SAMPLE DOCUMENT

Type of Document: Collections Plan

Museum Name: Roswell Museum and Art Center

Budget Size: $1 million to $4.9 million

Governance Type: Municipal

Date: 2009

Type: Art Museum/Center/Sculpture Garden General or Multi-disciplinary

Budget Year: 2008

Accredited: Yes

Notes on strengths or special features:
The document has the following elements:

- Identifies museum’s audiences and how they will be served by the collections
- Reviews strengths and weaknesses of existing collections
- Includes gap analysis suggesting potential acquisitions & deaccessions
- Sets priorities for acquisitions and deaccessions
- Identifies collections held by other institutions that may affect museum’s decisions
- Takes into account existing or needed resources
- Tied to interpretive plan (formal or informal)
- Tied to research plan (formal or informal)
- Other: Tied to Strategic Plan, Mission/Vision/Core Values, Tied to Collections Management Policy, History of the Collection, Implementation & Evaluation

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Executive Summary

In June 2006, the Roswell Museum and Art Center (RMAC) embarked on a process of self-evaluation, visioning, and goal-setting that culminated in the 2007-2010 Strategic Plan. During this process the mission was refined, and a set of core values and a vision for the future were established. The Collections Plan is yet another step to advance the RMAC, to ensure that it maintains an eye for excellence and integrity, and gives priority to its collections stewardship responsibilities. As with its Strategic Plan, the Collections Plan is viewed as a living document, to be revisited and revised on an ongoing basis.

This Collections Plan serves as a tangible document that not only identifies the rich and varied collections the Museum has amassed during its history—using them for the educational and inspirational benefit of the community—but also provides an outline by which the Museum can intelligently address collections strengths, weaknesses, needs, priorities, and interpretive issues as it looks towards the future.

Purpose of the Plan

The purpose of the Roswell Museum and Art Center's Collections Plan is to serve as a guide for making informed collecting decisions by the staff and Board of Trustees that:
- support the Museum’s mission and values;
- reinforce our mandate to care for, preserve, and interpret works of art and historical materials within the scope of our interests;
- invigorate and guide our interpretive efforts;
- strengthen our ability to cultivate significant donor relationships;
- enhance our commitment towards collections research; and
- further our cultivation of a collection that should be deemed meaningful to the community and society at large.

Audience for the Plan

This document is intended to be used by:
- the curatorial staff in evaluating acquisitions and deaccessions, research initiatives, and in developing exhibitions, educational programming, and interpretive plans;
- the Acquisitions Committee in considering and recommending acquisitions and deaccessions;
- the Board of Trustees is approving acquisitions and deaccessions;
- the RMAC Foundation Board of Directors in granting funds for acquisitions and in acquisition fund planning; and
- decision-makers within the City of Roswell and the State of New Mexico, donors, potential donors, and funding organizations in evaluating the institution’s commitment to excellence and integrity.
Evolution of the Collections Plan

In its draft form, this Collections Plan was devised by the RMAC Curatorial Committee comprised of the Director, Assistant Director, Curator of Collections and Exhibitions, Curator of Education, and Preparator. (Note: the position of Registrar, also a member of this committee, was vacant at the time this document was prepared). The draft document will be presented to the Acquisitions Committee for comment, approval, and recommendation, and to the Board of Trustees for adoption (slated for spring 2009).

Museum Mission

The Roswell Museum and Art Center inspires discovery, creativity, and cultural understanding of the art and history of the Southwest and beyond.

Overall direction of the Museum’s collecting activities, and attendant activities such as interpretive and educational planning and execution, is governed by our mission statement.

To achieve its mission, the Roswell Museum and Art Center preserves and interprets its collections of historical, modern, and contemporary art; an extensive international print collection; the history of the American West; and the history of rocket technology as evidenced in the work of Dr. Robert H. Goddard. The Museum produces related exhibitions, education programs, and publications that expand understanding and appreciation of these unique community resources. In all cases, recognition is given to the importance and influence of place upon history, cultural change, and art as it connects human experience with the past, present, and future.

Core Values

The following values define the essence of the Roswell Museum and Art Center:

Access: We believe in creating an atmosphere of inclusion and accessibility for all people.

Connectedness: We concentrate on building bridges to the multiple communities we serve, and value opportunities for community collaboration through education, entrepreneurship, and civic enterprise.

Discovery: We strive to connect human experience, imagination, and creativity to the past, present, and future.

Diversity: We respect, represent, and value our diverse community.

History: We are a public institution that celebrates its grassroots inception and national significance “to present with pride the most typical aspects of local history and culture ... and ... bring enough of the great inherited treasure of the world's culture so that a link can be seen connecting the two ...”

Relevance: We expose people to a range of ideas that are meaningful to life.

Sense of Place: We help to promote a sense of identity, pride, and belonging in our community.

Stewardship: We consistently work to preserve our public trust responsibilities through accountability in the stewardship of our financial assets, collections, and physical resources.
Towards Excellence: A Vision for the Future

The Roswell Museum and Art Center’s vision is marked by community collaboration, audience engagement, mutual respect, and a high level of excellence in the broad panorama of services we provide to the public.

In 2010, the Roswell Museum and Art Center will be:

A cultural hub and cornerstone for community economic development;

A must-see destination within the State of New Mexico;

An institution that is intent on working towards a future of financial security;

A catalyst for meaningful community partnerships; and

A genesis for ideas that link our community to the world.

Strategic Goals: 2007-2010

Goal 1: Project a Unique, Cohesive, and Positive Image
Goal 2: Offer Exemplary Programs and Exhibitions
Goal 3: Strengthen and Diversify the Collections
Goal 4: Ensure That Sufficient Resources are Available for the Future Operation and Maintenance of the RMAC Based on its Vision

The Collections Plan and its Relationship to Other RMAC Documents

The Collections Plan is to be used in concert with the RMAC’s Strategic Plan and has the capacity to interface with all four goals as outlined above, as well as paralleling the mission, vision, and core values. The Collections Plan will also interface dramatically with the Collections Management Policy which is a compilation of written policies covering all aspects of collection activities including acquisition, disposal, documentation, care, and use of the objects for which the Roswell Museum and Art Center is permanently or temporarily guardian. This document serves as a reference and best practices tool for museum staff, members of the Board of Trustees, and the Acquisitions Committee. Additionally, another point of interaction is through the Collections Management, Facilities Enhancement, and Conservation Plan.

Brief History of the Collection

The Roswell Museum and Art Center was founded in 1935 through an agreement between the City of Roswell (which provided the land), Works Progress Administration (WPA), Federal Art Project (FAP), and Chaves County Archaeological and Historical Society (an organization with a growing collection but no facility). The Museum opened as a Federal Art Center in 1937, deriving its initial support from the WPA as part of a Depression-era project to create public art centers nationwide. The Museum was constructed with a donation of $7,479 from the Federal Art Project and supplemented by $2,859 that was raised locally in the community. Initial exhibitions included holdings from the Historical Society's collections, Federal Art Project traveling exhibitions, and cultural materials on loan from the Museum of New Mexico in Santa Fe. Soon, however, the Museum was importing traveling exhibitions from major museums throughout the United States.
including the Smithsonian Institution and the Metropolitan Museum of Art, illustrating a community interest in visual art and culture that transcended regional boundaries.

In 1949, the RMAC Board of Trustees established that the Museum should “… present with pride the most typical aspects of local history and culture, and … bring to [the] local public enough of the world’s culture so that a link can be seen connecting the two…”

The fledgling collection was shaped by donations and purchases of WPA-era and regional artworks. Santa Fe artist Olive Rush’s Weird Land, a watercolor, was the first work to enter the collection (1938) and was immediately followed by significant donations of paintings and works on paper representing San Patricio, New Mexico artists Peter Hurd and Henriette Wyeth who were closely associated with the Museum. As the Museum became the locus for community cultural activities, major donors came forward to infuse the growing collection with quality works of art. Mr. and Mrs. Donald Winston, Mr. and Mrs. Frederick Winston, and Mr. and Mrs. Samuel Marshall were key patrons during the early years, helping to build the Hurd-Wyeth and New Mexico Modernist Collections. Esther Goddard, widow of rocket pioneer Robert H. Goddard, began successive donations of her husband’s liquid-propellant rocket technology in 1949 beginning with a rocket tower that was installed on the Museum’s lawn to honor his eleven years of invention and experimentation in Roswell.

In 1951, Donald B. Anderson, volunteer Curator of Arts and Crafts, challenged the Museum’s membership to develop an International Print Collection, broadening the scope of the Museum’s holdings and in keeping with the Board’s mandate of 1949.

Inspired by the Museum’s second director, Russell Vernon Hunter, the Annual Circle Exhibit promoted the artwork of local and regional artists living within a 150 mile radius of Roswell. This exhibition later developed into an Invitational for New Mexico, Texas, and Arizona artists that continues today and has fed the collection with contemporary art since 1972.

In the early 1950s, the Museum witnessed several large donations of American Indian materials including baskets and pottery. Also in the 1950s-1960s works entering the collection reflect an appetite for modern art, especially by the Santa Fe-Taos modernists. During this time the Museum acquired Georgia O’Keeffe’s Ram’s Skull with Brown Leaves, Marsden Hartley’s Sagebrush, Stuart Davis’ New Mexican Gate, and Andrew Dasburg’s Sermon on the Mount, an important Cubist watercolor.

In 1973, artist Howard Cook donated a total of 380 works reflecting his career as a WPA muralist, WW II war correspondent artist, illustrator, and New Mexico artist since 1926. Upon his death in 1980, a large portion of his estate was also transferred to the Museum, creating a collection of nearly 800 works.

In 1967, local businessman and philanthropist Donald B. Anderson conceived of a program that would provide “a gift of time” to contemporary artists for 6-12 months to concentrate on their work without distraction. Howard Cook and his wife Barbara Latham were the first artists to participate in this program. As the principal underwriter of this enterprise, Anderson approached the Museum to oversee its operation. This association not only initiated a contemporary art exhibition program that continues today, but also underscored the importance of collecting in this area.

The Rogers and Mary Ellen Aston Collection of the American West, a collection of 1,400 historical and fine art objects that relate to the exploration and settlement of the West, was first exhibited on long-term loan in 1980 in a gallery funded by the Astons. In 1983, the gallery was expanded.
through their support. This collection was eventually bequeathed to the Museum in 1999, and in
2006 a major reinterpretation and reinstallation of this collection was completed.

**Intellectual Framework – A Collecting Vision**

The mission of the RMAC, “to inspire discovery, creativity, and cultural understanding of the art
and history of the Southwest and beyond,” informs our intellectual framework—our collecting
vision—which has been woven into the fabric of the RMAC from its infancy. The Permanent
Collection (collection) of the Roswell Museum and Art Center includes art and artifacts that
chronicle specific areas of cultural change in the Southwest (maintaining an emphasis on New
Mexico) from prehistoric cultures to the present day. In its diversity and focus, the collection
recognizes both our region and our place within—and relationship to—a larger society. As it
relates to the Museum’s disparate and unique purposes, the collection is regional, national,
international, and thematic.

The Museum’s present course builds upon existing collection strengths while nurturing, through
targeted acquisitions, areas that are deficient, yet further the Museum’s mission and forward-
looking intellectual goals.

The RMAC actively seeks to acquire significant examples of artwork by both established and
emerging artists whose work is directly or indirectly related to New Mexico, the Southwest region,
and beyond.

The RMAC actively seeks the acquisition of artwork by individuals currently represented in the
collection—historic, modernist, and contemporary. The Museum will pursue proactive methods
and incidental means for the purpose of complimenting, and expanding upon, existing collection
objects.

As legacy and thematic collections, the Rogers and Mary Ellen Aston and Robert H. Goddard
Collections will be complimented, when appropriate, to expand upon the unique stories told by
these collections, or to expand upon a thematic approach that is of consequence to the
interpretive plans articulated for these collections.

The RMAC will not compete with the Anderson Museum of Contemporary Art for potential Roswell
Artist-in-Residence Program acquisitions unless the artist is already represented in the RMAC
collection or has a distinct relationship to New Mexico and the Southwest. The RMAC and
Anderson Museum of Contemporary Art, as sister organizations, may work from time to time to
collaborate on an acquisition of contemporary Artist-in-Residence art that supports the missions
and visions of both organizations, and will always confer on acquisition possibilities that might
pose either a conflict or an opportunity.

**The Collection: Strengths and Weaknesses**

The RMAC’s collection is comprised of nearly 6,600 objects including:

1,016 paintings
1,169 works on paper
1,582 prints
407 photographs
456 three-dimensional works including sculpture and decorative arts
36 textiles
195 ethnographic materials
319 Robert H. Goddard Collection objects
1,394 Rogers and Mary Ellen Aston Collection objects
Strengths:

The Fine Arts Collection contains significant examples of historic, regional, modern, and contemporary art. Highlights include:

● A magnificent collection of 71 watercolor sketches by Peter Moran from the 1880s that record Pueblo Indian life, and serve as a broad-based example of Moran’s work in the American West and Southwest.


● The largest and most significant public collection of the important regionalists Peter Hurd and Henriette Wyeth who celebrated the landscape and traditions of southeastern New Mexico’s Hondo Valley.

● The largest public collection of works by Taos artist and WPA muralist Howard Cook, and an impressive collection of works by Cook’s wife, Barbara Latham.

● Contemporary fine arts from significant artists of the region including Harmony Hammond, Bob Hazous, Ken Little, William Lumpkins, Agnes Martin, Jim Waid, and others.

● Contemporary fine arts from significant artists affiliated with the Roswell Artist-in-Residence Program including Stuart Arends, Robert Colescott, Luis Jimenez, Willard Midgette, David Reed, Milton Resnick, and Elmer Schooley among others.

● An international print collection that dates from the 16th century to present and includes works by Salvador Dali, Eugene Delacroix, Albrecht Dürer, Hans Holbein, Robert Indiana, Alex Katz, Louise Nevelson, Pablo Picasso, Georges Roualt, and Fritz Scholder among others.

● The Portfolio of Spanish Colonial Design, a prized collection of hand-colored woodblock prints produced by E. Boyd for the Federal Art Project as New Mexico’s contribution to the Index of American Design.

● Art produced during the New Deal era that forms the core of the Museum’s WPA two dimensional holdings with representation by the following artists: Kenneth Adams, Jozef Bakos, Patrocinio Barela, Emil Bisttram La Verne Nelson Black, Manville Chapman, W. Herbert (Buck) Dunton, Louie Ewing, Russell Vernon Hunter, Raymond Jonson, Gene Kloss, Helmuth Naumer, B.J.O. Nordfeldt, Olive Rush, Howard Schleeter, and others.

● Sculptural works that include the artists Luis Jimenez, Ken Little, DeWain Valentine, Keith Monroe, Karel Appel, Hank Jensen, Paul Suttman, Rogers Aston, William Goodman, Ralph Lewis, Anna Hyatt Huntington, Luis Tapia, Bruce Rod, Ken Saville, Charlie Willetto, Tim Prythero, Phillip John Evett, George Lopez, Filipe Archuleta, and others.

● American Indian Collections (beyond the Aston Collection) that include:
  Baskets: Hupa, Inuit, Pomo, Apache, Navajo. Papago, Hopi, Salish and other tribes
  Pottery: all the major Pueblos, Navajo, and Apache as well as pre-historic pottery.

● Photography Collection including works by Ansel Adams, Douglas Kent Hall, Elliott Porter,
Anne Noggle, Laura Wilson, Burton Pritzker, Paul Caponigro, Walter Chapell, and others.

The **Decorative Arts Collection** contains unique examples of hand-crafted furniture and decorative art objects that were the original furnishings of the Museum when it opened as a WPA art center.

- Desks, tables, trastero, chairs, benches, architectural details, podium, tin chandeliers, and more.

The **History Collection** includes two important collections:

- **Rogers and Mary Ellen Aston Collection of the American West** which includes artifacts and works of art that recount the conquest and settlement of the American West including its early occupation by native peoples; Spanish conquest and domination; and European American expansion into the West. This is a thematic exhibition of one man’s collection as he saw the West, and is divided into 5 interpretive sections: Family and Community, Spirit, Farming and Ranching, Trade and Exchange, and War and Conquest.

- **Robert H. Goddard Collection of Liquid-Propellant Rocketry** which includes Dr. Goddard's original rocket launch tower (located on the Museum grounds), rocket assemblies, journals and notes, rare film footage of rocket launches, and a recreation of Goddard's workshop with machinery, tools, rocket cones, and fully-assembled rockets.

**Weaknesses:**

Areas in which the collection should be enhanced in the future by informed and focused collecting efforts:

- **International Print Collection:** This collection focuses on historic, modern, and contemporary prints in all printmaking techniques. American, European, and Asian examples are included in the collection. Historically, this is an important collection that was developed by the Museum in the second decade of its operation to expand its art historical representation from a more global perspective. While this is a strong collection, there are numerous gaps that should be addressed by a thorough evaluation of the collection. As the Museum continues its total inventory of collections, the prints will be evaluated according to diversity, artist representation, quality, and importance to the overall mission of the Museum. A primary focus for the coming years shall be in the area of American prints, particularly those produced in the American West and Southwest.

- **Ceramics Collection:** This collection includes pre-historic and historic pottery—mainly produced by Pueblo Indian cultures, and contemporary pottery produced in the region. Both areas require further cultivation. Looking to the future, a priority emphasis shall be placed on collecting contemporary ceramics, particularly works that represent artists of New Mexico and the Southwest. This decision is based on our region’s strong contemporary ceramic tradition and supports the Museum’s vital studio program in ceramic arts education. Artists of interest include: Ken Price, Rick Dillingham, Virgil Ortiz, Christine McHorse, Diego Romero, Nora Naranjo-Morse, Sue Wink, and others.

- **New Mexico Modernist Collection:** While this collection is known as one of the best in the Southwest in its representation of the Taos and Santa Fe art colony artists, there are gaps in this collection that should be filled. To realize this goal, RMAC will require substantial funds and a cultivated donor base that can contribute to outright gifts, purchases, and bequests. Major gaps
in artist representation include Robert Henri, Maynard Dixon, Jan Matulka, Rebecca Salisbury James, Paul Burlin, Agnes Pelton, Alfred Morang, and others.

- **Peter Hurd and Henriette Wyeth Collection**: The Hurd-Wyeth Collection is one of the best in the nation, and to realize the goal of adding to this most significant collection, the RMAC will require substantial funds and a cultivated donor base that can contribute to outright gifts, purchases, and bequests. Because of the importance of the Wyeth family in the formation of our collection, a subset of collecting in this area could conceivably include works by Jamie, Andrew, and N.C. Wyeth; Andrew Wyeth is already represented in the collection.

- **Howard Cook and Barbara Latham Collection**: The Cook-Latham Collection is the largest known collection representative of these artists in the Southwest, and the RMAC Library contains the Howard Cook Archive. Works include paintings, sculpture, and prints. The RMAC will actively pursue works by both artists not already represented in the collection, and archival materials that enhance the public’s understanding of these artists, their lives, relationships, and artistic output.

- **WPA/New Deal Decorative Arts Collection**: This collection of Federal Art Project/WPA furnishings from the original Museum is represented in historic photographs of the period. A number of original furnishings featured in these photographs are missing and the staff is currently conducting research to determine the disposition of these materials. Additions to this collection, with specific ties to the RMAC, are actively sought. Through the inventory process, the RMAC is also complying with a request from the General Services Administration (GSA) to provide an inventory of decorative arts works from the New Deal era that are tagged or otherwise marked as being produced under the auspices of the WPA/FAP.

- **WPA/New Deal Decorative Arts Collection**: This collection is currently rich in WPA era paintings, mural studies, and works on paper that were created for the WPA’s Federal Art Project (FAP), or in tandem with the timeframe and philosophy of this program. Because of the Museum’s early collecting efforts, works focusing on the RMAC’s early history and New Mexico’s WPA/New Deal affinity shall be actively sought through donation, purchase, or bequest. Through the inventory process, the RMAC is also complying with a request from the General Services Administration (GSA) to provide an inventory of artworks from the New Deal era that are tagged or otherwise marked as being produced under the auspices of the WPA/FAP.

- **Contemporary Fine Arts**: This collection is built from an interest in representing the work of important contemporary New Mexico and southwestern artists and is inclusive of different cultural points of view (i.e. Latino and American Indian art). Gaps and/or areas that require further enhancement relate to the following artists: Beatrice Mandleman, Louis Ribak, Florence Pierce, Agnes Martin, Richard Diebenkorn, Larry Bell, Allan Graham, Janet Liouibcott, Richard Hogan, Tony Price, Bruce Nauman, Eugene Newman, Peter Sarkisian, Jaune Quick-to-See Smith, Luis Tapia, Ray Martin Abeyta, Teri Greeves, and others.

Historically, the Museum has also collected works by contemporary artists that have been associated with the Roswell Artist-in-Residence Program (RAiR), established in 1967 by philanthropist Donald B. Anderson. With the opening of the Anderson Museum of Contemporary Art (1995) which is dedicated to collecting and exhibiting the PAiR Program collection, the RMAC has stepped back from an active collecting strategy in this area. However, the RMAC retains an interest in adding to the works of RAiR artists already represented in the collection (including Luis Jimenez, Stuart Arends, David Reed, Milton Resnick, Elmer Schooley, Gussie Dujardin, and others), and those New Mexico or regional artists of interest that may become associated with the Program.
Photography Collection: The Museum's photography collection centers mainly on photographers and imagery that reflect the American West and Southwest including works by Anne Noggle, Patrick Nagatani, Paul Caponigro, Van Deren Coke, Ansel Adams, Douglas Kent Hall, Edward S. Curtis, Walter Chapell, Laura Wilson, and others. The RMAC will actively collect in this area, filling in gaps that include the works of Joel-Peter Witkin, William Albert Allard, Alfred Stieglitz, Paul Strand, Dorothea Lang, Minor White, Edward Weston, and others.

Robert H. Goddard Collection of Liquid-Propellant Rocketry: This collection reflects the work accomplished by Dr. Goddard during his years in Roswell (1930-42), and was donated by his widow, Esther. Two other important collections of Dr. Goddard’s work exist at Clark University in Worcester, MA and the National Air and Space Museum in Washington, DC. Goddard materials outside these institutions are rare, however, the RMAC would consider the acquisition of such materials should they become available. The collection consists of rocket assemblies, cones, and launch devices; a recreation of the Goddard Workshop with machinery and hand tools; and the Goddard Archive that contains correspondence, laboratory notes, photographs, and film footage of rocket launches.

Rogers and Mary Ellen Aston Collection of the American West: This is a collection of western art and artifacts amassed by one individual—Rogers Aston. In the installation of this collection, the Museum has incorporated, on occasion, other art and artifacts from the permanent collection that can extend the storyline or thematic approach. However, due to the nature of this collection, the Museum is not actively pursuing additions to this collection unless they are, in some way, connected to the collector or the collector’s vision.

Implementation

To implement the RMAC’s Collecting Vision for the Future, the following strategies shall be employed:


2. Continue to mount thematic exhibitions drawn from the permanent collection to identify strengths, weaknesses, and conservation issues; align acquisitions priorities with exhibitions development (2008, ongoing: museum administration and curatorial staff with direction provided by the Curator of Collections and Exhibitions).

As example:
- The Art of Empty Space: vessels and containers in the media of ceramics and basketry (2008);

In evaluating selections for The Art of Empty Space the Museum's curatorial staff noted some distinct strengths in the area of Pueblo pottery, yet dramatic deficiencies in the area of contemporary ceramics. Future targeting of acquisitions in this area is an outgrowth of these discoveries and has the capacity to impact one of our strongest educational program initiatives—studio ceramics. Our Beginning: The WPA Legacy revealed the wealth of New Deal era fine and decorative arts in the collection, as well as an important RMAC Archive that includes early photographs of the Roswell Museum and [Federal] Art Center, Federal Art Project/WPA correspondence, and other patrimonial materials. In total, these collections bear local, state, and national significance.
3. Begin the process to further evaluate and ultimately deaccession materials that have been identified for deaccession/disposal as being unrelated to the Museum’s collecting focus and mission (2008-2010: museum administration, curatorial staff, Acquisitions Committee, Board of Trustees, RMAC Foundation Board of Directors, City of Roswell Purchasing Department).

4. Develop the collection in targeted areas through the following means (2008, ongoing: museum administration, curatorial staff, Acquisitions Committee, Board of Trustees, RMAC Foundation Board of Directors):
   ● Build the Acquisitions Fund to facilitate purchases (museum administration and RMAC Foundation);
   ● Cultivate relationships with and communicate the need to potential donors (museum administration and curatorial staff);
   ● Create an affiliate collector’s club that will support the purchase of targeted acquisitions (RMAC Foundation);
   ● Develop an annual list of targeted acquisitions (museum administration and curatorial staff).

5. Seek funding to build a mezzanine in Vault B to maximize existing storage space (2010-2012: museum administration, Board of Trustees, RMAC Foundation Board of Directors, City of Roswell).

6. Seek funding to build a dedicated storage vault for the Aston Collection, Goddard Collection, and WPA furnishings on the northwest side of the building, thus freeing space in Vaults A and B for fine arts (2010-2012: museum administration, Board of Trustees, RMAC Foundation Board of Directors, City of Roswell).

**Evaluation**

The Museum’s Director and Curator of Collections and Exhibitions shall report on the status of the Museum’s collecting vision and targeted acquisitions to the Board of Trustees and the RMAC Foundation Board of Directors on an annual basis during which time the status of the Strategic Long-range Plan and Collections Management, Facilities Enhancement, and Conservation Plan will also be addressed.

**Conclusion**

The Roswell Museum and Art Center has an extraordinary collection that has been developed across more than 70 years of discriminate, often visionary, collecting activity through the efforts of museum staff, board members, and patrons. The mission that has guided organizational operation and collecting activities since 1937 has remained remarkably unchanged in content, providing for focused growth of the permanent collection. The RMAC remains committed to its pursuit of acquisitions that are both excellent in example and relevant to the Museum’s mission and community.

The RMAC is also cognizant that it does not have the financial reserve to make purchases in all areas of collecting interest. Therefore, whenever practical or necessary, the RMAC will seek out loans from other organizations or potential donors. The following institutions have collections that compliment those held by the RMAC and can be viewed as potential partners (lenders) when collection resources are not adequate.

● Anderson Museum of Contemporary Art, Roswell, NM (Roswell Artist-in-Residence Program)
● New Mexico Museum of Art, Santa Fe (modern and contemporary art and photography of New Mexico)
● Museum of Indian Arts and Culture, Santa Fe, NM (American Indian pottery and baskets)
- Georgia O'Keeffe Museum, Santa Fe, NM (O'Keeffe and other New Mexico modernists)
- Institute of American Indian Arts, Santa Fe (contemporary American Indian art)
- Harwood Museum of Art, Taos, NM (New Mexico modernists)
- Arizona State Museum, Tempe (contemporary ceramics of the American Southwest)
- Brandywine River Museum, Brandywine, PA (Hurd-Wyeth Collection)
- Clark University, Worcester, MA (Robert H. Goddard Collection)
- National Air and Space Museum, Washington, DC (Robert H. Goddard Collection)