



THE
NORTH CAROLINA
HISTORICAL COMMISSION

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Date: July 10, 2020

To: Members of the Joint Legislative Oversight Committee on Agriculture and Natural and Economic Resources

From: David Ruffin, Chair, North Carolina Historical Commission

Re: Feasibility Study for the Creation of a Regional Museum in Southeastern North Carolina

Pursuant to Senate Bill 525 (2019), the North Carolina Historical Commission is pleased to submit the report from the feasibility study for the creation of a regional museum in Southeastern, North Carolina, which was conducted by the Department of Natural and Cultural Resources' Office of Archives and History. The Office of Archives and History, which is composed of the divisions of State History Museums, State Historic Sites and Properties, Historical Resources, Archives and Records, Battleship *North Carolina*, and Tryon Palace Historic Sites and Gardens, presented this report to the Commission on May 29, 2020. The Commission reviewed the report and voted unanimously to transmit it with comments.

The report is well done and thorough. It bases its recommendations on solid information gathered from in-depth site visits, stakeholder interviews, and comparisons with similar museums located in the state. The Commission agrees with the report that the Cape Fear Museum, currently a New Hanover County-run facility, is a strong educational institution, which would be a good fit with the Department of Natural and Cultural Resources' mission, goals, and objectives. The Commission, however, would like to amplify the study's major concerns that must be addressed before it can advocate the transfer of this museum to state management.

If New Hanover County government wishes to transfer the Cape Fear Museum to the Department of Natural and Cultural Resources:

- 1) Upgrades to the current facility must be addressed. The report estimates this would cost at least \$10 million, not including better storage for the artifacts, which are currently housed in the museum basement, far from a desirable situation. The artifacts are extremely important and should be more safely housed.
- 2) Salary disparities must be addressed. The report notes that inequity in salaries would exist, if the museum were transferred today. The Commission hopes that this disparity could be addressed by raising state employees' salaries rather than reducing county-based employees' salaries over time and through attrition as is recommended by the report. The Commission believes that the Office of Archives and History's employees should be appropriately compensated for their important work.

- 3) There should be an annual state appropriation allowing the museum to function at least at the current level of service being provided. The report notes that the recurring expense to operate the museum as a state institution would be approximately \$1.7 million per year. (The same amount currently provided by the county). The Commission respectfully asks that the General Assembly not add an institution to the Department of Natural and Cultural Resources without fully funding its operation. Failing to do so would inevitably lead to poorer service provided by current institutions in the department.
- 4) Finally, of utmost concern to the Commission is the lack of consensus among local stakeholders regarding the transfer. The Office of Archives and History holds a number of institutions (historic sites and regional museums), which were transferred to state ownership from local government and private, non-profit management over the years. As far as anyone can remember, local stakeholders have almost always been unanimous in their support of the transfer. Local stakeholders who do not wish to transfer the Cape Fear Museum to state management have stated that they are reluctant to have the employees receive reduced salaries, and they do not wish to lose local control over acquisition and deaccessioning of artifacts. The Commission recommends that, if further steps in this proposed transfer is contemplated, a thorough discussion be held with local stakeholders in an attempt to address concerns and reach consensus.

The North Carolina Historical Commission respectfully transmits this report on behalf of the North Carolina Department of Natural and Cultural Resources' Office of Archives and History on this day, July 10, 2020.

For the Commission,

A handwritten signature in dark ink, appearing to read "David Ruffin". The signature is fluid and cursive, with the first name "David" being more prominent than the last name "Ruffin".

David Ruffin
Chair

Southeastern North Carolina Regional Museum Feasibility Study



Committee Members

Dr. Kevin Cherry (Chair)

Deputy Secretary and Director, North Carolina Office of Archives and History

Dr. Joseph Beatty

Research Supervisor, North Carolina Office of Archives and History

Dr. Benjamin Filene

Chief Curator, North Carolina Museum of History

Ken Howard

Director, North Carolina Museum of History

Charles Yelton

Regional Network Chief, North Carolina Museum of Natural Sciences

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Executive Summary

It is feasible for the Department of Natural and Cultural Resources to incorporate the Cape Fear Museum into its regional museum system given the appropriate level of one-time and continuing resources, greater consensus among local stakeholders, and proper treatment of salary inequities.

The North Carolina Office of Archives and History was directed, pursuant to Senate Bill 525 (2019), to evaluate the feasibility of operating a museum in southeastern North Carolina. The committee, under the direction of Dr. Kevin Cherry, determined that the only realistic approach would be to assume control of an existing museum, as opposed to building a new institution. This has been the method by which almost all regional history museums and historic sites that have been added to the department over the years have come into the Department of Natural and Cultural Resources (DNCR) system. Whether to expand its service area, fill gaps in coverage of the historical record, find greater economies of scale in activities, or a combination of these goals—institutions have entered the DNCR system with support of county and municipal governments, private nonprofits, and other local caretakers. After evaluating several criteria, the Cape Fear Museum, located in Wilmington and operated by New Hanover County, emerged as the sole candidate institution appropriate for study.

The committee, considering the factors discussed in the attached report, finds that the Cape Fear Museum could be a suitable candidate to be added to the Office of Archives and History Division of State History Museums.

The feasibility of this addition, however, depends upon several factors being met. The Cape Fear Museum physical plant is in need of repair and improvement—particularly with respect to its collection storage space—and would require a significant investment in time and capital before it

could become operational within the state system. It is currently estimated that DNCR would require at least \$10 million in initial capital improvements followed by approximately \$1.7 million in recurring annual appropriations to run the museum at its present level of service. To transfer the museum with fewer resources would severely diminish the capacity of DNCR to provide services consistent with its mission at other museums and sites. The Joint Legislative Oversight Committee on Agriculture and Natural Resources should consider potential adverse impacts on existing North Carolina history and science museums if a southeastern regional museum were to be opened with insufficient capital and operating funding.

In addition, the Committee should consider the impact of salary inequity if the Department were to assume control of the museum: at present, New Hanover County museum staff receive higher salaries and wages than state employees for comparable classifications. It may require statutory authorization to receive these employees into the department at current pay and benefit levels, followed by eventual parity through attrition.

Perhaps most significantly, the committee also found that there is not full consensus among local government leadership, the museum support organizations, and staff about the desirability of moving the Cape Fear Museum into the DNCR system.

Background and Methodology

1. Charge

In July 2019, the North Carolina General Assembly passed Session Law 2019-118, Senate Bill 525, directing the Office of Archives and History to “evaluate the feasibility of operating a museum in southeastern North Carolina.” Pursuant to that bill, the Office of Archives and History, under the direction of Dr. Kevin Cherry, assembled a committee to gather information, assess their findings, and make recommendations to the North Carolina Historical Commission and Joint Legislative Oversight Committee on Agriculture and Natural and Economic Resources.

2. Committee

The committee comprised the following individuals from the Department of Natural and Cultural Resources (DNCR): Dr. Kevin Cherry, Deputy Secretary and Director, North Carolina Office of Archives and History; Dr. Joseph Beatty, Research Supervisor, North Carolina Office of Archives and History; Dr. Benjamin Filene, Chief Curator, North Carolina Museum of History; Ken Howard, Director, North Carolina Museum of History; and Charles Yelton, Regional Network Chief, North Carolina Museum of Natural Sciences. These members were selected for their experience in public history and museum programming, including both history- and science-focused resources. The committee did not include any external experts. The study did not hold public hearings, surveys of visitors or users, nor did it conduct an economic impact study, as there was no appropriation to support those activities.

3. Selection

The committee established criteria for evaluating a potential regional museum. The rationale of these criteria was to identify an institution or institutions that could demonstrate an established public-facing presence in the region with resources sufficient to carry forth a presence into the foreseeable future. Specifically, a candidate museum should have:

- At least five full-time-equivalent staff;
- A broad collection of artifacts; and
- Evidence of robust programming.

The Cape Fear Museum in Wilmington, a department of New Hanover County, emerged as the only institution that satisfied the committee's criteria for consideration.

4. Methodology

Based on this determination, the committee began a **review of administrative documents** with cooperation from Cape Fear Museum management to collect information related to the museum's mission, collection, and programming. The museum director and staff provided ample documentation about the museum's operation, budget, staffing, collection, and impact, which was used to create this study. Some of the materials provided by the museum are included in this study as appendices. Review of the materials furnished by the museum demonstrates that the Cape Fear Museum is comparable in size, programming, and scope with other institutions in the state museum portfolio.

The committee also visited the museum facility for a **site inspection**. This visit took place on a weekday during normal operating hours, which allowed the committee to unobtrusively observe how visitors engaged with the museum content. Both guided and without escort, the committee members visited all of the museum's exhibits and exhibit areas, analyzing the available programming space, its condition and usage, and storage conditions.

The committee then proceeded to **interviews and meetings** with key stakeholders from New Hanover County and the Cape Fear Museum. These interviews included:

- Kate Baillon, Cape Fear Museum Manager of Collections and Exhibits
- Julia Olson-Boseman, New Hanover County Commission Chair
- Tufanna Bradley-Thomas, New Hanover County Assistant Manager
- Chris Coudriet, New Hanover County Manager

- Pak Kusek, New Hanover County Commissioner
- Sheryl Mays, Cape Fear Museum Director
- Woody White, New Hanover County Commissioner
- Lisa Wurtzbacher, New Hanover County Finance Director
- Rob Zapple, New Hanover County Commissioner

In addition to these meetings, representatives from the committee met with several museum staff and with key stakeholders, including members of the Cape Fear Museum Advisory Board and Cape Fear Museum Associates Board.

The committee established a **comparison cohort** to provide context for evaluating the information collected on the Cape Fear Museum. The committee considered the North Carolina Transportation Museum, Museum of the Albemarle, and Roanoke Island Festival Park as comparable institutions already with the DNCR system. Against these other museums, the committee judged the Cape Fear Museum in terms of:

- 1) fit of scope and mission and comparable and complementary programming with DNCR's mission and goals;
- 2) appropriate size and skill set of staff;
- 3) physical infrastructure; and
- 4) ongoing financial support

DNCR maintains **regional museums** to ensure that the greatest number of citizens can enjoy its services as possible at relatively low or no cost. It is not reasonable to assume that every North Carolinian can regularly travel to Raleigh to take part in a high-quality museum experience. It is the same philosophy that drives the department in its attempt to develop state parks within easy driving distance of each North Carolinian. By centralizing back-of-house activities (such as legal, business, and human resource functions, etc.), sharing expertise (such as subject matter experts, cartographers, conservators, preservationists, archivists, etc.), providing programming with departmental marketing

support, rotating in-house traveling exhibits and similar activities, the department can distribute a wide range of services at a reasonable cost to a broad swathe of the state. A regional museum—as opposed to a historic site or “specialty museum”—provides the opportunity to interpret, educate, and entertain visitors on a wide range of topics (through changing exhibits and programming) while still providing an in-depth examination of one part of the state. In this way, regional museums are “regional” in two ways: 1) being a museum about the state in a specific region, and 2) being a museum about a region of the state. DNCR has found that given the resources, regional museums do a remarkable job in helping the department meet its mission.

General Description of Museum

According to information provided by the museum [see Appendix C], the Cape Fear Museum of History and Science started in 1898 with the establishment of its original collection. Several different organizations operated the museum in various locations around Wilmington in its early decades. The Cape Fear Museum became a department of New Hanover County in 1977. In recent years, the museum has achieved several milestones: reaccreditation by the American Alliance of Museums (AAM) in 2010, adoption of a strategic plan in 2016, and receipt of Smithsonian Affiliate status in 2018. The endorsements by AAM and the Smithsonian demonstrate that the museum operates according to established and peer-reviewed practices in collections management, museum management, programming, and education [see Appendix D].

The Cape Fear Museum is housed in the former armory building, with additions, that provide three levels of space [see Appendix A]. The basement is used primarily for collections storage and processing. This area is not open to the public. The first floor is dedicated mainly to exhibit space and visitor circulation. Smaller portions of the first floor are used for office and storage space and the fabrication shop. The second floor houses the remainder of the exhibit space as well as a multipurpose room and staff offices.

The museum divides gallery spaces between permanent and rotating exhibits that address both science and history materials. A review of programming and exhibit content suggests that the museum generally offers relatively more science programming and relatively more history exhibits [see Appendix E and F].

Consideration of the Cape Fear Museum as a Regional State Museum

In evaluating the feasibility of operating the Cape Fear Museum as a state institution, the committee considered a variety of factors, including impacts on both the museum and DNCR if the state were to begin operating the former. Primary considerations included:

- 1) fit of scope and mission and comparable and complimentary programming with DNCR's mission and goals
 - a. DNCR's mission is to improve the quality of life in our state by creating opportunities to experience excellence in the arts, history, libraries, and nature in North Carolina by stimulating learning, inspiring creativity, preserving the state's history, conserving the state's natural heritage, encouraging recreation and cultural tourism, and promoting economic development.
 - b. DNCR is the state agency with a vision to be the leader in using the state's natural and cultural resources to build the social, cultural, educational, and economic future of North Carolina.
- 2) appropriate size and skill set of staff
- 3) physical infrastructure
- 4) ongoing financial support

The Department of Natural and Cultural Resources is the nonformal educational agency in state government providing opportunities for out-of-classroom, self-directed learning for all ages. The department works to constantly enhance the quality of life for its citizens and visitors by providing services, programming, and experiences, thus serving as a foundation for one of the state's largest industries: tourism. The department is also the steward of many state treasures—both natural and cultural—ensuring that future generations might enjoy them.

The Cape Fear Museum, largely an educational institution with a regional reach, clearly fits within DNCR's mission. While educating, it also enhances the quality of life for the citizens of New Hanover and surrounding counties and has done yeoman's service in taking care of some of the region's most important artifacts. In addition to being a good fit with the mission, addition of the Cape Fear Museum to DNCR would meet a soon-to-emerge gap in regional history museum coverage. DNCR will soon lose the regional history museum serving the southeastern part of the state when the Museum of the Cape Fear Historical Complex in Fayetteville transitions to become the North Carolina Civil War and Reconstruction History Center. This new institution will remain part of DNCR, but with a different mission than at present, leaving the state with no regional history museum in the southeast.

The **shared science and history focus** of the Cape Fear Museum is consistent with the current strategic direction of DNCR to collocate resources of different types to draw greater numbers and diversity of visitors to museums and sites. For example, Pettigrew State Park and Somerset State Historic Site are planning a joint visitor's center that will contain both history and natural science exhibits; Roanoke Island Festival Park has a nature trail; and the North Carolina Transportation Museum does children's Science, Technology, Engineering, and Math (STEM) programming along with history. If the museum were to become part of DNCR, no change to this would be anticipated.

The **collections and collecting policy** of the Cape Fear Museum complement current collections in DNCR. The committee observed that the museum's collections focus on the region surrounding Wilmington and New Hanover County. The collection appears to represent a variety of people, places, and activities over a significant span of time. The collection does not appear to have significant overlap with materials held by DNCR. Because of its location and collecting policy, the Cape Fear Museum, not DNCR, is the primary repository for artifacts from the region. If the museum were to become part of DNCR, oversight of accessions and deaccessions would fall under

the authority of the North Carolina Historical Commission, but these actions would still originate with local curators and staff.

The current **target audience** for the Cape Fear Museum includes New Hanover, Brunswick, and Pender counties. If the museum were to move into the state system, DNCR would expect the museum to expand its geographic reach to include the ten-county region surrounding New Hanover county. The collection and policies might need to be modified to support this change. The museum's current local/regional audience is appropriate for its educational mission and focus. Because of the museum's educational focus, the committee did not evaluate the feasibility of the **museum as a tourism destination**. In order for the Cape Fear Museum to become a tourism driver, the museum would need to change or expand its focus. To determine the needed change or expansion, the committee would recommend an economic impact study and/or cost-benefit analysis to determine potential opportunities for growth and outreach. It would also recommend a study of destination-based museums to provide exemplar experiences. These studies would inform a new strategic plan that would drive changes in the museum's scope of activities. The committee observed that the museum at present needs more flexible programming space (see Physical Infrastructure section below). To sustain a tourism focus, the museum could reasonably foresee increased demands for receipts generation, development and fundraising, physical infrastructure, and staffing. Planning and evaluating these variables is outside of the committee's mandate.

The Cape Fear Museum currently charges a **fee for admission** and some additional programs. The museum also has few fundraising efforts. If the museum were to become part of DNCR, these would require significant changes. DNCR provides a free basic experience to museum visitors with small additional fees for some enhancements. Within the comparison cohort, the Transportation Museum and Roanoke Island Festival Park both charge fees for admission because they provide enhanced base experiences such as train and historic vehicle rides. The Museum of the Albemarle operates without admission fees. The committee expects that the Cape Fear Museum

would continue this practice by opening to the public at no charge with fees reserved for special exhibits or programs. In addition, all DNCR institutions perform fundraising and provide for their recurring budgets through revenue of various kinds. Each DNCR institution depends on receipts to different extents—with some requiring as much as 90% of operating budgets to be raised through receipts—and this would be an expected change to the operation of the Cape Fear Museum.

The committee reviewed the museum's **operating budgets** for fiscal year 2018 through 2020 and finds the budgets to be appropriate for its size and scope. If the museum were to move to DNCR, the committee recommends budgeting for operating expenses of at least \$1,709,500 on a recurring basis. This includes operating budget as approved at FY2020 levels of \$1.4 million [see Appendix K], annual utilities costs of approximately \$86,000, janitorial expenses of approximately \$47,000, and maintenance expenses of approximately \$176,500 per year [see Appendix L].

The **mission, goals, objectives, strategy, programming, and exhibits** of the Cape Fear Museum align strongly with those of the Office of Archives and History (OAH) and DNCR [see Appendix G, H, I]. If the museum were to become part of DNCR, no significant change to these would be anticipated.

Physical Infrastructure: Description and Assessment

The committee finds that the museum building has adequate space for some of its activities, but it also has physical infrastructure challenges that require prompt attention and investment. The Cape Fear Museum comprises approximately 38,426 square feet of space, with approximately 24,978 square feet in exhibit, multiuse, circulation, and support space that faces the public (see Appendix A). The space allocated to permanent exhibits is appropriately sized for the museum's mission and scope. The committee observes, however, that the space generally allocated for programming and changing exhibits is insufficient for the museum's current and projected future needs and recommends renovation and reconfiguration. The present building perhaps could be expanded, or portions of non-public-facing activities could be moved to another structure to make room for additional public activities.

Repeat visitation is critical for the success of all museums; non-changing, permanent exhibits do little to encourage repeat visits but are necessary for foundational services such as field trips and contextualization of programming. Changing exhibits, with their associated programs, are often the impetus for return visits. Also, as museumgoers come to expect an increasing array of hands-on, interactive experiences, space for these experiences is required. For these reasons, increased flexible space should be a high priority for any museum, the Cape Fear Museum included.

Size notwithstanding, the committee recommends that the permanent **exhibits and exhibit spaces be refreshed** or renovated to replace worn items, update information, and incorporate new technology. At present, permanent exhibits lack interactive or environmental design and would require significant renovation or rebuilding to include them if the museum were to become part of the DNCR system. Immersive or environmental design "immerses" visitors "inside" an "environment" while they experience, rather than view, an exhibit. An immersive exhibit about pirates, for example, might place artifacts in cases that are mounted within a wall that looks like the

side of a ship. A looped sound recording, triggered by a motion detector, might play seagull calls while a video screen built within a porthole reveals a rival ship moving on a distant horizon. Visitors “step in” and “step out” of such an exhibit. Museum visitors increasingly expect these sorts of experiences over traditional case-and-label exhibits. Because these types of exhibits are expensive and take up a good deal of space, DNCR now attempts to scatter immersive elements throughout more traditional exhibits. This is a strategy that could work well at the Cape Fear Museum.

Of additional concern, the building appears not to be fully compliant with the **Americans with Disabilities Act** (ADA), and renovations are needed to reach compliance. It is probable that any significant change to the present floorplan will trigger full review of the present building for accessibility and safety issues. This could add considerably to capital costs beyond this report’s projected \$10 million capital investment figure.

The committee and museum staff agree that the **museum floorplan requires modification** in order to best meet the need for more flexible programming space. The museum is restricted in the kinds of temporary and rotating exhibits that it is able to mount and display because of limited, unencumbered squarefootage, doorway size, and upper-floor access. Investment in modifying the floorplan could yield improvements. For example, there is really only one programming space, and children’s programming often spills into the hallway of the first floor. Despite the need for some modifications to the gallery spaces, the number and size of exhibit areas and the range of materials exhibited compared favorably with the cohort museums (Transportation, Albemarle, Roanoke Island). If the museum is to continue to meet the expectations of visitors, more flexible programming and temporary exhibit space is required.



The committee sought guidance from DNCR Capital Projects Office on **projected costs for infrastructure improvements**. Museum management has identified several priorities in its capital expense plan, including improvements to both the envelope and systems (including fire alarm and suppression, and HVAC), which they estimate will cost approximately \$1.4 million over the next five years.

The committee, in consultation with museum management, judges that the above \$1.4 million capital plan only covers work immediately needed to maintain the building in its current configuration. Upgrades and improvements to the physical plant are recommended if the museum were to move into the state system. If the museum were to be recommended for transfer to the state, an assessment by the North Carolina Facility Condition Assessment Program (FCAP) should be requested, which would provide a specific scope of work and cost estimates for the facility to meet requirements for occupancy.

The committee's primary area of concern with respect to the building is the **collections storage area**. The museum's collections are currently housed in the basement of the building and, as such, they are at imminent risk from water infiltration and humidity. **Addressing this is a critical, urgent need.** In its accreditation report the AAM identified basement collections storage as a concern [see Appendix D]. The basement storage area experienced flooding related to hurricanes Matthew (2016) and Florence (2018), causing the museum to make significant repairs and investments in enhanced waterproofing. Prevailing wisdom nationally and in DNCR dictates that institutions anticipate increased sea levels and storm intensity in the future, which elevates the need to take action to better safeguard the Cape Fear Museum collections.

It should be noted that a number of the artifacts stored in the basement are extremely valuable. All are unique and irreplaceable: once lost, they are gone forever. The committee recommends that the museum with all haste move the collections storage area out of the basement

to a higher location with better environmental conditioning. To these ends, the committee foresees several options for safer collections storage:

1. Collections could be moved to a building within walking distance, which would allow their storage on the second floor. The first floor of this building could be used for programming, event space, and offices. Doing this would clear space in the existing museum building to be used for exhibits and programming. Such a move would add flexible space in both locations that could also be used to support revenue-generating activities. Given the variables involved, the committee does not have a cost estimate for building such a facility.
2. Collections could be moved to an off-site location (rented or purchased) purely for storage. This location should be within a thirty-minute drive of the museum and have climate control, loading dock, and security. Former grocery or retail stores and some warehouses would meet specifications. This building could also house artifact processing, exhibit build-and-design spaces, and some offices, or some of these support activities could be moved into the basement. The cost for this is dependent on availability and price of properties in the local real estate market.
3. Collections could be moved to the upper level of the current museum building. The basement would then be converted into office and non-artifact workspace. This option should be viewed only as a temporary resort. This final option is far from adequate, however, because the committee, in consultation with museum leadership, believes there is insufficient space to house the entire collection on the second floor.

The need for adequate, safe storage for the museum's collection cannot be stressed enough. The situation is now urgent. The costs for these options will vary according to many factors that remain outside of the committee's ability to predict. The costs of improvements to the existing building would depend on many variables, but an estimate of \$500 to \$800 per square foot

reflects trends in building and outfitting exhibit space. The committee offers a conservative estimate of \$10 million for the cost of refreshing permanent exhibits, renovations to the present building, and moving collections to an offsite location. This does include purchase of another space or ongoing costs for rental or operation of a storage space.



Staffing

The committee, through its observations, and in reviewing staffing plans, believes that **current staffing levels** and knowledge, skills, abilities, and experience of staff are appropriate for the current scope and mission of the museum. The committee does not foresee a need to increase the staff of the museum if it were to become part of DNCR, even with increased programming and rotating exhibits [see Appendix J]. The committee does not recommend any changes to the museum's current management structure or command chain. Regional museums in DNCR are highly independent, while reporting to the director of the state division of history museums. Each museum develops its own programming and calendar in cooperation with division- and department-wide initiatives.

The extent of the operating staff is consistent with DNCR practice for a museum of this size. At present, the Cape Fear Museum has 23 staff: 13 full time and 10 part time, all drawn from appropriations. The museum staffing compares favorably with the others in the comparison cohort [see Appendix J and Table 1]. If the museum were to become part of DNCR, no significant change to these would be anticipated.

Table 1. Attendance, staff number, and staff funding source for comparison cohort

| Institution | Attendance FY 16-17 | Attendance FY 17-18 | Attendance FY 18-19 | Staff FT/PT | Staff funding source |
|---------------------------------|------------------------|------------------------|------------------------|----------------|--|
| Cape Fear Museum | 52,927 | 55,622 | 52,682 | 13/10 | All appropriation-based |
| NC Transportation Museum | 118,437 | 145,103 | 146,834 | 20 FTE 11/9 | 5 appropriation-based 6 receipts-based state employees 9 receipts-based foundation employees |
| Roanoke Island Festival Park | 91,319 | 94,487 | 86,697 | 22 FTE | All receipts-based |
| Museum of the Albemarle | 62,243 | 83,739 | 75,291 | 14 FTE | All appropriation-based |

The committee's primary concern with respect to staffing is with **compensation**. New Hanover County museum staff are paid at a level on par with the national average for a city and region of its size. New Hanover County has regularly provided cost-of-living-adjustments to its staff, which has not been the case with DNCR museum staff. Consequently, staff of the Cape Fear Museum are paid above what their state government counterparts are paid for similar classifications. The table below shows a small sample of some comparisons between compensation for DNCR positions and Cape Fear Museum position with similar scope and responsibilities. These comparisons are made based on the committee's understanding of the work of each position and do not represent a comprehensive salary study. The data below do not consider any differences related to years of service, benefit packages and costs, or other kinds of non-salary compensation.

| DNCR Position | DNCR Salary | CFM Position | CFM Salary | CFM Difference |
|---------------------------|-------------|-------------------------------------|------------|----------------|
| Museum Division Director | \$110,545 | Director | \$119,524 | + \$8,979 |
| Regional Museum Director | 96,100 | Director | 119,524 | + 23,424 |
| Museum Curator Supervisor | 58,846 | Manager of Collections and Exhibits | 76,649 | + 17,803 |
| Director of Education | 43,636 | Education Coordinator | 62,683 | + 19,047 |
| Curator | 45,884 | Curator | 54,878 | + 8,994 |
| Historian | 54,354 | Historian | 59,590 | + 5,236 |

The committee does not think it appropriate or in keeping with precedent to penalize current New Hanover County staff by reducing their pay rates to state levels at the time of transfer if the transfer occurs. If the museum were to be added to DNCR, staff would become state employees with state pay and benefits. The committee recommends that if the transfer occurs, staff be integrated into the prevailing DNCR classification and compensation plan as vacancies are created and filled through retirement and/or attrition. This may require statutory action at the time of transfer. In any case, these scenarios create and present equity problems for DNCR, as staff would be paid differently for similar job classifications at other institutions. The committee is aware that DNCR is studying

compensation of job classifications within the department for comparison with similar job functions in state government and/or for similar positions out of state. If the proposed transfer occurs, it is hoped that the discrepancy in pay can be addressed over a relatively short period of time.

Ongoing Financial Support

In evaluating the feasibility of moving the Cape Fear Museum into the DNCR museum system, the committee has established some **baseline factors**. The committee assumes the museum would operate as a regional history and science museum with minimal modifications to its current mission and vision. The museum would maintain its own director and would report to the director of the division of state history museums within the Office of Archives and History. The museum would continue to operate generally according to the FY2020 budget as approved by New Hanover County, with recurring expenditures of \$1,709,500 annually. The museum collections would need to be relocated out of the basement into a different location above grade onsite or offsite, subject to highly variable costs. Beyond this, the museum would require improvements to its envelope, systems, and exhibits. This work, combined with the collections relocation, is conservatively estimated at a minimum of \$10 million. Current New Hanover County museum staff would remain with the museum and would be transferred into DNCR as state employees at their current levels of compensation, which might require statutory action. Because New Hanover County employees are generally paid at a higher rate than DNCR employees for similar classifications and job functions, this move could create pay inequities for employees in different job classifications across DNCR.

The committee offers several **scenarios** by which the Cape Fear Museum could become part of the DNCR system:

1. The State of North Carolina, through DNCR, would assume all initial capital improvements and ongoing annual costs for the transfer of the museum from New Hanover County;
2. New Hanover County would provide funds to cover initial capital improvements to the museum and facilities, with DNCR assuming ongoing annual costs of operation; or
3. New Hanover County and the State of North Carolina, through DNCR, would negotiate a division of capital expenses required upfront, along with a division of ongoing annual

expenses (with New Hanover County providing maintenance and landscaping, for example), but with DNCR assuming the majority of annual operating expenses.

The committee discussed this slate of options with museum leadership, New Hanover County commissioners, and New Hanover County management in a series of meetings, emails, and telephone calls. New Hanover County leadership expressed **support only for Scenario 1** above, with DNCR assuming all costs of transfer, capital improvements, and ongoing operation of the Cape Fear Museum.

Final Findings

The committee finds that the Cape Fear Museum is a solid institution with a focus on its educational mission. It also finds that the museum's mission, collections, services, and programs are complementary to those of DNCR. Its staff is of the right size, possessing the appropriate knowledge, skills, abilities, and experience to run a successful museum, and the staff would work well with DNCR's existing personnel. The committee also finds that as DNCR will soon transform a regional museum into a specialized museum, the addition of the Cape Fear Museum to its museum system would be welcome.

Thus, the committee finds that it is feasible for DNCR and the Office of Archives and History to receive the Cape Fear Museum into its system, but only with appropriate initial investment in the infrastructure and an appropriate level of ongoing financial support. More specifically, it is estimated that at least \$10 million in initial capital investment to the facility and approximately \$1.7 million in ongoing, annual funding to operate the museum at its current county-provided budget levels is needed (the committee has concerns about ADA accessibility for the facility, which may not be fully addressed by the estimates above). The committee also has concerns about pay inequity that may be created by transferring the museum and staff to DNCR, and such a transfer would probably require statutory action permitting current pay levels to be maintained and later adjusted through personnel replacement following attrition.

Interviews with New Hanover County commissioners, the museum support group, and the museum advisory board seem to indicate a lack of unanimity in the community for the transfer of the Cape Fear Museum to DNCR. To the best of the committee's knowledge, institutions transferred to the department in the past have enjoyed a broad base of support for such an action. The Cape Fear Museum advisory board expressed by way of vote its opposition to New Hanover County

divesting the museum [see Appendix N]. The committee believes that for a transfer to be fully successful, more of a consensus needs to be shared among stakeholders.

The committee notes that the governing body for the Office of Archives and History, the North Carolina Historical Commission, has identified several current priorities for potential new institutions. This body has charged the Office of Archives and History with addressing gaps in the major stories of the North Carolina historical narrative not currently covered by historic sites (twentieth-century industrialization, the Civil Rights movement, the free African American experience, and Spanish exploration); renovation and expansion of the flagship Museum of History in Raleigh; creation of a flagship maritime museum in Beaufort; and establishment of a regional history museum in the western portion of the state. The creation of a regional museum in the southeast is not included in this list of priorities as the Museum of the Cape Fear Historical Complex in Fayetteville is expected to fulfill that role for several more years. However, this institution is slated to become the North Carolina Civil War and Reconstruction History Center.

In closing, it is feasible for DNCR to incorporate the Cape Fear Museum into its regional museum system given the appropriate level of one-time and continuing resources, greater consensus among local stakeholders, and proper treatment of salary inequities.

Appendixes

Appendix A: Cape Fear Museum floorplan

Appendix B: Planned Capital Expenses

Appendix C: Cape Fear Museum Brief Overview

Appendix D: AAM Accreditation Report

Appendix E: Cape Fear Museum Events Schedule

Appendix F: Cape Fear Museum Exhibit Schedule

Appendix G: Strategic Plan Highlights

Appendix H: Cape Fear Museum FAQ

Appendix I: Strategic Plan Final Report

Appendix J: Organizational Chart

Appendix K: Budgets, FY2018-2020

Appendix L: Annual Utilities Costs

Appendix M: Cape Fear Museum Associates Budget FY2020

Appendix N: Cape Fear Museum Advisory Board Vote Results, November 2019

Appendix A: Cape Fear Museum floorplan



BOWMAN
MURRAY
HEMINGWAY

ARCHITECTS
514 Market Street
Wilmington, NC 28401
Tel - (910) 762-2621
Fax - (910) 762-8506



Cape Fear Museum of History & Science | Masterplan

814 Market Plan
Wilmington, NC 28411

Basement Plan

REVISIONS

JOB NUMBER

DRAWN BY

Ball

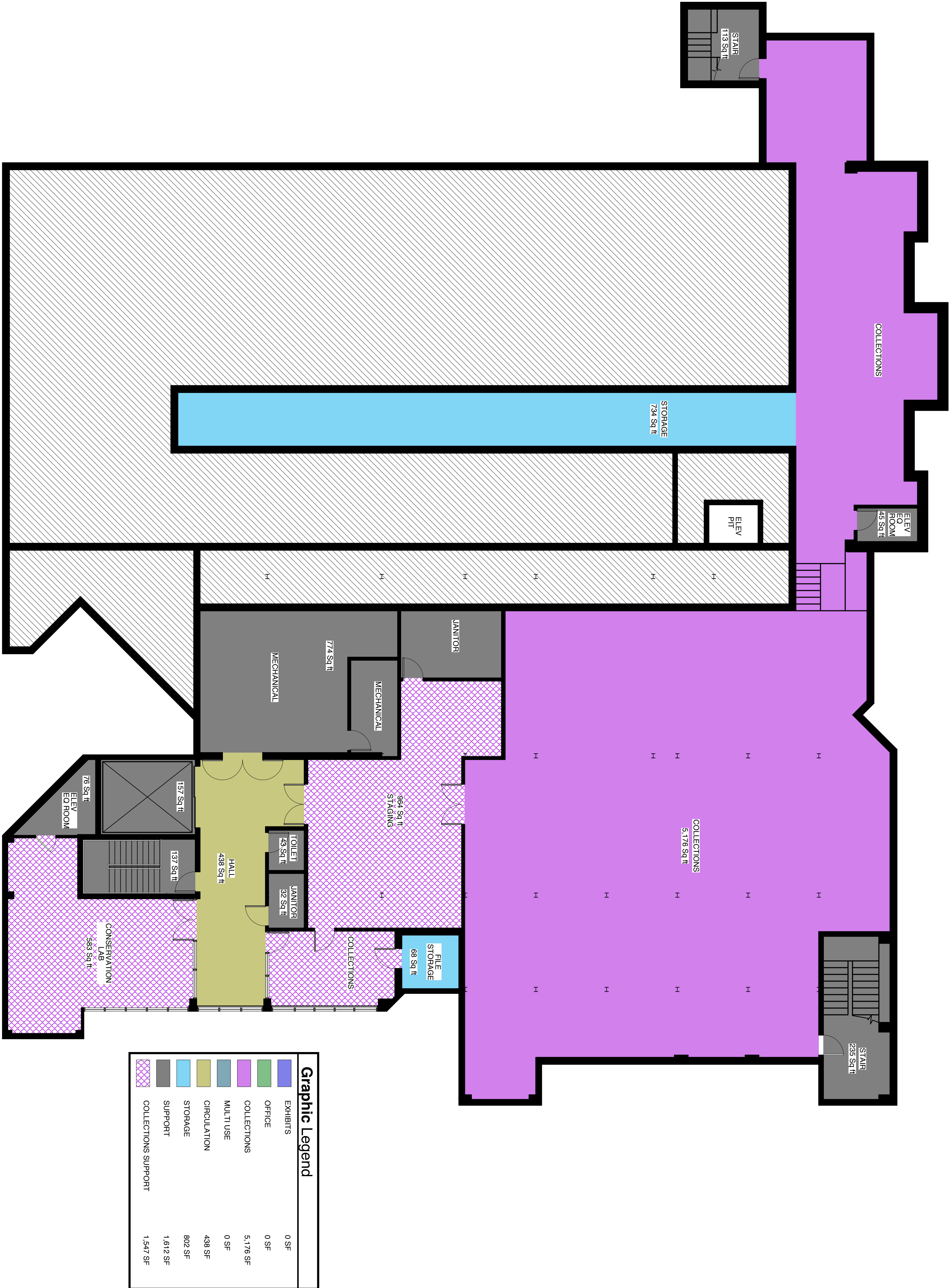
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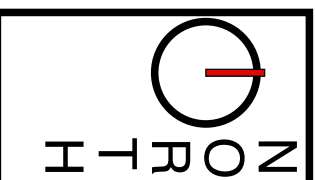
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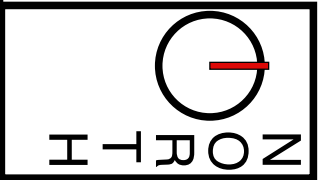
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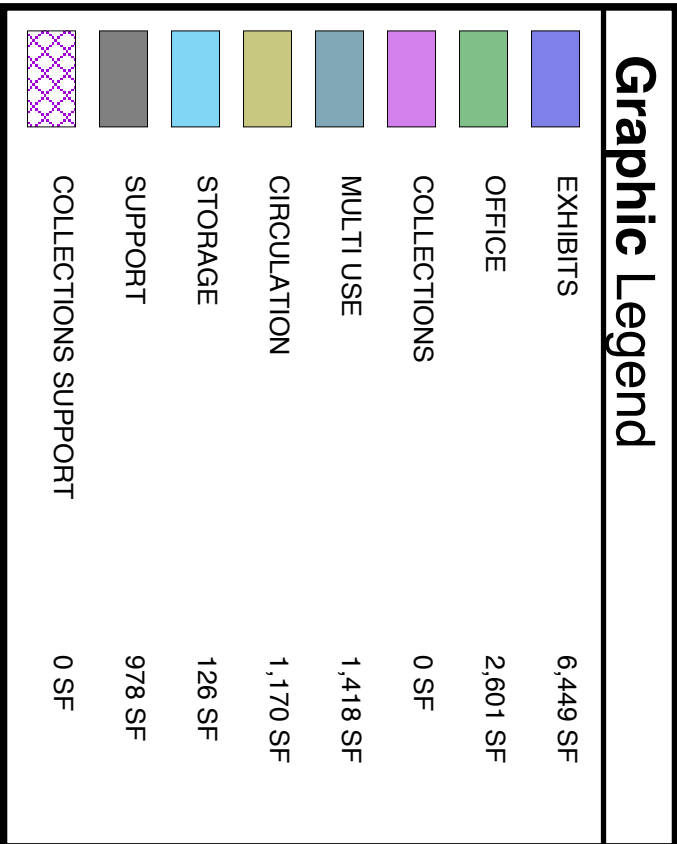
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| Graphic Legend | | |
|----------------|---------------------|----------|
| | EXHIBITS | 0 SF |
| | OFFICE | 0 SF |
| | COLLECTIONS | 5,176 SF |
| | MULTI USE | 0 SF |
| | CIRCULATION | 438 SF |
| | STORAGE | 802 SF |
| | SUPPORT | 1,612 SF |
| | COLLECTIONS SUPPORT | 1,547 SF |







Graphic Legend

| | SPACE | BASEMENT | 1st FLOOR | 2nd FLOOR | TOTAL |
|---|---------------------|----------|-----------|-----------|--------------------|
|  | EXHIBITS | 0 | 6,634 | 6,449 | 13,083 Square Feet |
|  | OFFICE | 0 | 1,078 | 2,601 | 3,679 Square Feet |
|  | COLLECTIONS | 5,176 | 0 | 0 | 5,176 Square Feet |
|  | MULTI USE | 0 | 695 | 1,418 | 2,113 Square Feet |
|  | CIRCULATION | 438 | 3,579 | 1,170 | 5,187 Square Feet |
|  | STORAGE | 802 | 1,039 | 126 | 1,967 Square Feet |
|  | SUPPORT | 1,612 | 2,005 | 978 | 4,595 Square Feet |
|  | COLLECTIONS SUPPORT | 1,547 | 1,079 | 0 | 2,626 Square Feet |

Appendix B: Planned Capital Expenses

Planned Capital Expenses

For planned capital repair maintenance for Cape Fear Museum, the following is on the schedule:

ADA Improvements \$100,000 (FY19/20)
Fire Alarm Control Panel Replacement \$20,000 (FY20/21)
Chiller Replacement \$180,000 (FY20/21)
Storefront Window Replacement \$96,000
Fire Suppression System \$240,000
Freight Elevator Modifications \$470,000
HVAC Controls Upgrade \$35,000

TOTAL Capital Repair \$1,141,000 (over next 5 years)

Appendix C: Cape Fear Museum Brief Overview

A Brief Overview: Cape Fear Museum of History & Science

Cape Fear Museum of History and Science's original collection was established in 1898. A series of organizations operated the museum in different locations around the city from its founding through the middle of the 20th century. In 1977, Cape Fear Museum (CFM) became a department of New Hanover County. Since receiving American Alliance of Museums re-accreditation in August 2010, the Museum has continued to operate with a commitment to excellence and the highest professional standards of museum operation and public service. In 2016, the Museum completed a strategic plan that provides a roadmap for future initiatives, projects and improvements that will enable the Museum to deliver quality experiences and services to County citizens. In 2018, CFM became a Smithsonian Affiliate, a designation given to 215 museums in the country and establishes a collaboration with the world's largest museum, education and research complex.

Cape Fear Museum collects, preserves, and interprets objects relating to the history, science, and cultures of the Lower Cape Fear, and makes those objects and their interpretation available to the public through educational exhibits and programs. Cape Fear Museum's collection consists of more than 56,000 artifacts catalogued in the computer-based Visual Rediscovery System. Approximately 1,000 objects are on long term display.

The Museum building is approximately 40,000 square feet with over 50% of square footage is for public use – exhibits, classrooms, lobbies, and amenities. The *Cape Fear Stories* exhibit provides an overview of the region's history, cultures, and related science from prehistory through the end of the 20th century. The 10,000 square foot exhibition educates visitors through artifacts, interactives, graphics, models, vignettes, and interpretive text. Children and adults explore STEM concepts in Space Place and the ecosystems of the Cape Fear area through hands-on components in the Michael Jordan Discovery Gallery. Changing exhibits rotate offerings several times per year. Visitors enjoy workshops, lectures, and performances in the Museum's Williston Auditorium, which seats up to 120 adults. Within the auditorium, an exhibit honors local African American graduates from Williston High School. In 2015, the Museum transformed a parking lot into a community park that features interactive exhibits, native plant gardens and a host of educational programs throughout the year.

Museum staff develops and implements exhibits, events, lectures, and workshops that engage visitors of all ages. Cape Fear Museum promotes lifelong learning by offering pre-school learning opportunities, school programs linked to National Common Core State Standards and North Carolina Essential Standards, internship experiences, teacher training, family and adult programs, and volunteer opportunities. Educators provide curriculum-based, hands-on school programs to approximately 20,000 students in a 50-mile radius. The Museum hosts a number of school events each year including Pi Day(s) and the National History Day regional competition. The Museum offers family programs weekly and a variety of annual events including Mystery at the Museum and Star Party.

Appendix D: AAM Accreditation Report

Accreditation Commission Decision Details

This is a part of your official decision letter.

For more explanation about each category listed below, please refer to the enclosed "What You Need to Know About: Your Decision Letter from the Accreditation Commission"

Museum: Cape Fear Museum of History & Science

Accreditation Commission Decision: Accredited

Decision Date: July 21, 2010

Areas of Commendable Practice:

Observations on notable areas of operation and/or items that illustrate forward thinking practices or documents.

None specifically noted.

Areas of Improvement by Next Review:

Areas (documents or practices) where the museum currently meets the standard but where improvement/progress is expected by the next accreditation review.

The museum gets high marks for its collections stewardship and scholarship but needs to increase its audience development and fundraising to diversify its funding streams and support base. The museum is accreditable but needs to push its operations to the next level to get the community that clearly loves the museum to pay for it. The CFM is a vital part of the community and it has a commendable awareness of the economic and cultural demographics within the metropolitan area. Strategies to hold and to expand participation will need to be identified, such as:

- Increase development activities and diversify funding to complement the New Hanover County's financial support.
- Develop outreach plans that address the greater metropolitan area and explore ways to encourage the community and stakeholders to more actively support the museum both privately and through government support. The number of memberships of less than 450 in a greater Wilmington, NC population of 100,000 seems very modest.

Areas Where the Museum Does Not Meet Standards:

Areas where the museum does not meet standards or demonstrate best practices or meet its stated goals. These areas must be fully revised or improved as a condition of meeting the basic requirements for accreditation.

None.

Best Practice Recommendations:

Commissioners may observe that a document or practice not directly tied to accreditation standards really should be improved in some way for the betterment of the museum.

None specifically noted.

Accreditation Visiting Committee Report*



Cape Fear Museum of History & Science
Wilmington, NC

Visit start date: 2/1/2010

Members of the Visiting Committee:

Mr. Guy C. Vanderpool
Executive Director
Panhandle-Plains Historical Museum
Canyon, TX

Mr. Wayne D. Atherholt
Executive Director
Museum of Arts & Sciences
Daytona Beach, FL

*The comments of the Visiting Committee are based on the expertise and the site visit experience of the two individual team members. While the report provides the Accreditation Commission with a first-hand account of the museum's operations, it is not the sole basis for the Accreditation Commission's decision, nor does it carry more weight than the Self-Study in the decision-making process. The Visiting Committee Report should always be read in conjunction with the Commission's final decision letter.

The Commission does not necessarily always endorse or agree with concerns cited by the Visiting Committee. The Commission is the primary audience for the report, but it is written with the knowledge that it will be used by the museum as an important guiding, planning, and archival document. For further information, see *What You Need to Know About: The Museum's Site Visit Narrative Report*, available at www.aam-us.org/accred or through the Program staff.

Interviews Conducted by Visiting Committee:

Staff:

Ruth Haas, Director
Jerome Fennell, County Director of Property Management
Barbara Rowe, Curator
Jan Davidson, Historian
Terri Hudgins, Registrar
Patrick Prendergrast, Collections Assistant
Jenean Todd, Exhibits Manager
Jacob Rudolph, Public Relations
John Timmerman, Exhibit Designer
Rebecca Dotterer, Education Manager
Virginia Howell, Museum Educator
Jameson McDermott, Museum Educator
Betsy Kiser, Membership Manager

Governing Members:

Andre Mallette, Assistant County Manager
Jonathan Barfield, Vice-Chair, New Hanover County Board of Commissioners
Dean Gattone, Chair, Museum Advisory Board
Tom Cunningham, President, Cape Fear Museum Associates, Inc.

Introduction

The Visiting Committee, Guy C. Vanderpool, Team Contact, and Wayne Altherholt visited the Cape Fear Museum of History and Science on February 1 and 2, 2010. The committee appreciates the gracious hospitality shown them by the staff and board members.

Executive Summary

The Cape Fear Museum of History and Science is mission focused and delivers high-quality exhibits and programs. At the same time, the museum staff and governing authority are clearly good stewards of the collections they hold in trust to the people of New Hanover County.

The education department is outstanding, and the building is well maintained. The museum is committed to being relevant and meaningful to its community and conducts visitor surveys and program evaluations on a regular basis. The museum is owned by the county, and this lack of funding diversification affects operations as two staff positions are unfilled because of a county hiring freeze.

Institutional History

The origins of the museum date to 1898 when local members of the United Daughters of the Confederacy began collecting items relating to the Civil War. In 1930, the collection came under the care of the North Carolina Sorosis, which was a local service club. During the 1930s the scope of collecting became “every possible relic of Wilmington’s past,” and housed the collection in a police station where it was called the New Hanover County Museum. In 1961, the City of Wilmington and New Hanover County assumed joint management of the museum and hired its first paid director. The museum moved to its present site, a former armory, in 1970, and in 1977, the county assumed full administrative and financial responsibility. With the help of a \$4.2 million bond referendum in 1987, the museum expanded on the site to 42,000 square feet and re-opened as the Cape Fear Museum of History and Science in 1992.

The New Hanover County Board of Commissioners is the governing authority of the museum, and the director reports to the Assistant County Manager. The county commissioners also appoint twelve citizens to serve on the Museum Advisory Board that provides a community review process of museum planning, programs, exhibits, and community relations. The Cape Fear Museum Associates, Inc. is the non-profit created to support the operations and staff of the museum. It also has a board of directors. It is important to note that the director and staff are county employees and report to the Assistant County Manager. The two advisory boards do not interfere in this relationship but exist to support the operations of the museum.

Public Trust and Accountability

The visiting committee had a chance to observe activity in collections storage and tour the facility in the basement of the Cape Fear Museum. By all observations the museum showed strong evidence of being a good steward of its resources. The committee observed several staff members and volunteers actively working in this area and a spot check of artifacts showed that they were well cared for, properly identified and carefully organized. This includes both the museum’s “demonstration collection” as well as artifacts in its permanent collection.

The committee also requested demographic information from staff regarding the community it serves and the information provided was exceptional in quality. There is particular awareness by staff of the immediate surrounding community, and it exceeds expectations in the service of its geographic area.

Diversity of the population served is also excellent with demographic information relating directly to the population served matching the community-at-large. The museum takes very seriously its public service role and places education at the core of its values. This is evident in the Museum’s Education Master Plan as well as the on-going demographic research which is considerable in volume as well as quality. Surveys exist not only for demographic information, but for qualitative information and planning purposes as well as benchmarking. Museum educational materials support this focus and frequently mention the programming as “curriculum-linked.”

The museum provides public access to the collections on display as well as a research library. Collections Storage, which is in the basement, is not accessible to the public.

As the museum is owned by the County of New Hanover, North Carolina, all relevant local, state and federal laws are complied with. All codes and regulations related to facilities, operations and administration are equally complied with. The museum staff and governing authorities are clearly committed to public accountability and transparency in its mission and operations.

Mission and Planning

The mission of the Cape Fear Museum, which was adopted in 1995 by the County of New Hanover Board of County Commissioners, states that the Museum

collects, preserves and interprets objects relating to the history, science, and cultures of the Lower Cape Fear, and makes those objects and their interpretation available to the public through educational exhibitions and programs.

The museum does an effective job of communicating its mission to the general public through a variety of media, including publications and electronic communication. Throughout all the interviews and meetings conducted by the visiting committee, it was evident that the museum's mission served as a filter for all planning and evaluation purposes.

The County of New Hanover takes seriously its role as the owner of the museum and continues to allocate resources to help the museum meet its mission. While the visiting committee did not review the county's strategic planning process, it was clear from the county officials that the committee met with, which included an elected County Commissioner (Vice Chairman Jonathan Barfield, Jr.) and the Assistant County Manager (Andre Mallett), that the museum is supported by the county and its mission embraced.

At various times during the visiting committee's meetings, it was evident that planning was something the museum took very seriously at the exhibitions and educational level. During these team meetings to discuss specific needs, such as future exhibitions, there appears to be a planning process that has at its core the museum's mission.

The area of most concern to the visiting committee is one of long-range strategic planning. The museum provided the visiting committee a copy of the "Strategic Long Range Plan FY 2010" which is a document that has a rolling timeline. This plan was adopted by the Board of County Commissioners in 1995. The visiting committee was asked to review the discrepancies between a number of documents, and we were provided these in a Briefing Book provided on site. The Briefing Book contained the correct planning documents. Attachment #4 was correct in the re-accreditation materials, whereas attachment #3 was wrong. The mission, which was stated differently in attachment #2 and #4, is now corrected and the Executive Director voiced that it essentially meant the same thing. In addition, the visiting committee was also provided "Strategic Planning: FY2011 and Beyond: Notes & Recommendations from fall 2009 Staff and Board Retreats." While this addresses a longer range of dates, it further complicates the museum's institutional plan. The visiting committee was also presented with a well-written Education Master Plan that was not approved by any governing authority.

The lack of a consistent and comprehensive institutional planning document is evident. Multiple documents currently serve this purpose, and it is somewhat cumbersome and confusing.

Leadership and Organizational Structure

The museum is governed by the Board of County Commissioners for New Hanover County, North Carolina. As such, they approve all policies and capital expenses of the museum. The board then delegates all management to a County Manager and the Museum Director reports directly to the Assistant County Manager. In addition, there is an Advisory Board that is selected by the County Commission to oversee the museum. There is also a support group of the museum, known as the Associates, and it also has its own structure. The committee was pleasantly surprised that this complex operational structure works well for the museum, and much credit should be given to the Executive Director for orchestrating the effectiveness of this system. The structure works because the Executive Director makes it work and in so doing, effectively advances the mission of the museum.

It was clear in the various interviews and conversations with all levels of the museum hierarchy that there was a clear and shared understanding of the roles of the governing authorities, the staff, and the volunteers.

The visiting committee was asked to investigate the discrepancy of staff numbers based on the museum's self-study materials and found that because of a county hiring freeze there are indeed two vacancies that are frozen. The visiting committee received a corrected organizational chart that shows these two positions as vacant and frozen. In the current economic climate the Executive Director was actively looking at some restructuring to better serve the organization given the hiring freeze.

Collections Stewardship

The museum owns, exhibits and uses its collections in a manner that is clearly appropriate to its mission. The collection is effectively managed, documented and cared for by the museum, and staff and visitors have easy access for scholarly research. The museum strategically plan for the use and development of its collection and is dedicated to its proper care and preservation.

The primary concern of the staff is storage. While the existing space is adequate, there is little room for growth. The museum continues to collect items and does so judiciously and ensures all additions are relevant to the museum's mission. Only the county board can approve purchased acquisitions and must approve all deaccessions.

The staff has digitally photographed two-thirds of the collection, and this project continues. While on site, the visiting committee witnessed this important project, and the museum is to be commended for documenting its collection in a more thorough manner.

The visiting committee was concerned about the acquisition process of the museum. While the county board must approve deaccessions, there is not a governing authority that approves

acquisitions. Currently, only the curator determines what is accepted by the museum and what is not.

Several issues brought to the visiting committee's attention by the accreditation staff were addressed and clarified on site. These include: the number of items in the collection, loans to non-museums, and condition reports. The visiting committee believes all of these are in order and being handled appropriately by the museum.

Education and Interpretation

The education department of the museum represents the highest standards of the profession. It is an exceptional department and professionally guided by Rebecca Dotterer, Education Manager. The department has a written plan with its philosophy and goals defined, and it consistently uses research and evaluations to measure its success in meeting the plan.

The education department clearly understands the characteristics and needs of its existing and potential audiences and works to include this knowledge into all programming. The research conducted by the department is noteworthy, and the staff has the unique ability to effectively use analytical surveys in programming development and implementation.

The museum has a historian on staff who conducts primary research based on the highest professional standards. This research is an essential part of exhibits and educational programming and ensures accurate and appropriate content for all audiences. Visitor surveys are used to assess the effectiveness of all interpretive activities and are used to improve exhibits and programs.

As stated above, the education department is exceptional. The professional and dedicated staff are involved in exhibit development, and the programs are diverse and included history, science, and math offerings that are in line with state curriculum guidelines. Department programs account for over 50 percent of the museum's total visitation.

Financial Stability

The museum uses its financial resources very efficiently. As it is a department of the county, all financial records are transparent and open to the community. The museum operates in a fiscally responsible manner and uses its financial resources to advance its mission. While the county is to be commended for supporting the museum, the museum's financial stability is reliant on the county's continued support.

Facilities and Risk Management

The facilities of the museum are exceptional given the size of the organization and the fact that it is primarily funded by New Hanover County. The visiting committee witnessed a new exhibition gallery installation that was well thought out and was in the process of being executed. The exhibits manager, Jenean Todd, was active in overseeing the installation. The museum utilizes

the New Hanover County facilities team for maintenance, and the committee witnessed the county's property management division's rapid response to issues concerning the facility.

The public spaces in the museum are very clean and well maintained with adequate signage. All exhibits appeared in excellent condition and public restrooms well maintained. A museum store and exhibit/entry court combined well with a ticketing area to welcome the public. The map exhibition was a source of pride by the exhibits team and serves as a grounding point for visitors to the facility.

The museum's collection is stored in a basement that is not an ideal location given the high water table. The museum has experienced water intrusion in the past and given the circumstances, the museum does an exceptional job of safeguarding the collection with an automatic sump pump, elevated collections storage within the basement and proper humidity controls. The facilities for collections storage were clean and well maintained and, while the collections were a bit cramped, the usage of space by the museum was exceptional.

The area that appeared the least attended to was a pavilion on the grounds of the museum that houses various boats. The museum is in the process of evaluating this outdoor space that protects the artifacts from visitors while still allowing them to view them, however, the elements and nature have an effect on the artifacts that is less than desirable. This area, to be known as the Maritime Interpretive Park, is identified in planning documentation and plans identify the needs and concerns for artifacts in this setting.

The museum has extensive planning experience regarding hurricane and water intrusion and utilizes the county's risk management division and property division in support of emergency plans. It has demonstrated that it is a good steward in regard to its facilities. The museum has taken the advisement of the AAM and is looking into various ways to strengthen its post-disaster recovery procedures regarding collections. Its experience in this area should prove to be an asset.

Conclusion

The Cape Fear Museum of Science and History is a well run organization that demonstrates the commitment of its staff, governing authority, and volunteers. The staff is professional and committed to serving the people of the region, and it is clear that the museum is a center of community life and civic engagement.

The museum has a complex governing structure, but this structure does work, and the museum runs smoothly. The director and staff are enthusiastic and there is a clear atmosphere of collaboration on all projects. The facility is good but has limitations such as the expansion of the storage area. The staff and governing authority are aware of this and are working to address the issue.

Appendix E: Cape Fear Museum Events Schedule

Cape Fear Museum of History and Science
Onsite and Outreach Programs and Community Partnerships

Denotes annual regular events & programs

Family Programs/Events

- Summer Pop-Ups (4 times per week, new themes each week during the summer)
 - Build it Better
 - Giant Ground Sloth
 - Plastic Free July
 - Moon Explorations
 - Time Travelers
 - Eco Adventures
 - Dino-Ology
 - Native Americans
- Engineering Challenge (1st Saturday, new every month, extra programs over the summer)
- Planetarium Adventures (2nd, 4th, and 5th Saturdays, different each time, extra over summer)
 - Planetarium films
 - Unique seasonal programs that are educator led
- Discovery Labs (3rd Saturday, new every month, extra programs over the summer)
- Little Explorers (Every Friday & Saturday, new program each week)
- Planetarium at Dusk (Thursday evenings all summer, new each week, Museum open late)
- Unique programs to connect with important community or national events
 - African American History Month Coloring Contest
 - Apollo 11 Anniversary
 - Citizen Science Day workshops
 - International Observe the Moon Night event
 - Week of the Young Child programs in April (unique each day)
 - Smithsonian Museum Live Day
 - 10-15 unique programs off-site for families during closure for Hurricane Florence
 - Family Night for Grandparents Support Network
 - Family evenings for Blue Ribbon Commission
 - Saturday programs for Mi Casa
- Special Times of year
 - Spring Break programming (3-5 days of unique programming during school break)
 - Winter Break programming (3-5 days of unique programming during school break)
 - Thanksgiving weekend programs (1-2 extra unique programs for families)
- Events
 - Statewide Star Party (largest Star Party in the state, annually, Carolina Beach State Park)
 - Family Focused Event (twice annually, serving 200-400 people, themes such as Superhero Science, Dinosaur Day, Mystery at the Museum)
- Workshops
 - Lego Robots WeDo (offered multiple times a year)
 - Lego Robots Mindstorm (offered multiple times a year)

- Sewing Circuits

Adult Programs

- **Museum After Dark events** (twice annually, unique each time, serving 200-400 people)
- **What's Brewing in Science** (offsite talk/discussion at local brewery, twice annually with community partners)
- **First Sunday Programs**, examples (monthly):
 - Exploring the Violence of 1898 with LeRae Umfleet
 - Talk: History Through a House
 - Honoring Williston's Legacy: 50th Anniversary Commemoration
 - Hurricane Season
 - Port City Archaeology
 - Wastewater 101
- Special Talks/Programs
 - Smithsonian film screenings (multiple times per year, unique films each time)
 - Remembering Hurricane Floyd: 20th Anniversary
 - The Green Book: Guide to Freedom, Smithsonian Channel film
 - Heritage Dive Sites: The Blockade Runner Condor (part of Historic Collaborative series)
 - *Becoming American* film series (6 weeks of programs with community partners)
 - Wilmington NAACP 100th Anniversary panel discussion
 - Our Plastic World: A Community Conversation

Community Partner Program/Event examples:

- NC Shell Show (Host)
- NC Fossil Fair (Host)
- Historic House Research Made Simple
- Film Screening: The Red Cape
- MLK Committee Meet & Greet
- Mad About Girl Scouts recruitment event

Community Outreach

- **Preschool Pop-Up Science** (every Thursday at a community center, unique each week)
- **Science Cycle** location examples (at 2+ locations weekly with new programming)
 - Riverfront Farmers Market
 - Halyburton Park
 - Carolina Beach Family Days
 - Fit for Fun (City of Wilmington center)
 - Hugh MacRae Park
- School & University Events
 - Science Olympiad
 - School level Science Fairs
 - NHCS Science Fair
 - NHCS World Culture Fair

- UNCW STEM teachers conference
- UNCW History Department Internship Fair
- Festivals – past year participation
 - Represents the NC Science Festival at the Azalea Festival
 - Family Fun Night at Airlie Gardens
 - Family Day at Wilmington Railroad Museum
 - St Stephens Family and Friends Day in Northside Neighborhood
 - Girl Scout Cookie-Palooza
 - Fire in the Pines
 - Smart Start
 - Festival Latino
 - Healthy Kids Fair
 - MLK Day Kids Festival
 - Williston STEM Night
 - Castle Street Block Party
 - Cape Fear Preparedness and Safety Expo
 - Literacy Fest at MLK Center
 - Nourish NC
 - Wrightsboro Elementary Community Block Party
 - Native Plants Festival
 - East Wilmington Community Day
 - OverFLO Festival
 - BRC Yam Jam
 - Northside Community Event
 - Dancin’ In the Park (New Hanover Regional Medical Center series of events)
 - Earth Day Festival
 - Bellamy Family Day
 - Marina Day at Carolina Beach State Park
 - Stop the Violence festival

Community Engagement

- STEM SENC Ecosystem
- Committee for the 120th Anniversary of 1898 Commemoration
- Committee for 50th Anniversary of Martin Luther King Jr Assassination
- Wrightsville Beach Museum SITES Exhibit Planning Committee
- Support the Port curriculum development

School/Group Programs

- Field Trips/Outreach (new offerings updated annually, delivered by request, 16,000+ students served annually)
 - Prehistoric Cape Fear
 - One World, One Sky: Big Bird’s Adventure
 - Forces and Motion (School Board mandated grade level field trip for NHCS, 1st grade)
 - What’s in Your Backyard?

- Native Americans
- Solar System and Beyond
- Math Madness
- People of the Past (School Board mandated grade level field trip for NHCS, 4th grade)
- Electricity and Magnetism
- Health Matters
- Universe in Motion
- Simple Machines (grant funded to serve 800 students in 2019-20 school year)
- 1898 (grant funded to serve 2,000 8th grade students in 2019-20 school year)
- Cape Fear Wild
- Star Stories
- Weather Wonders
- Earth, Moon, and Sun
- Wild Weather
- Guided Exhibit Tours
- Special field trip programs occasionally offered on request. Example: Learning from Artifacts for all 6th grade students at Williston Middle School.
- Summer Shorts (entirely new programs offered each summer, delivered by request to groups)
 - Dino-Mite
 - Game On!
 - Pirates, Ahoy!
 - Cape Fear Critters
 - One World, One Sky: Big Bird's Big Adventure
 - Flight Adventures
 - Habitat Earth
- Teacher Professional Development
 - Project Learning Tree Workshops (twice annually)
 - Project Wet Workshop (annually)
 - Professional development sessions on 1898 and Wilmington 10
 - Professional Development with Museum planetarium
 - Other Professional Development topics: teaching with mysteries, simple science, etc.
- Special Programs/Events
 - National History Day: Junior Level
 - National History Day: Senior Level
 - Crow book discussion with author Barbara Wright
 - Bright Star Theatre Company performances on African American History
- Scout Programs
 - Girl Scout Workshop: Space Science (offered multiple times a year)
 - Girl Scout Workshop: Robotics (offered multiple times a year)
 - Boy Scout Workshop: Electricity
 - Boy Scout Workshop: Native Americans

Exhibition Schedule

NORTH GALLERY

PlayTime

Created in-house

3/15/18 – 10/6/19

Snoopy Soars With NASA

Charles Schulz Museum, CA

11/16/19 – 4/12/20

Hometown Teams

Smithsonian Museums On Main Street, DC

5/16/20 – 8/23/20

Sun, Earth, Universe

National Informal Science Educators Network

10/21/20 – 1/24/21

One Half of the People

National Archives & Records Administration

4/6/21 – 5/25/21

OutBreak

Smithsonian Institute Traveling Exhibit Services

6/21 – 6/22 - tentative

EAST GALLERY

Dinosaur Discovery

Virginia Museum of Natural History

6/21/19 – 2/23/20

We Are The MusicMakers

MusicMakers Relief Foundation, NC

3/27/20 – 6/21/20

Fighting for the Right to Fight

National World War II Museum, LA

7/24/20 – 1/8/21

Fire: Science & History

Created in-house

2/19/21 – 1yr

Appendix F: Cape Fear Museum Exhibit Schedule

Exhibition Schedule

NORTH GALLERY

PlayTime

Created in-house

3/15/18 – 10/6/19

Snoopy Soars With NASA

Charles Schulz Museum, CA

11/16/19 – 4/12/20

Hometown Teams

Smithsonian Museums On Main Street, DC

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Fighting for the Right to Fight

National World War II Museum, LA

7/24/20 – 1/8/21

Fire: Science & History

Created in-house

2/19/21 – 1yr

Appendix G: Strategic Plan Highlights

Cape Fear Museum Strategic Plan Highlights

Mission Cape Fear Museum collects, preserves and interprets objects relating to the history, science, and cultures of the Lower Cape Fear. The Museum makes those objects and their interpretation available to the public through educational exhibitions and programs.

Vision Welcoming. Engaging. Meaningful.

Goal One

Engaging, enjoyable and meaningful experiences

Goal Two

A responsive and accessible museum

Goal Three

A community-centered museum

Highlights:

- 1) Audience Building (millennials, retirees, newcomers, under-served youth)
- 2) New and creative ways to experience the exhibits (hands-on interactives, technology, tours)
- 3) New entry experience (exterior, lobby, public spaces)
- 4) Space reallocation (expand changing galleries, on-site planetarium, wayfinding)
- 5) Museum experiences outside the walls (multi-media presentations, mobile museum, pop-up exhibits)
- 6) Engage the community virtually (online exhibits, research & collections)
- 7) Collections (gauge community interests, assessment and space needs)
- 8) Community Engagement (surveys, conversations, advisory groups, prototyping)
- 9) Community partnerships (youth and neighborhood)
- 10) Expertise (assess and develop content experts, internal and external)
- 11) Organizational structure (assess positions, both county and contract)
- 12) Communications strategy (Brand audit and new direction)
- 13) Volunteer management (recruitment and training)
- 14) Community relations, advocacy, awareness (Advisory board)
- 15) Grow and diversify funding sources (Associates)

6/2017

Appendix H: Cape Fear Museum FAQ



NEW HANOVER COUNTY

CAPE FEAR MUSEUM

814 Market Street, Wilmington, NC 28401

P: (910) 798-4370 | F: (910) 798-4382 | CapeFearMuseum.com

Sheryl Mays, Director



CAPE FEAR MUSEUM (CFM) FAQ

Mission

Cape Fear Museum collects, preserves and interprets objects relating to the history, science, and cultures of the Lower Cape Fear. The Museum makes those objects and their interpretation available to the public through educational exhibitions and programs.

Our Vision

Welcoming. Engaging. Meaningful.

GENERAL

- American Alliance of Museums Accreditation – One of only 1,030 museums in the US to receive this designation; Accreditation recognizes that CFM commits to a culture of excellence in carrying out its public trust, collections stewardship, educational roles and quality of operations distinguishing itself amongst peers.
- Smithsonian Affiliate – A designation given to 215 museums in the country and establishes a collaboration with the world's largest museum, education and research complex.
- Museum Staff: 14 full-time and 8 part-time employees – Museum employees have a combined 225 years of professional museum experience with a PhD historian, PhD scientist and nine members holding Master's degrees on staff.
- CFM has a Museum Advisory Board, made up of citizen volunteers, and the CFM Associates Board, a non-profit 501(c3) whose purpose is to solicit contributions in support of museum programs and exhibits.

PEOPLE SERVED

- 56,622 (FY18, 5% increase over FY17)
 - 17,634 students
 - 10,000 citizens through outreach programs
- Cape Fear Museum provides library passes at each NHC branch that may be checked by residents providing free museum admission. The museum also has a community membership program that has provided free memberships to more than 130 families in the last 2 years.
- CFM participates in the Blue Star Museums program each year, providing free admission to active duty military and their families during the summer months.
- CFM serves as the regional host for History Day, a national initiative promoting the study of history. This year, 300 middle and high school students participated in the program held in March.
- CFM hosts an annual Star Party, a partnership with Carolina Beach State Park and the Cape Fear Astronomical Society, which has been recognized as a statewide signature event of the NC Science Festival. Typically, 600-800 citizens attend the event each year in April.

PROGRAMS

- Educational programs provided for all ages, from Pre-K to Adult
- Offering 12 on-site and 5 outreach history & science programs for K-12th grade
 - All NHC 4th graders participate in People of the Past, Lower Cape Fear history program, and all 1st graders attend Forces and Motion, learning about Newton's laws of motion.
 - CFM also offers a 7th -8th grade program on the history of 1898 and Health Matters, a science program on body systems for 5th graders.
- Little Explorers Pre-K programs for ages 3-6 are offered 2 days each week at CFM and weekly in the community at the MLK Center and BRC-Hemenway Center. 2,900 children and caregivers participated in programs last year.
- Educational outreach provided at festivals, parks, classrooms, libraries, community centers and more.
- Our new Science Cycle mobile program brings science and hands-on activities to outdoor settings.
- Public programs offered regularly
 - Portable, digital planetarium shows
 - Weekend STEM labs with varying themes and topics
 - Family events such as Dino Day and Maker Mania
 - Lego Robot workshops and other science programs
 - Girl Scout workshops
- Adult programs include Museum After Dark, What's Brewing in Science, educational talks and more.

COLLECTION

- 56,000 artifacts (photographs, documents and 3D items) in the Museum collection; on average, 1,000 objects are on display.

Stats for FY17 & FY18

- 73 acquisitions accepted into the collection
- 180 photo images provided to citizens
- 313 research assistance provided to citizens
- 362 people toured the collection

EXHIBITS

- Museum staff research, design and build exhibits on site, averaging 2 new exhibits each year.
- Current exhibits:
 - *Cape Fear Stories* – history, science and cultures of the Lower Cape Fear region
 - *Space Place* – space-themed learning center modeled after the International Space Station
 - *Michael Jordan Discovery Gallery* – learn about the region's natural environment
 - *Giant Ground Sloth* – history and skeleton replica
 - *Michael Jordan: Achieving Success* – Jordan's early years and Wilmington roots
 - *Williston Auditorium* – artifacts related to the only African American high school in NHC
 - *PlayTime!* (through 9/19) – history of toys and games
 - *Collection Selections: Fashionable Hats* (through 2/20) – popular hat styles from the area
 - *NHC Museum Park* – park-like landscape to explore gardens and native and adaptive plants
- Upcoming traveling exhibits:
 - *Dinosaur Discovery* (summer 2019) – showcases the world of modern paleontology and new discoveries revealing how dinosaurs lived, moved and behaved
 - *To the Moon: Snoopy Soars with NASA* (fall 2019) – examines the history of *Apollo 10* and the *Peanuts* characters' role in that flight and the NASA Manned Flight Awareness safety program
 - *We Are The Music Makers* (spring 2020) – educate and engage viewers in the cultural history of Southern traditional music
 - *Fighting for the Right to Fight* (summer 2020) – highlights extraordinary achievements of African Americans during World War II, both overseas and on the Home Front
 - *Hometown Teams* (summer 2020) – examines the many roles that sports play in American society

Appendix I: Strategic Plan Report

Cape Fear Museum Strategic Plan Final Report

Laura B. Roberts, Roberts Consulting

October 2016

Planning process

The Cape Fear Museum of History and Science, a unit of New Hanover County, North Carolina, contracted with Reach Advisors to conduct a comprehensive assessment of current and potential audiences and develop a strategic plan reflecting that research. Reach Advisors completed the first phase of work in April 2016. With the deliver of the research report, responsibility for facilitating strategic planning shifted to Laura B. Roberts, principal of Roberts Consulting. The plan was completed in August 2016 and presented to the County Manager and the two boards that oversee the work of the museum: the County Advisory Board and the Board of Cape Fear Museum Associates, an independent support organization.

Laura Roberts facilitated a series of meetings with the staff core planning team, augmented by experts, board members and community members as appropriate (see appendix one). The core team assembled and reviewed data about the museum's operations and also discussed best and emerging practices at comparable museums. Ms. Roberts completed interviews with 18 community leaders (see appendices two and three).

Reach Advisors' research concluded that while Wilmington is a vibrant, cultural community, the museum is not seen as a vital part of that community. That perception was reinforced by the community interviews. Participants often observed that Cape Fear is a special place and that the museum has a great opportunity to capture and convey that magic.

Positioning

Cape Fear Museum (CFM) aspires to be a community-centered museum that deepens community connections, is relevant to the community and has a positive impact on the community. The museum understands that accomplishing that bold goal requires meeting people where they are, engaging in open and productive conversations with them, and then allowing those conversations to shape the museum experience.

The museum's full name is *Cape Fear Museum of History and Science* and reconciling that duality was one of the first questions undertaken by the core team. Most of the exhibitions and virtually all of the collections are about history; the majority of programs for schools and families are about science. Ultimately, planners concluded that those terms, which describe academic disciplines, are not appropriate to the museum experience. Cape Fear has many dimensions and points of entry for different audiences. So the museum's approach needs to be multi-faceted, employing and embracing every way people connect to Cape Fear, its heritage and its communities – food, music, literature, traditions, etc. It is also critical to note that this is not strictly a museum about Cape Fear; the new mission statement embraces connections to the “wider world.”

Audiences

Currently, the museum serves three audience segments very well: visitors to the region (who are mainly museum visitors), local families (who primarily engage through programs and events), and school children (on site and in schools). As a result of Reach Advisors' research, planners articulated three new target audiences: newcomers to the region – both millennials and retirees – and low income youth.

While the museum welcomes the many visitors to Cape Fear, planning proceeded from the conviction that creating a great experience for residents will translate to a great experience for visitors.

Time frame

This plan is intended to guide the museum through 2024, in three phases of work.

Starting immediately, the museum will look outward. It will throw open the doors and invite participation and collaboration. It will go to where people are, make friends and have conversations. It will communicate energy and excitement and be more visible and active in the community. If it is not invited to the table the first time, staff will make sure it is included the next time. While the staff and community are trying new approaches, prototyping hands-on activities and inviting new people to join in, it may look messy.

At the end of phase 2, in 2020, the museum will understand the potential of new approaches and will be more confident and audacious in asking “what if?” It will have a stronger network of partners, friends and supporters. It will have learned from success and understand the value of failure.

By 2024, the end of phase 3, the staff and partners will have the capacity, expertise and connections to create a new 21st century museum. Seeing the power and potential of a vibrant community-centered museum, the community will be asking “What’s next? How can the museum do even more?”

At the end of the planning period, in 2025, Cape Fear Museum will be poised for complete re-invention. The dynamic energy of the transition and re-imagination process will fuel initiatives and experiments that keep the museum fresh and relevant. The new approaches, relationships, and networks will be fully realized in one or more new places – perhaps downtown, perhaps in cyberspace, or perhaps where the county is growing next.

Of necessity, the action steps become less specific in the later phases. The intention is to be continually assessing progress and making adjustments as required. Financial and other resources will also affect the timing of the implementation of these ideas.

Strategic Plan

The County utilizes the “balanced scorecard,” a system of planning and management that focuses on four critical areas:

- Services for constituents and community
- The organization’s capacity for change and innovation
- Management strategies
- Financial strategies.

For each of the four domains, there are objectives, a description of what success looks like, and metrics to monitor progress. The balanced scorecard summary is appendix four.

Cape Fear Museum’s plan follows that framework but adds a few additional ideas, including a mission statement, vision, five overarching strategies reflecting institutional values, and three core goals that extend over each of the four areas.

Mission

Cape Fear Museum deepens the community's connections to the region and the wider world.

Vision

Welcoming. Engaging. Meaningful.

Strategies

Relevance: The experiences, interests, questions and needs of the lower Cape Fear region and its residents will be reflected throughout the museum and its work.

Learning: Visitors and other participants will explore new ideas and perspectives as well as new ways of looking at the familiar.

Inclusiveness: Cape Fear's diverse communities will be fully engaged in the work of the museum.

Accessibility: The museum will be accessible to all, at the museum, in the community and virtually.

Essential: The museum will be an essential and valued part of the community.

Goals

Goal One

Engaging, enjoyable and meaningful experiences

Goal Two

A responsive and accessible museum

Goal Three

A community-centered museum

Constituents and Community

What does success look like?

1. Stronger relationships with current and potential constituents
2. Mobile museum exhibitions and programming in the community
3. Planning online versions of exhibitions and research from the outset
4. Interactive social media and other new technologies that engage the community
5. Interactive experiences with people and technology in exhibits

All goals

Engaging, enjoyable and meaningful experiences

A responsive and accessible museum

A community-centered museum

Objective: Create multi-faceted, participatory experiences that increase knowledge, promote understanding, and connect constituents more deeply to the community and the region

Phase One: 2016 and 2017

- Identify opportunities for interactivity in permanent exhibition spaces and introduce flexible, varied experiences through new labeling, props, and activity prompts

Phase Two: 2018-2020

- Develop an exhibition planning process that establishes interactive and interdisciplinary approaches and that includes ways visitors might respond and act where appropriate.
- Identify and book larger traveling exhibitions (theme, size and cost)

Goal One

Engaging, enjoyable and meaningful experiences

Objective: Create innovative, fun and personalized ways of experiencing the museum, facilitated by people and technology

Phase One: 2016 and 2017

- Provide training for staff to develop creative non-traditional gallery tours
- Deliver public programs on high visitation days aligned with target audience goals
- Respond to changes in NHC curriculum standards and develop programs that meet teacher and school needs

Phase Two: 2018-2020

- Pilot new, state of the art gallery tour program using docents and interns during peak hours
- Develop programs and services for homeschoolers
- Repurpose school programs for out-of-school programs for youth

Phase Three: 2021-2024

- Refine, freshen and expand tour program as feasible
- Make greater use of mobile technology in galleries to augment and personalize interpretation

Goal Two

A responsive and accessible museum

Objective: Provide a welcoming and comfortable experience

Phase One: 2016 and 2017

- Complete a conceptual design plan for a new entry experience including building exterior, lobby, admissions desk, “free zone” with comfortable seating and enticing small exhibitions
- Introduce evening hours
- Develop a new way finding plan
- Secure WAVE and/or other trolley stops at the Museum
- Add seating and shade to the park

Phase Two: 2018-2020

- Renovate the lobby and make exterior more inviting (up light building, add digital projections, light sloth)
- Create and promote the free zone as a comfortable place for visitors with vending machines, upgraded Wi-Fi, and other amenities
- Develop strategies for encouraging NHC residents to visit and return to the museum, including new admission policies
- Add new play elements and interactives in the park
- Upgrade HVAC system

Phase Three: 2021-2024

- Utilize vacant museum-owned spaces to expand park

Goal Three**A community-centered museum**

Objective: Create compelling experiences outside the museum walls

Phase One: 2016 and 2017

- Develop multi-media presentations to deliver in the community
- Develop content-rich displays designed to travel to public spaces

Phase Two: 2018-2020

- Develop and implement plan for mobile museum with temporary exhibits, hands-on activities and/or prototyping lab
- Develop additional content-rich displays for public spaces based phase one experience

Phase Three: 2021-2024

- Move the mobile museum to where people are (shopping centers, libraries, parks, beach, downtown, festivals), working in partnership with county agencies, community organizations, and mobile museum sponsors
- Assess success of mobile museum and implications for planning the relocation of museum facility

Objective: Engage the community virtually

Phase One: 2016 and 2017

- Identify one or two primary platforms and develop strategies for online engagement
- Develop at least two user-engagement initiatives, one on collections or history/science and a second for marketing and community building (e.g. #CapeFearStories)
- Identify papers and content to share in an online library
- Select one former exhibition to pilot conversion to online format

Phase Two: 2018-2020

- Use new technologies as they become available to keep on top of interests, concerns and habits of visitors and others
- Assess and expand user engagement strategies for content, community building and marketing
- Open the virtual research library and research wiki to public (read only) access
- Assess pilot online exhibition and add other former exhibitions

Phase Three: 2021-2024

- Recruit volunteer guest editors to expand online wiki
- Plan all new exhibitions with online component
- Assess online wiki and current technologies and expand, migrate to new platform, or discontinue

Metrics for Constituents and Community

1. Changes in participation on-site and offsite - total, local, and repeat; general museum visitors v. program-specific, special exhibition-specific
2. Audience composition by age, race, residence compared to overall county population
3. Net promoter score or other assessment of visitor satisfaction and perceptions
4. Changes in community perception (surveys, interviews)
5. Longer average visit
6. Increased traffic to website pages with exhibit and research-related content
7. Other web and social media analytics
8. Number of NHC residents taking advantage of free or reduced admission
9. Improved response rate to surveys

Capacity for Change and Innovation

What does success look like?

1. Reallocation and redesign of space in the museum
2. Robust community partnerships in youth development and tourism and with organizations in under-served communities, downtown business community, cultural and educational organizations
3. Networks with people and organizations holding more recent Cape Fear materials
4. Museum is a sought-after and trusted resource

All goals

Engaging, enjoyable and meaningful experiences

A responsive and accessible museum

A community-centered museum

Objective: Understand and respond to current and emerging customer needs and interests in developing exhibitions and programs

Phase One: 2016 and 2017

- Develop ongoing community formative and summative assessments for exhibits and program planning
- Institute "periscope" conversations on the agendas of staff and board meetings to discuss current community events, trends and possible implications
- Create permanent or ad hoc advisory groups to inform and shape new exhibitions and programs (millennials, neighbors, newcomers, etc.)
- Begin prototyping process for interactives with museum visitors

Phase Two: 2018-2020

- Assess success of pilot feedback structures, select most productive, revise and formalize
- Expand staff and board "periscope" conversations to include members of the community
- Launch community engagement process for exhibition and program development
- Introduce off-site prototyping and continue on-site
- Evaluate prototyping processes, revise and expand
- Analyze types of data collected, revise and expand; specifically, use data from new POS system to better track in county, out of county and out of state users and gather feedback from visitors, program participants, and others

Phase Three: 2021-2024

- All new approaches for exhibitions prototyped, using on and off site locations
- Prototyping interactives and community engagement established as part of the planning process

Goal One

Engaging, enjoyable and meaningful experiences

Objective: Reimagine innovative museum spaces and experiences

Phase One: 2016 and 2017

- Assess overall allocation and use of space including lobby, galleries, program spaces, offices, and storage
- Plan changes to first floor galleries, particularly the Discovery Gallery and 19th century gallery
- Assess second floor galleries and determine best reconfiguration to increase space for changing exhibitions
- Assess space options for on-site planetarium

Phase Two: 2018-2020

- Develop new short term conceptual space plan
- Begin changes to first floor galleries
- Reconfigure and reinstall second floor galleries and exhibitions
- Install and program planetarium

Phase Three: 2021-2024

- Continue reconfiguration of spaces
- Complete changes to first floor galleries
- Begin assessment and planning for new or expanded museum facilities and identify possible permanent options for relocation
- Learning from the experience of the mobile museum and on-site changes and experiments, assess permanent relocation options and relocate all or part of the museum
- Apply institutional learning from prototyping and community engagement initiatives to plan and develop new exhibition and program spaces, working in collaboration with community and audiences

Goal Two

A responsive and accessible museum

Objective: Establish the museum as the go-to resource for learning about the region

Phase One: 2016 and 2017

- Institute and promote regular newcomers tours
- Reestablish FAM tours (hotels, CVB, etc.)
- Provide museum passes for new NHC employees
- Display awards, accreditation and media commentary in lobby as a strategy for promoting CFM expertise

Phase Two: 2018-2020

- Survey business leaders to assess interest in course on Cape Fear for new employees
- Pilot newcomers orientation programs for younger residents and retirees
- Reestablish staff Speaker's Bureau
- Publish articles in local and regional publications and online

Phase Three: 2021-2024

- Pilot business community employee course and/or tour
- Revise and expand newcomers orientations based on pilots

Goal Three

A community-centered museum

Objective: Actively participate in community initiatives, collaborating with individuals and organizations

Phase One: 2016 and 2017

- Assess current outreach and collaborative relationships and expand where successful
- Create guiding principles for partnerships, consulting key partners and best practices
- Confer with community leaders and identify potential partners and next steps
- Pilot neighborhood-based family pass idea
- Increase staff participation in community advisory boards and committees

Phase Two: 2018-2020

- Pilot partnership with one or two youth development/mentoring programs
- Investigate potential and suitability of Smithsonian Affiliates program
- Assess neighborhood-based pass program and revise (and expand if successful)

Phase Three: 2021-2024

- Assess and replicate or expand youth development/mentoring partnerships

Objective: Evaluate, shape, and maintain the collection to meet emerging institutional and customer needs and interests

Phase One: 2016 and 2017

- Initiate collection assessment and identify gaps, opportunities and needs
- Review collections plan
- Identify options for off-site storage

Phase Two: 2018-2020

- Complete needs assessment
- Begin identification and cultivation of individuals and organizations with potential objects and collections for acquisitions and loans for special exhibitions
- Secure and build out climate controlled and secure off-site storage

Phase Three: 2021-2024

- Launch media campaign to solicit items
- Showcase new acquisitions and loans to generate enthusiasm and communicate new directions

Metrics for Capacity for Change and Innovation

1. Metrics from exhibition and program-specific evaluation strategies
2. Demonstrated increased staff capacity and comfort with prototyping and visitor research
3. Museum is invited to participate in community initiatives
4. Number and duration of community partnerships
5. Acquisitions of priority collections

Management

What does success look like?

1. Diverse and excellent pool of content experts in other fields
2. Successful rebranding of the museum and increased funding for marketing
3. Personnel (staff or volunteers) with responsibility for visitor services
4. More diverse Advisory Board
5. Larger, more diverse volunteer base

All goals

Engaging, enjoyable and meaningful experiences

A responsive and accessible museum

A community-centered museum

Objective: Use internal and external resources, expertise, and tools to create varied and participatory experiences at the museum, off site and virtually

Phase One: 2016 and 2017

- Assess staff and volunteer capacity and develop and implement (and fund) multi-year staffing plan to add critical skills and expertise
- Initiate peer reviews of existing programs and exhibits
- Assess staff strengths and needs, creating a list of experts and other resources to tap

Phase Two: 2018-2020

- Formalize role of advisors and experts in all planning documents
- Recruit scholars and other experts including community resources to assist with content development

Phase Three: 2021-2024

- Assess use of external resources and expand as appropriate

Goal Two

A responsive and accessible museum

Objective: Recruit and retain staff who understand the Museum's role in providing public service

Phase One: 2016 and 2017

- Develop new organizational chart with reporting responsibilities, including adding responsibilities for visitor services
- Revise position descriptions as needed

Phase Two: 2018-2020

- Request additional positions as needed
- Increase staff and volunteer diversity including through youth development programs and other community partnerships

Phase Three: 2021-2024

- Add gallery staff for peak hours

Objective: Develop a comprehensive communications strategy to reach diverse audiences

Phase One: 2016 and 2017

- Assess current marketing strategies to realign around target audiences (families, millennials, newcomers/retirees) and develop multi-year marketing plans
- Collect and analyze data related to marketing efforts
- Establish regular, more responsive communication tools to members and community

Phase Two: 2018-2020

- Complete brand audit and develop new branding and identity package
- Code and track all promotional materials from outreach efforts
- Increase funding for marketing
- Use mobile museum to promote the museum and test interest in new exhibits and programs

Phase Three: 2021-2024

- Assess marketing plan, revise and expand
- Increase cross marketing opportunities with cultural organizations

Goal Three

A community-centered museum

Objective: Grow volunteer support for museum initiatives and public engagement

Phase One: 2016 and 2017

- Develop a recruitment plan based on needs assessment and strategic planning goals
- Establish schedule for annual volunteer open house
- Offer and require customer service training for all volunteers

Phase Two: 2018-2020

- Increase and standardize training using available materials and museum-generated materials
- Offer opportunities for ongoing education and training (e.g. lunch and learn, fieldtrips)

Phase Three: 2021-2024

- Establish junior volunteer program

Objective: Strengthen museum awareness and community relations through Advisory Board support and advocacy

Phase One: 2016 and 2017

- Develop job descriptions and expectations for Advisory Board members that stress need for advocacy and network building in the community
- Develop orientation program for new Advisory Board members
- Develop talking points and cultivation materials for Advisory Board members to use in representing the museum in the community
- Annually assess Advisory Board strengths and needs and encourage applicants who meet needs to apply

Phase Two: 2018-2020

- Revise the committee structure and create committee expectations, annual work plans and goals
- Develop meaningful roles for former members of the Advisory and Associates Boards, and other community leaders to increase visibility and build the Museum's network of supporters and friends
- Assess option of increasing the size of the Advisory Board

Metrics for Management

1. Increased earned media presence
2. Improvements in metrics that monitor success of media and marketing including name recognitions, top-of-mind association, etc.
3. Number, diversity and retention of volunteers
4. Growth of mailing lists and open rate to emails
5. Applicants for the Advisory Board reflect the diversity of the County

Finances

What does success look like?

1. Widening the base of involvement and then deepening engagement and loyalty
2. Associates Board with give or get capacity and expectation
3. Compelling case for support

All goals

Engaging, enjoyable and meaningful experiences

A responsive and accessible museum

A community-centered museum

Objective: Grow and diversify funding sources to support new and existing initiatives

Phase One: 2016 and 2017

- Develop case for support for the initiatives in this plan
- Create annual mini campaign and sponsorship plan for new initiatives: first floor galleries, entry changes, HVAC replacement, special exhibitions, outreach efforts
- Continue emphasis on funding school programs, soliciting gifts to provide free programming
- Complete research on grant options to meet plan initiatives
- Increase membership by reaching new members and improving renewal/retention rates
- Assess success of community membership initiative as the annual appeal pitch

Phase Two: 2018-2020

- Add to annual mini campaign and sponsorship plan phase two initiatives: mobile museum, planetarium, second floor galleries
- Articulate a compelling annual appeal pitch each year

Phase Three: 2021-2024

- Launch silent phase of capital campaign to fund relocation and endowment

Phase Four: 2025 onward

- Complete campaign for relocation and endowment

Goal Two

A responsive and accessible museum

Objective: Strengthen financial support through CFM Associates Board support and advocacy

Phase One: 2016 and 2017

- Restate board expectations and annual goals
- Develop talking points and materials for board members to use in donor cultivation
- Recruit members with philanthropic capacity and/or networks
- Increase diversity of Associates Board, particularly to help reach targeted audiences

Phase Two: 2018-2020

- Prioritize identification and cultivation of new supporters and potential donors
- Enlist former members of the Advisory and Associates Boards, and other community leaders in building the Museum's donor base

Metrics for Finances

1. Memberships: total, renewal rate, new members
2. Number of gifts to CFMA; average size of gift; total raised
3. Scope and effectiveness of cultivation efforts by Associates Board
4. Increase in number of grant proposals and success rate.
5. Success in funding all plan initiatives (including planetarium, mobile museum, gallery changes)

Appendix One

Participants in Planning

Strategic Planning Core Team

Jan Davidson, Historian
Adrienne Garwood, Exhibits Manager
Pepper Hill, Museum Educator
Sheryl Mays, Museum Director
Barbara Rowe, Curator
Amy Thornton, Education Manager
Kitty Yerkes, Donor Relations Director
Tim Burgess, Assistant County Manager

Representatives of the Cape Fear Museum Advisory Board

David Ball
Stuart Borrett
Dan Owen
Tim Potter
Tucker Stevens
Bill Terrell
Rob Zapple, County Commissioner

Representative of the Cape Fear Museum Associates Board

Lori Feezor
Ashley Garner
Mike Hudson
Lexi Perillo

Community Members

Rhonda Bellamy, Executive Director, Arts Council of Wilmington
Nathan Crowe, UNCW Assistant Professor of History
Char Oden, Artist and Costume Production Assistant, *Good Behavior*
Darin Penneys, UNCW Assistant Professor of Biology and Marine Biology
Eryn Roberts, Community Ambassador, YELP
Ken Shefsiek, UNCW Professor of Public History
Katie Tate, Assistant Director, YWCA
Harry Tuchmayer, Director, New Hanover County Library
Nancy Wilcox, Owner, Welcome Service LLC
Sabra Wright, Title I Special Programs Specialist, New Hanover County Schools

Appendix Four

Balanced Scorecard

| GOALS | | |
|---|--|------------------------------------|
| Engaging, enjoyable & meaningful experiences | A responsive and accessible museum | A community- centered museum |

| | | | | |
|-------------------------------------|-------------------------------------|------------------------|---------------------------------|-------------------------------------|
| Constituents & Community | multi-faceted experiences | | | Constituents & Community |
| | innovative, fun and personalized | welcome and comfort | get outside the museum walls | |
| | | | virtual engagement | |

| | | | | |
|---|---------------------------------|----------------|--|---|
| Capacity for Change and Innovation | responsive to customers | | | Capacity for Change and Innovation |
| | reimagination and innovation | go-to resource | community initiatives and collaborations | |
| | | | shape the collection | |

| | | | | |
|---|--|---|---|---|
| Management & Organizational Capacity | internal and external resources, expertise and tools | | | Management & Organizational Capacity |
| | | public service | volunteer support | |
| | | comprehensive communications strategy | Advisory Board support and advocacy | |

| | | | | |
|-----------------|------------------------------------|---|--|-----------------|
| Finances | funding growth and diversification | | | Finances |
| | | CFM Associates Board support and advocacy | | |

Appendix J: Organizational Chart

Sheryl Kingery Mays

Director

Kate Baillon
Manager of Collections & Exhibits

Amy Thornton
Education Coordinator

Kitty Yerkes
Donor Relations Director

Barbi Baker
PR
Specialist

Joeli Banks
Museum
Services
Specialist

Darcie Cook
Science
Content
Developer

Simon Lashford
Museum
Design
Coordinator

Jan Davidson
Historian

Heather Yenco
Curator

Pepper Hill
Museum
Educator

Jeff Zuege
Museum
Educator

Jameson McDermott
Museum
Educator

Kate Majeski
Development
Assistant

Front
Desk
Staff

John Timmerman
Exhibit
Designer

Terry Prior
Collections
Assistant
(32 Hr)
Devin Kelly
Collections
Assistant
(19 Hr)

Jorey Stanley
Museum
Educator
Part-
time

Education
Interns

Volunteers

Appendix K: Budgets, FY2018-2020

| | | | | | |
|---|-------|--|---------------|----------------|----------------|
| NEW HANOVER COUNTY | | | P 1 | | |
| FY18 ACTUALS/FY19 ACTUALS/ FY20 Approved BUDGET | | | | | |
| ACCOUNTS FOR: MUSEUM | | | 2018 | 2019 | 2020 |
| | | | ACTUAL | ACTUAL | APPROVED |
| REVENUE | | | | | |
| | | EDUCATIONAL PROGRAM FEES | -\$59,799.00 | -\$30,115.00 | -\$65,000.00 |
| | | PHOTOGRAPH FEE | -\$50.00 | -\$230.00 | -\$200.00 |
| | | RENT | -\$190.00 | -\$160.00 | -\$300.00 |
| | | CHARGES FOR SERVICES | -\$60,039.00 | -\$30,505.00 | -\$65,500.00 |
| | | GENERAL ADMISSION | -\$72,532.00 | -\$15,544.00 | -\$72,700.00 |
| | | COLLECTIONS ESCROW ACCT | -\$450.00 | \$0.00 | -\$10,000.00 |
| | | MISCELLANEOUS REVENUE | -\$20.00 | \$0.00 | \$0.00 |
| | | MISC REVENUE | -\$73,002.00 | -\$15,544.00 | -\$82,700.00 |
| | | Contributions - CFMA/grants | -\$40,605.00 | -\$19,788.00 | -\$63,291.00 |
| | TOTAL | REVENUE | -\$133,041.00 | -\$65,837.00 | -\$211,491.00 |
| | | | | | |
| OPERATING EXPENSES | | | | | |
| | | CONTRACTED SERVICES | \$25,637.00 | \$23,838.00 | \$31,200.00 |
| | | CONTRACTED SERVICES (COLLECTIONS ESCROW) | \$0.00 | \$0.00 | \$5,000.00 |
| | | RENT-EQUIPMENT | \$0.00 | \$0.00 | \$500.00 |
| | | POSTAGE EXPENSE | \$1,530.00 | \$1,218.00 | \$1,500.00 |
| | | M&R-EQUIPMENT | \$1,099.00 | \$1,093.00 | \$1,500.00 |
| | | PRINTING | \$3,734.00 | \$254.00 | \$4,000.00 |
| | | PRINTER-COPIER COSTS & SUPPLIES | \$137.00 | \$3,024.00 | \$7,000.00 |
| | | GENERAL & LIBRARY SUPPLIES | \$5,010.00 | \$3,253.00 | \$3,800.00 |
| | | SUPPLIES-COLLECTIONS | \$3,211.00 | \$2,117.00 | \$2,500.00 |
| | | SUPPLIES-COLLECTION-ESCROW | \$450.00 | \$0.00 | \$5,000.00 |
| | | SUPPLIES-COMPUTER&OTHER | \$1,400.00 | \$3,886.00 | \$4,763.00 |
| | | SUPPLIES-COPIER | \$1,169.00 | \$1,040.00 | \$1,800.00 |
| | | SUPPLIES-EDUCATIONAL | \$6,241.00 | \$5,319.00 | \$4,700.00 |
| | | SUPPLIES-EXHIBIT | \$17,182.00 | \$12,971.00 | \$20,690.00 |
| | | UNIFORMS-PURCHASE | \$413.00 | \$258.00 | \$300.00 |
| | | DUES & SUBSCRIPTIONS | \$2,695.00 | \$3,000.00 | \$3,000.00 |
| | | EMPLOYEE REIMBURSEMENTS | \$1,282.00 | \$817.00 | \$1,300.00 |
| | | TRAINING & TRAVEL | \$4,157.00 | \$1,552.00 | \$4,350.00 |
| | | INSURANCE & BONDS | \$15,295.00 | \$15,452.00 | \$16,807.00 |
| | TOTAL | OPERATING EXPENSES | \$90,642.00 | \$79,092.00 | \$119,710.00 |
| | TOTAL | SALARIES & BENEFITS | \$872,017.00 | \$1,159,776.00 | \$1,289,897.00 |
| | TOTAL | MUSEUM BUDGET | \$962,659.00 | \$1,238,868.00 | \$1,409,607.00 |
| | | | | | |
| | | MUSEUM BUDGET (LESS REVENUE) | \$829,618.00 | \$1,173,031.00 | \$1,198,116.00 |

Appendix L: Annual Utilities Costs

Annual utilities costs (FY19):

Electric: \$53,222.04

Natural Gas: \$13,803.61 (Note, gas was off most of the heating season so bill is lower)

Water/Sewer: \$5,809.04

TOTAL UTILITIES: \$72,834.69 per year

Annual utilities costs (FY18):

Electric: \$47,890

Natural Gas: \$31,411

Water/Sewer: \$6,670

TOTAL UTILITIES: \$85,971 per year

Janitorial Services: \$47,071 for a full year of service

Maintenance Services:

\$31,214.75 contracted preventative maintenance services

\$1,188 termite control services

\$888 alarm monitoring services

\$118,849.91 maintenance and repair contracted services and materials.

\$24,348 labor charges from Property Management staff.

TOTAL MAINTENANCE SERVICES: \$176,488.66 per year

Appendix M: Cape Fear Museum Associates Budget FY2020

Cape Fear Museum Associates
2019-20 Budget APPROVED 6/5/19

| | Unrestricted | Temp Rest | Total | |
|---------------------------------|---------------------|------------------|-------------------|-------------------------|
| Ordinary Income | | | | |
| Development Income | | | | |
| Associates | - | 15,000.00 | 15,000.00 | Special Projects |
| Foundation | 1,500.00 | 0.00 | 1,500.00 | |
| Board | 10,000.00 | 0.00 | 10,000.00 | |
| Donation Box | 1,000.00 | 0.00 | 1,000.00 | |
| Grants (New) | 0.00 | 20,000.00 | 20,000.00 | |
| Grants (NC Science) | 0.00 | 31,500.00 | 31,500.00 | |
| Grants (Carryover) | 0.00 | 15,000.00 | 15,000.00 | |
| Park (Carryover) | 0.00 | 5,000.00 | 5,000.00 | Maintenance |
| Individuals | 9,000.00 | 0.00 | 9,000.00 | |
| Individuals (Raffle) | 10,000.00 | 0.00 | 10,000.00 | |
| Collections (Carryover) | 0.00 | 3,000.00 | 3,000.00 | Conservation & Research |
| Corporate Matching Gifts | 500.00 | 0.00 | 500.00 | |
| Fundraising Event | 19,000.00 | 0.00 | 19,000.00 | March fundraiser |
| Education Events | 3,700.00 | 0.00 | 3,700.00 | Afterhours MAD programs |
| Total Development Income | 54,700.00 | 89,500.00 | 144,200.00 | |
| Earned Income | | | | |
| Membership | 15,000.00 | 0.00 | 15,000.00 | 150 family memberships |
| Store | 3,000.00 | 0.00 | 3,000.00 | |
| Total Earned Income | 18,000.00 | 0.00 | 18,000.00 | |
| Gross Profit | 72,700.00 | 89,500.00 | 162,200.00 | |

EXPENSES

| | | | | |
|--------------------------------|------------------|-------------|------------------|--|
| Development/Fundraising | | | | |
| Catering | 7,000.00 | 0.00 | 7,000.00 | Food & beverage vendors for fundraisers |
| Dues & Subscriptions | 350.00 | 0.00 | 350.00 | AFP Dues (\$280) solicitation license (52) Entity license (\$17) |
| Raffle | 6,000.00 | 0.00 | 6,000.00 | |
| Fundraising Event | 2,500.00 | 0.00 | 2,500.00 | Includes ABC Pemit, supplies, tent, lighting, decorations, printing, music |
| Education Events | 2,000.00 | 0.00 | 2,000.00 | Adult afterhours events |
| Membership | 240.00 | 0.00 | 240.00 | Smithsonian Member Dues |
| Travel/Training | 300.00 | 0.00 | 300.00 | AFP Visitor Dues (\$60), Workshops (\$240) |
| Donor Cultivation | 1,200.00 | 0.00 | 1,200.00 | Meals, coffee, gifts etc. |
| Total Dev/Fundraising | 19,590.00 | 0.00 | 19,590.00 | |

Cape Fear Museum Associates
2019-20 Budget APPROVED 6/5/19

EXPENSES

| Operations | Unrestricted | Temp Rest | Total | |
|-----------------------------------|---------------------|------------------|-------------------|--|
| Associates Reimbursement | 0.00 | 15,000.00 | 15,000.00 | |
| Bookkeeper/Auditor | 9,000.00 | - | 9,000.00 | Mahn: \$3600, Earney: \$5000 |
| Banking Fees | 500.00 | - | 500.00 | |
| Collections | 0.00 | 3,000.00 | 3,000.00 | |
| Contracted Services | 2,260.00 | - | 2,260.00 | Altru Service/Blackbaud (152/mth), Quickbooks (\$36/mth) |
| Dues/Subs | 5,950.00 | - | 5,950.00 | Smith Affiliates/ASTC (\$3500), Rotary (\$2000), Amazon (\$120) Costco (\$100) NC Center (\$230) |
| Education | 0.00 | 52,500.00 | 52,500.00 | |
| Exhibit/Fabrication | 0.00 | 9,000.00 | 9,000.00 | |
| Park | 0.00 | 5,000.00 | 5,000.00 | Maintenance and purchases |
| Insurance | 700.00 | - | 700.00 | D&O |
| Marketing/Advertise | 20,000.00 | | 20,000.00 | |
| Postage | 350.00 | - | 350.00 | |
| Sales Tax | 1,100.00 | - | 1,100.00 | Membership and Store Sales |
| Store Inventory | 2,000.00 | - | 2,000.00 | Purchases |
| Supplies | 500.00 | - | 500.00 | Office Supplies |
| Travel/Training | 2,280.00 | - | 2,280.00 | Conferences (\$2000), Chamber events (\$280) |
| Volunteers/Board | 2,000.00 | - | 2,000.00 | Volunteer lunch, board gifts, meeting refreshments |
| Total Operations | 46,640.00 | 84,500.00 | 131,140.00 | |
| Payroll Expenses (Interns) | 0.00 | 5,000.00 | 5,000.00 | |
| Total Payroll Expenses | 0.00 | 5,000.00 | 5,000.00 | |
| Contingency | 6,470.00 | | 6,470.00 | |
| Total Expense | 72,700.00 | 89,500.00 | 162,200.00 | |
| Net Ordinary Income | 0.00 | 0.00 | 0.00 | |

6/5/2019

Appendix N: Cape Fear Museum Advisory Board Vote Results, November 2019



We, the undersigned, are members of the Cape Fear Museum Advisory Board, a citizen advisory board appointed by the New Hanover Board of Commissioners, providing oversight regarding policy development, programs, operations and community awareness.

We oppose the actions of the New Hanover County Commissioners to divest the county of Cape Fear Museum and move museum ownership to the state under the direction of the North Carolina Department of Natural and Cultural Resources.

Darin Gentry
Alexander White
D. B. H.
Iwen Brown

Donna Pope
L. M.

Akunia Ayton
Board Chairman

11/13/19
Date