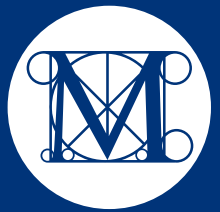


Museums in an Interconnected World

Observations from the Inaugural
Global Museum Leaders Colloquium
at The Metropolitan Museum of Art



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The Program

Museum leaders from fourteen countries gathered in April 2014 at The Metropolitan Museum of Art for the Museum's first Global Museum Leaders Colloquium (GMLC), moderated by András Szántó. Visiting from Afghanistan, Argentina, Brazil, China, Georgia, India, Japan, Mexico, Netherlands, Peru, Poland, Singapore, South Africa, and Thailand, the participants spanned the globe. It was the first comprehensively international gathering of its kind at the Met. Rarely, if ever, had directors from such a wide variety of nations and institutions gathered at such length to share information and insights with one another.¹

The GMLC was “an invaluable opportunity for museums to reevaluate our purpose and objectives as global art institutions,” said Eugene Tan, Director of the National Gallery Singapore. For Victoria Noorthoorn, Director of Museo de Arte Moderno de Buenos Aires in Argentina, the program allowed the “museum directors to evaluate their objectives, actions, and performance to date, and to imagine new horizons for their institutions, while entering a much cherished network of leaders around the globe.”

The Colloquium's two-week duration allowed for an unusually deep exchange of perspectives amongst directors from an exceptionally diverse group of institutions—from public to private museums, from encyclopedic collections to galleries of modern and contemporary art, and from institutions still in formative stages to national museums founded centuries ago. With several participants overseeing groups of institutions, the participants of the 2014 GMLC can be said to exert a leadership role in some fifty-one museums, which in combination employ more than four thousand staff members, attract more than nine million visitors, and house close to five million objects.²

The Metropolitan Museum launched the GMLC to create a space for open dialogue among museum officials and encourage the sharing of best practices. Over the course of the Colloquium, the participants met in a variety of meeting formats. Structured discussions with Met colleagues explored multiple facets of museum operations—from strategic, financial, and legal management, through exhibition planning, collections care, and educational programming, to the logistics of marketing, audience

engagement, digital operations, libraries, publishing, and building security. The directors were invited to present case studies highlighting strategic initiatives in their own institutions, which provided another springboard for exploring common challenges. The dialogues also extended beyond the Met to meetings with museum colleagues and cultural leaders throughout New York City, as well as in Philadelphia and Washington DC during a weekend study trip.

Importantly, the directors convened in small groups for a three-part series of workshops to develop joint proposals for museum collaborations in three areas of broad significance to the field: financial management, the role of the museum as an agent of social change, and adaptation to digital technology. The results of these workshops are summarized in the Appendix.

This report outlines key conclusions formed during the GMLC, summarizes some tangible outcomes from the Colloquium, and suggests ways to harness the impact of the program's unique network of international directors.

Shared Concerns

“Nobody prepares you to be the director of a museum,” wrote Andrés Alvarez-Calderón, Director of the Larco Museum in Lima, Peru. The testimony of the directors left no doubt that museum executives, institutions, and audiences have much to gain from working together to address the shared concerns of museum leadership.

Although the circumstances of individual institutions may vary, the leadership issues can be surprisingly similar.

Museum directors come to their jobs from many backgrounds, but seldom from careers in management. Many take on leadership roles after distinguishing themselves as art historians and curators. Some are appointed from positions in public service. The demands of running large organizations with complex financial, human, and physical infrastructure are often new to them. From balancing museums' cultural and operational aims to fashioning an actionable, purpose-driven strategy, countless aspects of the director's job are unique to the position.

¹ This report was written by András Szántó, GMLC Moderator. Colleen Ritzau Leth, GMLC Manager, contributed research, writing, and editorial support. Material was collected from participant evaluation feedback and proposals from working groups in the GMLC Directors Workshop Series.

² Numbers do not include the holdings of the National Museum of Art in Mexico City. When museums under the jurisdiction of Gong Liang in Jiangsu Province are included, the number of institutions rises to 342. The National Gallery Singapore, opening in 2017, has no recorded visitor numbers yet.



Metropolitan Museum Director Thomas P. Campbell meets Stijn Huijts, Director of the Bonnefantenmuseum in Maastricht, Netherlands at the 2014 GMLC Opening Session

In almost every meeting with my staff, I find myself referring to the GMLC experience.

Stijn Huijts
Director of the
Bonnefantenmuseum
in Maastricht

At the same time, the situations directors worldwide contend with have much in common. As two weeks of exchanges in New York made clear, although the circumstances of individual institutions may vary, the leadership issues can be surprisingly similar. Nonetheless, directors rarely have a chance to step away from their work to think deeply and openly with their peers about the common dilemmas of overseeing arts institutions.

The rapid internationalization of museums is adding urgency to this exchange. For the first time in history, global tourism and technology are giving rise to a truly international cultural audience. But although art institutions have proliferated around the globe in recent years, a corresponding set of think tanks, associations, and mediating entities has not evolved in tandem with the internationalization of the field. “With this decade’s changing global art map, we need to know more about art in Asia, South America, the Pacific, and Africa,” said Eriko Osaka, Director of the Yokohama Museum of Art, in Japan. “It is very important for me to have face-to-face relationships in the art field in different countries.” In the museum sector as elsewhere, fruitful institutional relations depend on familiarity, shared information, and sustained, trusting, executive-level contacts.

The Metropolitan Museum’s GMLC was designed, in part, to fill this need. It aims to foster transparency and familiarity across the international museum landscape. Beginning with the fourteen-member group convened in April 2014, the Met’s program will, over time, contribute to the emergence of a more inclusive international museum leadership network. Such a network can offer benefits not only to the individual participants, but to the museum field at large.

“If museums want to be competitive in today’s world, they must be part of the global trend,” noted David Lordkipanidze, Director of the National Museum of Georgia in Tbilisi. “A global museum is international, interdisciplinary, and requires a lot of networking.”

Direct contacts among museum leaders can lead to tangible improvements in museums everywhere. This is of vital importance to the museum field, for around the world, museums are in urgent need of innovation. As the GMLC discussions exemplified time and again, museums are going through a period of intense disruption, spurred by forces that lie mostly beyond their direct control. “Technology and culture are constantly changing. Our challenge is to engage audiences, who are on the move, and to create communities that will support the museum both materially, through their funding, and immaterially, through the support of our cultural values,” said Stijn Huijts, Director of the Bonnefantenmuseum in Maastricht, Netherlands. “The world is not standing still, and we have to move along with it.”

Museums, irrespective of their regions and specializations, are required to solve unfamiliar problems and offer new answers to old problems. They must put forward compelling value propositions and explain their contributions clearly to merit support—from governments, donors, and the public—at a time of contested and constrained resources. The current generation of museum leaders must not only grapple with such momentous challenges as the transition to a technologically modernized and networked museum. They must articulate a fresh consensus around how museums add value and meaning to people’s lives in today’s wired, now-centric, and culturally pluralistic,



David Lordkipanidze, Director of the National Museums of Georgia in a GMLC session on communications and marketing.

A global museum is international, interdisciplinary, and requires a lot of networking.

David Lordkipanidze
Director of the
National Museums of Georgia

commercially-driven environment. Peer-to-peer dialogue among museum leaders is indispensable to this thought process.

If there is one theme that unified the GMLC sessions, it is that museums—particularly those in regions coping with social and political strife—need to look beyond their traditional roles as custodians of prized objects. The 2014 Colloquium participants made a powerful case for an expansive definition of the museum as a public resource: a place of education, community building, and in many countries, an agent of social change and reconciliation. “Museums are the most important educational systems in societies,” noted Mohammad Fahim Rahimi, Chief Curator of the National Museum of Afghanistan in Kabul. “They show us how to use the past and the present for the betterment of our future.” This far-ranging remit goes well beyond the practical demands of assembling, studying, exhibiting, and preserving collections. Steven Sack, Director of the Origins Centre in Johannesburg, South Africa, described the broad mandate this way: “Museums are places where relationships evolve. You discover something about the depth and specificity of a person’s values and personality by going to a museum with them.” Sabyasachi Mukherjee, Director of the CVSMS museum in Mumbai, India, went further: “Museums bring changes in human life.”

How museums can steward finite resources in the service of such diverse aims represents one of the fundamental questions of museum leadership today. In their deliberations at the Met, the directors grappled with an expanded scope of priorities around audience engagement, community interaction, and

outreach to fields that lie beyond the conventional purview of museum practice including: popular culture, science, and technology.

The directors left the Colloquium with an invigorated sense of purpose. “The most significant change in my attitude,” wrote Agnieszka Morawińska, Director of The National Museum in Warsaw, in Poland “is the determination to think positively.” Coming to terms with management challenges contributes to this sense of resolve. Even more important, however, is the opportunity to align with peers about the fundamental values that inform the relevance of museums in a rapidly changing and increasingly interconnected world.

Ideas to Action

Although the GMLC provided ample room to exchange ideas about the guiding norms of museums, the gathering was also designed to function as a laboratory for developing practical approaches to international museum collaborations. As previously noted, the directors met repeatedly in small-groups to explore joint initiatives. Their proposals, which were subsequently approved by the full 2014 group, are summarized in the Appendix. The working groups’ recommendations, however, represent only one of several tangible outcomes of the inaugural Colloquium. After returning home, the directors put many ideas shared during the Colloquium into practice. “In almost every meeting with my staff, I find myself referring to the GMLC experience,” wrote Stijn Huijts, echoing the feedback of his peers.

The 2014 participants disseminated information from the program to local museum colleagues. In Brazil, for example, Renata Vieira da Motta arranged a meeting of directors of eighteen museums in São Paulo State to share insights from the GMLC. Nanjing Museum Director Gong Liang distributed information to dozens of museums he supervises in China's Jiangsu Province. Agnieszka Morawińska prepared a lecture to a group of Polish museum leaders at the National Institute for Museums and Historic Heritage.

In Thailand, Amara Srisuchat, who supervises national museums at the Ministry of Culture, shared new approaches to marketing and visitor services with curators from forty-two museums, and, in July 2014, launched a new program to develop staff skills in marketing and visitor services. Dr. Srisuchat's photos from the GMLC were even entered into the National Archives of Thailand. Such information sharing represents a substantial amplification of the GMLC's global impact.



GMLC Participants Renata Motta of Sao Paulo, Brazil and Steven Sack of Johannesburg, South Africa meet with Senior Conservators in the Metropolitan's Objects Conservation Center



Agustín Arteaga, Director of the National Museum of Art, Mexico City discusses paintings conservation with his GMLC peers



Victoria Noorthorn of Buenos Aires discusses libraries and academic research

Specific actions initiated by the directors in their own institutions after the GMLC are too numerous to detail here. A sampling is nonetheless indicative of how participants reconsidered their management approaches in light of the program. The National Museum in Warsaw took steps to hire young staff members in visitor services, reassess the Asian art collection, and revise security systems, development, and decision-making processes. The Bonnefantenmuseum in Maastricht initiated workshops with senior staff to improve educational and public programs and to upgrade the museum's object labels, way-finding, and online presence. At the National Museum of Art in Mexico City, the GMLC provided an incentive to reassess education, public programming, and technology platforms. The National Gallery Singapore, set to open in 2015, is now incorporating information and insights from the GMLC into its planning. Meanwhile, at the Museo de Arte Moderno de Buenos Aires, Victoria Noorthorn created seven membership circles based on the GMLC's development and membership session. The Met program has "proved very useful in affirming our own, distinctive path and helping us to think about solutions to the diverse challenges we face," said Ms. Noorthorn. Spurring decisions small and large, the GMLC left an imprint on all of the participating institutions.



Case Study Presentation by Sabyasachi Mukherjee of Mumbai, India



Andrés Alvarez-Calderón of Lima, Peru with GMLC colleagues
Gong Liang of Nanjing, China and Eugene Tan of Singapore

No less important are several new collaborations catalyzed by the GMLC. The Origins Centre in South Africa is in talks with the National Museum of Georgia about partnerships between their countries' university systems. The National Museum in Warsaw is now developing long-term loans with GMLC partners in South Africa, China, Singapore, Thailand, and India. Exchanges between museums in Argentina, Netherlands, and South Africa were reported after the conclusion of the Colloquium. Several directors discussed new collaboration opportunities with Metropolitan Museum departments while in New York. The opportunities even ranged beyond the institutions directly involved in the GMLC. For example, during a visit to the National Gallery of Art in Washington DC, the museum leaders viewed a touring exhibition of prints surveying the history of American art. One of the participating institutions has since expressed an interest in hosting the exhibition.

Museum leaders are well aware of the difficulties they face in putting their aspirations into practice, and they know they cannot succeed alone.

Since the program ended, the GMLC alumni have remained in active communication online and through personal contacts. They are helping to nominate participants for future iterations of the Colloquium. The usefulness of the Metropolitan Museum's international network of GMLC

participants will be enhanced as new cohorts are added each year and as alumni ascend to more influential roles in their profession. With this future potential in mind, the 2014 group outlined several opportunities to make the most of the GMLC connections. Their proposals have ranged from launching digital tools (e.g. an online GMLC-participant platform, a co-authored digital publication on museum leadership, etc.) to developing channels for sharing best practices across the global museum field (e.g. connecting museums' staffs, initiating fellowships and professional exchanges, etc.).

Going forward, The Metropolitan Museum of Art and its GMLC network can continue to serve as a launching pad for international museum initiatives and collaborations. "The focus for the GMLC," suggested Sabyasachi Mukherjee of the CSVSM in Mumbai, "should be to encourage museums to disseminate knowledge, expertise, resources, and connections through virtual networks, in addition to their longstanding work of circulating art objects and exhibitions." The impact of the evolving GMLC network could be magnified through alliances with multinational organizations and existing culture-sector networks. The GMLC could offer a collective communication channel on behalf of museum directors to advocate for the importance of museums vis-à-vis larger international bodies, such as UNESCO. The Colloquium would be particularly well suited to this role, the participants noted, since it combines institutions large and small from a truly international group of countries. Additional links with ICOM, the Bizot Group of directors of leading

international museums, and other nationally and internationally-based leadership networks, could help bring more cohesion to a still largely fragmented international museum landscape.

In remarks to the 2014 GMLC participants, Pulitzer Prize-winning art critic Holland Cotter reflected on the formative influence of art museums on his own outlook on the world. He articulated the importance of museums, particularly in this moment of globalization, in terms of their ability to connect people to many different forms of art and culture. “That experience of immersion in a broad spectrum of art made me feel, even then, like a global citizen, and a citizen both of the past and of the present,” *The New York Times* critic said. “This is a citizenship I treasure today and deeply believe in. It’s the only way to go in this interconnected world, and art museums help get us there. As I see it, the instilling and promoting of that sense of citizenship is the great public good that museums can do.”



Heng Wu and Gong Liang of Nanjing, China with GMLC colleagues Amara Srisuchat of Bangkok, Thailand and Eriko Osaka of Yokohama, Japan



The 2014 Global Museum Leaders Colloquium participants along with, from left to right, Deputy Director Carrie Reborra Barratt, Director Thomas P. Campbell, President Emily Rafferty, Associate Director Jennifer Russell, GMLC Manager Colleen Ritzau Leth and GMLC Moderator Andras Szanto

A real danger is that we often get stuck in our own museums and our own little problems and issues. It's always useful to be able to compare and access oneself in a broader context, to be inspired by the innovations others have tried, and to also hear of some projects that haven't worked and why they didn't work. It's all enormously useful.

Steven Sack
Director of the Origins Centre in Johannesburg, South Africa

Proposals for Joint Action: Conclusions from The Metropolitan Museum of Art's 2014 GMLC Directors' Workshops

In a series of small-group workshops over the course of the GMLC, the participating directors developed recommendations for collaborative initiatives.

The recommendations focused on how institutions around the world could work together on three issues of general concern to the museum field:

- 1 Sustainable financial development**
- 2 Social justice and museums as agents of social change**
- 3 Harnessing the potential of digital media and technology**

1 Sustainable Financial Development

All museums share similar financial development and income generation challenges, especially in times of economic austerity and uncertainty. Collectively, museum directors are well positioned to advocate for changes that could improve their institutions' long-term financial positions through collaborative actions.

Three central factors broadly shape the finances of museums worldwide, to varying degrees:

- 1 *The culture of philanthropy in their respective regions:*** In some countries, such as the United States, private philanthropy is a well-understood, robust, and fairly reliable source of support. However, elsewhere, especially in emerging regions, philanthropy remains a largely foreign concept, still in nascent form.
- 2 *Government support systems:*** In many countries, museums receive generous public support. However, overdependence on government aid may ultimately place institutions at the mercy of the market. National and international recessions often result in deep budget cuts, creating uncertainty and necessitating alternative sources of revenue.
- 3 *The business community's commitment to corporate social responsibility:*** International corporations have expanded their commitment to CSR in recent years. However, giving is still tied to corporate goals and not all regions benefit equally. And while some museums have developed longstanding ties to corporate philanthropy, others are just initiating corporate development programs.

Taking these dynamics into account, the 2014 GMLC participants have developed and endorsed the following proposals for collaborative action to improve the financial growth and sustainability of international museums:

→ **Act Jointly to Create Proof of Relevance**

Museums must reiterate their relevance to local and global society – how they affect individuals, communities, economies, and cross-cultural understanding. They must engage various partners and constituencies to demonstrate that far from just being repositories of objects, they make a wide-ranging contribution to society as cultural, educational, and social-development platforms. Museums must seek out and support collective projects that can result in integrated qualitative and quantitative indicators of this relevance, and they must work together to communicate these benefits. Reliable information on museums' importance is invaluable.

→ **Reconsider Revenue-Generating Activities**

Museums should diversify revenue-generating activities, in part as a hedge against the risk of relying solely on government support, public donations, and ticket sales. Museums should seek to have space rental, special event, public programming, retail/merchandise, image licensing, and publication programs which generate revenue. They should share best practices and develop partnerships in pursuit of these opportunities.

→ **Prioritize Cost-Saving Partnerships and Collaborations**

Museums can benefit financially from cost-saving partnerships and collaborations. In particular, sharing the financial burden of joint exhibitions, loans, production costs and other related expenses. Joint acquisitions and long-term loans should be seen as financially wise approaches. Mutual facilitation of loans should be agreed upon by the majority of leading museums worldwide.

→ **Advocate Together for Benefits and Indemnity Programs**

As a collective, museums and museum networks should campaign for widespread benefits, government and multinational organizations' support, and indemnity programs. This advocacy should be conducted at the highest level. International museum and culture sector networks such as UNESCO, its subgroups ICOM and ICOMOS, AAMD, and the AAM could be used as platforms.

2 Social Justice: Museums as Agents of Social Change

Museums change people's lives, contribute to communities' strength and resiliency, and help to create a fair and just society. All people have the right to access the world's culture and heritage, visit the museums and cultural institutions that display, study, and protect this heritage, and see themselves represented in it. In order to continue to serve and enhance public life and society, museums need to acknowledge the importance of sharing expertise and resources through professional networks—both virtual and in-person—as well as through the circulation of material objects.

The GMLC workshop on social justice was inspired by the observation of South African playwright and cultural activist Mike van Graan: “There is no global social justice and arts movement ... that could intervene either rapidly in conflict zones with symbolic arts, or over an extended period with appropriate artistic interventions in the manner of, for example, Greenpeace. Perhaps there is space for such a formation under the leadership of those from conflict and post-conflict zones, for it might be that in the counterintuitive surrender of power that is the natural preserve of those blessed with resource and cultural dominance, that solutions for sustainable peace may be devised and realized.”

The 2014 GMLC participants propose that museum directors, as a group of social and cultural leaders, act jointly in relation to issues of social justice through the following interventions:

→ **Develop Programs that Engage New Audiences**

Form collaborations around art projects and museum initiatives that help to create new communities and reach out to people who may have previously believed a museum was ‘not for them’. Work with artists who have a reputation for work that is provocative, challenging, and progressive.

→ **Develop Skills and Share Practices via Educational Exchanges**

Set up a web forum open to museum leaders to post success stories related to social justice and community engagement. Organize an international residency program for museum staff oriented around the topic of social justice.

→ **Create Alliances to Advance Social Justice Initiatives**

Forge connections with local NGOs and deepen international engagement with social non-profits.

→ **Jointly Develop a Distribution Mechanism in Support of Local Cultural Heritage**

Develop a retail and merchandising exchange program wherein products based on traditional art forms made by participating countries' local craftsmen and artisans can be sold in other museums' shops. Aim for sustainable and fair trade merchandising practices.

3 Digital Media and Technology

Museums need to focus increasingly on communication and conversation – in terms of how they curate and present exhibitions, how they develop public programming, and especially, how they engage with their local and global audiences. The public, in a sense, is a museum’s greatest treasure, as valuable as any masterpiece.

These days more than ever, this public audience is not only made up of the individuals who walk through an institution’s doors. A visitor may be anyone, anywhere, who considers, talks about, or engages with the museum. One of the defining challenges of the current generation of museum leaders is mastering the potential of digital technology to reach this wider audience and engage visitors from afar.

The 2014 GMLC participants formulated the following proposals for closer museum collaborations in the realm of digital technology.

—> **Develop New Communications Channels between Staff and the Public**

To have a more human voice and connect deeply with their global, disparate audiences, museums need to allow individuals on staff to speak for themselves, furthering the mission of the museum as a collective of individuals who share common values and goals. Museums worldwide are experimenting with such solutions, which need to be shared and adopted across the field.

—> **Think Together About Strategic Approaches to New Technology**

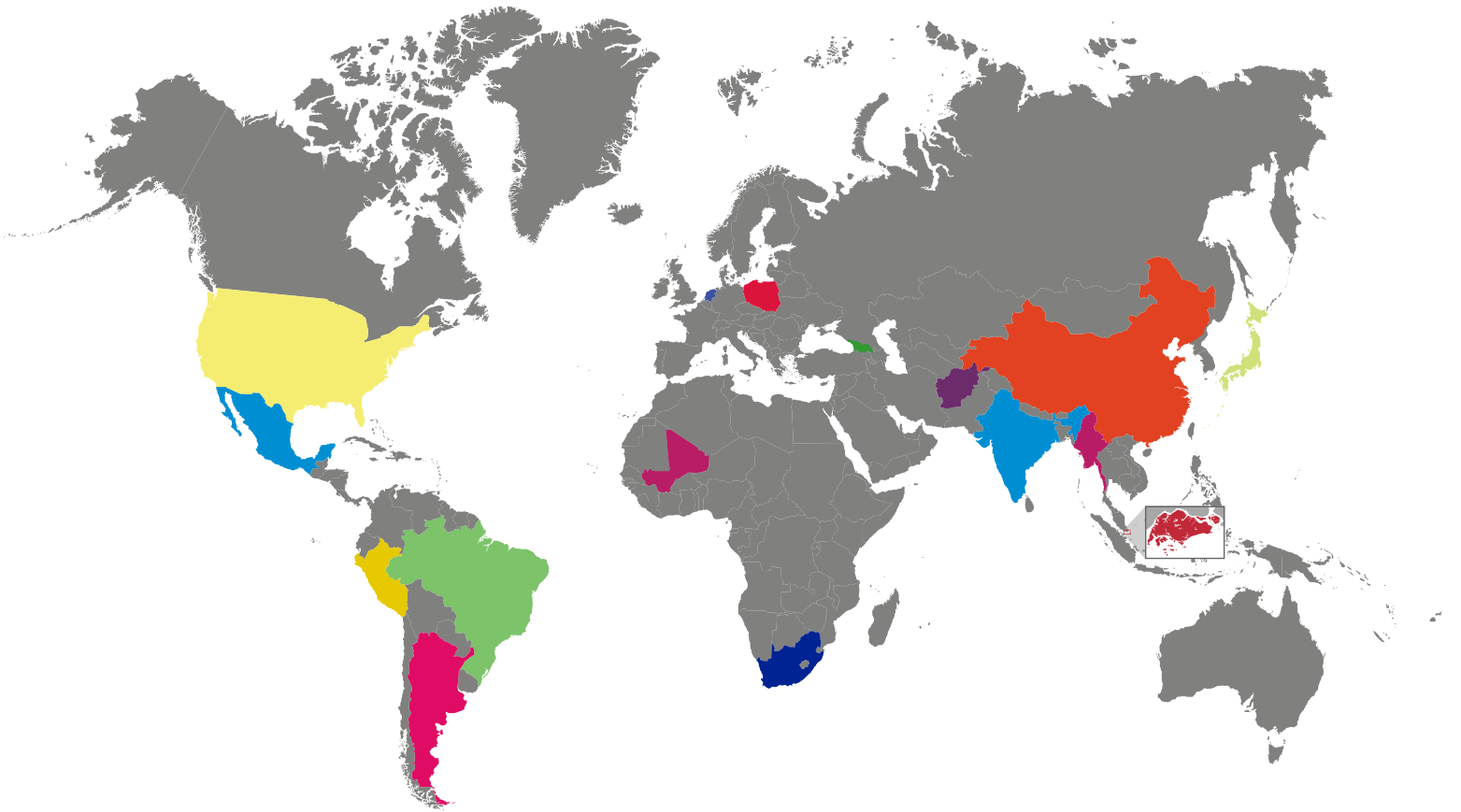
Regardless of size, resources or location, all museums need an expert team, made up of specialists in the arts and social media who can formulate a strategic plan around communications, brand/identity, and external affairs.

—> **Develop a New International Digital Single-Object Exhibition Platform**

The Digital Media and Technology Workshop of the 2014 GMLC proposes that museums collaborate to present a one-object exhibition on a digital/online platform. This will be curated and programmed in such a way that it can be shared and distributed via websites, social media networks, and online communication portals to as wide of an audience as possible. Each museum would be granted freedom to tailor the specific format of the online exhibition in line with their respective branding guidelines and curatorial standards.

This proposal is forwarded with the belief that it’s important that staff at all levels – curatorial and administrative – collaborate internationally. In launching such a program, the GMLC network and staff of participating institutions will continue to learn from one another.

GMLC 2014 Participating Countries



Mohammad Fahim Rahimi

Chief Curator
National Museum of Afghanistan
Kabul, Afghanistan

Mohammad Fahim Rahimi was appointed chief curator of the National Museum of Afghanistan in 2007. He is responsible for one of the most significant collections of ancient and Islamic art in Central Asia. Mr. Rahimi has organized a number of important exhibitions including Buddhist Heritage of Afghanistan, 1000 Cities of Bactria, and Hidden Treasures of Afghanistan, a traveling exhibition displayed in eight international museums. Mr. Rahimi holds a bachelor's degree in archaeology and anthropology from Kabul University. In addition, he has completed coursework in heritage preservation and curatorial studies at Vienna University and the International Center for the Study of the Preservation and Restoration of Cultural Property in Rome. Mr. Rahimi is currently a Fulbright Scholar, pursuing a master's degree in anthropology and heritage preservation at the University of Pennsylvania.

Victoria Noorthoorn

Director
Museo de Arte Moderno de Buenos Aires (MAMBA)
Buenos Aires, Argentina

Victoria Noorthoorn is the director of the Museo de Arte Moderno de Buenos Aires (MAMBA). Opened in 1956, the museum houses an extensive collection of Latin American modern and contemporary art. Prior to her appointment in 2013, Ms. Noorthoorn held several curatorial positions including assistant curator of contemporary exhibitions at The Drawing Center in New York, curator of Malba-Fundación Costantini in Buenos Aires, chief curator of the 29th Pontevedra Art Biennale in Spain, and co-curator of 41 Salón Nacional in Cali, Colombia. Ms. Noorthoorn has worked independently to organize exhibitions in cities including Santiago, São Paulo, Galicia, Lyon, and New York. In addition

to her extensive career as a curator, Ms. Noorthoorn acted as projects coordinator of the International Program at New York's Museum of Modern Art and served on Deutsche Bank's Global Art Advisory Council. She holds an MA in curatorial studies from Bard College.

Renata Vieira da Motta

Director
Museological Heritage Preservation Unit,
São Paulo Secretariat State of Culture
São Paulo, Brazil

Renata Vieira da Motta is the director of the Museological Heritage Preservation Unit for the state of São Paulo where, since 2011, she has overseen policies affecting eighteen institutions within São Paulo's state system of museums as well over 400 public and private museums within the region. Formerly, Ms. Vieira da Motta served as director of the Instituto Sergio Motta, a nonprofit institution supporting the arts and technological media as a means for social inclusion. As a specialist in museum studies with a focus on museum policy and administration, she has conducted research for various cultural organizations including Arte/Cidade, Fundação Bienal de São Paulo, and Itaú Cultural, and was a professor within São Paulo's Association of Schools of Architecture and Urbanism. She currently serves as a visiting professor at the Catholic University of São Paulo. A recipient of research grants from many international organizations including The Getty Foundation and Brazil's National Council for Scientific and Technological Development, she holds a Ph.D. in museum and heritage studies from the University of São Paulo.

Gong Liang

Director
Nanjing Museum
Nanjing, China

Gong Liang is the director of the Nanjing Museum, one of the largest and most important museums in China. In addition, Mr. Gong serves as Vice Governor of the Department of

Culture in Jiangsu Province where he is responsible for overseeing the development of museums and managing cultural causes. Prior to his appointment as director in 2005, Mr. Gong spent three decades in the fields of archaeology and heritage management as a university lecturer and a government officer for heritage management. Mr. Gong has published many seminal monographs, catalogues, and scholarly articles on Chinese art and is the chief editor of Southeast Culture, an academic journal on archaeology and museums. He has served as vice president of the Chinese Museums Association, vice president of the Chinese Association of Heritage Conservation Technologies, and president of Jiangsu Provincial Museums Association. Mr. Gong holds advanced degrees in archaeology from Nanjing University.

David Lordkipanidze

Director General
Georgian National Museums
Tbilisi, Georgia

David Lordkipanidze is the first director general of Georgian National Museums, a network of eleven national exhibiting institutions founded 2005, which, under his leadership, have been extensively expanded and upgraded. A renowned archaeologist and paleoanthropologist, Dr. Lordkipanidze led the discovery of the earliest known hominid remains outside of Africa at the Georgian site of Dmanisi. A recipient of many international awards for his groundbreaking discoveries and leadership, he is a member of the U.S. National Academy of Sciences, the German Archaeological Institute, and the European Academy of Sciences and Arts. In 2002, Dr. Lordkipanidze was a visiting professor and Fulbright Scholar at Harvard University, where he also completed studies at Harvard Business School. The author of more than one hundred scientific articles and a regular contributor to scholarly journals, Dr. Lordkipanidze holds a Ph.D. in archaeology, geography, and paleoanthropology from Tbilisi State University.

Sabyasachi Mukherjee

Director General

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
Mumbai, India

Sabyasachi Mukherjee is director general of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), formerly the Prince of Wales Museum of Western India, and director of the postgraduate program in museology and art conservation at the CSMVS Institute, University of Mumbai. Under his leadership from 2007, CSMVS has undergone extensive modernization, including the refurbishment of the museum's main building and the establishment of a conservation center, new galleries, and digital and educational initiatives. Mr. Mukherjee has organized numerous art exhibitions and has overseen publications, conservation projects, exchange programs, and archive projects in partnership with museums worldwide. A frequent lecturer and active member of many professional committees, Mr. Mukherjee has been a fellow of the Nehru Trust and the Salzburg Global Seminar. He holds an MA in museology and an MA in ancient Indian history, culture & archaeology from Maharaja Sayajirao University.

Eriko Osaka

Director

Yokohama Museum of Art
Yokohama, Japan

Eriko Osaka is director of the Yokohama Museum of Art. Founded in 1989, the Yokohama Museum of Art is committed to the research and exhibition of Japanese art made after 1859. Since her appointment in 2009, Ms. Osaka has organized a wide range of exhibitions on modern and contemporary art and significantly expanded the museum's educational programming. Her previous positions include artistic director of the Mori Art Museum, senior curator and artistic director of the Contemporary Art Center in Mito, curator at ICA in Nagoya, and coordinator of the Japan Foundation. In addition, Ms. Osaka served in curatorial leadership positions for the 3rd Asian Pacific Triennial, the Japan Pavilion at the 49th Venice Biennale, and the 4th Yokohama Triennale. She holds a BFA from Gakushuin University.

Agustín Arteaga

Chief Executive Officer and Director

Museo Nacional de Arte
Mexico City, Mexico

Agustín Arteaga is chief executive officer and director of the Museo Nacional de Arte (MUNAL), which houses Mexico's most extensive collection of 16th–20th century art. Before assuming this post in 2013, he served as director of the city's Museum of the Palace of Fine Arts and deputy director of the Museum of Modern Art. An active member of the international museum community for over thirty years, Dr. Arteaga also directed the Museo de Arte de Ponce, in Puerto Rico, and was the founding director of the Museo de Arte Latinoamericano de Buenos Aires. In the course of his career, he has overseen more than one hundred traveling exhibitions and many important acquisitions. Dr. Arteaga is a member of the Association of Art Museum Directors and sits on the inspection committee of the American Association of Museums. In 1999, he was admitted into l'Ordre des Arts et des Lettres of the French Republic. Dr. Arteaga holds a Ph.D. in art history from the National Autonomous University of Mexico.

Stijn Huijts

Chief Executive Officer and Director

Bonnetantmuseum
Maastricht, Netherlands

Stijn Huijts is chief executive officer and director of the Bonnetantmuseum in Maastricht, the collections of which encompass both old masters and contemporary art. Prior to joining the museum in 2011, he served as founding director of SCHUNCK, a multidisciplinary museum of contemporary art, music, dance, and literature, as director of the Stedelijk Museum Het Domein in Sittard, and as a government official for arts and culture in the city of Sittard. He has organized numerous exhibitions and collaborative projects with artists, including the Dutch Pavilion at the 26th São Paulo Biennial. A current advisor to the Mondriaan Fund, he has served on the board of the International Committee for Museums and

Collections of Modern Art, the Visual Arts and Design Committee of the Dutch Arts Council, and the advisory board of the Dutch National Heritage Board. A frequent lecturer at international postgraduate research institutes and a member of the International Association of Art Critics and ICOM, Mr. Huijts holds an MA in cultural studies from the University of Amsterdam.

Andrés Alvarez-Calderón

Director

Museo Larco
Lima, Peru

Andrés Alvarez-Calderón is the director of the Museo Larco, a position he has held since 2003. The third-generation private museum houses one of the most significant collections of Pre-Columbian art in the world. Mr. Alvarez-Calderón is also the director of the Museo de Arte Precolombino, in Cusco, a museum he founded in 2003. He has overseen over 70 international exhibitions and executed a two-year comprehensive renovation of the Museo Larco, including its galleries and open storage facilities. With expertise in the fields of tourism, cultural destination management, and strategic planning, Mr. Alvarez-Calderón regularly advises public and private cultural institutions on marketing and branding. He holds a JD from the University of Lima and has completed studies in business administration and marketing from the University of California Berkeley and the Kellogg Graduate School of Management at Northwestern University, respectively.

Agnieszka Morawska

Director

The National Museum in Warsaw
Warsaw, Poland

Agnieszka Morawska has been the director of The National Museum in Warsaw since 2010. Her former appointments include director of the Zachęta National Gallery of Art in Warsaw, curator at the Royal Castle in Warsaw, and commissioner of the Polish Pavilion at the Venice Biennale, a post she held for nearly a decade. Dr. Morawska has organized exhibitions throughout Europe and the United States, and has written numerous articles, books, and catalogues on the history of art and aesthetics. Between 1993 and 1997, Dr. Morawska served as Poland's ambassador to Australia, New Zealand, and Papua New Guinea. She is also a former under-secretary of state for foreign relations at Poland's Ministry of Culture. She has been a visiting fellow at Dumbarton Oaks and the recipient of a Fulbright research grant for work conducted at the National Gallery of Art in Washington, D.C. Dr. Morawska is a member of the International Council of Museums, the International Association of Art Critics, and Poland's Association of Art Historians. She holds a Ph.D. in art history from Warsaw University.

Eugene Tan

Director

National Gallery Singapore
Singapore

Eugene Tan was appointed director of National Gallery Singapore in 2013. Scheduled to open in 2015 within the refurbished buildings of the former Supreme Court and City Hall, the Gallery is a new museum dedicated to the research and display of art from Singapore and will also house one of the world's largest public collections of modern and contemporary Southeast Asian art. Previously, Dr. Tan was program director at the Singapore Economic Development Board, director of exhibitions at Osage Gallery, director for contemporary art at Sotheby's Institute of Art, Singapore, and founding director of the Institute of Contemporary Arts in Singapore. He co-curated the inaugural Singapore Biennale in 2006 and curated the Singapore Pavilion at the 51st Venice Biennale in 2005. Dr. Tan publishes and lectures widely on modern and contemporary art, and is a member of the International Association of Art Critics, the International Council of Museums, and the International Committee for Museums and Collections of Modern Art. He holds an MA in post-war and contemporary art from Sotheby's Institute of Art, London and a Ph.D. in art history and archaeology from the University of Manchester.

Steven Sack

Director

Origins Centre, University of Witwatersrand
Johannesburg, South Africa

Steven Sack is the recently-appointed director of the Origins Centre at the University of Witwatersrand, an institution that presents the history of humankind through one of the most extensive collections of rock art, archaeological artifacts, and paleoanthropological material in the world, along with a strong collection of contemporary South African art. Before joining the Centre, Mr. Sack was director of arts, culture, heritage and community development for the city of Johannesburg where he oversaw five museums and established the largest urban public art program in Africa. He also spent five years as chief director of South Africa's Department of Arts, Culture, Science and Technology, establishing heritage legislation and overseeing projects to commission new national monuments and museums. Mr. Sack has organized seminal exhibitions of contemporary South African art and lectures and publishes widely. He serves on numerous cultural boards, and has worked as an artist, actor, and director. He holds a BA in art history and a BA in fine art from the University of Witwatersrand and the University of South Africa, respectively.

Amara Srisuchat

Acting Director

Office of National Museums, Fine Arts Department,
Ministry of Culture
Bangkok, Thailand

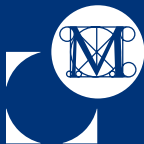
Amara Srisuchat is acting director of the Office of National Museums and the first senior expert in art and antiquity within Thailand's Ministry of Culture where she oversees all museums in Thailand. Prior to her appointment in 2012, Dr. Srisuchat supervised archaeological excavations on behalf of the Ministry's Division of Archaeology and served as director of three major national museums. She is credited with significantly improving the operations of regional museums in Thailand and has received awards from the Thai government for her leadership. As a scholar, Dr. Srisuchat lectures widely, participates in international forums, and teaches university courses in Thailand and abroad. Dr. Srisuchat holds a Ph.D. in Sanskrit from Silpakorn University and certificates in executive cultural management and conservation of cultural property. In 2013, she received the Prime Minister Award for best government officer in Thailand's Ministry of Culture.

The Global Museum Leaders Colloquium (GMLC) is an invitational program hosted by the Office of the Director at The Metropolitan Museum of Art. It provides a unique opportunity for museum leaders from around the world to come together for a sustained exchange of ideas and expertise.

Twelve to fifteen museum leaders are invited each year to participate in the GMLC, primarily from regions in which museums are gaining in number. The participants spend twelve days based at the Metropolitan, taking part in an intensive program of meetings and dialogues about museum management and strategy with the Metropolitan's senior specialists and administrators.

The GMLC aims to provide a 360-degree view of current museum practices, using the Metropolitan's experts and operations as a springboard for discussion. A significant portion of the schedule is reserved for open dialogue among the invited directors, who present case studies on their institutions and meet in small group workshops to explore timely issues confronting museums worldwide.

The GMLC is a laboratory for developing new, practical approaches to common challenges in museum leadership. By providing a forum for open exchange, it fosters collaboration among the participating institutions and countries, giving rise to an influential network of directors who are connected to the Metropolitan and to each other as alumni of the Global Museum Leaders Colloquium.



The Metropolitan Museum of Art

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