

Museum Assessment Program

MIAP

Institutional Assessment Report

The Tradescant Rose Museum and Gardens



Submitted May, 2000 by
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Disclaimer: This sample report from the Museum Assessment Program profiles a fictitious museum: the Tradescant Rose Museum and Gardens. The museum is entirely the creation of the MAP staff, based on the characteristics and challenges typical of many museums participating in the MAP program. All of the staff and board members, as well as the Surveyor, are fictional characters, and any resemblance to real people, living or dead, is entirely accidental. While there is one real historical figure mentioned in the report (the architect Richard Neutra) the house the Report attributes to him in Watsonville, Calif. is likewise fictional. The City of Watsonville and the Pajaro Valley area, and the cultural and business milieu of the area, however, are portrayed as realistically as possible.

Executive Summary

The Tradescant Rose Museum and Gardens is a young, dynamic institution with many strengths: a committed and energetic board of trustees; a knowledgeable, dedicated professional staff and volunteers; an architecturally important building in a beautiful setting; and extensive collections appropriate to the museum's focus. At the same time, the board and staff face numerous challenges, many of which are typical of a new museum. The most pressing is to develop sources of income that will make it financially self-sustaining.

This report focuses on steps that the board and staff should take to both help the museum fulfill its purpose, and make it financially stable. All of the recommendations presented here concentrate on the museum becoming outwardly focussed and responsive to the needs of its community and audiences. This in turn will nurture sources of financial support. The key parts of this process consist of the museum:

- Articulating a formal mission that identifies who the museum will serve, and how it will serve them;
- Including these constituents in the work of the museum in a variety of ways: including them in the board; soliciting visitor input on exhibits and programming; partnering with various community groups to fill their needs and those of the museum;
- Creating a long-range plan that integrates program development, marketing, public relations, membership, and retail efforts with a financial plan that meets the museum's needs, and developing the staff and expertise needed to implement this plan.

Introduction:

This report summarizes the findings of the Surveyor's review of the Tradescant Rose Museum and Garden's supplementary documents, completed *Self-Study Workbook*, and a site visit to the museum on April 1 and 2, 2000. During this visit I met with:

- Board Chair, Ms. Catharine (Kate) Furbish
- Governance Committee Chair (and board Chair elect) Mr. Joseph Banks
- Building and Grounds Committee Chair Mr. Bob Savage
- Collections Committee Chair, Ms. Maria Merian
- Executive Director, Ms. Elizabeth Blackwell
- Collections Manager/Head Gardener, Ms. Mary Lawrence
- Building & Grounds Manager Mr. Hipolito Ruiz

I also attended a meeting of the Board of Trustees in the evening, and lunched with 12 of the museum's volunteers. (See Appendix II for agenda of this visit.)

Overview of the Museum:

The Tradescant Rose Museum and Gardens was founded when Mr. Richard Tradescant left his house and land in Watsonville, California, along with \$800k, to found a museum dedicated to the history of rose breeding. Mr. Tradescant was a rose breeder in Bakersfield, CA, 120 miles southeast of Watsonville, for fifty-five years before retiring at the age of 80 and leaving the business to his niece, Kate Furbish. He purchased the Watsonville property in 1982 and established extensive gardens before his death in 1997 at the age of 95. The executors of his estate, Ms. Furbish and Mr. William Bartram (Mr. Tradescant's attorney) incorporated the museum as a 501(c)3 organization and formed the Board of Trustees, which includes eight California rose breeders in addition to themselves.

The prominent architect Richard Neutra (1892-1970) designed the Watsonville house in 1942 in collaboration with his protégé Robert Alexander. It is a classic Neutra design characterized by large expanses of glass, a light metal frame, dry-joint stone walls, and paved courtyards. It is surrounded by 40 acres of land, which at the height of Mr. Tradescant's gardening efforts included 10 acres devoted to rose beds documenting the history of the development of the rose and 20 acres of seedlings resulting from Mr. Tradescant's hybridizing efforts. Since 1995, when Mr. Tradescant entered a nursing home, these gardens suffered greatly from neglect, with large areas becoming overgrown, and many specimens dying after the failure of the irrigation system in 1997. The house suffered some structural damage in the Loma Prieta earthquake in 1989 that was never fully repaired.

The museum held a 'soft' opening in 1998—for the first year of operation the museum had no professional staff, and limited operations while they built exhibits and renovated portions of the garden. In January 1999 the museum board hired Ms. Elizabeth Blackwell as the museum's first Executive Director, just prior to the 'grand opening' in February 1999. Ms. Blackwell had served as Assistant Director of the Rovedale House and

Gardens in Oceanside, California, for three years. She received her Master's degree in history, with a focus on the history of commercial agriculture, from the University of California in Santa Cruz. Ms. Blackwell in turn engaged Ms. Mary Lawrence as Collections Manager. The museum already employed Mr. Tradescant's groundskeeper, Mr. Hipolito Ruiz, as Building and Grounds Manager.

The executors of the Tradescant estate set aside \$500k of the bequest as an endowment. The remaining \$300k is to be given to the museum in \$50k increments over 6 years, starting in FY 2000, to fund operating expenses. This subsidy of operational expenses during start-up is intended to help the museum become self-sufficient. The museum had very low operating expenses in FY 1999, and with the help of the first \$50k installment ended FY 2000 slightly in the black even with the addition of professional staff salaries. However, considering that the income in this first full year of operation derived in large part from the Tradescant operating support (29% of income) and from a fortuitous rental of the site to a film production company (18% of income), the museum will have to work hard to build a stable and sustainable income in order to ensure its future.

Since the grand opening the Tradescant Rose Museum and Gardens has attracted approximately 3,000 paid visitors, with a major portion of the attendance coming from an Old Rose festival held in late April 1999. Walk-in visitors are primarily tourists from the Santa Cruz/Monterey Bay area. The museum also attracts architectural tour groups interested in the building per se, rather than the museum. The Tradescant Rosarian Society meets monthly in the museum.

The three objectives identified by the board and staff in their Self-Study for this Assessment are to:

- Identify ways for the museum to raise money
- Learn about ways to improve the exhibits
- Identify what steps they should take now that the museum is open

In the review below I will encourage the board and staff to merge these goals into two larger overarching, inter-related themes:

- Identifying the role the museum will play in the community (e.g., identifying what audiences will serve, and how);
- Developing stable sources of income that will support the needs of the museum as it grows over the next few years.

Review of Major Areas of Operations

A. Mission and Planning

The museum does not have a formal mission statement, though the Director has briefed the board on the need to develop one. The Articles of Incorporation state that the museum exists for the purpose of "documenting and preserving the history of rose breeding, with an emphasis on the rose breeding industry in California." This statement is in accord with the desires expressed by Mr. Tradescant in his will regarding the purpose of the organization. However, it should be further refined to help the museum

identify its “niche” in the community of attractions and nonprofit organizations in the Watsonville area and the country as a whole. In particular, it is important to identify the intended audiences that the museum will serve. These are the people who will care about the museum and the effect it has on their lives, and will, in turn, support it with their time and money.

The process of developing a mission statement can in itself be a useful exercise in reaching out to the community and to new constituencies, which can broaden support for the museum. So far, the museum’s time has been devoted to serving the interests of the regional community of rose breeders and enthusiasts. For these groups, the museum serves as a repository, a meeting place, and a venue for celebrating their achievements. While these groups will always form a core constituency for the museum, there is great scope for reaching beyond these groups to serve the needs of:

- The gardening public
- School children in the Watsonville area
- Rose enthusiasts on a national level
- The large and growing ethnic communities of the area

Through developing the mission statement the staff and Board of Trustees can ensure that they are seeing the “big picture” of what the museum can be, whom it can serve, and how this creates a successful and economically sustainable organization.

Recommendation:

- **That the board and staff of the museum develop a mission statement for the museum, incorporating input from representatives of the community and target audiences.**

The museum Trustees developed a one-year timeline for opening the museum that covered the time period of January 1998-January 1999. The goals for this plan (e.g., hire a professional director, develop exhibits, repair the roof) were successfully attained. Now the museum needs to develop an ongoing process of planning that enables it to continually evaluate its success, set new goals, and develop its budget and strategies in support of those goals. The museum should always have a current plan guiding its actions, as well as a system for regularly reviewing the progress towards implementing this plan and preparing for the next round of planning. At this point, strategic planning can start with writing a mission as outlined above, and proceed by developing a vision of what the museum needs to achieve in the next few years in support of this mission, identifying specific goals, and allocating resources needed to attain these goals. The issues identified in this Report can be used to inform the contents of this plan, and my recommendations can serve as the starting point for discussions regarding goals and resources.

Recommendation:

- **That the board and staff of the museum start the next round of strategic planning, setting goals and identifying resources that will be needed over the next few years.**

B. Interpretation

1. Audiences and Visitors

The museum's paid visitation was 3,000 in its first year of operation. Admission to the museum is \$3 (children under 12 free). This is comparable to other area cultural attractions such as the Pajaro Valley Historical Association, and the Santa Cruz City Museum of Natural History. The museum has targeted tourists to the Santa Cruz/Monterey area, and distributed attractive brochures to 300 hotels and bed and breakfasts in the region. The museum has not been collecting information in a formal way on its visitors, but reading the visitor's log suggests that the majority of visitors were indeed tourists in the region. Other regular attendees include members of the Tradescant Rosarian Society, the membership group which meets monthly at the museum. (Admission and meeting space are benefits of their membership in the Tradescant Museum and Gardens.)

The museum also attracts architectural enthusiasts due to the importance of the house as an original design by Richard Neutra. In its first year of operation ten architectural tour groups, averaging 45 people each, visited the museum.

2. Community

Situated in the heart of the Monterey Bay area in the Pajaro Valley, Watsonville lies 95 miles south of San Francisco at the southern end of Santa Cruz County, and has a population of over 47,700. According to the 2000 Census, the city is predominantly Hispanic/Latino (69%), with a relatively low level of formal educational attainment (30% of residents finished school at 9th grade or less, and only 15% have a college degree or higher.) Fifty percent of residents speak Spanish, and 36% self-identify as not speaking English "very well." The median household income is \$28k, and 15% of residents live in poverty. The museum needs to be aware of these demographics, and be sensitive to the needs of the community in crafting the mission of the museum and implementing it through programs and exhibits. Santa Cruz County as a whole is on average more white, more affluent, and better educated than the city itself.

The museum does not demonstrate a clear understanding of its role in the community, and the community is not broadly active in and supportive of the museum. This is an important point for the board to consider. While the museum might choose to identify and target a niche audience (rose enthusiasts throughout the nation, for example) it is unlikely that this group will provide sufficient support to sustain the organization. Museums can play a vital role in their communities, and foster a broader appreciation for their mission among audiences who might otherwise not be exposed to a given subject. The Tradescant Rose Museum and Garden's subject matter is so accessible and so locally appropriate, there are great prospects for it to be a valued resource for the community, and to build a solid financial base at the same time. This means, however, that the board needs to be alert to opportunities to involve the museum in local planning. Ms. Furbish told me of a local group, Action Pajaro Valley, that is bringing together representatives from business, agriculture, government, etc., to create a long-term plan for the economic,

physical and social environment of the area. I understand that the board discussed the project, but expressed skepticism regarding the “visioning” process used by the group, and decided that they did not want to be involved. It is vitally important that the museum take opportunities like this to engage in community planning. Otherwise, it risks remaining disconnected from potential audiences and sources of support, and will miss major opportunities to reach new audiences and make a difference in the life of area residents.

3. Public Programs

Currently the museum’s public programs consist of Wednesday afternoon lectures given by members of the Tradescant Rosarian Society. These lectures are lightly attended. This may be, in part, because relatively few adults are free to come during the workday, and the programs are offered too late in the day to be used by school groups. This highlights the need for the museum to identify its audiences and planning programming that meets their needs.

There is great scope for increasing programming and targeting it towards new audiences. School groups could be encouraged to visit for a nominal fee on weekday mornings. The Pajaro Unified School district has 40 thousand school-age children, three public elementary schools, one public high school, and one private school for all grades. Research shows that museum-going begins with children—children who visit museums in a school group are both much more likely to visit again with their families, and to become museum-going adults. The museum should start by soliciting input from teachers in the school system, as well as school administrators. How can the museum partner with the schools to help meet their needs? Can museum programming mesh with state curriculum guidelines? Watsonville High School is a Partnership School in the California Writing Project. Can the museum provide programs that help students develop content for writing projects? Can the museum host retreats for teachers participating in the Project? The High School has a very active Career Center—can the museum provide programs on careers in horticulture and plant science? One of the City’s public schools is a bilingual magnet school. Can the museum develop bilingual programming to serve the needs of this audience?

Based on my experience at the Museum of Garden History, there is great demand on the part of the general public for information on gardening. Even for-profit chains such as Smith & Hawken and Home Depot use educational programs on gardening to draw customers. The Tradescant Rose Museum and Garden is well positioned to provide weekend programs and workshops that draw attendees from nearby cities such as Santa Cruz, Salinas, and Monterey. Most of its volunteers are experienced gardeners (four of the 12 I met have their Master Gardener certificates) and are well qualified to teach such workshops. Ms. Mary Lawrence, Collections Manager and Head Gardener, would be a wonderful instructor, but her responsibilities for the collections are already so large, it would be onerous to require her to teach weekend programs on a regular basis in addition to her primary responsibilities. However, she should use her contacts in the gardening community to recruit new speakers and volunteers.

This situation illustrates the dilemma of growth in programming—how can the museum support enough staff to present the programs that will draw the audience that will bring in the income that can pay for additional staff? The museum has expert horticulturists serving on their board, in addition to having the support of members of the Tradescant Rosarian Society. This pool of volunteers can provide occasional programs (such as weekend lectures and workshops). The museum can, in addition, recruit and train volunteers to teach school groups on a daily basis. My museum has great success in recruiting such volunteers from among retirees and at-home parents: we have five paid staff members and over 50 volunteers, and this is not an unusual ratio for museums. However, to develop consistent, accurate programming that is age-appropriate, the museum will need to provide professional oversight. I suggest the museum establish a position for a Museum Educator. This can at first be a half-time position. Income from school programming and week-end programs will offset a portion of the salary expenses. When coupled with increased income from other sources (see the Finances section of this Report) the museum should be able to support this position over the long run. In time it can grow into a full-time position that also shares responsibility for exhibit development and production. However, it is important that the board recognize that education is central to the roles of museums in their communities. Educational efforts should not be supported only on a ‘cost-recovery’ basis—the museum needs to develop an income stream that will support educational programming and encourage it to grow, even when that means subsidizing these efforts.

Recommendations:

- **Solicit input from potential new audiences for programming, such as educators, recreational gardeners, and rose enthusiasts.**
- **Use this input to inform the development of a suite of new programs, such as school programs, weekend lectures, and workshops.**
- **Establish a half-time Museum Educator position to supervise the development of these programs, and to recruit and train volunteers to teach them.**

4. Exhibitions

The museum’s main exhibits occupy a 25 x 30-ft room that was originally the living room of the house. The Board of Trustees developed these exhibits in the year leading up to the museum's grand opening. There are three major displays:

- A biographical display about Mr. Tradescant, documenting the highlights of his career as a rose breeder;
- A “Hall of Fame” display featuring 8 other major American rose breeders (3 of whom are members of the board);
- A “History of the Rose” exhibit documenting the major categories of roses and their lineages.

These topics are appropriate to the museum’s mission, and the information is well-researched. However, in general, the production quality does not do justice to the subject, and may not meet the expectations of paying visitors. Some of the photographs are of excellent quality, but others are out-of-focus, and some are poor-quality photocopies of originals. The label copy is generally too long to be accessible to the

average visitor, and is mounted onto cardboard in such a way that many of the labels are wrinkling or coming unstuck. There are several excellent and readable references on writing exhibit labels (see Appendix III).

While there is no doubt that the members of board featured in the “Hall of Fame” exhibit are major figures in the rose-breeding industry, the fact that they comprise nearly half of the breeders profiled may raise some questions regarding objectivity. This is especially true as in this case, unlike many other “Halls of Fame”, there is no independent, industry-wide body voting on inductees. I don’t think that this is a major issue at this time, but the board should keep it in mind as new exhibits are developed (see below), and create methods of soliciting outside input on such displays. Creating a formal “Hall of Fame” supported by, for example, by Roses Inc. (a professional rose growers association), All-America Rose Selections, or the American Rose Society would provide an external seal of approval on honorees.

I suggest that the museum form a staff-level exhibits committee to develop standards and guidelines for upgrading these displays. The staff should recruit outside expertise to this committee to supplement their skills—for example in the areas of graphic design and visitor surveys. The University of California at Santa Cruz has a Certificate Program in Graphic Design and Visual Communication. Perhaps one of the faculty members would be willing to serve on the committee, and to recruit undergraduates to help with specific projects. Specific improvements might include developing a hierarchy of label copy in progressively smaller (but still readable) type: headings, introductions to major topics, and short, pithy information in the main labels. This enables visitors to choose the level of detail they want about a topic, and navigate the exhibit information with greater ease.

In addition to the existing exhibit space, there is a 20x20 room (a study in the house’s original life) that would make a wonderful changing exhibit gallery. (Currently it is being used for storage of supplies and decorations from the last Rose Festival). Changing exhibits encourage repeat visitation, and can help drive publicity and membership.

A major asset of the museum is the 40 acres of grounds surrounding the house, of which 30 were at one time devoted to rose breeding beds and displays. The rose gardens and breeding beds developed by Mr. Tradescant suffered significant damage from neglect in the last few years of his life. (See more details under “Collections” and “Building and Grounds”.) In preparation for the museum’s opening, board members spearheaded a volunteer effort to clean up and restore ½ acre immediately surrounding the house. This area is roughly divided into rose classes (e.g., Chinas, Bourbons, Gallicas, Teas, Hybrid Teas, etc.), but there is little interpretive labeling to explain these groupings or their significance. While this could be worked out by comparing the display beds with the information in the permanent exhibit inside, it is difficult for the average visitor to make the connection. I recommend that staff create inexpensive waterproof labels for the beds or portable interpretation text that visitors can pick up from and return to a bin or small outdoor kiosk. Staff should solicit input from visitors on what other information they want as they visit the gardens: information on rose culture, characteristics and disease resistance of individual varieties, pest control, etc.

At the same time, the Exhibits Committee of the board (which has been inactive since the grand opening) should devote its time to long-term exhibit planning. I recommend that the Exhibits Committee solicit input from the staff, and from the museum's existing and potential audiences regarding what exhibits they most want to see, and what information they want. This information can be used to develop a five-year plan for exhibit development for presentation to the full board. The board needs to support and approve of this proposal, understand the resources needed for implementation, and commit to the necessary fundraising. This might include, for example, soliciting corporate sponsorships for new permanent or changing exhibits or major renovations of the existing garden. There may be local government or foundation funding that can be used to support exhibit development. Request for such funding will be stronger if the museum can demonstrate how they serve the needs of the community, and partners with other community organizations such as the local school system.

Recommendations:

- **Form a staff-level exhibits committee that includes staff members and outside experts to solicit input from the museums existing and target audiences on what they want to see, and make short-term improvements to existing exhibits;**
- **Reactivate the board exhibits committee and give it the charge of preparing and presenting a plan to the board for exhibit development over the next five years, based on input from audience, staff and others on visitor needs.**
- **Develop the “Study” as a temporary exhibit gallery.**
- **Tie the exhibit development plan to financial plans—solicit corporate sponsorships and partner with community groups to pursue grant funding.**

5. Research

The museum has not identified research as a core activity. However, I think the Board of Trustees should consider this as it writes a mission statement, since the research value of the collections may be in part what distinguishes the Tradescant Rose Museum and Gardens from other, purely ornamental gardens in the area. While the full intellectual value of the roses in Mr. Tradescant's breeding beds has not been evaluated (see Collections) several board members said that in their expert opinions the collection contains rare and horticulturally valuable specimens of old roses. They also contain unique genetic combinations from Mr. Tradescant's rose breeding program. I encourage the museum to make full use of board members' expertise in evaluating the intellectual value of the collections. In addition, you should reach out to organizations such as the American Rose Society, Heritage Roses Group (based in El Cerrito), the Monterey Bay Rose Society, the San Joaquin Valley Rose Society, the Texas Rose Rustlers, and other enthusiasts that can make use of this unparalleled resource. If the rose collections are fully catalogued, and this information made available through appropriate venues, it can help contribute to rose preservation, breeding and propagation efforts in the US, as well as diversifying support from new audiences.

Recommendation:

- **The museum should evaluate and capitalize on the value of the living collection as a resource for research.**

6. Publications

The Director instituted the production of a 10-page quarterly newsletter, *The Compass Rose*, which goes out to all members. It features a letter from the Director, articles by members of the Tradescant Rosarian Society, and information on upcoming Museum events. This newsletter is very professional in its design and execution. The Director supervises content and design, a retired journalist volunteers her time as editor, and a local printing shop produces the newsletter at significant discount. The articles are well written and would be of general interest to gardeners and rose enthusiasts. I recommend that the museum make better use of the newsletter as a membership-building tool by making it available by subscription for a nominal fee (perhaps \$12 per year). I also recommend that it be sent free to all local libraries (public and school), as well as to key community foundations and philanthropists.

The museum does not have a Web site, and I strongly recommend that it develop one. Tourists are using the Web more and more often to identify destinations. It is also a membership building tool, and a way to update members and residents on news and changes at the museum. The Watsonville High School has a very active computer club, the Computer Catz, whose members could be recruited to develop and maintain the site. One board member's spouse owns a computer and electronics store: perhaps an arrangement might be worked out where the Club receives a discount coupon or the donation of a piece of equipment each year in exchange for their time.

Recommendations:

- **That the museum make the newsletter *The Compass Rose* available as a stand-alone subscription to help build membership and attendance, and provide it free to local libraries, foundations, and philanthropists.**
- **That the museum develop a Web site to help attract tourist visitation, attract members, and communicate with its audiences.**

7. Marketing and Public Relations

Promoting the image of the museum and acting as its advocate is a key responsibility of the Board of Trustees. The board needs to work with staff to look at the “big picture” and develop an overall strategy for presenting the museum's image to its community and audiences. Since the museum is so new, this is a particularly crucial task. Several volunteers noted that when they mention the museum to their friends and neighbors, the usual reaction is “Oh really? I've never heard of it.” The board should form a Marketing and PR Committee to create the broad strategy for how the museum will communicate with the public. The responsibilities of this committee include crafting a clear and consistent message that is in accordance with the museum's mission, and developing related policies (e.g., clarifying who is authorized to speak with the press as the museum's spokesperson). It should also work with staff to set measurable goals for the success of the PR and marketing efforts, such as attendance numbers. It will then be the job of the staff to implement these decisions through their daily operations.

However, there is an ongoing hands-on role for the board in public relations efforts. Each board member should identify what contacts they have in the local community and in the larger community of rose enthusiasts, and use these avenues to increase awareness about the museum and its activities. At my meeting with the board I learned that one Trustee is a member of the local Chamber of Commerce, another is the Vice President of the local chapter of the American Rose Society, yet another belongs to the Rose Garden Neighborhood Preservation Society of San Jose. Board members should use such contacts to distribute literature, invite people to become members, and cultivate prospective recruits to the board.

The museum's major promotional tool is a very attractive and professional brochure that it distributes to 300 local hotels and bed and breakfast facilities. It should also be distributed through the Convention and Visitors Bureau information desks and tourism packets. The museum sends press releases to local newspapers, television and radio station. However, these could be more effectively targeted—the releases I was shown mainly contained standard information about the museum—description, operating hours, etc. Media are more likely to feature the museum if press releases focus on something *new*. For example, changing exhibits (as recommended above) can be kicked off with opening receptions that drive press coverage. Try suggesting a human-interest story about one of your volunteers and their experience working at the museum, or about some of the rose-collecting activities undertaken in foreign countries by your board members.

Recommendations:

- **Form a Marketing and Public Relations Committee of the board to articulate a clear vision of how the museum wants to project its image in the community, and develop appropriate policies.**
- **Broaden the distribution of the museum's brochure.**
- **Create “news” to stimulate press coverage.**

C. Collections Stewardship

The museum cares for both non-living and living collections. The non-living collections include:

- Approximately 20 cubic feet of archives most of which document the work of Mr. Tradescant. Some of the Trustees who are also rose breeders are beginning to transfer records to the museum as well. This material is stored in archival boxes under satisfactory conditions, but there are no finding aides to the collection.
- Approximately 250 artifacts related to rose culture and its history (antique grafting knives, spraying equipment, tags, trophies and medals from competitions, etc.) This material is stored in non-archival boxes on wooden shelving. These materials need to be rehoused in archival materials, preferably on metal shelving, but are not suffering damage in the short-term from the current arrangement. The material is not catalogued or inventoried, which should be a high priority.
- 78 pieces of fine art and botanical illustration relating to the history of the rose. This includes an original folio of Pierre Joseph Redoute's “Les Roses” in excellent condition. Most of this material is well stored in two map cases, with acid-free

interleaving between the prints. About 25 works are framed, and I recommend these be unframed and stored flat—the mounting does not seem to be done with archival-quality materials and techniques. This is urgent, as the acid from the mounting materials is damaging the prints. This material is catalogued and inventoried.

- Mr. Tradescant's ~750 volume reference library, largely works on roses and rose culture, though there are a considerable number of general works on horticulture and gardening and some general fiction and nonfiction. It has not been clarified whether this is an accessioned part of the collections or simply works of reference.

The living collections consist of approximately 7,000 rose bushes distributed over 10 acres of grounds. These consist of three major categories:

- One hundred roses in the ½ acre renovated display area around the house that are tagged with varietal name and organized by group. These specimens are in good condition, and are receiving excellent care by the staff and volunteers.
- Another 5000 or so on 10 acres of the grounds are roses collected by Mr. Tradescant over a long period of time—species roses, old roses, and modern hybrids by American breeders. Many of these have disappeared from commercial distribution, or, in the case of modern hybrids, were never introduced for sale. Many of these are in urgent need of care—pruning, fertilizing, and pest control. Many are unlabeled.
- The majority of the remainder, growing on twenty acres, is experimental seedlings resulting from Mr. Tradescant's breeding program, planted out for eventual evaluation. Large swathes of these died in recent years when the trial fields were not irrigated or otherwise cared for.

In addition, the Neutra-designed house can be considered a part of the museum's collections. While it is not formally accessioned or central to the museum's mission, it is valued highly by a segment of the public that cares about historic architecture in general, and the work of Richard Neutra in particular. I noted earlier that a significant portion of the museum's visitation and income comes from people with such interests. During my visit I was shown articles and letters from the local paper that questioned whether the museum was acting as a good steward of the house. There is a movement underway in the community to have the house added to the National Register for Historic Places (five other Neutra houses are so designated). While this by itself would not affect what can be done with the property, it indicates the intensity of opinion regarding the importance of the house and its preservation. Whether or not the museum and its Trustees have an inherent interest in the architectural value of the house per se, the fact that the museum is a nonprofit institution requires it to be responsive to the public interest, and to act a good steward of resources of national importance. In addition, being unresponsive to these concerns could damage the museum's reputation and generate ill will and bad press. There is always a natural inclination to push away negative input and shut out those perceived as being hostile to one's purpose. In my experience this response inevitably increases distrust and exacerbates tensions. I recommend that the board invite members of groups concerned about the house's preservation to serve on an Architectural Advisory Committee that will participate in the museum's planning efforts. This turns a potential negative into a positive resource: being involved in the process from the inside and being well informed about what is going on will defuse the concerns of these constituents. The

advice of the Advisory Committee will help the museum act as a good steward of the property. The Advisory Committee members and the groups they represent will form a new pool of support: money, time, and expertise. For this to work, however, the Committee has to be given real work and accorded real influence.

The museum needs to evaluate both the living and the non-living collections to identify what material is essential to the mission of the museum. This process also needs to take into account the resources the museum can devote to adequately caring for the collections. At the height of his gardening efforts, Mr. Tradescant employed three full-time gardeners, and hired roughly 10 temporary staff each spring to help with the major pruning and spraying. Could the museum support this many staff? Does the museum want to maintain and perpetuate *all* of the offspring resulting from Mr. Tradescant's rose breeding program? Will the museum continue to accept the archives of other rose breeders? Though I am not an expert in botanical art, my informal opinion is that the museum's collections in this area are of great artistic and monetary value. Is the museum able to provide the security, climate control, and insurance to responsibly manage these materials? Several of the Trustees raised the point that these items had been in Mr. Tradescant's possession for years under the same conditions. However, there is a legal and ethical distinction now that the governing authority of the museum holds this material in the public trust. How Mr. Tradescant chose to care for this material, and the risks he felt were acceptable, were his private choice. The governing authority of a nonprofit organization is required to exercise prudent stewardship to ensure that the collections are cared for in the public interest.

It is imperative that the governing authority define the scope of the collections needed to support the mission. Currently the Collections Committee of the board consists of 6 board Members, and is primarily concerned with hands-on care of the living collections. I recommend that the board revise the charge of the Committee to focus on these urgent policy issues. While it is undertaking these tasks, the Collections Committee should be expanded to include the Director, Collections Manager, experts from the fields of botanical illustration, botany, rose culture, archives management, etc. Its charge should be to produce a recommended collections plan for the museum. This plan should proceed from the museum's mission statement, and take into account the museum's current and projected resources. This committee, or a subgroup, should also prepare a collections policy for board approval that directs how the museum will acquire, care for, document, and use its collections. (See Appendix IV for sample policies.) This should include carefully thought-out policies regarding deaccessioning and disposal. After the board approves a collections plan and collections policy, staff should prepare recommendations on what material might be appropriate to deaccession, and in what manner.

Regardless of what material the museum chooses to retain, it needs to concern itself with maintaining the living and nonliving collections in a manner consistent with the standards and best practices of the museum field. The museum is responsible for maintaining intellectual and physical control over the material it holds in the public trust. Intellectual control includes knowing what you have, where it came from, and its significance. The museum has an extensive inventory of the living collections, but these are only current up

to about 1993 when Mr. Tradescant's health began to decline. Since that time, plants have died and some labels have been lost. The film company to which the museum rented the building last year apparently dug up and moved a number of bushes to suit their convenience, so these plantings no longer correspond to Mr. Tradescant's diagrams. There are partial and incomplete inventories of the non-living collections, with the exception of the fine art/botanical illustrations, which are completely catalogued (though not appraised.)

The Collections Manager is feeling somewhat overwhelmed by the scope of the task of inventorying this material accurately, much less cataloguing, labeling, and establishing computer records for them. Most of her time is, understandably, spent in care of the living collections, since their very survival depends on this attention. However, she has expressed her interest in learning more about care of non-living collections: I recommend the museum support her attendance at appropriate professional workshops and seminars. Excellent training is available through the California Museum Association, the Western Museum Association, and the American Association of Museums. The museum should also consider sponsoring her membership in AAM so that she can become a member of the Registrar's Committee, which is a wonderful resource.

The Director and Collections Manager are aware of the need to improve environmental conditions in storage and in the exhibit gallery, and to provide appropriate storage materials. The Collections Manager has a firm grasp of the standards for care of living collections. Staff recognize the most important and pressing problems regarding collections care (climate and pest control, structural damage remaining from the Loma Prieta earthquake, crowded storage, security, etc.) However, staff do not have training in care of nonliving collections, as they readily acknowledge. The solutions to these problems are outside the scope of this report, but I will recommend several resources. The museum should apply for a noncompetitive Conservation Assessment Program (CAP) grant from the Institute of Museum and Library Services (IMLS). Like MAP, CAP is a process of self-study and peer review. CAP grants fund hiring a conservator and, in some cases, a specialist in historic building conservation as well, which I think would be very useful in helping the museum deal with stewardship of the Neutra house. In addition, the museum can use the Collections Management Assessment from MAP to help review the collections policies, assess procedures, and generally examine the way the collections are integrated into the work of the museum. Collections Project (CP) support grants from IMLS can provide funds for implementation of projects: improvement of storage conditions, cataloguing etc. CP grants are competitive, so the museum needs to have a well-thought out plan in place to demonstrate that its grant proposal addresses its most pressing concerns, and is part of an overall plan for collections care.

Recommendations:

- **Form a Collections Committee of the board, including staff and outside experts to develop a collections plan and collections management policy for approval by the board.**

- **Form an Architectural Advisory Committee to give input on the architectural preservation of the house.**
- **Apply for CAP and Collections Management MAP grants to help develop specific plans for improving collections care, and for Collections Project support for implementation.**
- **Support professional training of the Collections Manager and her membership in relevant professional associations.**

D. Administration and Finance

1. Staff

The Board of Trustees did an excellent job of conducting a search for the museum's first Director. They set forth clear criteria for the position, based on the challenges they foresaw the museum facing in its first few years. Elizabeth Blackwell served as Curator of the Rovedale House and Gardens in Oceanside, California, for three years before being hired by the museum. She received her Master's degree in history, with a focus on the history of commercial agriculture, from the University of California in Santa Cruz. This background gives her experience with management of both a historic house and a public garden. Her academic background is strikingly appropriate to the focus of the museum, and she brings high scholarly standards to her work.

One of the basic responsibilities of a nonprofit board is to support the work of the executive director. I encourage the museum to support Ms. Blackwell's membership in relevant professional organizations and her participation in a broad range of education and training seminars. As the museum's greatest challenge is building a stable financial base, she should participate in training pertinent to financial planning and marketing. There seems to be an expectation on the part of the board that the Director be on the premises during all the museum's open hours, including weekend events. The museum has very capable staff and volunteers, and I do not feel this is a productive expectation. I have found that some of my most valuable professional development comes from networking with colleagues, and the museum is fortunate to be located in an area rich in museums and gardens. I recommend the board actively encourage the Director to visit other museums and gardens in the region, meet their staff, and build the professional network that will support and inform her work.

Another basic responsibility of a nonprofit board is to assess the director's performance. This provides a format for setting common expectations, agreeing on measurable goals, giving positive feedback, and identifying ways the museum can support the Director's professional advancement. I recommend that the board establish a formal process for evaluating the Director's performance on an annual basis. In addition, the board should discuss and identify what performance incentives it can provide. This is an integral part of attracting and retaining qualified staff, which is vital to the success of the organization.

The Collections Manager/Head Gardener, Ms. Mary Lawrence, completed the Certificate Program in Horticulture at Orange Coast College in Costa Mesa, California. While at OCC, she volunteered as a docent at the Orange County Museum of Art. She is showing commendable initiative both in her efforts to stabilize the living collections, and to learn

more about the care of nonliving collections. I have recommended in the Collections Stewardship section that she be provided with professional development support.

Mr. Hippolito Ruiz is the Building and Grounds Manager. In this capacity he provides housekeeping and basic maintenance for the building, as well as performing or supervising landscaping maintenance such as mowing, mulching, watering and pruning. While this is more than a full-time job (Mr. Ruiz lives on the premises and is, functionally, serving as the museum's security guard in addition to his other duties) I feel the museum is not fully capitalizing on Mr. Ruiz's experience. Prior to the formation of the museum he served as one of Mr. Tradescant's gardeners for over 30 years. He has a wealth of knowledge concerning the plantings and Mr. Tradescant's rose breeding activities. Yet I have the impression he is rarely included in discussions regarding the development and care of the plantings. He himself is a rose enthusiast, and he is the only member of the staff or board who is bilingual—as the museum reaches out to the Watsonville community, he can play a role as a spokesperson and ambassador. It would also be valuable to collect oral history documentation of Mr. Ruiz's memories of working for Mr. Tradescant in his nursery.

I met with 12 of the museum's volunteers, and was impressed with their enthusiasm, dedication, and knowledge. All of the volunteers have been attracted to the museum by their interest in roses and gardening, and many are quite knowledgeable (as I noted earlier, at least four have their Master Gardener certificates.) However, they are also expected to play other roles in the museum—caring for exhibits and collections for example. The staff should ensure that volunteers have appropriate training for such responsibilities by developing procedure manuals, and arranging for training sessions on topics such as handling and marking objects, environmental monitoring, integrated pest management, etc. At my museum we offer some sessions as brown-bag lunches or afternoon workshops, taught by local colleagues who volunteered their time.

Recommendations:

- **Support the Director by providing professional development and networking opportunities, and establishing a formal process for evaluation.**
- **Value the knowledge and experience of the Building and Grounds Manager by including him in the planning process, and doing an oral history of his work.**
- **Develop collections procedure manuals and provide training opportunities for the volunteers.**

2. Membership and Affiliate Organizations

The museum's major membership group is the Tradescant Rosarian Society. It has 100 members; a number achieved through a drive that recruited one \$75 sponsor for each of the 100 roses in the recently renovated garden adjacent to the house. There is some concern that up to half of the people recruited in the initial drive will not rejoin now that the renovation is complete. The active members of the Rosarians (roughly 25-35 individuals) meet monthly at the museum for a lecture and reception. They are the primary organizers of the spring Rose Festival and the fall Rose Dinner, which netted

\$13,000 in FY 2000 not counting staff time. The museum should consider offering a graduated range of membership categories and benefits to broaden its membership support. For example, my museum offers individual memberships for \$25, couples for \$35, family for \$40, and then has three levels of “sponsors” above that, at the \$75, \$500, and \$1000 levels. (Trustees are expected to join at the \$1000 level to demonstrate their support for the museum, in addition to their yearly gift.) Membership benefits (free admission, the newsletter, discounts at the museum store, and invitations to exhibit openings, etc.) can be calibrated to correspond to the membership levels. For example, membership in the Tradescant Rosarian Society could be a benefit at the \$75 or up level.

I think that if such graduated levels of membership are offered, the museum can greatly expand its membership and support in the community. Some trustees expressed concern that a membership fee that was broadly affordable by local families would barely pay back the value of the benefits associated with membership. However, building membership needs to be seen in a broader context. Free admission is a member benefit that would encourage families to come for repeat visits which would in turn create opportunities for additional income as they bring friends, buy at the museum store, etc. A large local membership will also demonstrate community support for the museum, which can help leverage city, county, and corporate funding. Members get to know and love the museum through repeat exposure, and in the long term this results in contributions of time and money.

3. Finance

While the museum is operating with a balanced budget at this point, this is not a stable situation—29% of the first year’s income was \$50k from Mr. Tradescant’s bequest. Eighteen percent of last year’s income came from what may well be a one-time windfall from renting the building to a film production company. Altogether, that means 47% of this income cannot be counted on in the long run. The film production company has expressed an interest in renting the museum’s grounds again, but I recommend using this opportunity for income only as absolutely needed while the museum transitions to more stable and appropriate sources of income. This activity is not mission-related and, as demonstrated by the damage done to the grounds during the last rental, can be inimical to the museum’s stewardship responsibilities. If it is done, the contract should include ample insurance coverage for the museum, and Museum staff should closely supervise the crew. Developing a facilities use policy would help guide decisions on when and whether a rental was in the museum’s best interests, as well as establishing firm guidelines for what a renter can and cannot do.

One of the museum’s top priorities needs to be developing a strategic plan for the next five years that covers the museum’s program *and* budget, with the goal of developing income streams that make the museum self-sustaining. Almost all the recommendations in this report contribute to this outcome. Defining the museum’s mission, strengthening ties to the community, soliciting input from constituents regarding exhibits and programs, developing new programs and changing exhibits using this input, creating tiered levels of membership: all these things will contribute to developing a broader income base. However, it is not clear to me that these actions alone will address the issue, or that the

existing staff can accomplish everything that needs to be done. I believe the biggest potential for increase in income over the next four years lies in:

- Building membership
- Initiating a yearly giving campaign
- Soliciting corporate memberships and sponsorships
- Approaching foundations for support

In the long term, the museum should also use membership and the yearly giving campaign as the basis for a strong program of planned giving for individuals. However, building a robust income stream around these sources is going to be a challenge given the size of the museum staff and the demands on their time. This creates a Catch-22 situation—how can you add staff before you have built the income stream? I strongly recommend the trustees of Mr. Tradescant’s estate change the way in which his bequest is distributed over the next few years. I had a detailed talk with Ms. Furbish and Mr. Banks about the terms of Mr. Tradescant’s will, and followed up with a phone conversation after my visit. Mr. Tradescant bequeathed \$800k to be distributed to the museum as the executors of his estate saw fit. They set aside \$500k for the endowment, a very prudent move, and proposed to disburse \$50k for each of the museum’s first six years (though in fact the disbursement did not begin until the museum’s second year when the professional staff was hired.) I discussed with Mr. Banks and Ms. Furbish the desirability of changing this distribution, and disbursing the remaining \$250k over the next two years. The additional funds this makes available should be used to hire a Director of Membership and Development, and a part-time Museum Educator. Development and membership functions are absolutely critical to the museum’s financial health, and require a large investment of time—especially as the programs need to be developed essentially from scratch.

A Museum Educator can establish school programs, workshops and seminars for the public, as discussed in my earlier recommendations, and work with the Director to increase the number of special events. As I mentioned before, while this will have some impact on income, in addition to raising the museum’s profile in the community, strengthening ties, and creating a good climate for the development and membership efforts.

The Director has demonstrated great talent in marketing the museum. It could be productive for her to devote even more time to those efforts. There are several sources of earned income the museum has not yet tapped. For example, at my museum, renting the site out for weddings is an important income-generator. In our discussions, the Director expressed many sound entrepreneurial ideas regarding how the museum store/nursery could be made more profitable. Currently the store nets only \$2,000 yearly. Reviewing the figures the Director has compiled from the AAM Museum Financial Survey and from comparable museum stores and garden stores in the Watsonville area, I believe the higher net income she project from changes in store operations are achievable. Again, making the store more attractive does more than increase store sales—it helps make the museum a destination, which in turn can build membership. In addition, I think the Director should devote more time to fine-tuning the museum’s two existing special events to

increase their profitability, and establish new ones. Her ability to devote time to these three critical income-related functions in addition providing leadership at the staff level is dependant on the board stepping forward to assume some of the governance responsibilities that have been delegated to the Director. (See recommendations under Governance.)

The goal of these efforts should be to have the museum be self-sustaining three years out, and I believe this is achievable with careful planning.

Recommendations:

- **Distribute the remaining Tradescant bequest over the next two years rather than five and use the funds to create positions for a Director of Development and Membership, and a part-time Museum Educator.**
- **Aggressively pursue new memberships, yearly giving, corporate memberships and sponsorships, and earned income through special events and the museum store. Use the new educational programs to raise the museum's profile in the community and build new ties.**
- **Create a facilities use policy that guides decisions on facility rentals and creates guidelines for renters.**

4. Facilities

The museum's facilities include:

- The 5,000 square foot Neutra building housing exhibits, storage, staff offices, and a meeting room (see notes on condition below.)
- A house trailer occupied by the Building and Grounds Manager.
- An 800 ft² greenhouse that needs some repairs, but is basically in working order.
- Four 1200 ft² propagation houses that are essentially just foundations at this point: the original roofing material is gone and the plumbing is not functional
- A storage/equipment shed for tools and equipment

The museum is approached by a 500-yard gravel driveway that leads to a 20-car gravel parking area approximately 150 feet from the house. The driveway and parking area will need repairs soon. I have described the grounds and plantings in other sections of the report. There is a small and rather inconspicuous sign on the main road that could easily be missed by someone not specifically looking for the museum. Since the museum is trying to raise its profile with the local community, and attract tourists, I recommend investing in a much larger sign.

The Neutra building has some cracks to the foundation from the Loma Prieta earthquake. Additional earthquake damage prevents several of the very large glass walls that characterize Neutra's designs from sealing properly in their frames. One room that was originally a bedroom has been subdivided with cubical partitions to create office areas for the staff. The trailer that houses the Building and Grounds Manager is adjacent to the parking area. All of these issues contribute to the unhappiness expressed by architectural advocates who are dissatisfied with the museum's care of the property. The museum already has a Building and Grounds Committee, but it has dealt primarily with

landscaping. I recommend that the board create a written charge for the work of the Committee that includes creating a long-range plan for maintenance of the buildings, and an associated capital budget. This Committee should work closely with the Architectural Advisory Committee I recommend the museum form to represent advocates for the historic preservation of the house. The Advisory Committee, properly constituted, can be a powerful force to help with a capital campaign to address the repairs and improvements needed to the house and grounds.

The Building and Grounds Committee should also work closely with the Collections Committee to create a master plan for the grounds, as well as a timeline and budget for implementing improvements, and developing the maintenance budget.

Recommendations:

- **The museum should create a new charge for the Building and Grounds Committee focused on creating a long-range plan for the maintenance of the building and grounds, and development of the associated capital budget.**
- **The Building and Grounds Committee should work closely with the Architectural Advisory Committee (see previous recommendations) on the care of the Neutra house.**

5. Safety and Security

Museum staff have not formally surveyed the risks to the museum and its collections. However, they have learned much from the actual damage incurred in the last fifteen years from two risk-types, drought and earthquake. The Building and Grounds Committee has solicited estimates for the repair and extension of the irrigation system (funds for this need to be incorporated into financial plans.) Staff attended a workshop on making museum exhibit installations earthquake-resistant. These are both good steps towards managing these risks.

To be proactive, however, the museum needs to conduct a hazard analysis, to identify and prioritize the risks facing the museum building, collections, and grounds and develop suitable responses. An emergency preparedness plan should cover basic issues such as who has what responsibilities during a emergency, staff and board phone numbers, who is the spokesperson for the museum, where emergency response supplies are kept and an inventory of those supplies, contact information for plumbers, electricians, etc. Once established, this plan needs to be shared with board, staff, and volunteers, and regular training conducted on a yearly basis.

Emergency Preparedness needs to address man-made as well as natural risks. One of the largest risks facing the museum is theft and vandalism. While there has been only one incident of theft (the storage shed was broken into, and roughly \$500 in tools stolen), the high monetary value of the non-living collections makes this a major concern. The Neutra house has an alarm system installed by Mr. Tradescant, but it is an audible alarm only. The Building and Grounds Manager cannot be expected to respond to a burglary in progress, other than by calling police. I recommend that the museum get quotes for adding motion detectors to the existing door- and window-contact alarms and having the

whole system, including fire detection, monitored by a local security company. The museum should also take the basic precaution of changing the locks on the house, (which have never been changed) and restricting the distribution of keys to personnel authorized to open and close the building. I understand this may be a sensitive issue as many individuals have had keys for a long time. It needs to be understood that this is not a matter of trusting or distrusting particular people, but of fulfilling basic expectations of accountability.

Recommendations:

- **Develop and implement an Emergency Preparedness plan that establishes basic policies and procedures for dealing with the most likely risks to the museum.**
- **Improve the existing alarm system and have it monitored remotely by a commercial security service.**
- **Re-key the building locks and limit distribution of keys to personnel authorized to open and close the museum.**

E. Governance

The Board of Trustees has done an outstanding job starting the museum and engaging the director. All members have a firm commitment to the organization, and a desire to see it grow and prosper. To this end, I encourage the members of the board to seek out opportunities to further increase their knowledge and experience related to service on a nonprofit board. Not to do so would be a disservice to the individual board members, some of whom may not have a clear understanding of the legal responsibilities and liabilities related to their board service. For example, at the board meeting I attended, a discussion surfaced regarding the possibility of purchasing directors and officers insurance, and it became clear that many of the board members did not know that they could be held personally liable for debts incurred by the museum. It is also a disservice to the museum, which needs to nurture a dynamic high-performance board to lead it through its first years. Board members can become members of organizations such as BoardSource (formerly the National Center for Nonprofit Boards), the American Association of Museums, the American Association of Botanical Gardens and Arboreta, and the Museum Trustees Association. They can attend annual meetings of the California Association of Museums (CAM) and the Western Museums Association (WMA). (In 2001 CAM meets in Los Angeles July 12-14, and WMA is meeting in Palm Springs on October 11-14.) The board should consider using tools such as MAP Governance Assessment and the board self-evaluation program designed by NCNB.

I recommend that the board take several specific steps in the short term that are integral to the museum's success. The museum started as an inwardly focused organization dedicated to the vision very specific to a small community—professional rose breeders. To be successful the museum must reach beyond this core group. Only in this way can the museum share knowledge, and only in this way can it become financially sustainable. The museum needs to reach out to the Watsonville community, incorporate input from a wide range of constituents into its planning and decision-making, and generally work to evolve into an outward-facing organization that is responsive to the public. The Board of Trustees should take the lead by diversifying its membership to reflect the diversity of

those you are trying to reach. It may seem like there are risks associated with embracing new members who may not share your exact vision of what the museum should be. In fact, the “risky” things they bring to the table—different perspectives on what the museum can be, who it should serve, how it can succeed, different values, cultures, and world-views—are exactly the strengths the museum’s leadership needs to grow and thrive.

In addition, as I mentioned in the Finance section, some responsibilities that the board has expected the Director to fill are properly the board’s responsibility. The Director is spending a great deal of time setting agendas for the board meetings, cultivating potential board members, trying to revise the museum’s by-laws, and acting, in effect, as chair of some board committees. These are all primarily responsibilities of the board, and while a director plays a key role in assisting with some of these functions (like cultivating new board members) she should not be expected to take the lead. In the case of the Tradescant Rose Museum and Gardens, you literally can’t afford to expect her to do this work: her time is urgently needed for efforts related to making the museum financially sustainable. I recommend the board review the Director’s job description and that of board members to clarify who will do what work.

Recommendations:

- **Board members and the Board of Trustees as a whole should pursue professional development opportunities that can contribute to their success as leaders of a nonprofit organization.**
- **The Board of Trustees should diversify its membership to reflect the constituencies that the museum serves or wants to serve.**
- **The board should review and revise the job descriptions of board members and the Director to ensure that the board is fulfilling its responsibilities, and giving the Director the time she needs to accomplish activities key to the museum’s financial future.**

Summary

The Tradescant Rose Museum and Gardens has gotten off to a very healthy start in its first two years, and I predict it will become a valued member of the Watsonville community, a resource to gardeners regionally, and a nationally-known destination for rose enthusiasts. Through reaching out to groups that care about the museum and its resources in different ways—the schools, architectural enthusiasts, home gardeners—the board and staff will build a critical mass of support for this fine organization. These efforts to be more inclusive of the community and potential audiences and to serve their interests will enable the museum to teach a broad spectrum of people about the history of rose breeding as well as helping it to become financially stable.