

**THE FRICK PITTSBURGH**  
2020-2021 ANNUAL REPORT





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# A Year of Gratitude

Looking back on the momentous fiscal year that began on April 1, 2020—marked by the global pandemic of Covid-19, the national reckoning with racial justice, the launch of our new Strategic Plan, the 30th anniversary of Clayton’s restoration and public opening, and the 50th anniversary of The Frick Art Museum’s founding—we have much to be thankful for.

You, our members and visitors, found new ways to engage with the Frick—through online programming and the extended opening of our garden site—even during periods when our museum buildings were closed (from March 16 to August 15, 2020, and November 21, 2020, to January 23, 2021). As the museums reopened (initially, with admission capped at 10%), you were patient with our new safety measures, including timed reservations and face mask requirements.

When all of our income streams—from investments, donations, and sales—faced precipitous declines, our dedicated team shouldered tiered salary reductions and

deep budget reductions. Foundations and regional funders provided leadership support for our essential operations when we needed it most. Our Board stepped forward with additional donations that allowed the early restoration of staff salaries. Individuals whose circumstances allowed renewed their memberships and made additional gifts. Thank you, all.

As the pages that follow reveal, the Frick has emerged from this year a more flexible, humble, and socially committed organization. We concluded the year without a deficit, ahead of schedule in our strategic plan, and focused on opportunities to serve full-heartedly our entire community, including visitors of color who haven’t previously thought of the Frick as a place for them.

Thank you. We look forward to seeing much of you in the year ahead.



**Elizabeth E. Barker, Ph.D.**  
Executive Director



# A Reckoning

## WHEN WE REFLECT ON 2020,

the murder of George Floyd and the groundswell in the movement for racial justice come front of mind.

At the Frick, this groundswell prompted our staff and Board to look inward, at ourselves as individuals and at the activities and structures of our institution. Guided by our Diversity, Equity, Accessibility, and Inclusion (DEAI) consultant, Cecile Shellman, we recognized ways in which we have participated in structures of oppression—and we committed to change. As the first steps on our journey to become an actively anti-racist organization, we pledged:

1. to support the Black Lives Matter movement and its commitment “to create space for Black imagination and innovation”;
2. to cultivate a staff and Board that oppose all discrimination and are actively anti-racist;

3. to create an environment of physical and psychological safety for our Black staff and visitors;
4. to require that selection pools of prospective employees and vendors include qualified Black and other diverse candidates;
5. to publish a diversity audit of our collections and establish diversity goals for acquisitions;
6. to consult with Black stakeholders to shape relevant programs, communications, and activities;
7. to expand our professional networks to include diverse organizations; and
8. to develop strategies to diversify our leadership and Board.

We then set to work on enacting these commitments. We completed a psychometric assessment of our intercultural fluency, which captured the work ahead and our hunger to reach our goals. We began to update our recruiting and purchasing practices, and merged the Governance and DEAI committees of our Board.

In the fall, we examined the social and economic conditions in which our collection and institution were formed in the exhibition **The Frick Reflects: Looking Back, Moving Forward**. In 2021, we welcomed Vanessa German to a three-year artist residency; her first installation, **Reckoning: Grief and Light**, features memorial altarpieces to Breonna Taylor, George Floyd, and Elijah McClain, and casts museums as spaces of public reckoning and social healing.

Outside the galleries, we forged new partnerships, including with the youth violence prevention program Voices Against Violence and the multidisciplinary women artists’ group #notwhite Collective. We crafted an organizational DEAI statement to further define our commitments.

A commitment to anti-racism redefined our institution this year, and public accountability is a part of that commitment. We will continue to share updates in future annual reports.

Following a procession from the ArtHouse in neighboring Homewood to The Frick Art Museum terrace, Artist-in-Residence Vanessa German leads a performance inspired by Mende funeral rights in honor of Black and indigenous people whose lives have been lost to violence.





# Going Virtual

When we closed our physical doors, we opened new windows on the web.

673,951

website views

156,680

website users

28,580

Virtual Museum visits

64,474

Google Arts & Culture assets views

22,961

YouTube views

MORE THAN 1MM points of digital engagement

14,855

Facebook followers

15,437

Instagram followers

8,974

Twitter followers



Inspired by the Frida Kahlo exhibitions on view at The Frick Art Museum, the multicultural women's artist group **#notwhite Collective** kicked off a live Saturday cooking series sharing family stories, photos, and recipes from their cultures on the Frick's Instagram.



Melanie Groves  
Manager of Exhibitions & Registrar

Learning and Curatorial staff brought the galleries to virtual museum visitors.

Our annual **RADical Day** in recognition of the continued support of the Allegheny Regional Asset District (RAD) typically includes large crowds, free exhibition admission, a Clayton open house, and family art activities. This year, the Frick turned itself inside out online by giving virtual audiences a peek at spaces typically unseen by the public, including collections storage, the Clayton Vault, the Playhouse bowling alley, and a many-compartmented 17th-century cabinet that belonged to Mr. Frick.



The Frick, along with August Wilson African American Cultural Center, Fallingwater, Mattress Factory, and The Westmoreland Museum of American Art, was jointly awarded a \$200K grant from the Richard King Mellon Foundation to develop and implement a new **virtual tour technology** created by students at Carnegie Mellon University's Center for Entertainment Technology.

46

BLOGS SHARED

52

KIDS' ACTIVITIES SHARED

70

ONLINE PROGRAMS

4,529

ONLINE PROGRAM PARTICIPANTS



# Collections & Exhibitions

Smaller crowds, big projects.



11,894

▶ COLLECTION OBJECTS

122

▶ NEW ACQUISITIONS

5

▶ OBJECTS CONSERVED



Like many homeowners, we did some improvement projects this year. On the **landing of Clayton's front porch stairs**, O.A. Bertin Company reset terrazzo pieces conserved by McKay Lodge Art Conservation Laboratory in 2018, color-matched and poured new terrazzo where necessary, and—finally—ground, polished, and sealed the mosaic. Upstairs, storm windows protecting the stained glass windows of Mrs. Frick's bathroom were reglazed, and a new project involving the Juliet balcony, roof, and dormer above Mr. Frick's bathroom began. Lead paint remediation, metal restoration, and masonry repair are underway.



The Frick welcomed Homewood-based artist **Vanessa German** for a three-year residency beginning in March 2021 with **Reckoning: Grief and Light**, an immersive, multisensory installation in our Italian gallery. Three altarpieces elegizing George Floyd, Breonna Taylor, Elijah McClain, and other lives ended at the hands of police face Renaissance devotional paintings. Selections from **Unburied, Unmourned, Unmarked: Requiem for Rice**, a contemporary symphony about the history of Africans enslaved on Lowcountry South Carolina and Georgia rice plantations, accompanies.



7

▶ EXHIBITIONS

- ▶ Chinese Porcelains from the Collection
- ▶ **Maker & Muse: Women and Early Twentieth Century Art Jewelry**
- ▶ Bouke de Vries: War & Pieces
- ▶ The Frick Reflects: Looking Back, Moving Forward
- ▶ Frida Kahlo—An Intimate Portrait: The Photographic Albums
- ▶ Frida Kahlo: Through the Lens of Nickolas Muray
- ▶ **Reckoning: Grief and Light**



**Mrs. Peacock is a cover girl!**  
An article about the socialite, Gilded Age Pittsburgh, and portraiture by Curator Dawn R. Brean is featured in the Spring 2020 issue of **Nineteenth Century**, The Magazine of the Victorian Society in America.



This photograph of a Spence School play was gifted to the Frick by Richard A. Smith, Jr. in memory of art historian Katherine McCook Knox (fourth from left). Classmate Helen Clay Frick (second from right) is, ironically, the maid.



# Collections & Exhibitions (continued)

## WHO'S ON VIEW

### The Frick Art Museum Collection Galleries

2% works by women

58% works by BIPOC

### Maker & Muse: Women and Early Twentieth Century Art Jewelry

31% works by women

0% works by BIPOC

### The Frick Reflects: Looking Back, Moving Forward

10% works by women

Unknown % works by BIPOC

### Frida Kahlo—An Intimate Portrait: The Photographic Albums

9% works by women

11% works by BIPOC

69% works by unknown creators

### The Frick Art Museum

15% works by women

17% works by BIPOC

### Car and Carriage Museum

0% works by women

0% works by BIPOC

### Site-wide

14% works by women

16% works by BIPOC



As Mr. Frick amassed an impressive collection of paintings in the early 20th century, he sought decorative arts of the same renown for his homes, acquiring a large collection of Chinese porcelains from the Qing Dynasty period (1644–1912) to decorate both Clayton and his summer estate, Eagle Rock.

# 9,249

▶ VISITORS AT THE FRICK ART MUSEUM



In conjunction with our institutional anniversaries, our Curatorial staff took a critical look at the social context in which the Frick family lived; the perspective with which Helen Clay Frick founded our institution; and the values and viewpoints her collection reveals in **The Frick Reflects: Looking Back, Moving Forward**. Turning the spotlight on rarely seen objects, this project considered the collection—assembled in privileged and turbulent circumstances—from new perspectives, including those of our own time, exploring how museums, curators, and visitors participate in the construction of knowledge, meaning, and memory.

Above: Homestead Strike, July 6, 1892. Courtesy of The Frick Collection/Frick Art Reference Library Archives.



# 4,397

▶ VISITORS AT THE  
CAR AND CARRIAGE MUSEUM



# Education & Community

We were thrilled to come together online and in person with so many near and far.



5  
Summer Fridays  
performances

1,031  
Summer Fridays  
viewers

Thank you to our friends at  
**City of Asylum** for hosting  
Summer Fridays at the Frick  
concerts on their virtual  
performance platform.

Left: Barrels to  
Beethoven pannists



Dr. **Gretchen Sorin** joined us to discuss her new book **Driving While Black: African American Travel and the Road to Civil Rights**, the first stop on our research road trip for a great migration exhibition debuting at the Car and Carriage Museum in 2023.

62  
3,313

ADULT  
PROGRAMS

ADULT PROGRAM PARTICIPANTS

3  
185

FAMILY  
PROGRAMS

FAMILY PROGRAM  
PARTICIPANTS

We rolled out the virtual red carpet for a screening of **Ken Love's** latest film **Jewish Memories of Pittsburgh's Hill District**, a documentary exploring the lives of Jewish immigrants who came to the Hill from Europe in the late 19th and early 20th centuries and became part of a multi-ethnic community that included African Americans, Italians, and Eastern Europeans.



Weekly social at the Irene Kaufmann Settlement dance studio, February 1940. Courtesy University of Pittsburgh.

73%

OF PUBLIC PROGRAMS WERE  
FREE TO ALL PARTICIPANTS



More than a dozen Black womxn and femme writers and artists from Pittsburgh shared new works from **TENDER a literary anthology and book of spells: evidence**, a collection of poetry, prose, and art edited by Artist-in-Residence **Vanessa German** and PEN/Faulkner Award-winner **Deesha Philyaw**.



Dutch-born, London-based ceramist **Bouke de Vries** was supposed to travel to Pittsburgh to install his 26' tablescape of shattered porcelain and give an artist talk. Instead, online audiences got a behind-the-scenes tour of his studio and finished works installed in his home.



**La Tanya Autry**, co-founder of the **Museums Are Not Neutral** movement, joined us and other Pittsburgh-based arts organizations for a discussion about power, privilege, and perspective in the museum world, themes explored in our 50th anniversary exhibition **The Frick Reflects**.



# Serving Our Community Partners in New Ways

In the spring of 2020, the Frick expected to welcome thousands of students into our museums and classrooms. Instead, we found ourselves in a new world where schools were closed and students were learning from home. Continuing to serve local schools and other longstanding community partners, even when in-person museum programming was not possible, became our priority.

Frick museum educators delved wholeheartedly into creating live, interactive Digital Learning Experiences

that were free for all classes. We purchased supplies and created art kits for students at Pittsburgh Faison K-6; made videos to keep our pre-K friends at Crescent Early Childhood Center learning about color, shape, and line; and worked with partner teachers at Propel McKeesport and Sterrett Classical Academy to create live, virtual museum visits that kept students engaged in the learning and conversations we started together in person earlier in the school year.

Out of challenge can come great opportunity, and our new relationship with Voices Against Violence, an organization in south Pittsburgh whose mission is to reduce interpersonal conflict among youth, was one of the brightest spots of the year. In the summer of 2020, Voices Against Violence summer campers visited the Frick and created the “Black is Beautiful” outdoor art installation that still stands near The Frick Art Museum. Since then, our partnership has grown and is ready to become a year-round collaboration, engaging families as well as youth in shared experiences exploring art and history.

At the time of this report, our Learning team is striving to serve our community partners in ways that best meet their needs, including making outreach visits to schools, supplying art materials and lesson plans to classroom teachers, engaging students online in virtual programs that bring students right into the galleries, and welcoming students back to the Frick for safe, in-person visits. We stand committed to being a place of learning for all community partners, and look forward to welcoming friends old and new in the coming year.



21

► **SCHOOLS** made virtual visits, allowing students farther afield to experience the Frick.

396

► **STUDENT PARTICIPANTS**

100%

► **FREE TO SCHOOLS**

57%

► **RETURNING SCHOOLS**

43%

► **FIRST-TIME SCHOOLS**



In 2020, we took art and education outdoors. **Beautifully Black in Red and Green** was created by **Voices Against Violence** summer campers ages 8–14 who visited the Frick gardens for a socially-distanced field trip.

100

► **ART KITS** distributed to students at **Pittsburgh Faison K-5** in neighboring **Homewood**, one of our community partner schools. Frick educators made regular virtual visits to Faison, along with Sterrett Classical Academy and Propel McKeesport, throughout the school year.





# Stewardship & Support

Despite the significant operational challenges that Covid-19 brought to the organization, FY21 ended with a surplus and a renewed focus on implementing the strategic plan. The Frick carries no debt aside from a second Paycheck Protection Program (PPP) loan, to be utilized and forgiven in FY22. The surplus will be used for capital maintenance projects that were planned for but unable to be performed during extended closures. Personnel remain our most valuable resource at more than half of the annual budget. The Frick is focused on creating fairer employment structures, including shifting 29 hour/week employees to full-time. Organizationally, we are ensuring that our enterprises are break-even or profit-producing and increasing our emphasis on using Minority, Women, and Disadvantaged Business Enterprises (MWDBE). Your support sustained the Frick during a challenging period, and we thank you.



### EXPENSES

Curatorial	\$908,782
Education	\$507,261
Visitor Experience	\$1,080,295
Buildings & Grounds	\$2,024,256
Fundraising	\$494,534
Administration	\$1,053,540
Capital	\$264,792
TOTAL	\$6,333,460



### INCOME

Investment Distribution	\$3,730,500
Earned	\$98,892
Contributed	\$2,875,421
TOTAL	\$6,704,813

4,183

MEMBERSHIPS

3,343

MEMBERSHIP RENEWALS

443

NEW MEMBERSHIPS

1,091

FY21 ANNUAL FUND DONORS

\$71,485

DONATED TO FY21 ANNUAL FUND

2.6x

FY20 ANNUAL FUND DONORS

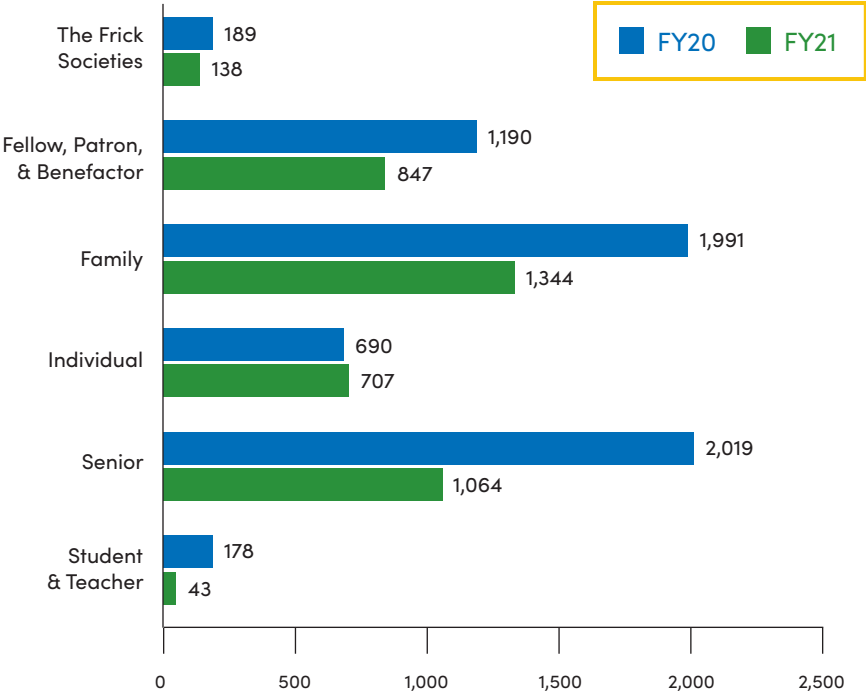
1.6x

DONATED TO FY20 ANNUAL FUND

# Impact of Covid-19

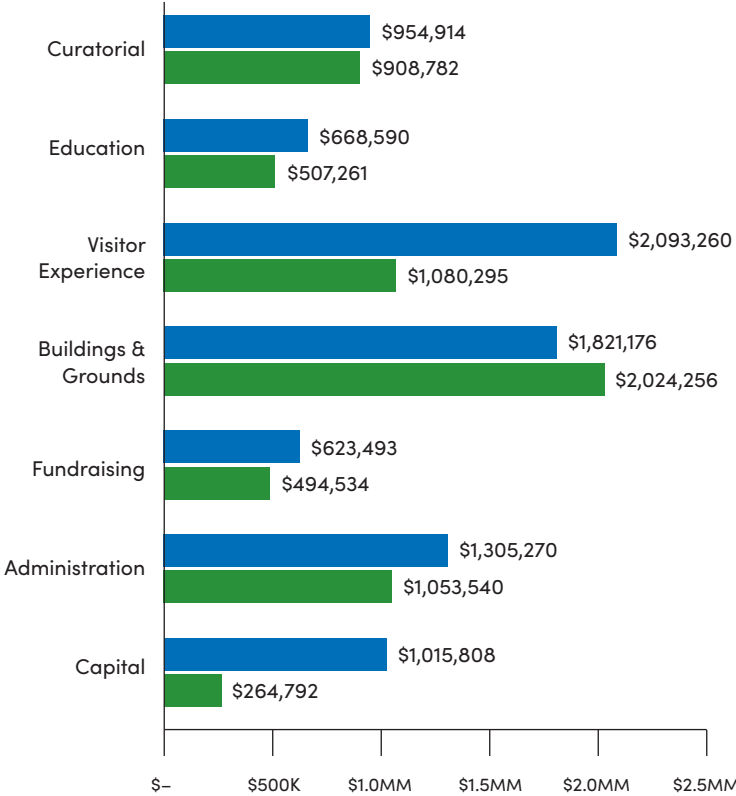
The Frick started our fiscal year on April 1, 2020, with our doors closed due to Covid-19. Membership sales and earned revenue stopped for several months before gradually returning, and philanthropic support dipped as giving was appropriately focused on meeting basic human needs. An initial PPP Loan enabled us to retain most of our staff, and, as the year continued, we were grateful to receive sustaining Covid-19 relief funding from local foundations, federal and state government, and friends and supporters like you. Covid-19 caused delays for our large capital projects, and we anticipate at least a three-year recovery timeline as we build back to pre-pandemic operating budgets and membership participation. With your continued support, the Frick will continue to innovate our programs and services as we work toward full recovery.

### MEMBERSHIPS

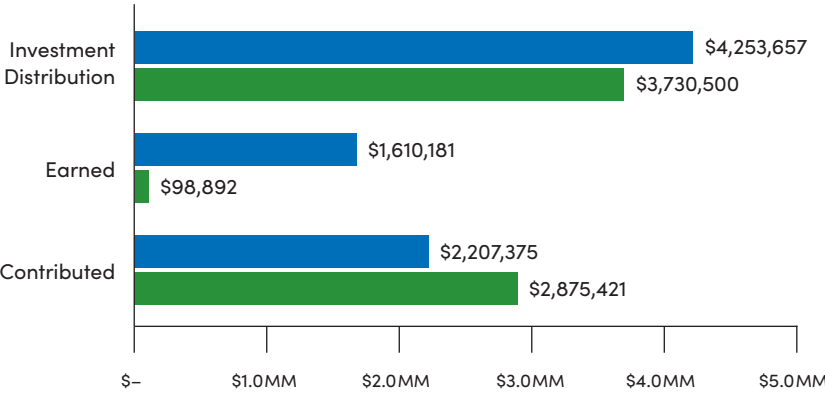


The Frick's audited financial statements for FY21 are available upon request.

### EXPENSES



### INCOME





# Our Supporters

We are deeply grateful to the following individuals and organizations for your generous support.



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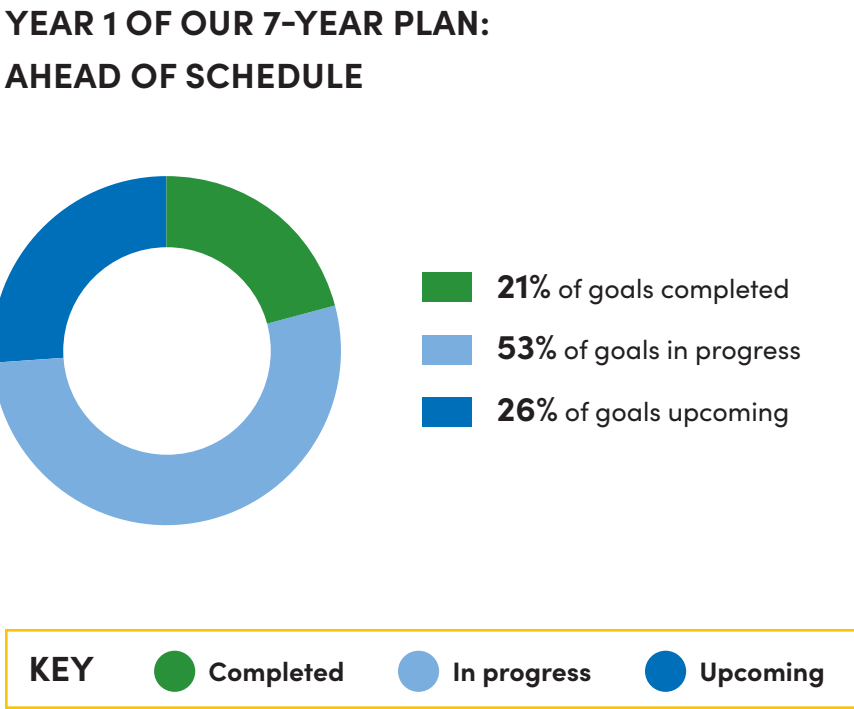
of the Haudenosaunee, Lenape, Osage, and Shawnee peoples. As a place of history and nature, the Frick recognizes the cultural importance of land and the role of cultural institutions in the formation of collective memory. Displacement and erasure are not just histories for native peoples. Land acknowledgments, like historic sites themselves, are exercises in preservation and reconciliation, engaged with past, present, and future.





# Strategic Plan Update

In March 2020, the Frick adopted the following 38 goals. Together, they chart an inclusive, visitor-focused, and sustainable course. Our Strategic Plan is adaptable, allowing our team to develop realistic work plans in response to changing circumstances as each fiscal year approaches. This flexibility served us well this year. Despite the serious challenges of Covid-19, as this Annual Report attests, we advanced our goals in ways that met our community’s evolving needs. Every Annual Report will contain a progress report like the following until all our goals are met—at which point, we will share new ones.

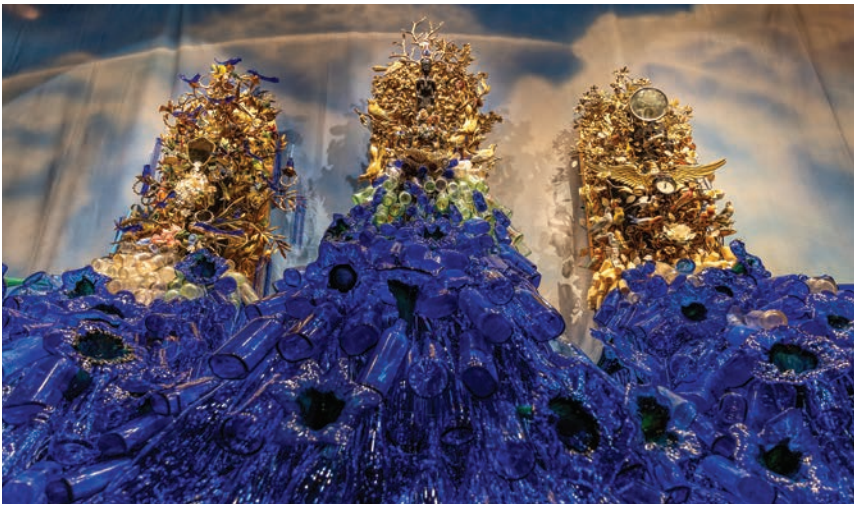


# Strategic Goals, 2021–2027

## I. ACCESS

### A. Welcome Diverse Audiences to the Frick

- Publish a Diversity, Equity, Accessibility, and Inclusion (DEAI) statement**
  - Our DEAI statement, drafted by our staff DEAI Committee and enthusiastically adopted by the Board in June 2021, is an early step on our collective journey to becoming an anti-racist organization. Read the full text at [TheFrickPittsburgh.org/Equity](https://TheFrickPittsburgh.org/Equity).
- Adopt a Rooney Rule in our hiring practices**
  - After implementing this rule, we recognized its insufficiency. In summer 2021, we adjusted our policies to proactively recruit candidates of color by adjusting the phrasing and locations of job postings.
- Invest in staff training to ensure predictably outstanding services for all visitors**
  - In 2020, we began to expand professional development opportunities for our team, including workshops in empathy and in verbal de-escalation techniques, complimentary membership in the American Alliance of Museums, and paid access to the Mid-Atlantic Association of Museums annual conference.
- Seek to develop meaningful, long-term partnerships with trusted organizations in diverse communities**
  - Drawing on our experience cultivating relationships with local schools, in 2020, we began to forge new partnerships with community organizations such as Voices against Violence (see II.B.3).



- Be mindful of DEAI as we develop acquisitions, exhibitions, and programs**
  - In 2020–21, our exciting roster of exhibitions and public programs featured contributions from BIPOC, queer, and disabled artists, and cast fresh light on the Frick’s own institutional origin story.
- Develop programs for the Martin Luther King Jr. holiday, Black History Month, and Juneteenth**
  - As with the first two goals listed above, this now seems a rudimentary step in our larger commitment to anti-racism. In 2020–21, we recognized Black History Month with a moderated discussion of **Caste**, and arranged to host a Juneteenth concert—which was ultimately relocated to Mellon Park when anticipated attendance exceeded the capacity of our site.
- Implement ongoing visitor assessment**
  - Throughout 2020–21, we used flash member surveys, electronic assessments from exhibition visitors, and site visit focus groups to assess and adjust our services and offerings.



# Strategic Plan Update (continued)

## B. Ease Navigation of Our Site and Information

- 1. Undertake a comprehensive wayfinding audit and update our campus signage accordingly, beginning at the perimeter fence  
Upcoming
- 2. In conjunction with resurfacing the parking lot, remove the guard booth and relocate that function, and add electric vehicle recharging stations  
In 2021, we finalized our plans and commenced Phase 1 of this project.
- 3. Implement the site lighting plan to enhance the safety and beauty of our campus, while demonstrating leadership in reducing light pollution by observing International Dark Sky guidelines  
In winter and spring 2021, we presented public programs about the dark-sky movement and began Phase 1 of this project (which includes the parking lot, mentioned above).
- 4. Overhaul the telephone tree for ease of use  
In fall 2020, we implemented a new VoIP (Voice over Internet Protocol) phone system and updated the telephone tree.
- 5. Review the website  
Upcoming



## C. Attend to Our Visitors’ Human Needs

- 1. Expand our accommodations for people with disabilities, including by widening curb cuts, automating entrance doors, and creating accessible restrooms in The Frick Art Museum  
In 2020–21, we made progress in meeting this multiyear goal by finalizing our plans to improve accessibility onto our campus, within our parking lot, and on our sidewalks (see B.2–3).
- 2. Establish a sanitary, safe place for nursing mothers and caregivers to breastfeed babies, express breast milk, and feed infants  
In 2021, we identified a suitable location for this space and set in motion plans for its creation.
- 3. Develop viable plans for secondary food service on site for visitors not seeking a fine dining experience, such as a coffee bar offering prepared food  
In summer 2020, Covid conditions prompted a successful experiment with carryout Café lunches, which continued in spring 2021 from a temporary cart in the Grable Visitor Center. The Café at the Frick reopened in summer 2021 with a refurbished interior, expanded hours, and an introductory menu of casual lunch and coffee bar offerings. (As conditions permit, Café services will continue to expand.)
- 4. Consolidate and update the restaurant and pastry kitchens to provide such expanded food service  
We discontinued the practice of operating separate pastry and Café kitchens in 2020. A refurbishment of the Café kitchen is still to be developed.

Completed In progress Upcoming

## II. INTERPRETATION

### A. Align our Interpretative Strategy with our Visitors’ Needs

- 1. Establish a full-time position dedicated to developing and overseeing the Frick’s sitewide strategies for interpretation  
In spring 2021, Kelsie Paul (former Manager of School Learning) became our first Manager of Interpretation & Engagement, responsible for developing and leading inclusive experiences that actively engage visitors through participation, reflection, and connection.
- 2. Establish a culture of continuous assessment of our evolving Interpretation Plan in response to the changing needs of our visitors  
See I.A.7.
- 3. Produce a visitor orientation video  
Upcoming
- 4. Expand the menu of guided tours, and explore adding drop-in visits to Clayton  
In 2020–21, with Clayton closed due to Covid, our docents introduced a popular series of outdoor site tours. In the year ahead, their focused study and reflection promises to yield fresh experiences of Clayton.
- 5. Reopen the Playhouse to the public as a learning space  
In 2020, we launched plans to make the ground floor space that once housed the Frick children’s bowling alley into a studio for the Frick’s artist-in-residence. Periodic programs involving the artist and their studio will engage the community with the site.
- 6. Update and reissue the whole-site souvenir guidebook  
In spring 2021, The Art and Life of a Pittsburgh Family was updated and reissued after being out of print for several years. Look for it at the Frick Museum Store.

### B. Expand Learning Experiences for Families with Children

- 1. Develop interpretive, educational programs for the Playhouse  
Covid prompted new plans for the Playhouse (see II.A.5), since its intimate scale is ill-suited to social distancing.
- 2. Review Greenhouse programming  
Upcoming
- 3. Pilot outdoor art installations  
In October 2020, we installed a mixed-media triptych created by summer campers from Voices Against Violence near the intersection of Reynolds Street and Homewood Avenue.

### C. Continuously Assess and Refine the Exhibitions Program

- 1. When possible, extend the duration of temporary exhibitions to accommodate expanded programing  
Selected exhibitions added to our schedule in 2020–21, such as Romare Bearden: Artist as Activist and Visionary (2022), will be on view for extended presentations.
- 2. Introduce focused research exhibitions and “pop-up” displays to smooth drops in attendance between large shows  
Upcoming
- 3. Update the Collection displays, including by reviewing our label format and content from the vantage point of our visitors  
Upcoming
- 4. Ensure that all exhibitions and displays are promoted, regardless of their location on campus  
In 2020, we broadened our marketing beyond “blockbuster” exhibitions to include temporary exhibitions at the Car and Carriage Museum and single-gallery installations at The Frick Art Museum.





# Strategic Plan Update (continued)

## III. STEWARDSHIP

### A. Preserve the Structures and Collections Entrusted to Our Care

1.

Remediate the lead paint, conserve the structure, and repaint the exterior of Clayton

Upcoming
2.

Complete other repairs, including the Juliet Balcony and Henry Clay Frick's bathroom

In 2020–21, we completed repairs to the terrazzo floor of the Clayton porch and embarked on a project to conserve the Juliet balcony and bathroom.
3.

Correct the roof leaks, fluctuating climate conditions, and car lift in the Car and Carriage Museum

In 2020 and early 2021, we continued to study the sources of water incursion and adjusted our climate control reporting processes. In summer 2021, we conducted repairs to the car lift.



4.

Undertake a comprehensive assessment of The Frick Art Museum and develop and implement a multi-year capital improvement plan

Upcoming
5.

Update the Collection Development Plan for the art collection

Upcoming

### B. Review Certain Activities with an Eye to Sustainability

1.

Refine and maintain sustainable systems for collecting and assessing information about our visitors and operations

Upcoming
2.

Assess the museum's travel program to ensure that it is distinctive, economical, and well-managed

Upcoming
3.

Review the Membership program to ensure that it is meeting our members' needs, helping to expand the group of prospective supporters, and financially supporting the needs and mission of the organization

In early 2021, we began a new assessment of our membership program—a project coinciding with a national decline in museum membership during the pandemic.
4.

Invest in leadership training for our managers and professional development for all staff so that we can perform our work effectively, efficiently, and with satisfaction

In 2020, as a first step in this process, our 25-person leadership cohort completed a three-week course on leading remote teams through times of change.

Completed In progress Upcoming

# Our Team

Our capable and resilient people make possible everything we do.

## STAFF COMMITTEES

**Diversity, Equity, Accessibility, & Inclusion**  
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Collin Green, Security & Gallery Attendant Administrator  
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Lisa Viscusi, Manager of Adult Learning

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Sally Meyers, Clayton Teacher  
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Madeleine Rolla, Manager of Individual Support

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Kimberly Cady, Assistant Curator, Car and Carriage Museum  
James Marchetti, IT & Systems Technician  
Kimberly Rothert, Grounds Manager  
Tori Trimble, Visitor Services Lead

**Social Media**  
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Dawn Brean, Curator  
Paul Lauteri, Café Manger  
Jocelyn Ralutz, Membership Manager  
Dan Stabile, Housekeeping Crew Member

To help the Frick attract and retain talent, in 2021, we increased our investment in professional development, expanded leadership training for our management cohort, and launched a multi-year pay initiative that seeks to bring all staff to regional parity for their positions or Allegheny County's living wage, whichever is greater, by the second quarter of 2023.

† ex officio



Welcome to our inaugural Burke Family Fellow! Alonna Carter (center), a graduate student in public history at Duquesne University, will focus her fellowship research on Black experiences during the Gilded Age, working with Frick Learning and Curatorial staff on the development of new interpretive tours of Clayton. The Burke Family Fellowship was established in honor of dedicated Frick supporters Charles R. "Chip" Burke (left) and Carole King (right).



# Our Team (continued)

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