



Emily Dickinson
Museum

THE HOMESTEAD | THE EVERGREENS



A N N U A L R E P O R T
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Dear Friends,

All of the Emily Dickinson Museum's twelve years have brought exciting moments and important challenges, and some have launched us in new directions. A few, however, stand out from others as particularly momentous.

This year was one of them.

The completion of Emily Dickinson's bedroom restoration was even more inspiring than we could have imagined. The room has come alive in its appearance. It awakens an entirely new way of thinking about Dickinson's daily life and creative space. As we work to restore the Homestead to reflect its look, feel, and function during the poet's lifetime, we trust that our recognition of Dickinson's legacy encourages your imagination to run free into your own creative future. Now that the bedroom is complete, we've moved on to fundraising for the next major project: the rebuilding of Dickinson's garden conservatory.

Exterior restoration of The Evergreens in its 1880s color scheme was a similarly exciting project. Since 1998, the house had worn its original 1856 palette. But, based on careful analysis of The Evergreens' various color campaigns, we chose to update the exterior to match its existing 130-year-old interior décor. Early in 2016, with the help of grant funding, we embark on installing much-needed fire suppression systems that will protect these literary landmarks we have spent so many years preserving and restoring.

Interpretation and education have always been at the center of our work at the Emily Dickinson Museum. We strive to present the compelling Dickinson family story and properties in ways that resonate with visitors of many different backgrounds. Our knowledgeable, enthusiastic guides create personal, flexible, and highly informative tour experiences for all visitors. We're thrilled, too, with growing collaborations with a variety of creative artists to tell these stories in novel ways. From TheatreTruck's *The Emily Dickinson Project*, staged at the Homestead, to the wonderful *Before You Became Improbable*, created by John Bechtold and using downtown Amherst as the set, these modes of interpretation clearly excite new audiences while giving familiar friends inspired glimpses of the historical characters and words they know so well.

It was a great privilege to present filmmaker Ken Burns with the *Tell It Slant* Award this past spring. Like Kay Ryan and Richard Wilbur in prior years, Mr. Burns's body of work and deep love for his art made him an ideal recipient of our award celebrating creativity. Other programs hailing the continuing relevance of literary arts include poetry readings at the Museum during the monthly Amherst Art Walk and the third annual Amherst Poetry Festival, held the same weekend as our long-beloved Emily Dickinson Poetry Marathon. These events have drawn more than a hundred incredibly gifted poets and performers to the Museum grounds and downtown Amherst. The Museum is working harder than ever to engage today's poetry readers, listeners, and writers who push the boundaries of art, much as Dickinson did 150 years ago.

Looking ahead, we hope you're as excited as we are about the prospects for the future of the Emily Dickinson Museum. I hope to see you soon so that we can share first-hand the many ways in which we have grown and evolved over the past twelve months and twelve years.

Jane H. Wald

EXECUTIVE DIRECTOR

I dwell in Possibility -
A fairer House than Prose -
More numerous of Windows -
Superior - for Doors -



Visitors to the Emily Dickinson Museum enter the home of an extraordinary American poet and experience the life of a special nineteenth-century New England town. When I became chair of the Board of Governors earlier this year, it was with deep appreciation of the work of so many who have built this Museum into a destination that attracts visitors from throughout the country and the world. They come here to experience Emily Dickinson's cherished spaces; nowhere else can they do this.

The Museum's small but knowledgeable staff, led by Executive Director Jane Wald, has done a noteworthy job over the past twelve years. Our public programs are remarkably versatile for an organization of this size, and the scholarship and vitality which our guides bring to our daily tours set a high standard for historic interpretation. The board members, too, bring their unique perspectives to our work, and, as our young organization matures, new voices come to the table, including John Beeson and Robert Keiter. At the same time, we are fortunate to retain the active participation of former board members, those who dedicated themselves to the Museum's mission at the outset. Three have retired from the board just this year: John Armstrong, our previous chair, Polly Longworth, now honorary board chair, and William Vickery. Together we hope to expand our audience in the years to come and share with them the poet's world in new and informative ways.

All of us involved with the Museum would like the Dickinson Homestead to be a place Emily Dickinson and the Dickinson family would recognize as their own. The restoration of the poet's bedroom, completed this past summer, is an inspiring step in this process. The reconstruction of her conservatory is the Museum's next major project. At The Evergreens, the home of Austin Dickinson and his family, as we study the best ways to present this space to our visitors, we face the enticing question of whether to restore or to preserve its interior.

The advice and support of our members, donors, and visitors remain essential to our planning as we go forward, as they have in the past. We are grateful for what you bring and for what you give to the Emily Dickinson Museum. We look forward to welcoming you on your next visit.

Kenneth Rosenthal

CHAIR OF THE BOARD OF GOVERNORS



FY15 BOARD OF GOVERNORS

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Former Vice President for Science and Technology,
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John V. Lombardi
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Dickinson Biographer

Leslie Morris
Curator, Modern Books and Manuscripts, Houghton Library

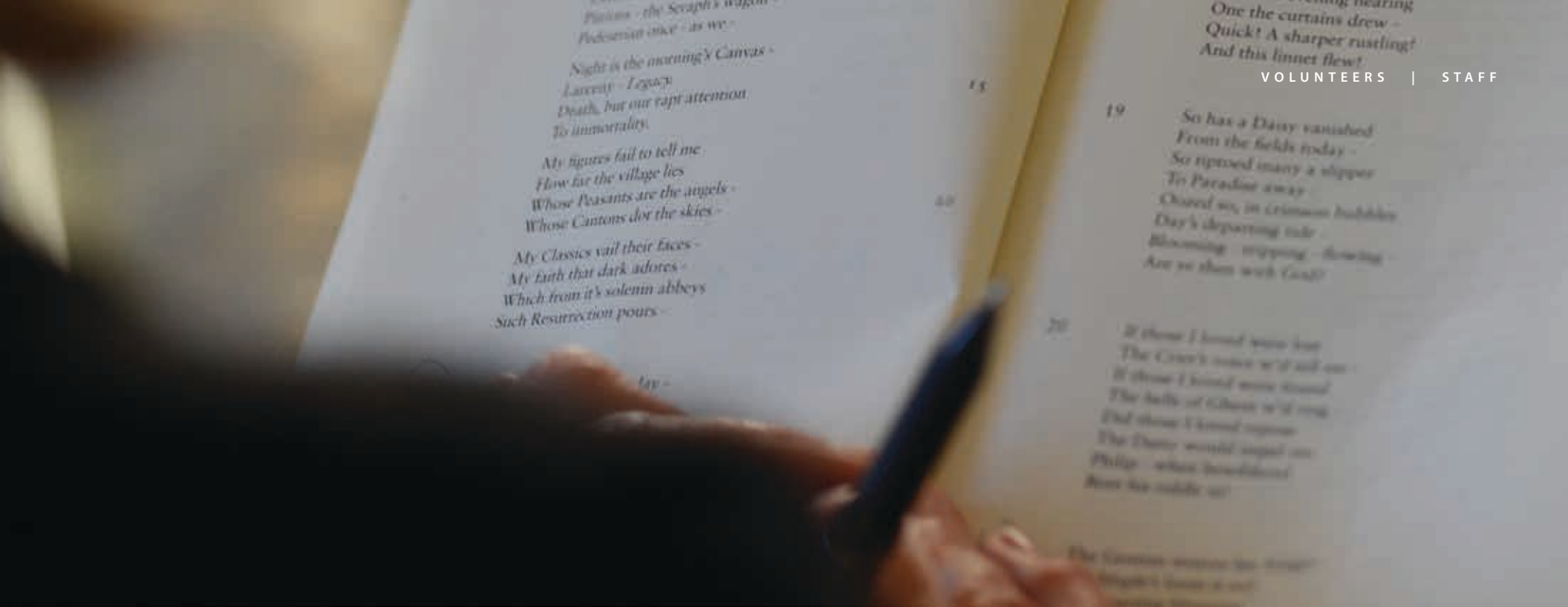
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Jonathan Wright
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Laura Yerkovich
Riverside, Connecticut



EMILY DICKINSON MUSEUM STAFF

Jane Wald	<i>Executive Director</i>
Lucy Abbott	<i>Program Coordinator</i>
Aaron Blodgett	<i>Caretaker</i>
Cindy Dickinson	<i>Director of Visitor Experience (through March 17, 2015)</i>
Starr Florio	<i>House Manager</i>
Erica Martinson	<i>Administrative Coordinator</i>
Michael Medeiros	<i>Public Relations Coordinator</i>
Mardi Pierson-Buell	<i>Development Director</i>
Brooke Steinhauser	<i>Program Director (as of June 29, 2015)</i>
Marianne Wald	<i>House Manager</i>

GUIDES AND MUSEUM ASSISTANTS

Lucy Abbott	Catherine Lowdon
Terry Allen	Mary Lynch
Ryan Arnold	Caroline Mabee
Lizzy Brisikin	Edie MacMullen
Mary Burlington	Rebecca Maillet
Casey Clark	Greg Mattingly
Lindsey Dahler	Jeff Morgan
Alan Dickinson	Rachel Musante
Starr Florio	Burleigh Mutén
Daniela Garcia	Jessie Nuthmann
David Garnes	Lilia Paz
Harrison Gregg	Andrew Plimpton
Colin Harrington	Charlotte Posever
Barbara Hoadley	Jane Price
Judith Hudson	Mary Pura
Melba Jensen	Charlene Scott
Ruth Owen Jones	Becky Sheridan
Elaine Kachavos	Jeanne Shumway
Sheila Klem	Linda Smith
Joan Langley	Susan Snively
Nancy Leonard	Margaret Sweeney
Kelin Loe	Marianne Wald
	Ben Walker

VOLUNTEERS

Mattie Adam	Ann Garner	Betsy McInnis
Nina Antonetti	Will Garrison	Carol Mentos
Alison Aune	William V. Gillen	Anna Meyer
Linnea Aune	Emma Ginader	Susannah Mitchell
Linda Best	Clare Green	Sarah Razor
Marypat Bowen	Carol Hawrylcw	David Razor
Jacqueline Burlett	Logan Hill	Sarah Sanford
Katrina Burzynski	Maya Hareli	Michaela Schwartz
Reba Cohen	John Hennessy	Earle Shumway
Meghan Colpas	Trisha Kelly	Jeanne Shumway
Nicole Daphnis	Joan Langley	Karen Siemering
Everett Decker	Ken Langley	Alice Silveira
Jean Dixon	Cindy Lepage	Bruce Spang
Joanne Dobson	Sharon Lavine	Masako Takeda
Shannon Dover	Catherine Linberg	Sam Winchester
Patrick Drew	Lydia Malone	Frieda Yeung
Rachel Fahey	Nora Maroulis	Marla Zlotnick
Christina Garbarino	Siobhan McArdle	

“First – Poets – Then the Sun –”

TOURS

In fiscal year 2015, more than 10,000 visitors to the Museum experienced one of two guided tours: “Emily Dickinson’s World,” a comprehensive account of the Dickinson family in both their homes, or “This Was a Poet,” focusing on Dickinson’s creative work. These tours, expertly led by our staff of more than thirty guides, continue to form the core of our interpretive program. After each tour, visitors may fill out a brief survey to help us gauge their experience of the Museum. Here are some of their responses:

What did you enjoy most about your visit?

“The passion of our tour guide really took me into Emily’s life and—obviously—house.”
–Carloharia, Italy

“The tour guide was a treasure—so much information about everything from Congregationalism, to Amherst, to Architecture.” –Sheila, New York

“The stories intermingling with the poetry. This was perhaps the best, most informative tour I have ever taken.” –Linda, Pennsylvania

“Looking at my wife tear up as she walked the halls of this house, following Emily Dickinson’s footsteps.” –Jose, Cuba

A second question asks visitors to dream with us about the future. Their valued responses both correspond to and help to shape longer-term programmatic, interpretive, and restoration goals.

What suggestions do you have to help us make a future visit even better?

“Just continue! It’s wonderful as is. (Maybe a poet-in-residence program one day?)”
–Edward, Massachusetts

“Bring more of the furnishings back to the home.” –Jane and Matthew, New York

“Would have liked to see more rooms. Maybe in the future?” –Stephanie, Massachusetts

“I can’t wait to come back and see the improvements and the Greenhouse restored.”
–Marybeth, Pennsylvania

We can’t wait to show off improvements such as these to new and returning visitors!



EDUCATION

As stated in our mission, the Museum continues its commitment to educating diverse audiences about Emily Dickinson’s life, family, creative work, times, and enduring relevance.

Our collaboration with more than seventy educators this year enabled the Museum to host:

- 657 students in grades K–12 from local and regional schools
- 600 students from the local five colleges, as well as from universities as far away as Tennessee and Nebraska
- 431 adult learners from near and far, including groups from France, Japan, and Australia.

The summer of 2014 saw eighty school teachers from across the country travel to Amherst to participate in a National Endowment for the Humanities-funded Landmarks of American History and Culture workshop, “Emily Dickinson: Person, Poetry, Place,” now in its third

non-consecutive year at the Museum. This intensive week-long workshop combines discussion of Dickinson’s poetry, life, and times with hands-on study of the poet’s physical world and development of new teaching strategies. Participants leave with a deeper understanding of the forces that shaped Dickinson’s development as a poet, as well as profound professional and personal satisfaction. One participant noted:

“The Emily Dickinson Landmarks workshop was an incredible experience, and it will radically change the way that I teach Emily Dickinson. The workshop allowed me to see beyond the conventional textbook depiction of Dickinson to the more complex, multi-faceted woman that she truly was, and consequently I will be better able to explore her poetry with my students at a much deeper, personal level.”

The Museum also took on a new challenge this year to host a professional development workshop for our museum colleagues working at other historic literary sites in New England. With support from the Massachusetts Foundation for the Humanities, we held “Creative Spaces: The Preservation, Interpretation, and Future of Historic Literary Sites” in March. Fifty-five professionals representing twenty-three museums traveled to Amherst to share approaches and strategies, learn about current scholarship on literary sites, and explore possibilities for ongoing collaboration.





PROGRAMS

Programs at the Museum, inspired by the unique relationship between Emily Dickinson's creative art and the place she inhabited, served more than 3,000 participants in fiscal year 2015. Amidst our traditional, long-running programs such as the Children's Circus, the May Poetry Walk, Garden Days, and poetry discussion groups, new collaborations sparked exciting programs.

Free Fun Friday brought 589 visitors to the Museum from all over the region. Sponsored by the Highland Street Foundation (Boston, MA), this annual summer program opens doors at no cost to visitors at many of the most treasured cultural venues in Massachusetts.

In June 2014 a partnership with TheatreTruck, a roving performance collaborative, yielded a site-specific theater piece entitled *The Emily Dickinson Project*. Audience members moved through the outdoor and indoor spaces of the Homestead encountering seven different facets of Dickinson's identity, from Belle to Myth, portrayed by seven different actors.

Later in the summer, the Museum worked with Amherst High School Performing Arts Department head John Bechtold and Museum board member Wendy Kohler, to produce an immersive theater performance, *Before You Became Improbable*. The piece explored the friendship of the poet and her "preceptor," Thomas Wentworth Higginson. Equipped with headphones, audience members embarked on a walking journey in which Amherst's past and present blurred together. One participant later wrote, "So familiar to us, the town of Amherst (in which we have now lived for 49 years...) turned strange, new, populated by figures who made each next moment a new chapter in our lives."

Beyond producing new theater, the Museum celebrated ongoing dramatic work this year with two programs.

In November, the Museum sponsored a bus trip from Amherst to New York City where participants enjoyed an off-Broadway performance of *The Belle of Amherst*, William Luce's acclaimed one-woman play. The new production starred Joely Richardson at the Westside Theater and was produced by Don Gregory, who brought the original 1976 production to the stage.



In February, the Museum hosted internationally known playwrights Annie Baker and Madeleine George, both natives of Amherst, for an evening of reflection on the role of place in writing, issues of identity, and the influence of Emily Dickinson as the most famous literary figure to come from their hometown.

New literary voices continue to find inspiration at the Museum.

Authors William Nicholson and Susan Snively excited audiences with readings from their new works of fiction: *Amherst* and *The Heart Has Many Doors*, respectively.

The second Amherst Poetry Festival, produced by the Emily Dickinson Museum and the Amherst Downtown Business Improvement District, was a high point of September. More than seventy-five poets read on the grounds of the Museum, connecting the region's rich poetic tradition with some of today's most creative voices.

“First – Poets – Then the Sun –”

TELL IT SLANT

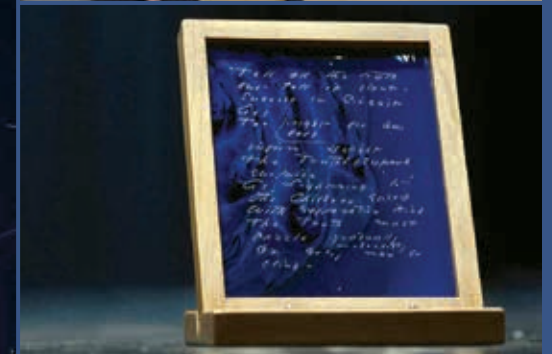
Acclaimed documentary filmmaker Ken Burns received the 2015 *Tell It Slant* Award. The award, presented annually by the Emily Dickinson Museum Board of Governors, recognizes individuals whose work, in any field, is imbued with the creative spirit of America's greatest poet, Emily Dickinson.

“Ken Burns's films have inspired in Americans an amazing sense and spirited appreciation for our own history,” said Board member Polly Longworth, who has known Mr. Burns since his days as a Hampshire College student. “Like Emily Dickinson, he is creative, highly articulate, and a nationally known artist

dedicated to ferreting out ‘the truth's superb surprise.’”

“I am so honored by this,” said Burns, who received the award at a ceremony in Amherst College's Kirby Theater in April. “Emily Dickinson has played a recurring and significant role in my life and it is so satisfying—and humbling—that it's all come full circle.”

“It's fitting that the Emily Dickinson Museum and Ken Burns are linked in this award, as he and Dickinson each has had a special way of expressing their understanding of our world,” said Ken Rosenthal, member of the Emily Dickinson Museum board.



“I dwell in Possibility”



RESTORATION AND PRESERVATION

Emily Dickinson's bedroom restoration

The restoration of Emily Dickinson's bedroom, a two-year project completed in August, has transformed our understanding of the poet's creative space and refuge from the outside world. Museum visitors now encounter a room that is as historically accurate as research could determine. Overseen by preservation consultants at Mesick Cohen Wilson Baker Architects LLC, this landmark project has taken the Museum another step closer towards reviving the nineteenth-century environment Emily Dickinson and her family knew so well.

Surprising to some, the room is much bolder in color and design thanks to the floral wallpaper pattern re-created by MaryLou Davis from nineteenth-century fragments found during the restoration. Reproductions of Dickinson's writing table and bureau, made by master carpenters at the renowned North Bennet Street School in Boston, stand by the room's south and west walls. Lace curtains typical of nineteenth-century bed chambers hang at the four large windows.

A photograph of family friend and Springfield *Republican* editor Samuel Bowles, believed to have been Dickinson's personal copy, sits on the mantel. A Currier and Ives lithograph of the Windsor Castle deer park and a watercolor by Emily Norcross Dickinson, reproduced from the originals at Harvard's Houghton Library, decorate the walls along with images of family, friends, and admired authors.

The detailed restoration required that restoration carpenter Peter Hamm move doorways back into their mid-nineteenth-century configuration and rebuild the fireplace mantel removed a hundred years ago. Wear patterns on the original floorboards, long hidden by twentieth-century flooring, indicated where furniture once stood and where foot traffic took its greatest toll. Although straw matting of a type known to have been used by the Dickinson family now covers most of the room's floor, a strip of the original wood floor is partially visible along the northern wall for visitors to see.



The Evergreens and grounds

Repair and painting of The Evergreens exterior was another major project undertaken this year. It began with the removal of nearly two dozen diseased or dangerous trees that allowed the structure to “breathe” and expel humidity in a more open landscape.

A Massachusetts Cultural Facilities Fund grant enabled the Museum to make critical repairs to the deteriorating wood siding and then paint the home in its 1880s color palette. The exterior now matches the period of design and finishes inside The Evergreens, often called a “time capsule” of a prosperous nineteenth-century household. Exterior repairs will continue in the spring with the restoration of the original roof line and gutters. The eventual result will be a cohesive presentation of the home as it looked and functioned during that era.



The Conservatory

The Emily Dickinson Museum’s next major project is the restoration of the conservatory built for the poet and her sister Lavinia by their father in 1855. Our fundraising campaign kicked off in October 2015 with a goal of \$300,000, one-third of which is construction expense and the remainder a small endowment to support maintenance and programming. Surprisingly, most of the original windows and doors survive and will be restored and returned to the small glass house from which they came. Once reconstructed, the conservatory space will offer new, exciting opportunities for interpretation and will give visitors a tangible understanding of one of Dickinson’s treasured personal spaces.



FINANCIAL PROFILE

The Emily Dickinson Museum ended fiscal year 2014-2015, its twelfth year, with strong fiscal management of its operating budget and its physical plant and restoration projects.

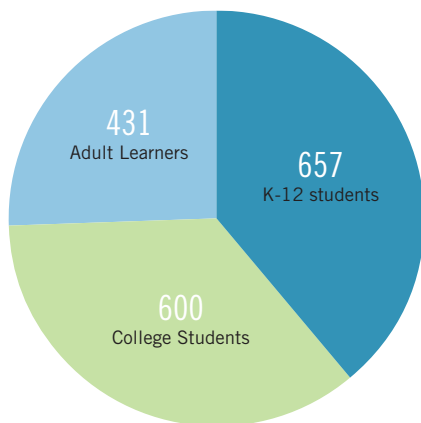
Healthy support from unrestricted gifts and grants, along with gifts released from restrictions, provided \$296,510, or 45%, of the Museum’s operating income in FY2015. Admission and program fees and shop sales generated 32% of the Museum’s revenue. Spendable endowment income and an annual allocation from the Museum’s parent, Amherst College, accounted for 23% of operating income.

Museum programs and tours led operating expenses, with 44% of our resources allocated to direct service to our visitors. The cost of museum shop inventory this year was only 7% of the overall budget. Current expenses for upkeep of buildings and

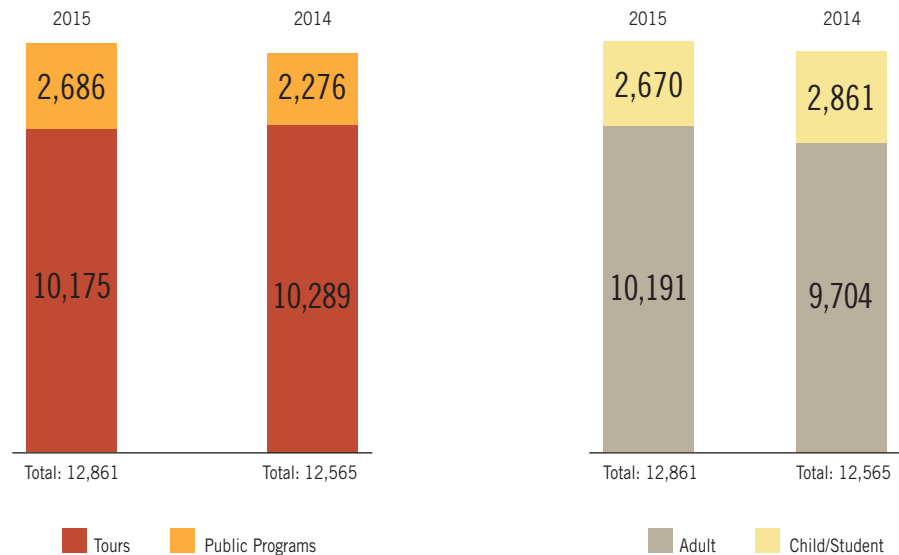
grounds and an allocation to a reserve fund for future maintenance made up 8% of the budget; administration and general expenses, 24%; and fund-raising, 16%.

During FY2015, much attention was devoted to transitions in staffing, introduction of several non-traditional programs, and numerous physical plant projects including drainage, archaeological research, bedroom restoration, design of mechanical systems, The Evergreens exterior repair, and more. A major grant from the Massachusetts Cultural Facilities Fund of \$380,000, matched by Amherst College, helped to advance systems and repair projects. A program grant from MassHumanities funded the Emily Dickinson Museum’s innovative forum for New England literary sites. An unrestricted grant from the Massachusetts Cultural Council funded new public relations and marketing efforts. Over 700 generous donors and members—including ten who made gifts greater than \$10,000—made sure the Museum’s operations were well-funded and helped us imagine and plan for new initiatives.

EDUCATION GROUP TOUR PARTICIPANTS



AUDIENCE PARTICIPANTS



FY 2014-2015

Contributed Income	43%	\$ 277,650
Amherst College	14%	91,938
Investment Income	9%	57,902
Earned Income	32%	205,832
Transfer from Restricted Fund	2%	18,860
TOTAL OPERATING INCOME		\$652,182

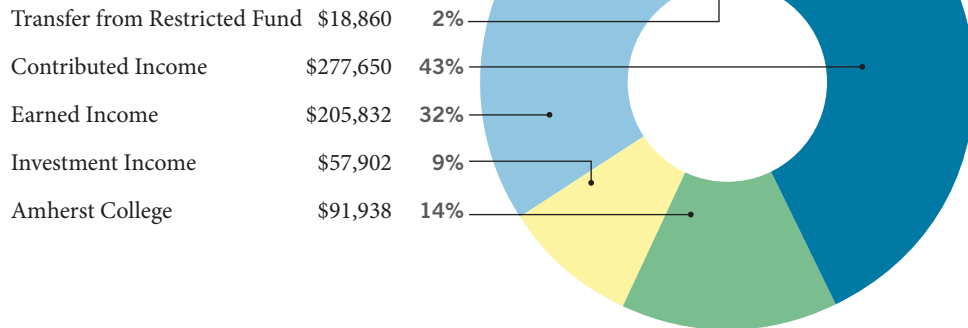
Museum Program	44%	\$ 275,996
Physical Plant	6%	37,635
Cost of Shop Sales	7%	45,487
General & Administrative	24%	152,487
Fundraising	16%	102,703
Building Reserve	3%	20,000
TOTAL OPERATING EXPENSE	100%	\$634,308

FY 2013-2014

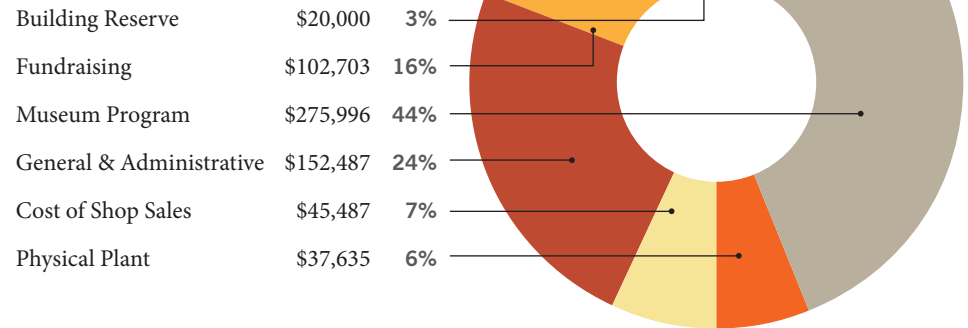
Contributed Income	47%	\$ 289,770
Amherst College	15%	91,938
Investment Income	9%	55,110
Earned Income	29%	182,999
TOTAL OPERATING INCOME		\$619,816

Museum Program	42%	\$ 258,819
Physical Plant	8%	50,870
Cost of Shop Sales	8%	50,499
General & Administrative	24%	149,346
Fundraising	18%	107,700
Transfer to Reserves		2,582
TOTAL OPERATING EXPENSE	100%	\$619,816

OPERATING INCOME FY 2014-2015



OPERATING EXPENSE FY 2014-2015





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