height and mass created by these new improvements in contrast to the existing improvements will impose an undesirable looming presence over the northerly neighbors. What was previously an open vista which makes rear yard usage by those who live next to the apartment house a pleasant experience will now be converted into a massive, solid wall. The proposed elevator tower will appear to those neighbors such as Ms. MacArthur-Muller who live closest to it, to be like a guard-tower peering down on their back yards.

But the mass and height of this proposed new structure are not the only ways in which this project will be intrusive. The Phillips Collection proposes to place a 255 seat auditorium in the complex. This would constitute the largest auditorium space anywhere in the Dupont Circle area. As part of its entertainment complex, The Phillips Collection would also dramatically

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[2] The existing improvements contain two projections, one of which extends slightly farther west than the other. The measurements stated above refer to the farthest west projection.

expand its food and cocktail service area, such that, with the proposed "swing wall" retracted, a large space would be opened to allow more than 400 conference guests to congregate. By placing 27 parking spaces below grade[3] and enabling as many as 35 cars to be parked below grade, The Phillips will ensure that 70 cars per evening event will be forced into an alley already overburdened by traffic of patrons attending events at the Cosmos Club, which provides parking on a lot serviced by the alley in this same square. For those neighbors such as the MacArthur-Muller family, who depend upon alley access for entrance and egress to their residence,[4] the burden of this additional traffic nightmare will be enormous.

The total impact is not limited even to these physical factors. The auditorium and reception facility The Phillips proposes to construct will be a traffic magnet for each event. As The Phillips candidly recognizes on its web site (see Exhibit B, attached hereto) corporate sponsorship provides an opportunity to rent The Phillips Collection building after hours and convert the museum into a conference center. The attraction of this elegant space for that quasi entertainment purpose will be exacerbated by the presence of the largest auditorium north of the central business district and by the alluring quality of a new facility for cocktail parties and the like. While the proposed auditorium and dining area may also serve Phillips patrons during the daytime hours, since it is clearly contemplated to function in the evening and weekend hours, the extent of its intrusion on the residential community is best measured by reference to those times when residents are most likely to be at home. The invasive effects of this project on its residential neighbors are apparent.

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[3] These spaces are not required because the HPRB designation of the facade of the structure as historic enables the exemption from parking for this non-conforming structure to continue.

[4] Mr. Robert Muller is confined to a wheel chair and accesses his home almost entirely through the garage, which opens to the alley.

But the impacts are still not sufficiently detailed by the foregoing, for the vehicular traffic will provide an additional and important dimension. The opponents to Applicant have submitted to the BZA on January 9, 2001 a traffic analysis report prepared by Stephen Peterson which demonstrates the substantial impact the proposed project will have on the community. Already one of the more congested residential areas in the City, the vicinity between Q and R Streets, Connecticut Avenue to Florida Avenue, which embraces the site of the proposed expansion, would suffer from the following effects:

-- increased surface parking pressure
-- more nights of busier street usage
-- more congestion in the alleys, including Hillyer Court
-- more tour bus traffic delivering and picking up patrons at the site

Proposed solutions aimed at alleviating these obvious effects either produce their own problems or require approval of the Department of Public Works, which has not yet been obtained and may never be forthcoming. For example, the proposal to reduce pressure for on-street parking by making valet parking available[5] will generate numerous additional trips from and to off-site parking lots or garages (if they can be located). The cars are likely to stack up on the street or in the alley as the valet parkers will not be able to keep pace with patrons arriving in clusters a few minutes before an event. Buses are likely to continue to idle for protracted periods while their riders are deposited or met at the beginning or end of events, causing both traffic congestion and fumes in the neighborhood. Moreover, the availability of locations on Q Street or Massachusetts Avenue for that purpose depends upon approval of the DPW, which has yet to be forthcoming -- and may never be, since there are sound reasons to avoid cluttering Massachusetts Avenue with additional traffic.

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[5] The parking offered by The Phillips in its proposed structure would be only a drop in the bucket compared to the needs generated by use of a 255 seat auditorium or a 400 place cafe.

The simple fact is that the introduction of a substantial number of additional users to a residential area which is already operating above or at its maximum capacity must necessarily cause congestion, dislocations and disturbances. These are precisely the type of impact which the Board must weigh, if The Phillips is first able to establish the existence of both uniqueness and practical difficulty and the causal link between them.

IV. The "of right" option available to The Phillips Collection will provide for a viable structure. Denial of the variances requested will not substantially impair The Phillips' ability to perform its mission. Thus, "practical difficulty" of the "of right" usage cannot be shown.

The Applicant has contended that a chief reason for the variance it seeks is that the practical difficulty inherent in the use of the property is that it does not provide in the of-right option sufficient size to enable The Phillips to mount the educational program necessary to maintain its accreditation in the American Association of Museums. (See Testimony of Jay Gates at pp. 159-160 of 12/15/00 BZA Hearing Transcript). The fact is, however, that The Phillips was re-accredited by the American Museum Association in 2000 for a ten-year period, as Mr. Gates himself acknowledges. Moreover, the American Museum Association **does not** have a standard set of criteria which a museum must meet in order to achieve accreditation. To the contrary, the Accreditation Standards of the American Museum Association Provide in pertinent part:

> There is no single set of standards against which museums are measured for accreditation.
>
> Indeed, there cannot be for museums in the United States are remarkably diverse. ....
>
> Instead, two core questions guide every review:
>
> - How well does the museum achieve its stated mission and goals?
> - How well does the museum's performance meet standards and practices as they are generally understood in the museum field?

(See, Excerpts from "A Higher Standard--The Museum Accreditation Handbook", The American Museum Association, attached as Exhibit C.) Further, the standards indicate no specific size or design for the education function.

Thus, a museum which offers educational activities from an off-site location can be just as worthy of accreditation as one that offers educational functions on-site. It is obvious that in an era of computer and internet technology, much of a museum's educational activities may be carried out at places other than the museum gallery. These can include classrooms and facilities that are off site. Thus, the size of The Phillips' project can be reduced by eliminating certain of the educational facilities without in any way jeopardizing The Phillips future accreditation when the issue next presents itself in 2010.

In the same vein, other functions which The Phillips proposes to operate at an expanded facility can be accomplished elsewhere. Storage functions and conservancy activities, while conveniently located at an expanded Phillips facility, can be accomplished in other locations. The Smithsonian Institution, for example, maintains a large storage facility for its vast collection in a location quite remote from its facilities on the National Mall. The Phillips need not go to such extremes, but can readily remove this function from its proposed building without in any way curtailing The Phillips' core function. The same is true for conservancy.

Finally, reducing the size of the auditorium to one of more modest proportions[6] will provide additional space to The Phillips for its core activities.

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[6] The auditorium at The Corcoran Museum, located in a commercial zone, seats approximately 180. It is difficult to see why the Phillips requires one 40% larger.

V. Conclusion

It is apparent that The Phillips' arguments concerning practical difficulty are largely self-inflicted problems. By outlining an extravagant program that can only be met by an oversize facility, The Phillips seeks to argue that the restrictions imposed by the zoning code create practical difficulties. But a closer examination discloses that many of the functions The Phillips seeks to conduct are far from indispensable and need not be carried out in this facility at all. Thus, we contend, no practical difficulty has been or can be demonstrated.

Further, we have shown that the adverse impact of the proposed variances on the residential community -- a review which only need be reached if practical difficulty had been shown -- militates against granting the variances and the special exception requested by Applicant. Accordingly, Opponent Solange MacArthur-Muller respectfully requests the Board of Zoning Adjustment to deny Applicant's request for variances.

Respectfully submitted,



Peter R. Kolker
ZUCKERMAN SPAEDER LLP
1201 Connecticut Avenue, N.W.
Washington, D.C. 20036
(202) 778-18100

Counsel for Solange MacArthur-Muller

CERTIFICATE OF SERVICE

I hereby certify that on this 7th day of May, 2001, I caused a copy of the foregoing **STATEMENT OF PARTY OPPONENT SOLANGE MacARTHUR-MULLER IN OPPOSITION TO REQUEST OF THE PHILLIPS COLLECTION FOR CERTAIN VARIANCES AND SPECIAL EXCEPTIONS** to be delivered by hand to:

Michael A. Cain, Esquire
Hamilton and Hamilton, LLP
1775 Pennsylvania Avenue, N.W.
Suite 1100
Washington, D.C. 20006-4605

Stephen N. Gell, Esquire
Law Office of Stephen N. Gell, P.C.
1101 30th Street, N.W.
5th Floor
Washington, D.C. 20007

Peter R. Kolker



The Phillips Collection Zoning Analysis

		House	Goh Annex	Alley	Total Lot 74	Carriage House	1618 21st St.	Total
1	Lot Number	74	74	74		819	827	
2	Zoning Category	SP1	R5B	R5B		R5B	R5B	
3	Lot Area (SF)	6,693	8,500	3,301	18,494	1,587	8,125	26,206
4	Lot Coverage (Allowed)	60%** 4,016	60% 5,100	60% 1,981	11,097	60% 952	60% 3,675	15,724
5	Lot Coverage (Existing)	4,725	6,164	0	10,889	1,587	3,010*	16,253
6	Lot Coverage (Available)	(-709)	(-1,064)	1,981	208	(-635)	665	1,576
7	Lot Coverage (Proposed)	4,725	6,164 + 670=6,834	N/C	11,559	1,587	4,670	17,816
8	Variance Required	709	1,734	-	462	635	995	2,092 or 13.3%
9	FAR (Allowed)	2.5 SP1 16,733	1.8 R5B 15,300	1.8 R5B 5,942	37,975	1.8 R5B 2,857	1.8 R5B 11,025	51,858
10	FAR (Existing)	21,572	24,068	-	45,640	3,200	11,332	60,172
11	FAR (Available)	(-4,840)	(-8,768)	5,942	(-7,665)	-343	-307	-15,981
12	FAR (Proposed)	21,572	24,738	-	46,310	3,200	15,940	65,450
13	Variance Required	4,840	9,438	-	8,335	343	4,915	13,592
14	Bldg Ht.	65' Allowed	50' Allowed	50' Allowed		50' Allowed	50' Allowed	
15	Side Yard	None	None	None		None	None	
16	Rear Yard		15' min. 16.5' at 50'	15' min. 16.5 at 50'		15' min. 16.5 at 50'	15' min. 16.5 at 50'	
17	Courts							
18	Parking							

* Existing lot occupancy (coverage) of 1618 21st St. is not confirmed.

** Zoning Regulations are mute on lot occupancy for SP Districts for uses other than residential.



Corporate Membership & Facility Rental

The Phillips Collection
America's first museum of modern art



Henri Matisse (1869-1954)
Interior with Egyptian Curtain, 1948
Oil on canvas
Acquired 1950

Corporate Membership Program

The Phillips Collection's formal partnerships with corporations began in 1982 with the organization of its Corporate Membership Program. In each year since, a corporate chairman has headed up the annual campaign. Past chairmen have included Terence C. Golden, Host Marriott Corporation; Katharine Graham, The Washington Post Company; Roger Sant, AES Corporation; Alex Trotman, Ford Motor Company; Thomas E. Wheeler, Cellular Telecommunications Industry Association, and J.W. Marriott, Jr., Marriott International.

This year, Campaign Chairman John Schwieters, Managing Partner of Arthur Anderson LLP is joined by over 80 companies in supporting the many educational and artistic programs of the museum. The corporate campaign has been one of the museum's most successful development efforts, raising $4.5 million since the program began in 1983. The Phillips has employed these funds effectively to present special exhibitions, lectures, concerts, and educational initiatives. Corporate Members receive many benefits including invitations to openings and the annual dinner at the Federal Reserve Board, free admission for employees, a limited number of VIP tours, and the opportunity to entertain in the galleries.

For additional information about Corporate Membership, please call the Corporate Relations Office at (202) 387-2151, ext. 250 or send e-mail to corporatemembership@phillipscollection.org

Corporate Membership Benefits

DIRECTORS CIRCLE $15,000 ($14,250 tax deductible)

- Unlimited use of both buildings of the museum for private events, with facility rental fee per event.
- Special recognition in museum publications.
- Invitations for six to the annual Corporate Members' Dinner.
- A limited number of VIP tours of special exhibitions, subject to availability.
- Opportunity to participate in the art lending program.
- Free admission for all corporate employees and their guests.
- Subscription to the museum's magazine, *News& Events*.
- Recognition in the museum lobby and publications.
- Six invitations to exhibition openings, lectures, and members' events.

- Discounts in the museum shop for large quantity corporate purchases.

GUARANTOR $10,000 ($9,500 tax deductible)

- Unlimited use of both buildings if the museum for private events, with facility rental fee per event. Invitations for four to the annual Corporate Members' Dinner.
- One VIP tour of a special exhibition, subject to availability.
- Opportunity to participate in the art lending program.
- Free admission for all corporate employees and their guests.
- Subscription to the museum's magazine, *News & Events*.
- Recognition in the museum lobby and publications.
- Four invitations to exhibition openings, lectures, and members' events.
- Discounts in the museum shop for large quantity corporate purchases.

BENEFACTOR $5,000 ($4,500 tax deductible)

- One-time use of one building of the museum for a private event, with facility rental fee.
- Invitations for four to the annual Corporate Members'Dinner.
- Opportunity to participate in the art lending program.
- Free admission for all Washington, D.C. based corporate employees.
- Subscription to the museum's magazine, *News & Events*.
- Recognition in the museum lobby and publications.
- Two invitations to exhibition openings, lectures, and members' events.

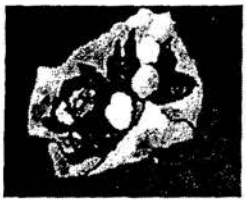
SPONSOR $2,500 ($2,250 tax deductible)

- Invitations for two to the annual Corporate Members' Dinner.
- Opportunity to participate in the art lending program.
- Free admission for 25 corporate employees and their guests.
- Subscription to the museum's magazine, *News& Events*.
- Recognition in the museum lobby and publications.
- Two invitations to exhibition openings, lectures, and members' events.

ASSOCIATE $1,000 ($1,000 tax deductible)

- Free admission for two corporate employees and their guests.
- Subscription to the museum's magazine, *News & Events*.
- Recognition in the museum lobby and publications.
- Two invitations to exhibition openings, lectures, and members' events.

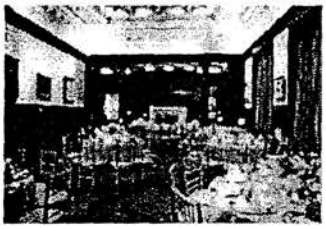
The Art Lending Program



Selections from the museum's permanent collection are available for a one-year lease to Corporate Members at the $2,500 level and above. For a minimum rental fee of $12,000 and insurance costs, member corporations may choose works that complement their office or headquarters with the expert assistance of the museum's curatorial staff.

Marsden Hartley (1877-1943)
Wild Roses, 1942
Oil on masonite
Acquired 1943

Facility Rental



The facility rental program allows Corporate Members at the $5,000 Benefactor level and above to use the museum as a distinctive way to entertain clients and guests. The museum provides an experienced special events staff to facilitate corporate events. Whether entertaining an Ambassador, finishing your board's annual meeting with a special dinner, hosting a holiday party for clients, or celebrating a CEO's retirement, your guests will be surrounded with world-class master works.

Facility Rental and Security Fees

(Corporations must be a current Corporate Member at or above the $5,000 level in order to rent the museum facility.)

Main Building: $3,500
Goh Annex: $3,500
Both Buildings: $6,000

CAPACITY

Receptions:	**Seated Events:**
400 guests, both buildings	100 guests, Music Room,
200 guests, one building	Main Building

For further information on Facility Rental, please call (202) 387-2151, ext. 267 or send e-mail to mnay@phillipscollection.org



A Higher Standard

The Museum Accreditation Handbook

AMERICAN ASSOCIATION OF MUSEUMS

Museum Accreditation

In June 1971, sixteen museums received the news that they had been granted accreditation by the American Association of Museums. They were the first museums to be accredited, and they were at the forefront of a significant new movement: museums across the country working together to affirm common professional standards and develop a means for measuring and recognizing excellence in operations and public service.

By 1996 some 750 museums had achieved accreditation. Through the AAM's accreditation program, these institutions engage in a continuous process of self-assessment and peer review that promotes higher standards and greater public accountability. "The accreditation process has always proven to be time well spent at the Baltimore Museum of Art," says director Arnold L. Lehman. "This 'stamp of approval' is extremely meaningful to the staff, to our professional colleagues worldwide, and to the public that demands and deserves first-rate museums."

Concern for developing standards against which to measure the excellence of individual museums goes back nearly a century. Museum standards were discussed in 1906 when museum directors came together at the American Museum of Natural History in New York to found the American Association of Museums. Proceedings from early AAM meetings record continuing debate about the means for articulating shared goals and for working in concert toward

In a rapidly changing world,
museum accreditation. . . .continues
to move museums toward
a higher standard.

excellence. Plans for museum accreditation began in earnest in 1968 with the appointment by the AAM president of a committee of museum leaders charged with creating a system and structure for accreditation. Following submission of its final report in 1970, the committee served briefly as an interim Accreditation Commission to implement the program. The first museums were accredited the following year.

For more than a quarter of a century now, the AAM's accreditation program has given museums and the museum profession a clear sense of direction and achievement. As a museum's staff and governing authority work together to evaluate, monitor, and improve their own performance, they strengthen the public service and public image of all museums. Today museum organizations, governments, funding agencies, and museum audiences recognize accredited status as signifying both quality and accountability. The evolution of accreditation has kept pace with the growth and direction of the museum field and with the development of accreditation in educational institutions generally. The accreditation program's emphasis that a museum must meet its stated educational mission is especially significant. Museums seek accreditation as an important goal in their institutional development. "Accreditation is an important seal of approval from the museum profession," explains Peter Sterling, director of the Indianapolis Children's Museum. "It gives staff, trustees, stakeholders, and the community at large a benchmark for standards that form the basis for outstanding museum practices."

Clearly, accreditation encourages and assists a museum to improve its operations and ultimately its service to its community and to the American public. Robyn G. Peterson, curator of collections at the Rockwell Museum in Corning, New York, elaborates: *Preparing for the private scrutiny of our peers was a professional experience that the staff found rewardingly harrowing. It was an institutional "fitness program" that has left us changed for the better. We now proceed more confidently and with a more thorough knowledge of ourselves, our potential, and our public. The*

self-study process enhanced our desire to reach ever higher standards in our operation. That desire has stayed with us, and will make it possible for us to maintain excellence into the next century.

As the museum moves through the accreditation process, it sets in motion an intensive dialogue about standards that engages its staff and governing authority as well as the Accreditation Commission, the visiting committee that serves as the commission's representative, and the accreditation staff at the AAM. For the museum, the process involves gathering and analyzing information, reviewing goals and expectations, and initiating change. Many museum directors have observed that going through accreditation builds teamwork within the institution. The process sharpens understanding by the staff and governing authority of their respective roles and collective mission. Bernard Fishman, executive director of the Jewish Historical Society of Maryland in Baltimore, confirms this particular benefit: *Accreditation . . . aided vastly in . . . educating and binding the staff together in pursuing valuable professional goals that all could recognize and play a part in achieving; it was a powerful educator of trustees, and a clear and objective mark of the institution's progress that immediately spoke volumes to foundations, other grant-givers, and other museums; and it made the historical society a better and a more useful servant of the public and of civilization in general.*

Along with self-study, the accreditation process involves review by colleagues in the profession who understand the museum's issues and concerns from firsthand experience and bring to their evaluation the objectivity and fresh perspective of outsiders. Accreditation's grounding in self-study and peer review generates a dynamic environment for a museum committed to institutional improvement and for a field committed to self-regulation and advancement.

Accreditation is a process in another sense, too. When a museum enters the accreditation program, it not only commits itself to a means for achieving and maintaining the highest

Sixteen "Firsts"

These museums were the first to be accredited in June 1971:

California Academy of Sciences
San Francisco, California

Los Angeles County Museum of Natural History
Los Angeles, California

Colorado Springs Fine Arts Center
Colorado Springs, Colorado

Henry Francis du Pont Winterthur Museum
Winterthur, Delaware

Orlando Museum of Art
Orlando, Florida

American Textile History Museum
Lowell, Massachusetts

Public Museum of Grand Rapids
Grand Rapids, Michigan

Herbert F. Johnson Museum of Art
Ithaca, New York

Amon Carter Museum
Fort Worth, Texas

Fort Worth Museum of Science and History
Fort Worth, Texas

Thomas Burke Memorial Washington State Museum
Seattle, Washington

Columbia Museum of Art and Science
Columbia, South Carolina

Portland Art Museum
Portland, Oregon

Solomon R. Guggenheim Museum
New York, New York

New York Botanical Garden
Bronx, New York

Science Museum of Minnesota
St. Paul, Minnesota

standards of performance but subjects itself to a structure that enforces that commitment. Accredited museums are reviewed every ten years and at other times should concerns arise.

Finally, the accreditation process reinforces a museum's connection to the field at large. "Accreditation gives us a national standing in the museum field," says Margaret Latimer, director of the Jackson Homestead and Newton Historical Society in Massachusetts, "enabling us to relate to and collaborate with fellow institutions for mutual benefit and peer review." Staff in accredited museums are confident that their operations and performance are keeping pace with the standards and practices generally accepted throughout the museum field. They have a continuing opportunity and obligation to exchange practical ideas and philosophical concerns with museum professionals outside their institutions. In this way the accreditation program contributes to the cohesion of museums as a community with many shared interests and goals.

For more than a quarter century, the achievement of museum

Benefits of Accreditation

• A Clearer Sense of Purpose

Museums emerge from the self-study process with a better-defined mission and a clearer understanding of institutional strengths, aims, and priorities. They gain new confidence in their ability to preserve and strengthen their unique identity in the museum field and their service to the public.

• Sound Management

Accreditation guides museum professionals in the development of well-articulated policies and procedures that help their institutions run more smoothly and use resources more efficiently. The self-study process also improves the working relationship between a museum's staff and governing authority. Members of the museum governing authority become more familiar with standard museum practices, while staff members achieve a higher level of professionalism.

• Improved Facilities

The commitment to seek accreditation can act as a powerful incentive to make much-needed improvements in a museum's physical plant, including collections storage, security systems, and work spaces. The public relations value of accreditation can give museum staff and governing authority the leverage they need to attract support for capital improvements.

accreditation has signified excellence within the museum community, to governments and outside agencies, and among the American public. Developed and operated by museum professionals, the program reflects, reinforces, and promotes the best practices in museums and the strictest accountability to the public museums serve. In a rapidly changing world, museum accreditation's central place as both conscience and mentor of the field continues to move museums toward a higher standard. ●

• Enhanced Credibility

Many museums capitalize on their accredited status, and the greater visibility it gives them within their communities, to strengthen fund-raising efforts, reach new audiences, and secure new members and volunteers. Accredited museums find their status makes a difference in seeking objects on loan and traveling exhibitions from other institutions. Many museums report that, following accreditation, they are able to attract highly qualified professional staff. Accredited status has also strengthened museums' appeal to prospective donors and funding sources.

Members of the Accreditation Commission 1970–1997

William T. Alderson Jr. 1970–1973
(chair, 1970-1973)
Joel N. Bloom 1976–1978
Robert N. Bowen 1978–1984
Lonnie G. Bunch 1994–present
J. Revell Carr. 1988–1994
Mildred S. Compton. 1972–1982
(chair, 1976-1982)
Kinshasha Holman Conwill 1991–present
Donald V. Hague 1974–1980
Robert M. Hume 1970–1974
Katharine C. Lee 1996–present
George E. Lindsay 1970–1972
Thomas A. Livesay 1994–present
(chair, 1997-present)
R. Peter Mooz 1980–1982
Marena Grant Morrisey. 1986–1991
Freda H. Nicholson 1988–present
James A. Oliver 1972–1976
Harry S. Parker III. 1974–1982
Charles Parkhurst. 1970–1976
James L. Peterson. 1996–present
Bonnie Pitman 1985–1997
(chair, 1991-1997)
Daniel R. Porter III 1982–1988
Hugo G. Rodeck. 1970–1974
James R. Short 1973–1979
Harold K. Skramstad Jr. 1982–1994
Kenneth Starr 1982–1988
Roy L. Taylor 1980–1991
(chair, 1985-1991)
Robert A. Thomas 1991–1996
Alexander J. Wall. 1970–1976
(chair, 1973-1976)
Katharine J. Watson 1983–1986
E. Leland Webber 1970–1972
Jean M. Weber 1976–1985
(chair, 1982-1985)
Dennis M. Wint 1984–1996

Accreditation Standards

There is no single set of standards against which museums are measured for accreditation. Indeed, there cannot be, for museums in the United States are remarkably diverse. They run the gamut from art to zoo, from annual budgets of less than a hundred thousand dollars to more than a hundred million. Some are government-run; others are private nonprofit organizations. Collections may include drawers of mounted insect specimens, artifacts from the civil rights movement, medieval panel paintings, or entire villages of historic structures; or the museum may not own collections at all. Establishing an accreditation system that could encompass practices and principles at institutions of various types, sizes, and governing authorities was the major challenge facing those who developed the program.

CORE QUESTIONS

Recognizing that the resources and emphases of individual museums vary greatly, the accreditation program has from the beginning refrained from articulating a single set of standards. Instead, two core questions guide every accreditation review:

- How well does the museum achieve its stated mission and goals?
- How well does the museum's performance meet standards and practices as they are generally understood in the museum field?

[Accreditation] draws on
the collective wisdom of the field,
applied from various perspectives.

For more than twenty-five years these core questions have proved both rigorous and flexible enough to serve a diverse field. They have worked to focus strategies for self-improvement and to promote higher standards and professional practices for museums generally.

MULTIPLE STEPS AND PERSPECTIVES

One reason accreditation has proved so successful in serving museums is that the system draws on the collective wisdom of the field, applied from various perspectives in internal and external reviews. The museum itself is a primary player. Each museum decides if and when it is ready to apply for accreditation. Guided by a lengthy self-study questionnaire, the institution examines all aspects of its operations to produce a self-study document that serves as the basis of the entire accreditation review. Throughout this internal review the museum receives counseling and guidance from the accreditation staff at AAM headquarters in Washington. The staff also serve as a link among the museum, the Accreditation Commission, and the visiting committee.

The Accreditation Commission reviews each applicant museum twice—first to determine interim approval and then to determine if the museum should be accredited. As appropriate to this serious responsibility, the members of the commission are among the field's most experienced and highly respected leaders. They are selected by the chair of the AAM Board of Directors not only for their achievements and reputations but for their sustained interest in higher standards for museums. For continuity, commission members serve staggered six-year terms and can be reappointed once. While they do not represent particular disciplines or institutions, the collective experience and wisdom they bring to each review qualify the commission as a whole to be the final arbiter in the application of accreditation's core questions.

The commission's evaluation of an applicant museum is based on the museum's self-study and supporting documents and on the narrative report of a visiting committee that conducts a one- or two-day on-site review of the museum. Each visiting committee generally consists of two individuals drawn from a nationwide roster of more than five hundred museum directors and senior staff from accredited

museums. Those recruited to the roster by the Accreditation Commission have direct experience with the accreditation process and are conversant with standards throughout the field. They are committed to the careful observation and analysis an on-site review demands. They are also able to communicate and support their opinions in ways that assist both the Accreditation Commission in reaching its decision and the museum in making improvements. Applicant museums have a hand in the selection of their visiting committee and can be certain their institution will receive a thorough and objective review.

The multiple steps and perspectives incorporated throughout the process assure balance and fairness. The program's emphasis on guidance in the improvement of performance, rather than on judging and accepting or rejecting performance, makes the two-year experience positive and productive—if strenuous—for the museum. At the same time, the connections it strengthens among the field's most knowledgeable practitioners and those institutions committed to excellence move the entire field forward.

ELIGIBILITY CRITERIA

An initial accreditation review begins with an assessment of the museum's eligibility for the program, first by the museum itself, then by the accreditation director, and finally by the Accreditation Commission.

Institutions of all types and sizes, publicly or privately funded, are eligible. Also eligible are museums that do not own collections but use objects in their exhibits and programs, such as art centers, children's museums, nature centers, planetariums, and science and technology centers.

There are, however, a series of eligibility criteria. To participate in accreditation, a museum must meet the Accreditation Commission's definition of a museum. It must:

- be a legally organized not-for-profit institution or part of a not-for-profit institution or government entity
- be essentially educational in nature
- have a formally stated mission
- have one full-time paid professional staff member who has museum knowledge and experience and is delegated authority and allocated financial resources sufficient to operate the museum effectively

- present regularly scheduled programs and exhibits that use and interpret objects for the public according to accepted standards
- have a formal and appropriate program of documentation, care, and use of collections and/or tangible objects
- have a formal and appropriate program of presentation and maintenance of exhibits.

In addition, the institution must meet the following conditions:

- have been open to the public for at least two years
- be substantially open to the public (at least 1,000 hours a year)
- have an appropriate annual operating budget (at least $25,000)
- have accessioned 80 percent of the collection
- demonstrate the characteristics of an accreditable museum.

Some institutions may meet some, but not all, of the eligibility criteria. In recognition of the diverse nature and goals of museums, the AAM encourages institutions to consult with accreditation staff about their special situations and the practical application of the criteria before beginning the accreditation process.

The accreditation process is predicated on the expectation that each museum complies with all local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration. These laws include but are not limited to the Americans with Disabilities Act (ADA); the Equal Employment Opportunity Act and amendments; the Occupational Safety and Health Act (OSHA); and the Native American Graves Protection and Repatriation Act (NAGPRA).

CHARACTERISTICS OF AN ACCREDITABLE MUSEUM

The accreditation program's core questions make it clear why there can be no single set of standards against which a museum will be measured in an accreditation review. Nonetheless, the program's experience makes it possible to generalize about the characteristics of an accreditable museum. These characteristics reflect the core values and concepts of the AAM accreditation program.

• Mission

An accreditable museum has a clear sense of mission and organizes its governing authority, staff, financial resources, collections, public programs, and activities to focus on meeting its formally stated mission.

• Governance

The governance structure and process effectively advance the museum's mission.

The governing authority and staff have a clear and shared understanding of their roles and responsibilities.

There is current and appropriate evidence of planning for the museum's future.

• Collections Stewardship

The collections and/or tangible objects are appropriate to the mission.

The collections are effectively managed, housed, secured, documented, and conserved.

• Interpretation and Presentation

The museum's public programs, collections, and exhibitions effectively advance the mission.

The museum's public programs and exhibitions effectively use ideas, concepts, and objects to provide opportunities for learning and enjoyment.

The museum's public programs and exhibitions are informed by appropriate research and are effectively presented.

The museum effectively identifies and knows the characteristics of its existing and potential audiences.

The museum effectively involves its audiences in developing public programs and exhibitions.

The museum effectively evaluates its programs and exhibitions.

The museum effectively communicates with the public about its programs and exhibitions.

The museum's research activities are conducted according to appropriate scholarly standards.

• Administration and Finance

Leadership is in place to develop and manage plans and procedures to assure that the museum acquires, develops, and allocates its resources in a way that advances the museum's mission and sustains its financial viability.

The museum's staff have appropriate education, training, and experience.

SUBSEQUENT ACCREDITATION REVIEWS

Accreditation is an ongoing process. To maintain accredited status, a museum will be reviewed every ten years. The standards applied in subsequent accreditation reviews are the same as those applied to museums undergoing initial accreditation review. Because standards throughout the museum field are continually advancing, the standards applied in subsequent accreditation reviews are likely to be more rigorous than those under which the museum was first accredited. Thus maintenance of status quo is not enough to maintain accredited status. Accreditation entails a commitment to continuous improvement. Accredited museums find that continuing to use self-study and participation in the dialogue about standards helps them stay informed about advances in the practical techniques, operating principles, and ethical issues of the museum field.

READINESS FOR ACCREDITATION

Museum accreditation is a voluntary program. The first decision is the museum's, which determines if and when it is ready to apply. Often accreditation is an important goal in institutional development. The governing authority's consistent

From Art Museums to Zoos

American museums exist in abundant variety, and every type is eligible for accreditation:

- anthropology museum
- aquarium
- arboretum
- art museum or art center
- botanic garden
- children's or youth museum
- general museum
- historic house or historic site
- history museum
- natural history museum
- nature center
- planetarium
- science-technology museum or center
- specialized museum
- zoological park

support is crucial. Some museums form a governing authority–staff committee to prepare for accreditation, often spending up to five years in discussion and planning before submitting the application.

Although participation in the Museum Assessment Program (MAP) is not a prerequisite, the AAM generally recommends that museums interested in accreditation consider participating in the assessment program before applying. A MAP consultation can help a museum identify strengths, correct weaknesses, and be in a better position to undertake the self-study required for accreditation.

In addition to reading this handbook, staff in museums preparing to apply for accreditation should become familiar with the self-study questionnaire, which is updated regularly to reflect current practices and includes a list of required documents. ●

Costs

Applicant museums submit an application fee with their application form and pay an annual participation fee to remain active in the program. The first year's fee is paid at the time of application. The annual fee covers the AAM's expenses for operating the program. Both fees are uniform for every museum, regardless of size or discipline.

The museum considering accreditation needs to budget for other costs. In addition to the application fee and annual participation fee, the museum is responsible for the visiting committee's travel and accommodation expenses. Moreover, staff time and financial resources will need to be allocated to the self-study (including preparation of the self-study submission), the visiting committee's on-site review, and other aspects of the accreditation process. There may also be expenses associated with correcting problems or deficiencies revealed during the process.